

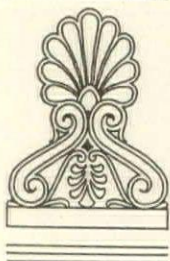


THROUGH THE AGES

DECEMBER, 1925

The temples of the hour are not of rose
Of ophir or of onyx 'gainst the skies,
Nor silver shining nor of gold that flows
In glorious splendor where Carpathia lies.
These homes are richer temples at this hour
Of holy Christmas than most splendid kings
Have reared to beauty in the ages gone—
These homes wherein the Christmas spirit sings
And little children wake the singing dawn!

—FOLGER MCKINSEY.



THROUGH THE AGES



VOL. 3

DECEMBER, 1925

NO. 8

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Main Banking Room of the Pennsylvania Company in the Packard Building, Philadelphia.
Ritter and Shay, Architects.

THROUGH THE AGES

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

VOL. 3

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COLUMNS

Their Use a Factor in Architecture From the Earliest Times

THE oldest known column in the world is that discovered by De Morgan, in 1894, at Abusir, near Cairo. Incidentally, it is the most beautiful of its type. The mastaba, or monumental tomb, in which it was found was proved by its inscriptions to be that of a certain Phtah Shepses, minister of public works to Sahura, the great king of the fifth dynasty. The capital of this column is of the lotus-bud type, and the base is the flat, bevelled disc common to early Egyptian architecture and found also at Tiryns, in Greece.

The next oldest column is that of Beni Hassan, dating from the eleventh dynasty, some 500 years later than the Abusir period. The shaft here is still monolithic, but the capital has lost a part of its delicacy and naturalism, and the proportions are poorer. The change to a conventional architectural member is beginning to be apparent.

Certain columns found at Bubastis (the capital of one of these is now in the Museum of Fine Arts in Boston) follow in chronological order; and next come, after a period of arrest of some 500 years, the examples of the eighteenth and succeeding dynasties.

These show all the types except the bell column—the lotus, the pro-Doric, the palm leaf and the Hathor. The buildings of the early empire had been from the limestone hills that line the Nile, and nothing less than monoliths would do for the shafts. This material allowed of easy carving. The builders of the twelfth dynasty were more ambitious and employed the red granite of Syrene at the first cataracts. But when the Ramesides built their huge constructions and it came to the question of columns 60 and 70 feet high, as at Luxor or Karnak, drums were laid one upon the other.

"The archetype of all Greek buildings was the temple," said W. P. P. Longfellow. Columns were first added at the ends and afterwards the sides, and this form set the style for all time. At first built of wood, it was only a short time before marble came to be the preferred material. When the Etruscans fell heir naturally to Grecian architecture, they preserved the ancient form of the temple. They were not brick builders, but workers in stone.

The Romans accepted the order and added to it the arch. The early Romans, building their city in alluvial regions, and being little



© Underwood & Underwood, N. Y.

Marble columns in the old Roman bath at the Queen
of all the Spas—Bath, England.

more than a community of needy outlaws, naturally turned to brick. However, in spite of Augustus' boast that he found a city of brick and left one of marble, we know that not all the temples were built of brick. Even Tarquin's Cloaca Maxima is arched in Travertine and Metellus built a marble temple as early as 140 B.C.

After Augustus' time, the art of building outstripped that of the Greeks in quantity and magnificence—and through it all the column of marble played an all-important part. "The civic buildings, and even private, far outshone the temples," says Longfellow. "Streets lined with porticos, arcades above arcades, rank over rank of columns,

houses in so many stories that in Rome their height had to be restricted by law, took the place of the low-brick and unpretending towns of the early Greeks."

In 91 B.C., Lucius Crassus was made an exalted official of the Roman Republic. Like many another office-holder before and since his time he considered it proper that his residence should be made to reflect his advancement. In looking about for suitable materials he discovered, within the borders of Greece, six marble columns which were exactly what he wanted for the atrium of his house on the Palatine.

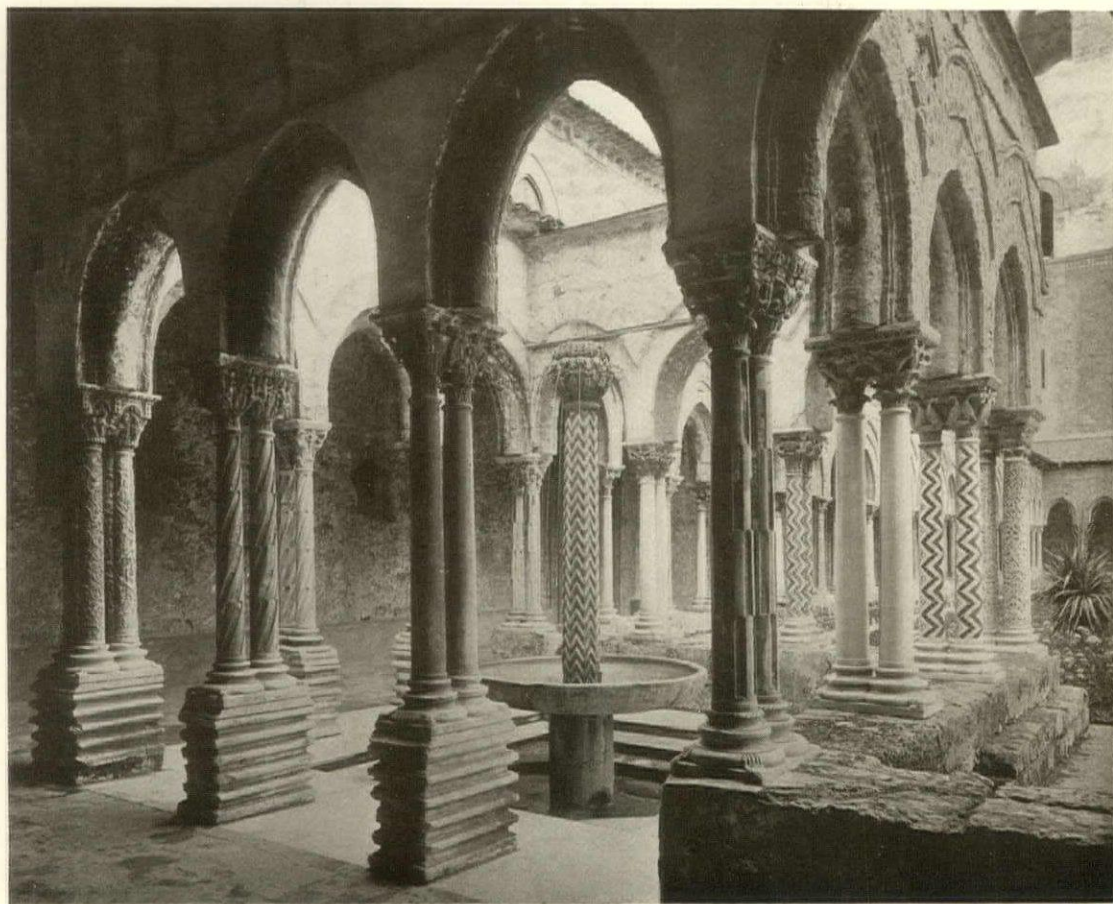
With true political sagacity he reasoned that it would be unwise to transport them

at once to the house of Crassus. He knew that many people in Rome were blindly opposed to luxury in private residences. When the monoliths arrived at Rome, therefore, he had them placed in a temporary theater as a decorative feature of the stage. Some weeks later they were moved away to be reset in the Crassus home. These pieces, it is claimed, were the first columns of Hymettian marble to be imported into Rome.

Thirty years later, another official, Aurilius Scaurus, profited by Crassus' example and placed 300 imported columns of black marble in another temporary theater. They remained there nearly a month. Then they, too—or at least the largest of them—were carted off to the Palatine to serve as an embellishment of the Scaurus mansion.

In a most interesting little book, "What Rome Was Built With," Mary Winearls Porter tells something of the Roman passion for marble. She goes back to Pliny for a description of this theater where the marbles of Scaurus were tentatively displayed. "It consisted of three stories; the first was of marble supported by 360 columns of marble between which were placed 3,000 brazen statues. The second story was of glass, a piece of luxury, says Pliny, which ever since that time has been quite unheard of; and the third of gilded wood. This theater accommodated 80,000 people.

"So great were the masses of marble carried through the streets of Rome for Scaurus' private house that the contractor for the public sewers compelled him to give



Arabian style columns of marble in the cloisters of the Church of the Benedettini, at Monreale.



The two monoliths of Vermont marble in the entrance to the Bridgeport Savings Bank, Bridgeport, Connecticut. Cass Gilbert, Architect.

security for the possible damage that might be done in the carrying of the columns to the Palatium."

In this volume it is related also how Mamurra who dwelt on the Cælian Hill was the first person in Rome to cover the whole of his walls with marble and to erect solid columns of Carystian or Lunian; how Sylla pillaged the columns of the Temple of Olympia Jupiter at Athens and transported them to Rome; and how Malatesta hauled 100 loads of marble from Ravenna for the enrichment of his own temple at Rimini.

"Every building of any importance or pretense glistened within and without with columns, walls, statues and pavements of exquisite and rare marbles, hardly any other method of decoration being known.

Cæsar, either for effect or through a sincere belief in democracy, levied a tax on every column of foreign marble that came into Rome. It would seem, however, that this law was not long in force. In Cicero's letters to Atticus there is a reference to some newly acquired columns. "You may perhaps find," he writes, "that I am not

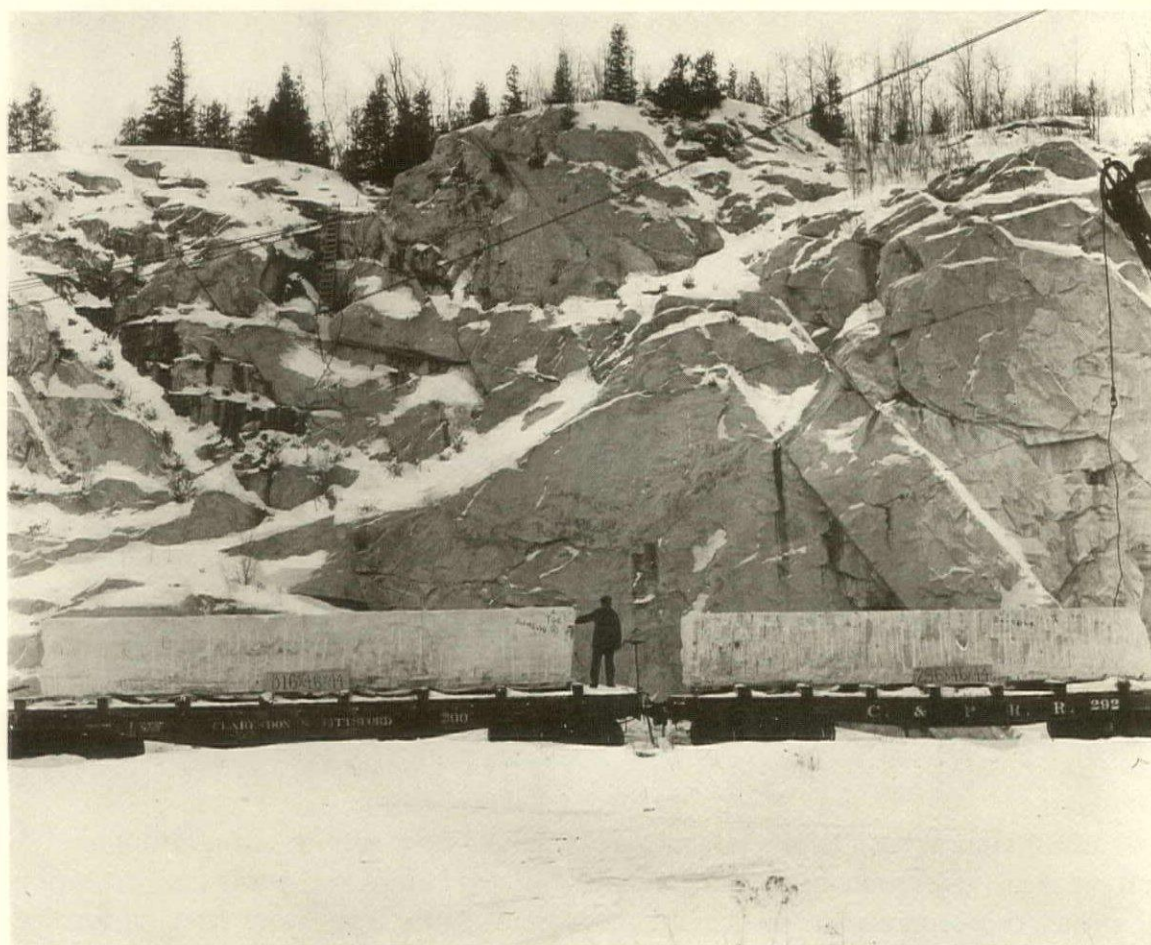
liable to the pillar tax. I think I was told by Camillus that that law had been altered."

It was Augustus who opened wide the doors. By way of example, he surrounded his house with columns of Lapis Albamis, and with pavements of choice marbles. Tibullus claimed that the excessive transport of marble crowded the streets of Rome with drays and carts laden with columns.

To quote again from Mrs. Porter's book: "The quantity, beauty, and endless variety of magnificent marble still remaining in Rome, causes us to wonder of what that city must have boasted before undergoing 2,000 years of plunder, havoc and change. At the present day 9,000 whole columns of

marble have been enumerated by Lanciani, 390 of which he himself has brought to light. He estimates the number of columns landed at Ostia in ancient times to be 450,000 at least and says there is no fear of exaggeration in this estimate, considering the amount of destruction, of breaking up and of burning into lime that has been accomplished in Rome since the fall of the Empire; and columns represented but a small item in the marble trade of that city."

Two things therefore are apparent. Not only has the column enjoyed a long and honored history, but it has come into being largely by way of the marble quarries. As far back as 530 B.C. when they were rearing



Rough marble blocks quarried for the columns of the Bridgeport Savings Bank, Bridgeport, Connecticut. Cass Gilbert, Architect.



Columns of Georgia marble in the façade of the New York Stock Exchange.
George B. Post & Sons, Architects.

the Temple of Apollo at Delphi, a structure which was to have been built entirely of local stone, the contractors, so Herodotus tells us, won considerable fame by substituting marble for the columns of the façade and

making no claim for the additional expense.

Even before the recognized beginnings of architecture, men were striving for the column effect, by raising inverted tree trunks or trees hewn into some semblance of this

form. Sometimes they used a crude pillar of rock which in some way they had pried out from the ledge.

As time passed the skill of the old builders gradually increased until it culminated in the beauty and perfection exhibited in the Greek and Roman architecture. Since that time, men have been unable to surpass the ancient standards of design, and consequently we find modern architects including in their structures the delicate, yet sturdy, effect of the column in both exterior and interior work.

The marble industry in America has advanced along the lines of efficiency to such an extent that American architects cannot design a building so grandiose in conception

but that the quarrymen and finishers are ready and willing to carry out their part of the work. Great blocks are quarried and finished in single pieces for our public and private buildings. Nothing like them can be found abroad unless we go back to those mighty builders of old.

In producing the marble for the exterior of the Bridgeport Savings Bank, Bridgeport, Connecticut, a quarry in Vermont was called upon to get out some of the largest blocks in the history of the industry. Two great blocks were raised to make the columns for the entrance, one weighing fifty-five tons and the other fifty-two tons. When finished and on the cars ready for shipment, these huge monoliths measured



Huge columns of Botticino marble in the Telegraph Building, New York. Welles Bosworth, Architect.

nearly 30 feet long and over 4 feet in diameter. In connection with these columns, two of the largest caps ever cut in Vermont marble were supplied. Each contained 117 cubic feet. The pilasters which were provided for the front of the building were made up in three sections each containing 116 cubic feet of stock. Today these two immense columns with their gigantic Corinthian caps, flanked on either side by marble pilasters, make an imposing and fitting entrance for this large bank.

In both public buildings and memorials we find marble columns enhancing the artistic effect, as in the G. A. R. Memorial, Topeka, Kansas, with its six fluted marble pillars supporting the loggia; and in that glistening shrine, Benedict's Monument to Music in Roger Williams Park, Providence, Rhode Island, in which the capitals are carved in the Ionic order. If numbers are impressive, The Arlington Memorial can be cited, being composed of approximately 100 columns of marble between 20 and 30 feet in length. Edward P. Casey, in designing the D. A. R. Building, in Washington, D.C., used groups of three marble pil-

lars to support the corners of the portico. Other prominent structures designed in this style of exterior architecture in marble are: The Curtis Publishing Company's Building, Philadelphia, Pennsylvania; The County Court House, at New Haven, Connecticut; the Red Cross Building, at Washington, D.C.; and the Knickerbocker Trust Company, of New York City.

The New York Central Station at Utica, New York, is a building that any community would point to with pardonable civic pride. A person entering the waiting-room after a trip on a stuffy, dusty train is sure to feel freshened by the cool marble interior. The large pillars supporting the arched roof are notable examples of the use of Royal Antique marble in interior decoration. Their placid solidity is in restful contrast to the swift, noisy motion of the flying cars.

One of the largest and most magnificent columns ever quarried in America rests in the Art Museum at Montreal, Canada. It is a stupendous marble shaft $32\frac{1}{2}$ feet long and $4\frac{1}{2}$ feet in diameter. It came from Vermont. The block from which it was cut contained nearly 600 cubic feet of marble.



New York Central Station, Utica, New York. Stern and Felheimer, Architects.



*---and in corridors
of Office Buildings*

CLEAN looking? Naturally, because marble is stainless and remarkably easy to keep free from dust and dirt. Besides these economical advantages, a marble corridor appeals to the tenants' sense of beauty and dignity---and that means a higher rental return for the owner.



THE PACKARD BUILDING

A Quaker City Structure that Contains a Banking Room Modelled
After a Roman Basilica

IN Philadelphia, as in New York and Chicago, the erection of a new building, even though it be one of some size, is apt to pass almost unnoticed by the press at large; it is only one more of a considerable number of such structures, and as such its advent stirs scarcely a ripple on the surface of national interest. Moreover, Philadelphia seems peculiarly lacking in that enviable faculty, possessed by many lesser cities, of being constantly before the public eye for one reason or another; and with the exception of an occasional story concerning its police affairs, lives in almost complete seclusion.

The city is, nevertheless, fast acquiring a group of splendid office buildings that for architectural merit, constructional integrity and decorative beauty rank with the best of such structures anywhere in the world. One of the more recent of these is the new Packard Building at the southeast corner of Fifteenth and Chestnut Streets.

The site itself possesses no mean advantages, with Broad Street Station one square away, the Reading Terminal only

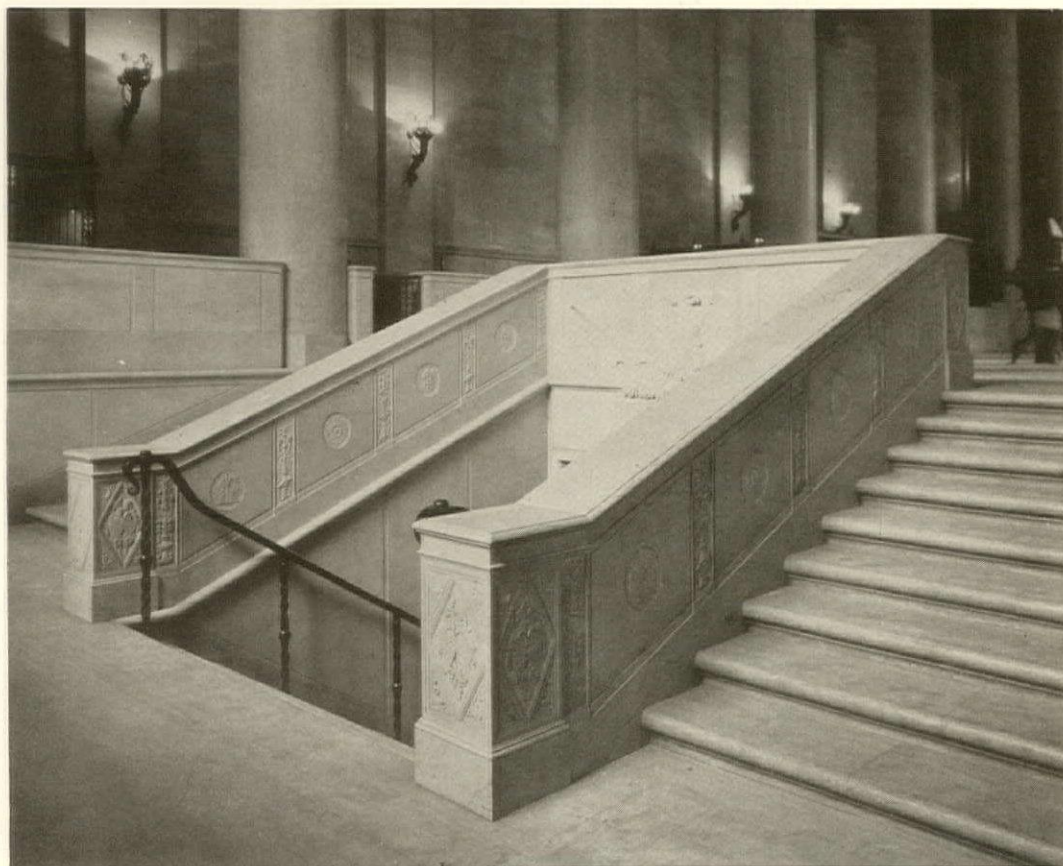
four blocks distant, and the banking and office building district encircling it on all sides. The building fronts 72 feet on Chestnut Street; laterally it extends 230 feet to Samson. It towers 24 floors above the sidewalk level, the lower portion of limestone and the upper stories of brick and terracotta.

The architects, Ritter and Shay, of Philadelphia, have expressed a modern adaptation of the Italian Renaissance, and the exterior, especially of the upper portions, is both intelligently and originally handled. The interposition of a pair of Ionic columns on the Chestnut Street façade from the twentieth to the twenty-third floor levels, the setback of the top floor and the broad frieze at the very apex, are features of happy interest, and could be emulated to advan-

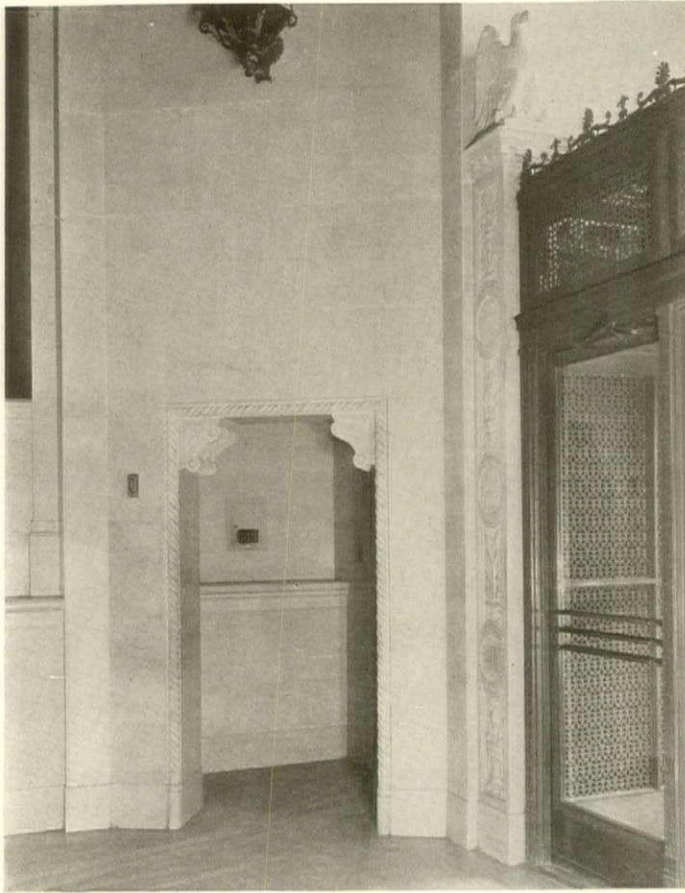
tage by the brethren of the drafting board.

The Pennsylvania Company, an insurance organization, occupies the first four floors and the mezzanine and twenty-fourth floors, as well as the basement and sub-basement. The remainder of the structure is rented out as an office building, and each floor contains approximately 11,000 square feet of rentable area. The entrance to these offices is on Fifteenth Street, nearer to Samson than to Chestnut Street.

The dominating interior feature is easily the huge banking room on the first floor occupied by the Pennsylvania Company. Entrance to this room is from the Chestnut Street front, through a pair of wrought-iron gates by that master ironworker, Samuel Yellin. These are in an Italian design and are of monumental size.



Main Stair from entrance vestibule to the main banking floor above and to the Safe Deposit department in the basement.



Entrance from vestibule to elevator lobby. Notice the elaborate carving of the impost at the side of the bronze gate, and the eagle above.

Upon passing through the entranceway, a vestibule is reached from which easy access is had, either to the main banking room directly ahead by means of the ascending broad double stairway, or to the Safe Deposit department on the first floor below the street by means of the descending central single flight. Immediately to the right is a doorway, beyond which is an elevator that also leads directly to the Safe Deposit department, besides affording access to the Trust department on the second floor, the bookkeeping department on the third, and the Real Estate Title Insurance and Trust Company on the fourth. The trunk vault on the second floor below the street is also reached by this elevator. The main banking

room level was slightly raised above the street level for a twofold reason: the floor level of the Safe Deposit department could thereby be placed at a less depth below the street; and there could be secured for this department an imposing ceiling height—both considerations of extreme importance.

From any point in this vestibule, there is presented a profusion of gleaming marble surface interrupted at intervals by rich carving and delicate moulding. To either side of the bronze entrance gate is an elaborately sculptured newel post surmounted by an eagle, all of Botticino marble. This same material was used for the walls and doorways of both vestibule and main banking room, for the main stair except treads and risers and elsewhere in the building, as will be noted further on. The treads and risers of the main stair are of Napoleon Gray marble, as are also the floors of both vestibule and bank.

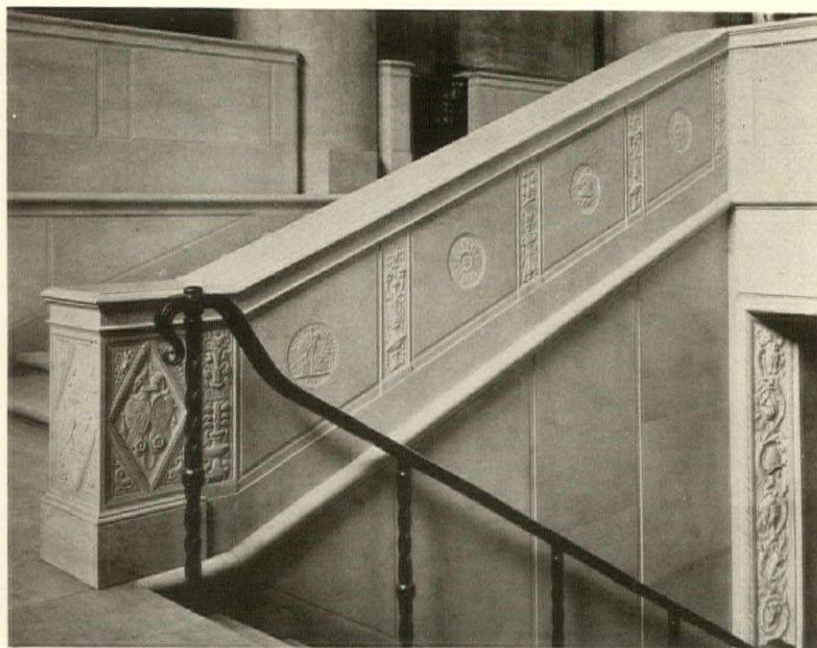
The main stair, as mentioned above, is double, and is a masterpiece of marble work. A carved eagle appears over the architrave of the middle or descending portion, flanked by discs that represent the two faces of the first legally authorized United States coin. An Italian scroll appears to either side of the entrance jamb, and this has as its central feature the pelican, symbolizing Protection. Interwoven in the scroll are symbols of Commerce, Industry, Trust and other phases of commercial activity.

The main banking room is a spacious chamber that is reminiscent of the Roman basilica. It has a total width of 65 feet, with a length of 115 feet over all. Two rows of massive columns, of the Ionic style, extend

the length of the compartment, dividing it into a large central space and two side aisles. The ceiling is in bas-relief, and is deeply coffered. At the rear of the room is an imposing stairway that ascends to the mezzanine balcony.

The warm neutral color of the Botticino marble of the columns and side walls is carried into the color scheme of the ceiling, which is decorated in low tones of old yellow, blue and green, and high-lighting of dull gold. The marble wall ashlar is 30 feet high; the floor is of Napoleon Gray marble.

Interesting additions to the main banking room are the main chandeliers, which are of

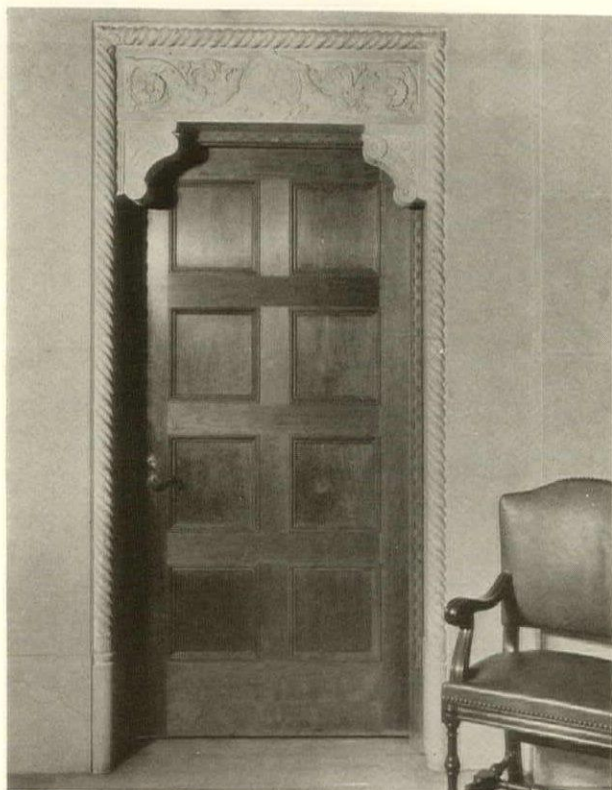


Details of carved newel at vestibule level of main stair. All of this stairway is of Botticino marble, except the treads and risers, which are of Napoleon Gray.

massive size of wrought-iron design with dull gold high-lighting. These chandeliers are of the Italian lantern design and are about 7 inches high. The fixture immediately over the mezzanine is a circle of wrought-iron with the signs of the zodiac worked in bronze.

From the main banking floor one sees a beautiful vista through the vaulted corridor leading from the mezzanine balcony to the mezzanine banking space at the Sansom Street end. This vaulted space is treated with an Italian coffered ceiling decorated in dull blue, ivory and gold, which gives an interesting transition in the color scheme from the golden tones of the main bank ceiling to the more brilliant Venetian coloring of the mezzanine room beyond.

The counters are placed so that they run from column to column the length of the room and they are of the same material as the walls—Botticino marble—with screens of wrought iron of simple Italian design. This is a pleasing deviation from the usual



Marble doorway to the President's Room.



General view of Main Banking Room, looking toward the grand stairway from the Chestnut Street entrance.



Another view of the Main Banking Room. The columns, counters and walls are Botticino marble.
The floors are of Napoleon Gray marble.

heavy statuary bronze generally used in banking interiors. At regular intervals on the floor and against the counters are wrought-iron check-desks and benches, with Breche Violette marble tops that give a piquant touch of added color.

On the mezzanine floor is the President's conference room, finished in teakwood with panelled dado. The ceiling is supported by heavy Italian beams and carved supporting brackets, all decorated in Italian colors reminiscent of the Davanzatti Palace; these colors are in pleasing contrast to the dull gold color of the walls. The small conference room adjacent to the President's conference room is also treated in this same style.

Perhaps one of the most interesting features of the Pennsylvania Company's space in the Packard Building is the interesting

group of marble carving on the stair ramps of the grand stairway, on the mezzanine balcony and on the pilasters at either end of the bronze vestibule. These carvings are replicas of coins and tokens in circulation in Colonial days and during the early days of the Republic, and some are of private issue or are memorial in purpose. The rosette design is not a coin, but a conventional design which alternates with the coins.

If an observer were to take a position on the intermediate landing of the stairs to the mezzanine, at the rear of the banking room, he would have, within his panoramic view, the complete series of fifteen designs which are used in the banking room and Trust department on the second floor. A numismatic manual would explain in more detail the variations in issues, their dates, etc., if one were inclined to be enthusiastic in the study



Grand stairway of marble leading from the main floor to the mezzanine floor and the Sansom Street end of the building.



Public space of the Trust Department, on the second floor. The marble is Botticino for walls, counters and pillars and Napoleon Gray for the floors.

of coins. A general explanation here will suffice.

Taking such a position as suggested, and starting with the coin at the bottom of the ramp on the Fifteenth Street side, the observer could follow the arrangement of coins in the following order:

No. 1. The "Rosa Americana," dated 1733. The crown and rose are both insignia of royalty.

No. 2. The next coin would show a shield surrounded by fifteen stars. The reverse of this coin (not shown) has the American eagle and thirteen stars.

No. 3. The "Fugio Cent," 1787, the first legally authorized United States coin. Here he would notice the thirteen original states each represented by a star within a link of an unbroken chain that surrounds a thirteen-pointed star with the caption "UNITED

STATES WE ARE ONE." The opposite side of this coin would be directly behind the observer, showing a sunburst and the sundial with a thrift motto below, "MIND YOUR BUSINESS," which in those days had a somewhat different meaning than now.

No. 4. The "Washington Token," 1793. Continuing along the horizontal parapet of the mezzanine he would see:

No. 5. The "Brasher Doubloon," 1787, New York, a private issue, and incidentally one of the rarest and most valuable American pieces.

No. 6. New Jersey, 1788, with the horse and plow emblems.

No. 7. New Jersey, 1785, "Immune Columbia," with the Liberty cap on a standard, and holding the scales of justice.

No. 8. Maryland, 1783, with a likeness of Lord Baltimore. Turning around toward the



Details of the Grand Stairway.

east side of the stairs and starting at the bottom, the observer would see:

No. 9. Sommers Islands, 1620, sixpence, showing a frigate. This island, now Bermuda, was named after Captain Somers, the Englishman who colonized it and issued the coinage.

No. 10. Massachusetts "Pine-tree Shilling," 1652.

No. 11. The "Fugio Cent," 1787, commented upon under No. 3.

No. 12. The Brasher Doubloon, repeated.

No. 13. The Virginia Shilling, 1774, with the royal crown and shield.

No. 14. A "Threepence" piece of Connecticut, 1737-39.

No. 15. The "Elephant Token" of the Carolina Company, date 1694, issued as a memorial piece upon the granting of a charter to this trading company. The reverse of this piece bore a prayer, "God Preserve Carolina and the Lord's Proprietors," 1694. A similar piece was issued at the same time by the New England Company.

No. 16. Sixpence, Sommers Islands, 1620.

This side of the coin shows a wild boar, and the reverse side a sailing ship. (See also No. 9.)

Another interesting group is that of aboriginal currency, executed in the wrought-iron work of the check-desks and the main entrance gates. These coins of the American Indian, chiefly of the Central and South American divisions, were made of quartz, lignite and other stones and minerals.

In the Safe Deposit department the floors are of Gray Napoleon marble with side walls and columns of limestone. The caps of the columns and pilasters are carved in an interesting design of the early Italian Renaissance and the corbels supporting the segmental arches are carved in the figure of a little miser holding a bag of gold.

The elevator lobbies and corridors above the ground floor are treated with marble terrazzo floors and a marble wainscot 7 feet in height. The toilet rooms throughout the building have a similar floor and wainscot and marble toilet stall. All the marble used for this work is White Alabama.



Italian scroll on the front stairway.



THE UNION STATION IN TORONTO

The New Building is Owned Jointly by the Canadian Pacific Railway
and the Dominion of Canada

By JOHN M. LYLE, *Associate Architect*

IN the Middle Ages, the towns of Europe were fortified, and entrance gates from the main roadways were the portals to the towns. Today the modern railway stations are really the great entrance gates to our cities, so it is fitting that these stations should not only be practical in their layout, but should also command the attention of the traveller by reason of their architectural merit.

The designing of a great modern station demands a co-operation on the part of the architects and engineers. The Toronto Union Station is the result of much painstaking study on the part of a group of men,

and is not in any sense the offspring of one individual mind.

When the two railways—the Canadian Pacific and the Grand Trunk—decided to build a new union station to serve the needs of the city of Toronto, they formed a company known as “The Toronto Terminals Railway Company,” which was to have charge of the erection of the building, its maintenance and the operation of the station. Both railways were equally represented on the Board of the new company.

Since the inception of this company, the Dominion Government has taken over both the Grand Trunk Railway and the Canadian



The Main Ticket Lobby.

Northern Railway, and are now operating these systems under the name of "The Canadian National Railways," so that the Canadian Pacific Railway and the Dominion of Canada are really the joint owners of the new building.

Realizing the importance of Toronto as a growing center of traffic, it was felt that serious consideration should be given to the question of expansion, and that before beginning work on the plans, both the architects and engineers should visit the important American stations and prepare a report and preliminary drawings for discus-

sion. Pursuing this policy the architects, Ross and Macdonald and Hugh G. Jones of Montreal, with John M. Lyle of Toronto as associate, were instructed to collaborate with John H. Fairbairn, chief engineer of the Canadian Pacific Railway; Mr. Safford, chief engineer of the Grand Trunk Railway; and Mr. J. R. Ambrose, engineer for the Terminals Railway Company. Following these instructions we visited twelve of the leading stations of America.

On these inspection trips different members of the party made individual notes which were in due course forwarded to a

central bureau where they were co-ordinated and tabulated for the purposes of the report. The collaboration of the architects and the engineers in this preliminary work was a most happy one and resulted in much friendly and profitable discussion. The report presented contains eighty-five pages of printed matter, together with the preliminary drawings. It is divided into eleven headings and is a most complete record of important railway data. After the preliminary studies were completed, it was evident that one of the outstanding needs in the development of the plan was the provision for expansion and the desirability of making the plan elastic, especially from

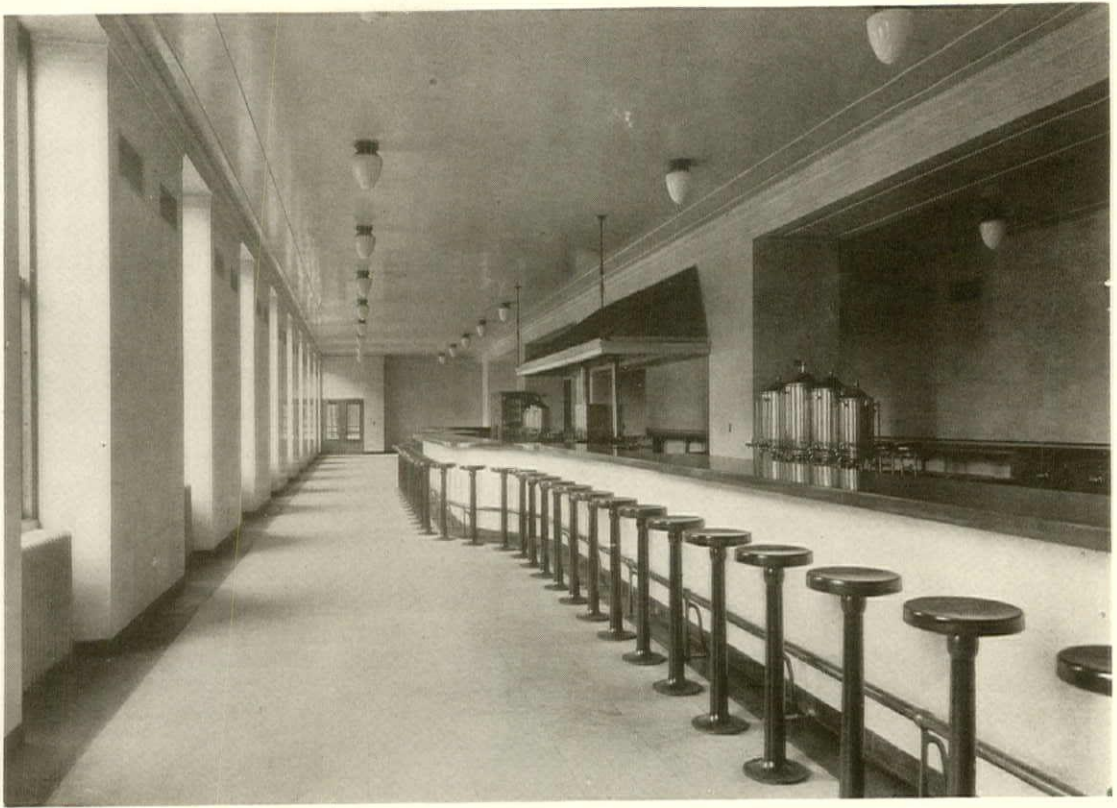
the viewpoint of passenger traffic movement in and out of the station.

The final plan adopted lends itself to control of traffic movement. The station is so planned that under light traffic conditions it can be operated on practically one level and under heavy traffic conditions; by the closing of gates, the traffic can be diverted and the incoming and outgoing passengers separated on different levels, thus allowing the handling of a huge volume of traffic. This most elastic arrangement is one of the outstanding new features in the development of railway station planning.

The building is divided into three sections: a central block, given over to the station



View from passageway to train concourse.



In the lunch counter, gray Mississquoi marble was used for walls, counters and floors, with borders and bases of black Mississquoi.

proper; an east wing, given over to the Dominion Government Post Office; and a west wing, devoted on the upper floors to the railway offices of the Canadian National Railways, and on the ground and lower floors to the needs of the station.

The style of architecture adopted is Classic based on Roman and Grecian traditions, and the designers in the handling of the different architectural features have tried to exhibit that restraint in treatment which is so characteristic of the Grecian and Roman buildings. The principal architectural feature of the plan is the large central ticket lobby, from the center of which room—the information booth—all the numerous activities of the station are in plain view. The union ticket office extends along one side of the ticket lobby and on the opposite side are the baggage-checking and parcel-checking booths. The entrance to the train concourse,

via a slight ramp, is in the center of this wall and the conveniences for the travelling public, such as telephones, telegraphs, newspaper stands, etc., are on this line of travel. Immediately to the side are the barber shop, smoking-rooms, lavatories, etc. On the west side of the ticket lobby is placed the main waiting-room, entirely aside from any line of travel movement. Off this room are placed the ladies' rest room, ladies' toilet, hospital accommodation, restaurant, lunch room, private dining-rooms, etc.

This ticket lobby is one of the large rooms of the world, measuring as it does 250 feet in length by 84 feet in width by 86 feet in height. The walls are built of Zumbo stone from Minnesota, a stone that is of a warm creamy color and has an interesting rough tapestry texture obtained by gang-saw finish with an admixture of fine shot in the sand when being sawn. The upper portion of the

room is of cast stone to match in color and texture the Zumbo below. The ceiling is of Gustavino Tile construction in three colors of a soft yellow to harmonize with the walls.

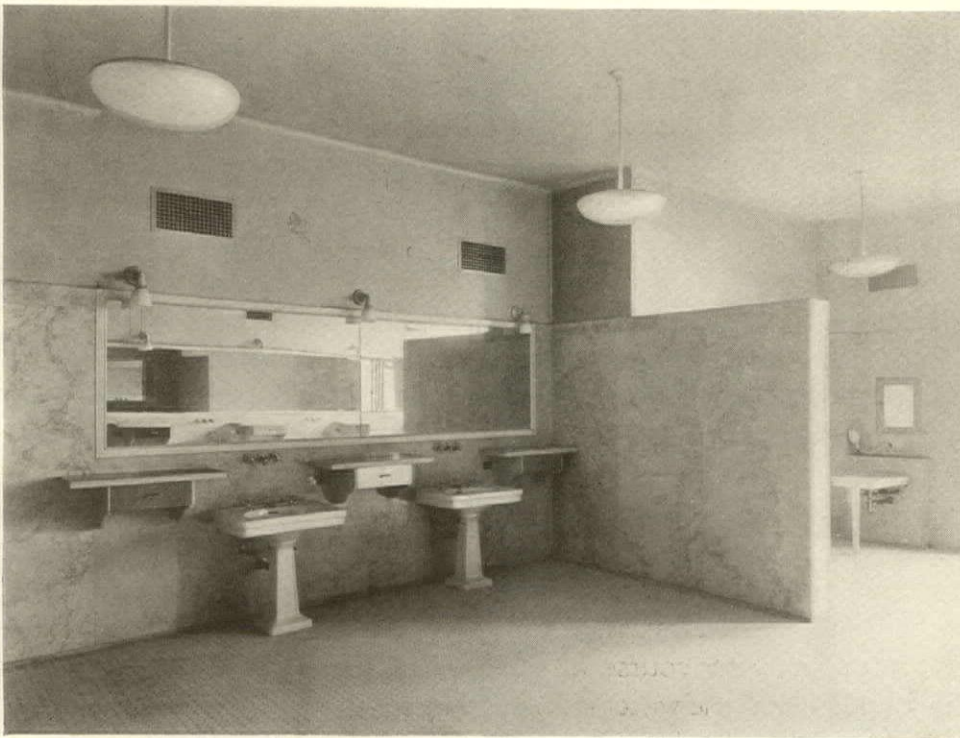
Having in mind the great desirability of permanency in construction, marble has been used extensively throughout the building, in floors, walls and lavatory partitions. The floors of the main ticket lobby are of Pink Tennessee with herringbone field and dark Tennessee formed in panels. The ticket lobby booths are of Pink Tennessee, as are the ticket and parcel-checking booths. The staircase to the lower level from this room is also Pink Tennessee. The walls of the barber shop and men's toilets are Mississquoi Regina and the walls of the ladies' toilets are Pink Tennessee. In the lunch counter curly gray Mississquoi—a light grayish-green marble—has been used most effectively on the walls. The same marble is used in the floors, and a border and base of black Mis-

sissquoi makes a most effective finish for this type of room.

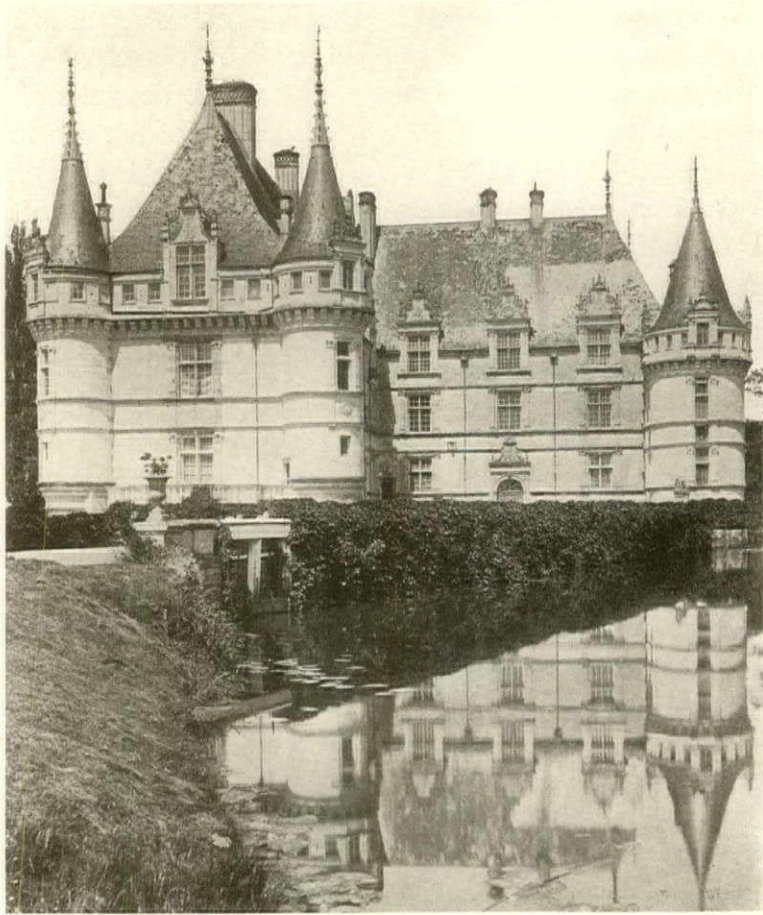
The vestibule walls of the office section, as also those of the cab stand, together with the floors, are of Pink Tennessee. The vestibule of the post office section is of Napoleon Gray, as are the lavatory partitions of this section.

The extensive use of marble in this building has called forth many comments from the lay public who have been impressed by the rich appearance and permanent character of the materials used.

First and last impressions are largely permanent ones, and it is the hope of the designers of this building that it will not only meet the exacting material demands of the travelling public and allow them freedom of movement, but that it will impress the beholder with its architectural beauty in order that he may carry away with him some good opinion of the city of Toronto.



The Barber Shop of the Toronto Union Station. Its marble walls and floor make it a model of cleanliness.



East Façade, of Azay le Rideau.

THE STYLE OF FRANCIS I

Classic Elements Began to Dominate the General Composition of French Architecture

PART II: AZAY LE RIDEAU, CHENONCEAUX AND CHÂTEAUDUN

OF the lesser châteaux of that phase of the French Renaissance under discussion, one of the most attractive is Azay le Rideau, built on an island in the River Indre. It was begun in 1516 by Gilles Berthelot, whose initial is entwined with that of his wife Philippe in the carving. The site was so located that the course of the river could be divided, and the water caused to flow entirely around the house. The building was an entirely new structure of

considerable beauty, though mediæval characteristics appear.

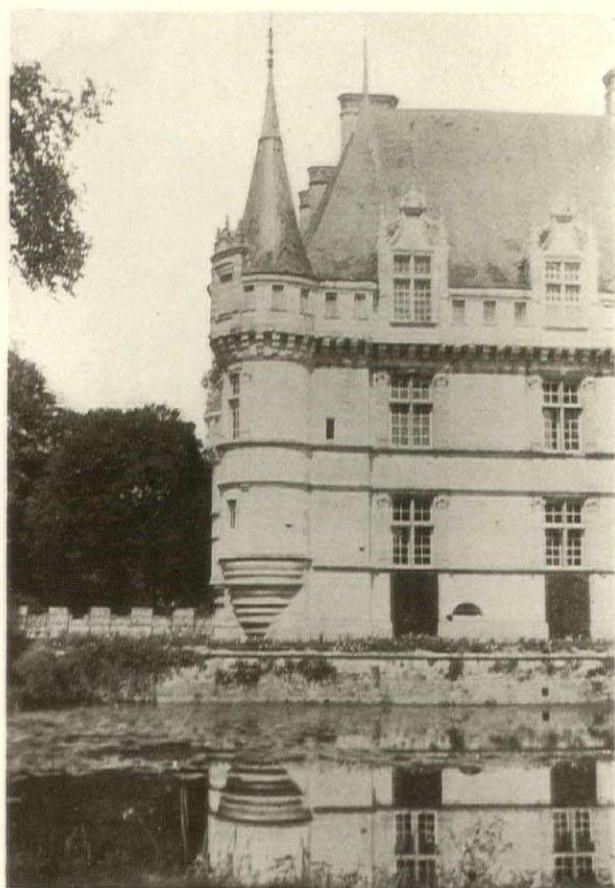
"By the buildings of a country one can tell the characteristics of the people," says Simpson, and he comments on the charm of Azay le Rideau as follows: "Probably no single building in France could be instanced which illustrates so well the taste, habits, hopes, and fears of a courtier of Francis I time as this gracious château. The rooms, large enough for stateliness and yet not too

Illustrations courtesy Thomas Machen, architect, Baltimore, Md.

grand for comfort; the well-proportioned windows, not too numerous, and yet sufficient in size and number to admit plenty of air and sunshine; the terrace surrounding the house and separating it from the river-moat, and the staircase leading to it; all show that the troubled times were passing, that men were able to indulge in peaceful country pursuits, and could afford some time for ease and quiet. Chambord is a royal palace; Chenonceaux, apart from its river galleries, is small; Azay le Rideau may be taken as the typical French country home of the early sixteenth century, which can be compared and contrasted with contemporary Italian villas, German Schlösser, and with Elizabethan country houses of fifty or sixty years later. It differs from all.



A bit of early Renaissance detail at
Azay le Rideau.



One of the round corner towers of Azay le Rideau,
built in 1516.

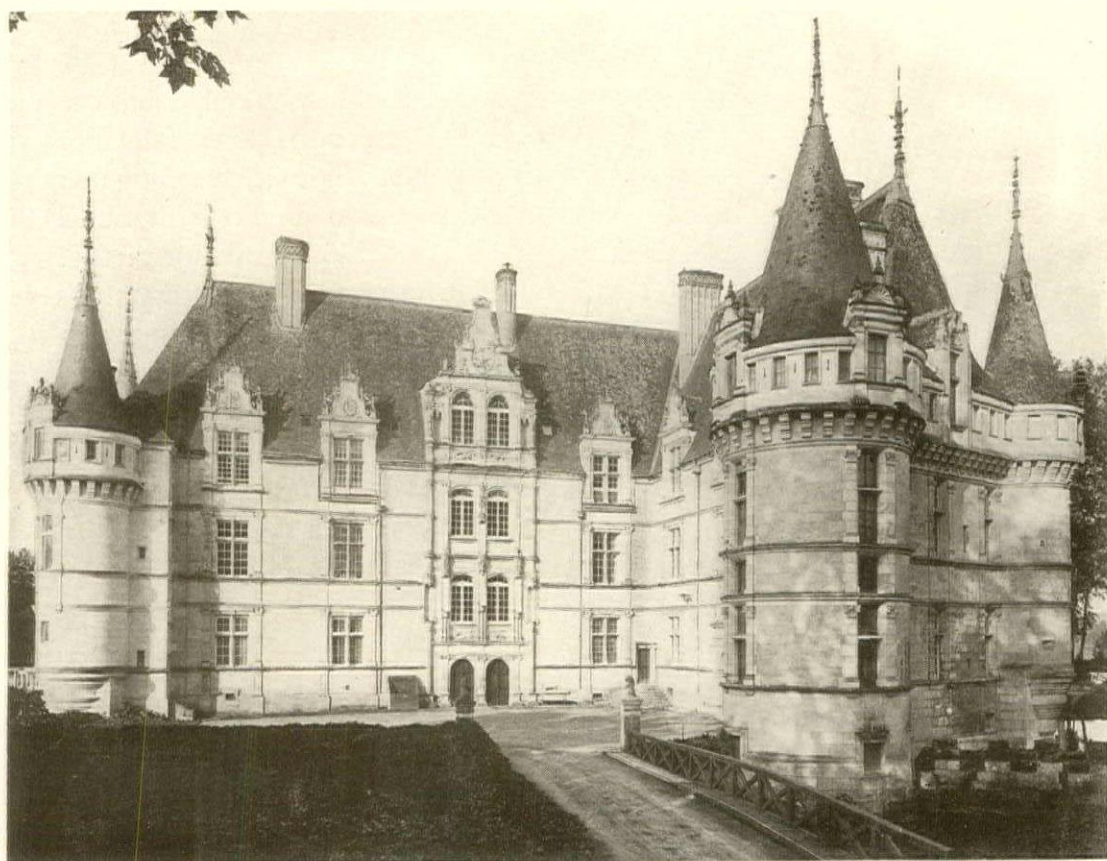
In stateliness it may not equal the Villa; in homely comfort it may fall short of the English Hall. Notwithstanding its moat and machicolations, any one in danger would prefer the Schloß. But for picturesqueness allied to a certain symmetry, for charm of position, although the country is flat, for beauty of detail and proportion and general sense of refinement, it would be difficult to find its superior in any country."

Azay le Rideau is not of large dimensions, but it serves most aptly to illustrate the mixed character of early French Renaissance. It is true that the ordinance is clear and simple and the ornamentation is confined, with unusual restraint and good judgment, to a few important features; these received their full value through the delicate elaboration of each. However, the L-shape plan shows round towers placed at the angles in imitation of feudal designs, though, as noted by Simpson above, there

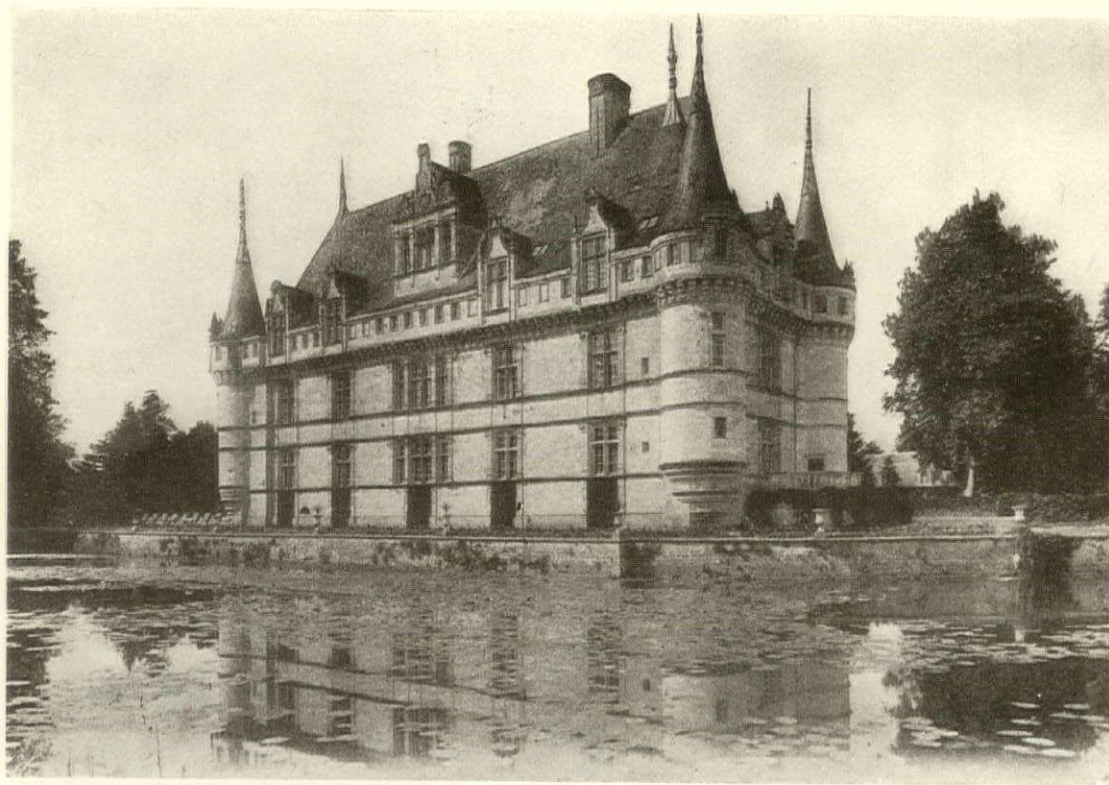
was no longer any need for such defences. Furthermore, along the three outer sides are machicolations and a *chemin de ronde* forming a bold cornice, which extends around the towers so as to form a crown. This overhanging attic is so supported on corbels and pierced by numerous small windows regularly spaced, that the wall solids remaining between the fenestration take on the aspect of battlements. Tall dormers and chimneys, a sharply slanting roof with slender pinnacles at each end, and similar pinnacles capping each turret, complete a unique whole that is mediæval in its larger features.

It is in the pilasters that flank the windows and the entablatures that crown them that we see the effect of the new impulses. This is particularly true of the ornamental bay that contains the main portal.

The scheme is palpably a reproduction of the Flamboyant Gothic staircase tower and entranceway of the nearby Châteaudun, which we will mention again. The details, of course, are changed, but the general design remains. There is a strange medley of columns, pilasters and ornaments of classic types arranged, however, so as to produce a Gothic effect. Charles H. Moore describes this as follows: "The portals and windows are flanked with pilasters and crowned with entablatures, and the whole is bounded right and left by superimposed columns broken by highly ornamented niches, and banded by the string courses and entablatures. On the first floor over the portal the window pilasters are made to appear as hidden behind tall ornamental niches, composed of many neo-classic and nondescript elements,



Principal façade of the Château Azay le Rideau. The influence of the new style is seen in the window treatment.

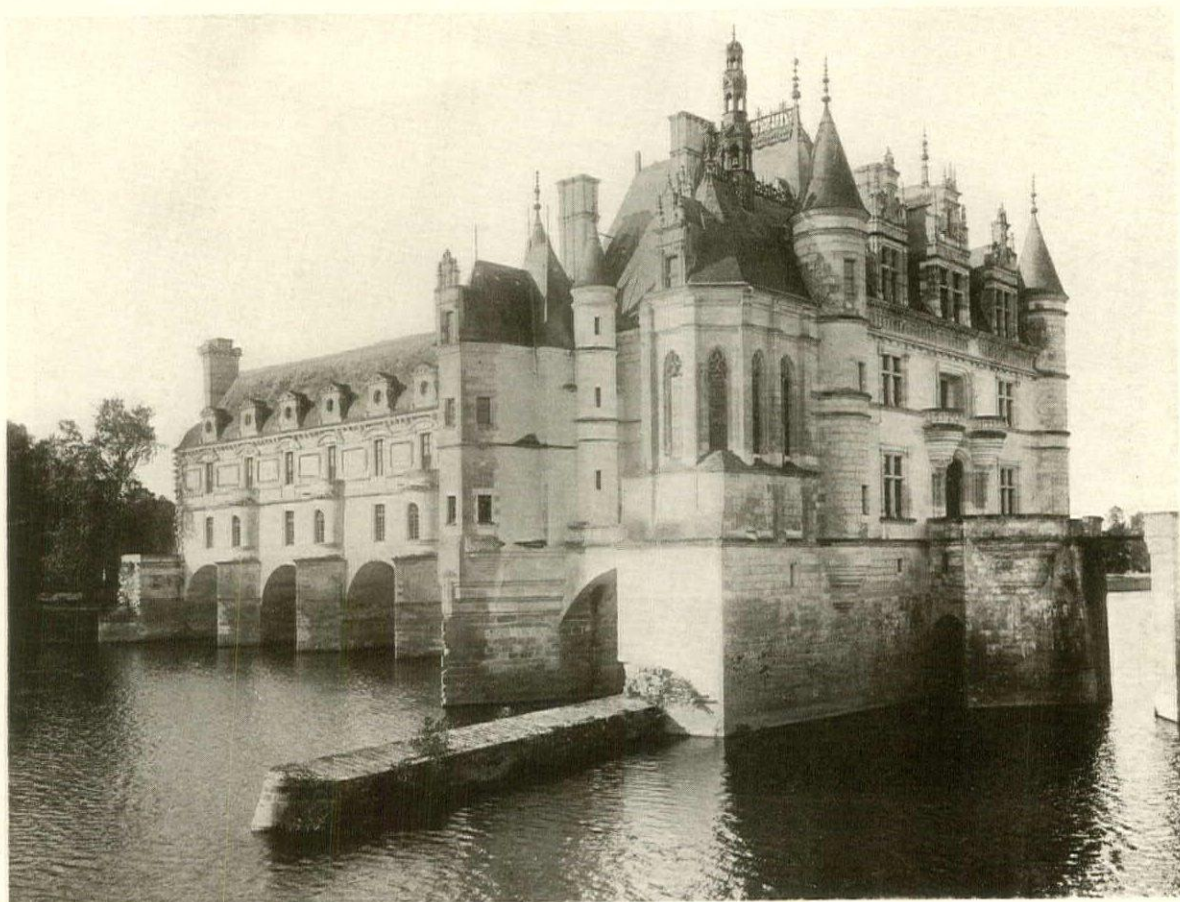


The southwest façade of Azay le Rideau.

arranged in the manner of the details on Flamboyant buttresses. Only small portions of the base mouldings of the pilasters appear beneath this filigree overlay. In the story next above the central pilaster only is hidden in this way, but here a part of the capital, instead of the base, comes into view. The manner in which the pseudo-Gothic features are adjusted to the neo-classic elements of the composition is curious in other ways. The pilasters of the several superimposed orders are, of course, of equal length in each story, and their entablatures make strongly marked horizontal lines. But the nondescript ornaments laid over these orders are carried up to unequal heights, all of them crossing the middle entablature, and the finial of the central one reaching above the architrave of the top entablature, while the lateral pilasters of this upper order are wholly exposed to view, except that the

finials of the canopies over the niches below cover parts of their bases.

"The mixture of neo-classic and pseudo-Gothic forms is carried out in the details of these superimposed ornaments. Under the base of each niche are two diminutive pilasters, set obliquely so as to present an arris in front, like the angular members in Flamboyant buttresses, as in Châteaudun, and between these is a small shaft supporting a corbel which forms the base of the niche. The niche is flanked by slender pilasters set obliquely in conformity with those below, but these pilasters are almost entirely hidden from view by very salient nondescript ornaments worked on the face of each. The mouldings of the grouped bases, which are of different magnitudes, interpenetrate in Flamboyant fashion, and the canopies over the niches are made up of miniature entablatures on curved plans ornamented with



The eastern façade of the Château de Chenonceaux, on the Cher River. Built by Thomas Bohier in 1515.

filigree, and each of them is surmounted by a group of minute niches with statuettes, and crowned by a filial. The windows have the depressed arches of the Flamboyant style, with panelled dados beneath, as in Châteaudun; but their profilings are pseudo-classic, and they have keystones at their crowns. The total scheme is more mediæval than classic, notwithstanding the free use of neo-classic orders. To produce a continuity of upright lines, and thus emphasize the Gothic effect, the entablatures are broken into ressaits over the pilasters, and are carried around the lateral columns, as before remarked. The double portal is the only part of the composition that is quite free from mediæval elements. The order and the arches are here combined in the

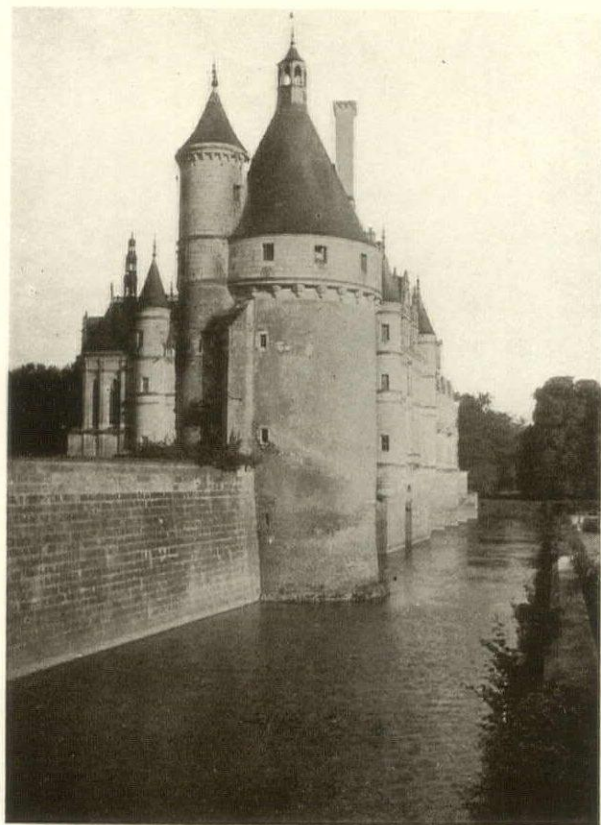
ancient Roman manner, as they are, indeed, in the upper stories; but here the arches have the Roman semi-circular form, and the order is not overlaid with other ornaments. Classic proportions are not all observed. The pilasters are short, and are raised on high pedestals, which are necessary to the composition in order to give the effect of adequate foundation for the superstructure. The design as a whole has no reason on structural grounds, nor has it any logic of simulated structure. Such merit as it has is of a purely abstract ornamental kind entirely extraneous to the building. Apart, however, from its factitious general character, and its incongruous details, the château of Azay le Rideau has a thoroughly French character, and is one of the finest

monuments of the early Renaissance in the country."

The main portion of the château of Chenonceaux was begun in 1515 by Thomas Bohier on the Cher River near the north bank. The water flows under and, at times, around it. The original building was a rectangular block replacing an old mill, built on stone piers and arches and connected to the right bank by a bridge. The property came later into the possession of Henry II, who gave it to Diane de Poitiers, who built a bridge across to the opposite or south side. Catherine de Medici, the widow of the king, compelled Diane to exchange it for Chaumont, and in 1560 added the upper galleries to the bridge. The entrance front is low and without beauty, though of interest as an example of the various ways Flamboyant ideas persisted in manifesting them-



Early Renaissance detail on the wall of the vestibule of Chenonceaux. The carving is in an excellent state of repair.



A picturesque view of the north end of Chenonceaux.

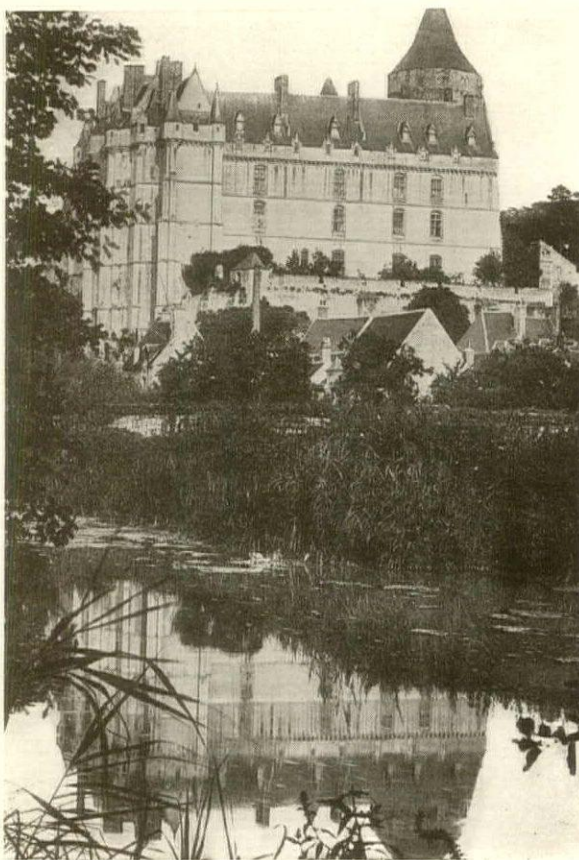
selves. The corbelling carrying the balcony is clumsy, being composed of graduated wings of masonry, supported on a heavy pilaster and two small shafts; the arch is three-centered, with a keystone and what Willis calls a "continuous impost." The jambs show simple mouldings, and the arch is flat—both of these indicative of the Flamboyant dealing that makes itself apparent throughout the whole scheme.

The circular towers at the corners of this square-shaped structure are small and hardly more than turrets; they do not start from the ground, but, as at Azay le Rideau, from corbels several feet above it. The eastern side has its façade broken by two projections, one of which is the chapel. The dormers are bold and pleasing, and stand in fine relief against the broad expanse of the

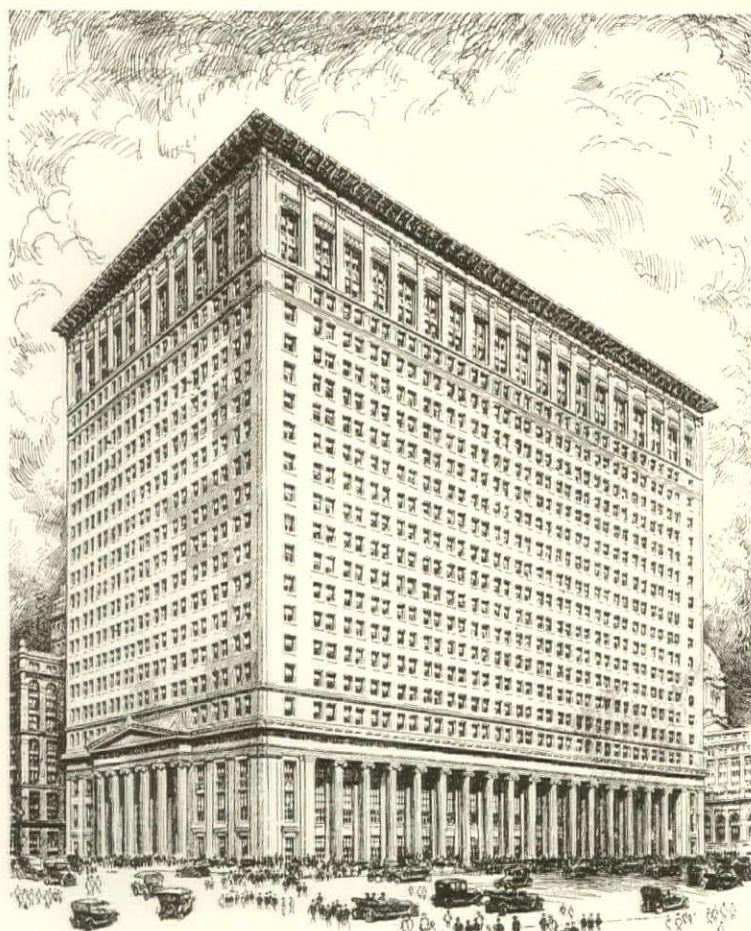
high, sharply pitched roof. The tower of the Marques at the head of the bridge has an exquisitely decorated doorway; adjacent is the old *pont levis*, its ancient beams in an excellent state of repair; these two are highly picturesque additions to a composition that in itself merits considerable attention.

The Châteaudun was built in the beginning of the sixteenth century, and stands not far from the castle of Azay le Rideau. It is a somewhat forbidding pile of heavy lines, distinguished chiefly by a staircase tower four stories in height, that dominates the south façade. At the base of this tower is the main portal of the castle. The walls of the façade is flush with the tower wall, but the latter is enriched with ornamentation, and the two upper stories reach above the main

cornice. Flanking these are round turrets that overhang the wall, which is corbelled out to support them. The entranceway has double openings, which have their counterpart in each story of the bay above. The arches of these openings show the flat arch characteristic of Flamboyant design; the same influence is seen in the sharp arises of the profilings, and in the middle pier that rises through the center from top to bottom of the whole composition. This middle pier has a small buttress, and other buttresses flank the whole bay, with their angular members placed obliquely. Niches and canopies are placed in the usual manner on the design and the openings themselves are splayed. As remarked above, this arrangement probably furnished the motif for the portal of Azay le Rideau.



The west façade of Châteaudun,
as seen from the Loir.



A DEPARTMENT STORE OF FINANCE

Three of Chicago's Time-Honored Banking Institutions
Unite to Form Organization.

IN the last two decades of the nineteenth century, the United States saw the development of the department store idea; the advent of such huge concerns as Wanamaker's in Philadelphia, Marshall Field's in Chicago and Filene's in Boston stimulated the imagination and gave to retail merchandising an entirely fresh outlook. The dry goods merchant princes of the period became themselves the leading financiers, and such giants of finance as George Peabody, J. S. Morgan, the father of J. Pierpont, Sr., Marshall Field and many others

derived their early wealth from their successful merchandising methods.

Bankers were quick to see the advantages of the department store system applied to their own businesses and in the early part of the present century we find banks adding department after department and service after service. The logical development was seen in the mergers of separate banks. These mergers brought together under one directorate such resources as, previously and individually, were not quite sufficient to meet the local needs; but, collectively, were more



The Commercial Banking Room on the main floor.

than ample for even the demands of the the most rapidly growing communities.

Such a merger was recently accomplished in Chicago when three of Chicago's oldest and largest financial institutions consolidated to form the Illinois Merchants Trust Company. These three banks—the Illinois Trust and Savings, the Merchants Loan and Trust and the Corn Exchange National—represent combined resources of nearly \$500,000,000, a sum staggering to the imagination. The total deposits reach almost the same stupendous figures, and the number of employees runs close on to 1,700.

Before the merger, each bank had been housed in a separate structure, situated several blocks apart; now they are together in what one writer recently declared was "Chicago's most impressive building," occupying an entire city block bounded by La Salle, Jackson, Clark and Quincy Streets. It is the largest office building in Chicago and the third largest in the world, being surpassed in size only by the Equitable Trust of New York and the Union Trust of Cleveland. The site is 325 feet long by 174 feet wide, and there are twenty floors above the street level, reaching a height of 285 feet. Some 22½ acres of floor space are represented by these figures.

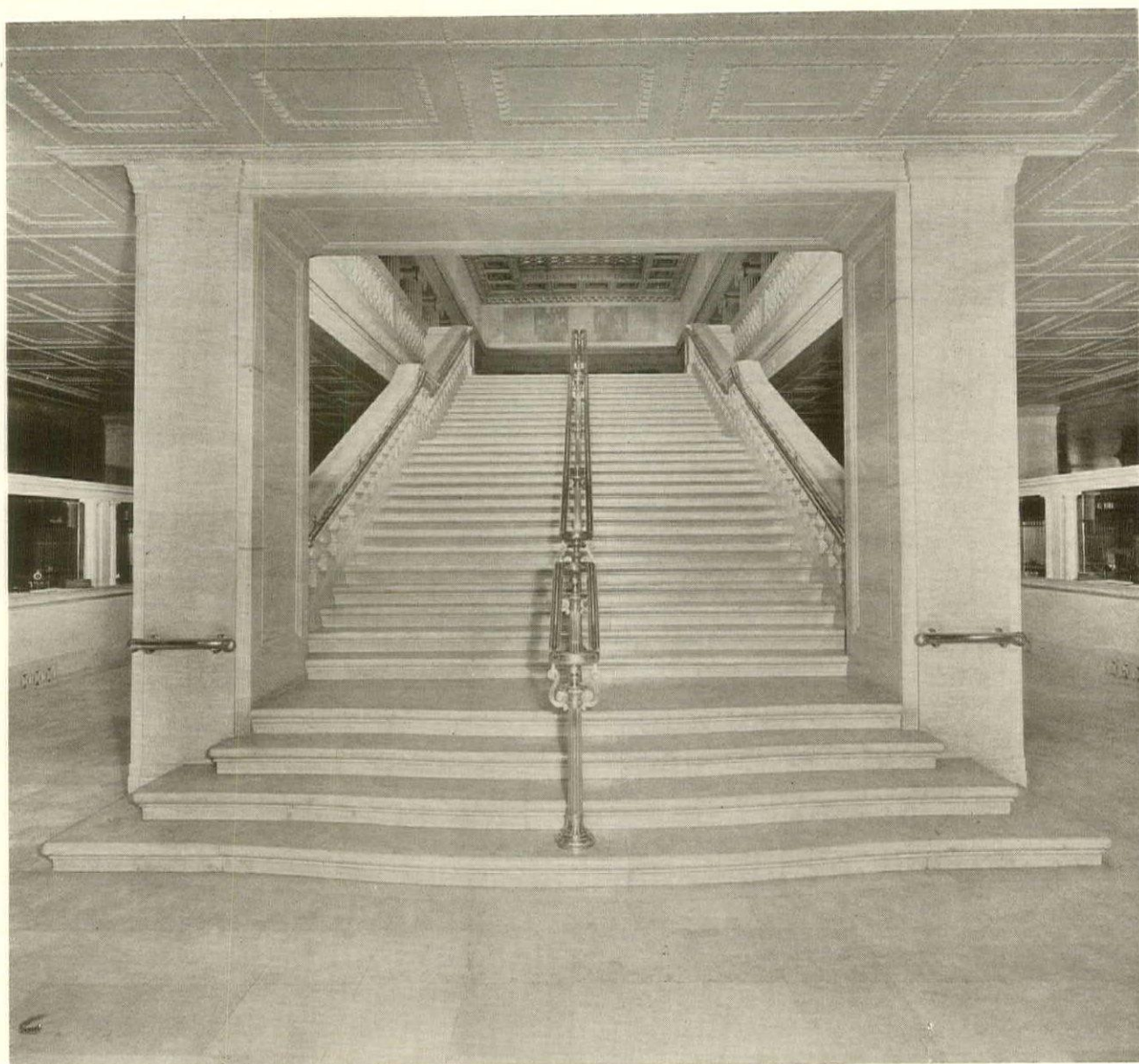
The architects, Graham, Anderson, Probst and White, of Chicago, followed the traditions established with the building of the United States Treasury Department at Washington. This is seen in the unbroken colonnade of Ionic character stretching from La Salle to Clark Streets on the Jackson Street front, and in the façade of the main entrance on La Salle Street. The crowning exterior feature of the big structure—and, incidentally, a feature entirely new to Chicago—is the treatment of the main cornice, which is built of heavy cast burnished copper, and decorated with gold and color.

The three top stories just below have pilasters in low relief.

The outstanding interior feature is easily the main banking room, a splendid hall of Classic design that rises to a height of 53 feet, or the equivalent of four stories of ordinary height. It is open on all four sides to the light, and is surmounted by a skylight of special opaque glass. Twenty-eight fluted Ionic columns, each 38 feet high, of Cunard Pink marble, serve to divide the open lobby from the great cages; the walls from floor to ceiling are also of Cunard Pink. This marble comes from a quarry in Italy near Chiampo; it has a reddish-pink ground intersected by veins of light yellowish-pink and dark shades.

The floor of this magnificent room covers approximately one acre of floor space and is of a French marble—Hauteville. In the central space is an enclosure of Tavernelle Rose marble, imported from Italy. This latter material is also used for the tellers' cages, check desks and for the banking screen along each side of the long chamber. Marble counter space of a total length of 1,512 feet is provided for the public. At the base of many of the columns, and elsewhere around the room, are torchiers, seventeen in all. These were hand carved in Italy, with graceful bowls at the top made of white alabaster.

The ceiling of the aisles is heavily coffered with alternating octagons and squares; the border of the ceiling over the central portion is also deeply coffered. Between this border and the top of the pink pillars runs a deep frieze decorated with mural paintings by Jules Guerin, each representing the characteristic industry or achievement of the nations of the world. The background between the paintings is composed of pictures of the buildings of the World's Columbian Exposition, done in a lower key to give



The broad stairway of marble that descends from the main banking room to the La Salle Street lobby. A marble balustrade surrounds the opening at the head of the flight.

the figure their suitable prominence. The entire ceiling, including the supporting members of the vast skylight, is executed in polychrome, harmonizing with the murals, blending with the marble walls, columns, counters and floors, and giving the entire room a warmth of delicate color both unusually pleasing and beautiful.

Near one end of the central space is a marble balustrade that marks a stairway

opening. This stairway, built entirely of marble, is of gentle incline and generous width, with three landings along the course of its flight. It descends into a lobby that opens upon La Salle Street. Floors, walls and counters, as in the main banking room, are gleaming marble. In the basement are the most extensive safe deposit vaults in the West, with a capacity of 45,000 boxes.

The center of the huge building is pierced

down to the fourth story by a white enameled brick court, assuring all offices of window openings to the daylight. The corridors are of white Carrara wainscoting with a base of green marble from the Alps. It is claimed that 300 carloads of marble for three miles of flooring and four miles of wainscoting were required for this corridor

work. Since the lobbies are unusually broad and spacious, and twenty-four passenger elevators operate daily, the new structure is unquestionably the first in Chicago in luxury and comfort, and this is reflected in the rentals received, as well as in the high type of tenants occupying the structure.



Entrance to the Safety Deposit Department from La Salle Street lobby, Illinois Merchants Trust Company, Chicago.

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 serpentines, 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.

Onyx (Continued)

Both are composed of pure carbonate of lime. The Onyx, however, contains some iron oxides and other coloring matter that Travertine does not possess.

For Onyx see: Algerian Onyx, Arizona Onyx, Brazilian Onyx, Breche African Onyx, California Onyx, Chilian Onyx, Cicilian Onyx, Colorado Onyx, Egyptian Onyx, Gibraltar Stone, Italian Onyx, Maragha Onyx, Mexican Onyx, Missouri Onyx, Moroccan Onyx, Pedrara Onyx, Rouge Agate, Stalagmite di Bedat or French Onyx, Tyrolese Onyx, Utah Onyx. In addition to the above, Onyx is quarried at Alicant and Valencia, Spain, at Trapani, Sicily, and at various other places.

Onyx Alabaster

Generally this name, or Oriental Alabaster, is only applied to Egyptian Onyx, but in many cases it has been used as the name for Algerian Onyx and sometimes for Italian Onyx.

Onyx Algerian—See Algerian Onyx.

Onyx Dore Contre Passe

Ain Smara Quarries, Constantine, Algeria, Africa.

Mottled light amber with a few white but not prominent veins.

Onyx D'Ore or Onyx D'Ore Passe or Golden Onyx

Ain Smara Quarries, Constantine, Algeria, Africa.

Mottled light amber with white wavy bands.

Onyx du Marco

French name for Algerian Onyx.

Onyx Nuagl

Ain Smara Quarries near Constantine, Algeria, Africa.

Mottled light amber with a few white clouds.

Onyx Nuagl Contre Passe

Ain Smara Quarries near Constantine, Algeria, Africa.

Mottled light amber with light wavy veins of white and occasional traces of light pink.

Onyx Red Agate

Same as Rouge Agate.

Opal or Opale

As used in describing marbles signifies creamish-white with variegations.

Opalescent Lumachelle

Same as Bleiberg.

Opal Jaspe—See Breche Benou Jaspe.

Ophicalcite or Ophiolite or Ophite

The name "Ophicalcite" is applied to the spotted green and white varieties of serpentines, by various writers and architects, regardless of whether the rock is a true serpentine or is Ophicalcite, which is composed of both serpentine and limestone. Many of the Verds, or Verd Antiques, and so-called serpentines are Ophicalcites.

Ophicalcite de Pietra Lavezzra

Same as Genova Green.

Ophicalcite di Levante

Same as Verde de Levante.

Ophiolite or Ophite—See Ophicalcite.

Opus Albarium

Vitruvius gives this name to a stucco composed of ground marble.

Opus Alexandrium

Ancient pavement used in churches, etc., in imitation of the Ancient Sectile. In Gothic times large quantities of Egyptian Red Porphyry was used for this purpose.

Or—Gold.

Oran Marbles—See Numidian marbles from the Kleber Quarries.

Oran Onyx

Same as Algerian Onyx.

Oran Serpentine

Kleber Quarries, Oran Province, Algeria. Green is the dominating color, but it is profusely mottled with black. (Watson.)

Orange—See Borenore Blue, Caleula Dark, Caleula Light, Windellama.

Orange du Nivernais

Quarried at Taveau, Nièvre, France. Orange tinted. (Blagrove.)

Orbost

Quarries near Orbost, Gippsland, Victoria, Australia.

Gray and pink mottled and has a brecciated appearance. (Watson.)

Orenburg—See Gray Ural, White Ural.

Oriental Alabaster

Ancient name for Egyptian Onyx.

Oriental Marble—Group D

Quarried at Swanton, Vermont.

Deep red and brown with small spots of white.

Oriental Oleoso

Same as Alabastro Oriental Oleoso.

Orival

From the Orival Quarries, in the Lower Siene, France.

Brown with black veins. (Blagrove.)

Orival Stone—See Caen Stone.

Oro—Gold.

Oroomiah Lake—See Tabriz.

Orsera—Group C

Quarried on the west coast of the Istrian Peninsula, at Orsera, a small town a little south of Parenso.

Light fawn colored stone with faint light mottlings or small patches. (Watson.)

Osseux

Quarried near Verona, Italy.

Reddish-green with large white fossils. (Blagrove.)

Ossifero Chiaro

Same as Bigio Antico Ossifero Chiaro.

Ostergotland Province—See Ringborg Green.

Oszlopp Limestone

Quarried near Oszlopp, Lower Austria.

Chalky white, buff and gray. Will not polish.

Otago—See Caswell Sound.

Oued-el-Aneb

One of the non-producing quarries of the Deposit of Constantine.

Ovalle—See Lapis Lazuli (Chili).

Oye

Quarried at Oye, near the Lake of St. Pont, Doubs, France.

Light pink spotted with bright red. Takes high polish. (Blagrove.)

Ozark Gray—See Carthage, Ozark Gray Veine and Veinless, also Oklahoma.

Ozark Marble—See Oklahoma.

Ozark Pink—See Oklahoma.

Ozora Marble Quarries—See St. Genevieve.

Ozora Marble—See St. Genevieve.

Pacagne

Quarried at Gandrieux, Nord, France.

Clear light gray.

Paglino

Same as Giallo Antico Paglino.

Paitone—See Aurora Rossa and Breccia Aurora.

Palatia Quarries—See Marmara or Marmora.

Pale Siena

Same as Siena Light Galena.

Pallas Kenry

Quarried at Limerick, Limerick County, Ireland.
Red.

Palliato di Casentino (Breccia)

Quarried near Casentino, Tuscany, Italy.
Varied shades of yellow. (Blagrove.)

Pallido

Same as Giallo Antico Pallido.

Pallizzi—See Agrillei, Calderano and Tor-revarata.

Palmaria

An island in the Gulf of Spezia not far from Porto Venere, Liguria, Italy.
See Portor.

Palombara Alabastros

This name is taken from a villa outside the Porta Pia where this material was originally found.

The various varieties of Palombara listed below all contain more or less opaque white.

The above and list that follows is from Pullen's "Ancient Roman Marbles":

Palombara Bianco Listato Alabastro

Pure chalky-white, finely ribboned with yellowish-brown.

Palombara Brunastro Alabastro

Lichen of pinkish-brown, mapped and waved with light brown and bordered with dark lines.

Palombara Dendritico Alabastro

Parallels of opaque ivory or bluish-white, violet, and pinkish-brown.

Palombara Eburueo Alabastro

White.

Palombara Fasciato Alabastro

Brown bands of ivory veined, with delicate streaks of pink and brown.

Palombara Listato Alabastro

Fine parallel lines of brownish-pink, lilac and green.

Palombara Listato Fiorito Alabastro

Light brown with islands of darker shade and chocolate coast line.

Palombara Pavonazzo Alabastro

Striated lilac, yellowish-brown and white.

Palombara Rigato Alabastro

Similar, with lines more decided and firm.

Palombara Rossastro Alabastro

Pinkish-brown lichen veined with opaque white.

Palombara Rosso Listato Alabastro

Straight parallel lines of chalky-white, light brown and green, part mottled with pink lichen.

Palombara Tartarugato Alabastro

Opaque white, with foliage of tortoise-shell.

Palombara Violetto Alabastro

Light chalky violet with veins and cross lines of earthy brown.

Black with white fossils about an inch long. (Blagrove.)

Palombino

Quarried at Carrara, Italy.
Dove colored with delicate white blotches. (Blagrove.)

Pan-Tha

Chinese name for Burmese White Jade.

Palombino

All ancient marbles of this name are found in small chips or squares and seldom in large blocks and are generally believed to be synactic marbles from Asia Minor.

Paonazzetto

Quarried in Italy.
White to cream background with sharp and distinct numerous fine veins.
Takes high polish.

Palombino Bianco (Ancient)

From the banks of the Corallo in Phrygia, Asia Minor.
Ivory-white of very fine grain, sometimes faintly spotted with gray.

Paonazzo

Quarried in Italy.
White to cream background with dark veins mostly black-violet.
Takes high polish.

Palombino Brunico (Ancient)

White like polished earthenware powdered with chocolate.

Paonazzo (Algerian)

Same as Numidian Pavonazzo.

Palombino Eburneo (Ancient)

Ivory color.

Paonazzo Clair Colocarra

Quarried from Colocarra Quarry, Tuscany, Italy.

Palombino Latteo (Ancient)

Milky-white.

Paonazzetto Crestola

Quarried at Carrara, Italy.
Golden cream background with black veins of varying widths.
Takes a high polish.

Palombino Giallognolo Lumacato (Ancient)

Yellowish-white with long fragments of shells. It has been claimed that this marble is from Megarius, Livadia.

Paonazzo Italian—See Italian Pavonazzo.

Panche—See Gris Panache.

Paonazzo Rosso

Same as Breccia Pavonazzo.

Panno di Morto

Same as Black and White Antique. An ancient marble, from an unknown quarry.

Para

Same as Bardiglio.

COLONIAL GREY MARBLE



Lobby of East Denver High School, Denver, Colorado. Geo. Williamson, Architect.
Denver Mantel & Tile Co., Marble Contractors.



All of the standing marble is Colonial Grey Veined—a material that is as attractive in appearance as it is in price. These qualities make it especially appealing to both architects and owners.

F. W. STEADLEY & COMPANY, INC.

“The Big Quarry”

Producers of COLONIAL GREY VEINED - COLONIAL GREY VEINLESS

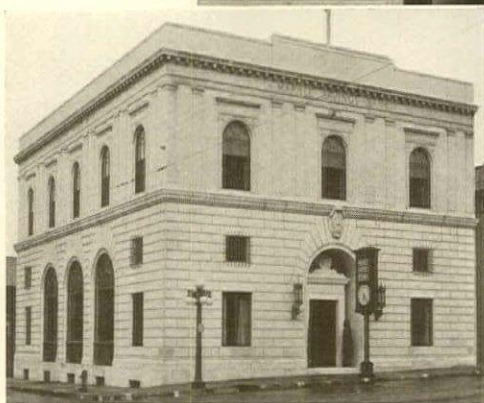
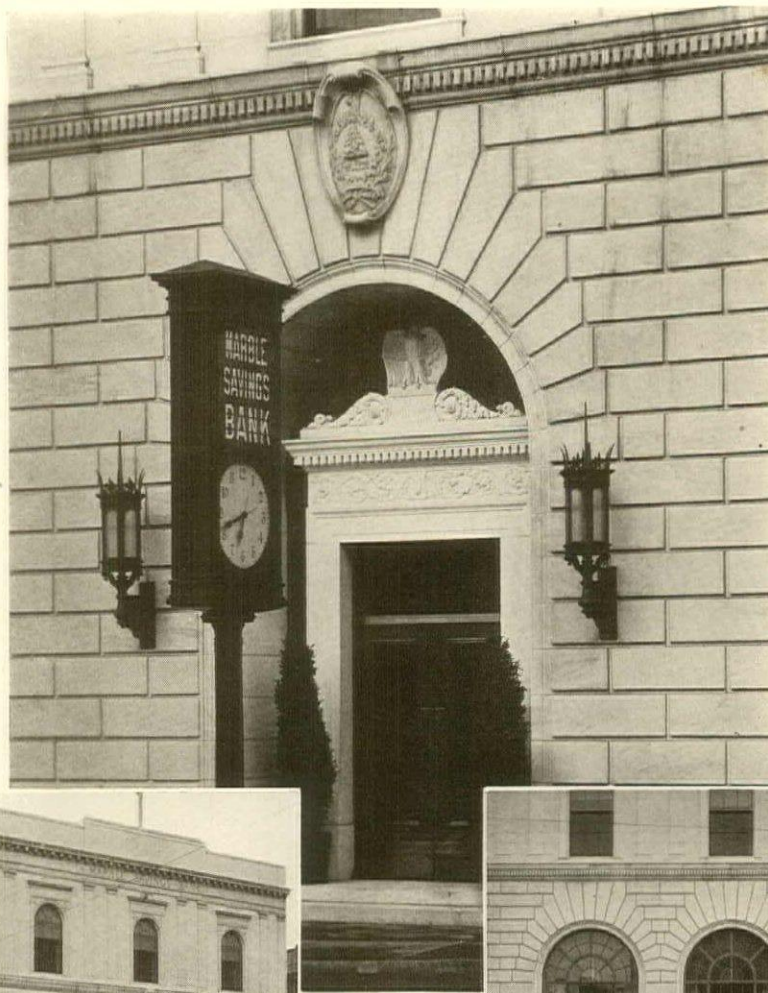
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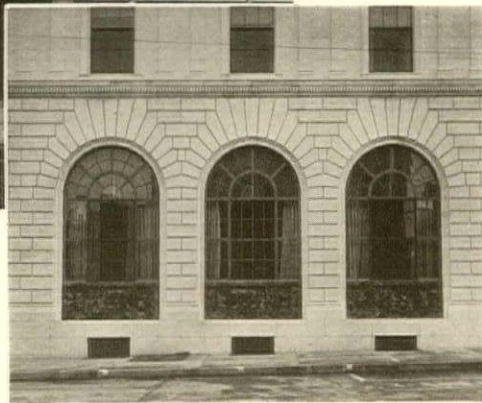
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MISSOURI

Representatives for New York City: MICHAEL COHEN & Co., 8 West 40th Street, New York City
Representative for Pacific Coast: JOHN M. FABBRIS, Sharon Building, San Francisco



The
Small
Town
Bank



THE Marble Savings Bank, of Rutland, Vt., now has a home in keeping with its name. Other banks in town have marble interiors, but this is the only one with an exterior of marble. Thus has it gained in distinction and prestige as well as in commercial value.

The walls are built of Vermont Imperial, with Verde Antique panels under the three big windows. Harold J. Cook, of Buffalo, N.Y., was the architect.

VERMONT MARBLE CO. - PROCTOR, VERMONT

Branches in the larger cities

See Sweet's Catalog for Specifications and Other Data