



# THROUGH THE AGES

APRIL, 1927

"Look on this edifice of marble made—  
How fair it swells, too beautiful to fade."

—PARK BENJAMIN





# THROUGH THE AGES



VOL. 4

APRIL, 1927

NO. 12

## CONTENTS

	PAGE
CHECK DESK, FOREMAN NATIONAL BANK . . . . .	<i>Frontispiece</i>
THE TWELVE-STORY BUILDING OF THE NATIONAL BANK OF TAMPA . . . . .	3
THE CUNARD BUILDING . . . . .	7
THE TIME ELEMENT A VITAL FACTOR IN THE COST OF MARBLE FINISH . . . . .	14
A CENTURY OF PROGRESS . . . . .	16
ONE OF THE EVERYDAY USES OF MARBLE . . . . .	23
FRENCH RENAISSANCE ARCHITECTURE . . . . .	24
The Style of Louis XV—Part II	
OF INTEREST TO THE ARCHITECT . . . . .	30
EX-GOVERNOR EDWARDS' BANK . . . . .	32
LAVATORIES IN PUBLIC BUILDINGS . . . . .	35
A LIST OF THE WORLD'S MARBLES . . . . .	37

Published Monthly by the  
NATIONAL ASSOCIATION OF MARBLE DEALERS

GAY AND WATER STREETS, BALTIMORE, MD.

Executive Offices: 648 ROCKEFELLER BUILDING, CLEVELAND, OHIO.

Application for Second-Class Mailing Privilege has been filed at Baltimore, Md.

Subscription Price \$3.00 per year

Single Copies 35 cents





Check desks of Galena Siena and Belgian Black marble in the Foreman National Bank, Chicago:  
Charles S. Frost, Chicago, architect.



# THROUGH THE AGES

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

VOL. 4

APRIL, 1927

NO. 12

## THE TWELVE-STORY BUILDING OF THE NATIONAL BANK OF TAMPA

Travertine and Tavernelle Were Used To Good Effect

THE First National Bank of Tampa, which now occupies part of its new twelve-story building at Franklin and Madison Streets, was the first bank established in South Florida. Its history is practically that of the growth of Tampa. The structure is the fourth building the bank has occupied since its founding early in 1883, closely following the abolition of the military post and the establishment of the town.

The present head of the institution has been president since the beginning. He and his associates established the Bank of Tampa with a capital of \$25,000. The first home was a rude wooden shack, and its officers considered themselves fortunate when the first day's deposits amounted to \$5,636.

Gaping cracks let daylight into the bank's first home. The windows were protected with nothing more substantial than chicken wire, but with the honesty of the farmers, fishermen and merchants who made up the bulk of the population at that time, no stronger safeguards were apparently needed. The tropical appearance of the village made it attractive. Citrus fruits grew in every

yard. Hundreds of stately palms and majestic live oaks, festooned with moss and alive with birds, gave a pleasant and restful atmosphere. The population at that time was about 800. There were no railroads, no paved streets, no water system. All the houses were of wood.

With the town's expansion, it was seen that greater facilities were needed by Tampa's bank, and accordingly a national charter was applied for. It was received on April 26, 1886, and the Bank of Tampa became the First National Bank of Tampa, with paid up capital of \$50,000. The humble quarters had been outgrown, so the bank erected Tampa's first brick building, at the corner of Washington and Franklin Streets, in the very heart of what was even then the business district. Tampa was becoming a real town.

Improvements came rapidly during the next decade and once more it became necessary for the First National Bank of Tampa to have larger quarters. Accordingly in 1896 the bank constructed its third building, on the site of the present skyscraper.





The First National Bank of Tampa, Florida.

Tampans were very proud of this building, four stories high and of Georgia marble.

But Tampa gained fresh impetus soon after 1900. Plank sidewalks gave way to brick; sand and shell streets were replaced by paving. For building purposes, brick was now principally used. In a business way, the city also forged ahead, new firms locating here continually. The population had reached nearly 16,000, almost trebling in ten years. On April 26, 1906, twenty years to a day after a national charter had been granted to the First National Bank of Tampa, its capital was increased from \$50,000 to \$400,000 by the addition of \$350,000 from the earned surplus.

By 1910 Tampa's population had increased to more than 37,000, the metamorphosis from town to city was complete, and

Tampa took rank among the important cities of the nation.

The story of the last sixteen years is that of the virtual rebuilding of the city. Few cities in any part of the world have ever experienced such a splendid development as has Tampa since 1910 in becoming the metropolis of a great state and the commercial center of one of America's richest districts in agriculture, industry, and commerce.

The new building, completed during the summer of 1926, fronts 52 feet 10 inches on Franklin Street, and 140 feet 10 inches on Madison. In addition, there is an "ell" in the rear which is practically 50 feet square. The main entrance to the banking quarters is on Franklin Street, but entrance is also gained from Madison Street through the





Interior of First National Bank at Tampa, looking from the rear of main lobby, at right angle into the "cell," showing the mezzanine.

elevator corridor serving the offices. The bank occupies the main and the two mezzanine floors, and part of the basement. There are twelve full floors of offices.

The general style of the entire building is that of the Italian Renaissance. For the first two floors, the exterior is of limestone with granite base; above, it is of a golden colored tapestry brick, trimmed about the windows with terra cotta. Color has been used in places in the cornice. The building is fireproof throughout, even the windows being of metal.

The banking room on the first floor is the last word in appointments and equipment.

From Franklin Street, one passes through a bronze vestibule before reaching the main banking space. The public lobby is 20 feet wide by about 100 feet deep. For the screen work, and in fact for toilet partitions, for stair work and generally throughout the job, American Tavernelle was used. The wainscoting in the safe deposit department is of the same material. As explained by the architects, Holmes and Winslow, of New York, this marble was used not only because it is of reasonable cost but because it has an extremely warm color. The entrance lobby is of domestic Travertine.

The walls are of Travertine, and the



ceiling is painted in dull gold and polychrome effects to resemble the colorful, old-wood ceilings of Italy. All of the lighting fixtures are of bronze and iron in polychrome to harmonize with the Italian feeling of the room. The floor is of Travertine with a mosaic border of imported marbles. Down the center of the public space are bronze-and-glass check desks, and several marble seats.

The banking screen is surmounted by a bronze grille and cornice. Over the tellers' wickets are illuminated signs. Forward on the Franklin Street side are a room for ladies, several conference rooms, and the president's office.

The two mezzanine floors are located over the "ell." On the first mezzanine, overlooking not only the banking room but Madison Street as well, is the directors' room, reached by a marble and bronze stairway directly from the banking floor. All of the bookkeeping is done on this floor, and a large book vault is provided. On the second mezzanine there is additional working space, as well as the girls' locker and washrooms, and a lunch room.

The safe deposit department is in the "ell" in the basement, reached by a marble

stair from the main floor. The vault, which is about 15 by 32 feet, is closed by a circular door of late design, weighing many tons, yet easily operated. Ten coupon booths and several committee rooms are provided. Entrance to the silver storage vault is through the safe deposit department. All the vaults are lined with torch and drill-proof steel, and are protected by electric devices. In the basement are men's locker rooms and the boilers. The elevator machinery is in a pent house on the roof.

The entrance to the offices is from the westerly end of Madison Street. The twelve office floors are served by three high-speed elevators, reached through a marble-lined and terrazzo-paved corridor. The ceiling of the elevator lobby and vestibule is decorated in quiet colors.

Every office on every floor is thoroughly lighted and ventilated, and a typical floor is arranged to have twenty offices, all of large size. Each office is equipped with a lavatory with running hot and cold water, and there is a drinking fountain with ice water on each floor. The corridors are seven feet wide, and the floors throughout are of terrazzo.



Savings Department, First National Bank, Tampa.





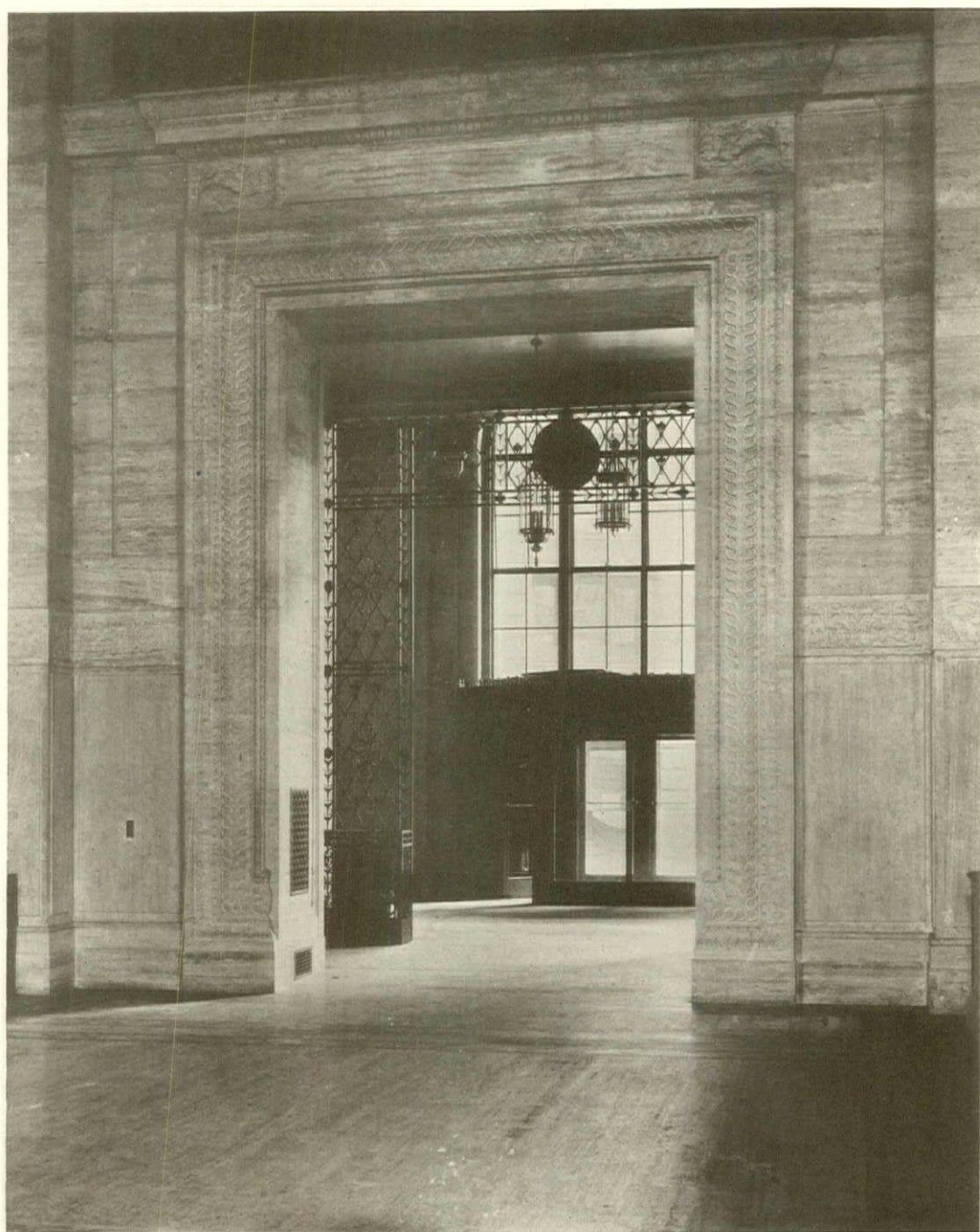
## THE CUNARD BUILDING

The Great Hall, on the First Floor, Reflects the Spirit of  
the Roman Baths and Early Italian Villas

THE first structure of importance erected in New York City after the ending of the World War was the 22-story Cunard Building, designed by Benjamin Wistar Morris. More than two years were spent in the study of its problem and in the preparation of its plans, and as finally completed it represented the best possible architectural practice and was in all respects worthy of the internationally known tenant whose name it now bears.

The plot of ground occupied by this office building is located at the southern tip of Manhattan Island, where the worlds of shipping, finance and big business meet; it is known officially as 25 Broadway. This southwest corner at Morris Street is across from Bowling Green, and the building has a Broadway frontage of over 200 feet. The northerly front is recessed; the western end, abutting on Trinity Place, is nearly 250 feet in length, and faces on Greenwich Street.





The entrance at the east end of the Great Hall.

The style of the exterior expresses in appearance the present day, its general type being an adaptation of the Italian Renaissance. The interior plans show a generous arrangement of elevators, halls, stairways and toilets; the most outstanding feature of its arrangement, however, is that every

office is generously lighted by street windows or windows giving on open courts much wider than the average street in lower New York.

The main entrance is, naturally, on Broadway, and this leads into a long vestibule that is flanked on one side by the office building





Office-building vestibule and elevator lobby.

lobby and on the other by a banking space. Each of these areas has its own street entrance, and the former, which has its walls of Cunard Pink marble, serves as the elevator lobby both for the portions of the building occupied by the Cunard Line and the rented spaces. The Cunard Pink marble

is a variety of Pink Tavernelle; the floor of this building entrance vestibule is of Roman Travertine. Some twenty high-speed passenger elevators operate in this southeast angle of the building; another battery of eight cars is placed in the Morris Street side of the structure.



From the central vestibule on the Broadway side, with its Travertine walls and floor, the latter with its inlay border of Black and Gold marble, one passes through a monumental doorway into the Great Hall, where the eye and mind are at once impressed with a sense of space and dignity that is most unusual in a room designed for the transaction of business. All of the walls of this hall and its connecting entrance lobby are Roman Travertine up to the cornice; the floor is of the same material, with inlaid cut mosaic border consisting of Eastman Green, Yellow Siena, Red Verona, Black and Gold and Belgian Black. The centerpiece in the floor is in the design of a compass which is formed by the use of Yellow Siena and Eastman Green for the pointers with the balance of the design composed of Black and Gold, Yellow Siena, Red Verona and Belgian Black. An outer band surrounding the compass is of Rouge Royal marble.

The plan of the immense room consists of two squares, terminating the longitudinal axis and separated from each other by a huge octagon; behind the splayed walls are domed spaces, each 22 feet square, called luminary squares, since each opens to the outer air and transmits daylight into the heart of the building. In addition the room received quantities of light from vast arched windows on the north and south sides of the central octagon and from the western window. Over the eastern doorway occurs another arch, filled with a grille and balcony in iron by Samuel Yellin, from which the room can be seen at the second and third floor level.

A very adequate description of this vast room is given by the architect, Benjamin Wistar Morris, in "The Making of the Cunard Building," as follows:

"To those masters of bygone days who produced the Baths of Caracalla, the Villa

Romana, and the Villa Madama, a grateful tribute and acknowledgment is here set down since the Great Hall would never have been possible without them. Their influence pervades the whole, subtle and intangible, like the smell of incense in an ancient shrine.

"The north and south sides of the end squares are extended, by means of elliptical niches, and are roofed by groined arch ceilings, while the octagon ceiling is a dome, 65 feet in height, with penetrations. Here again, the floor, walls and counters are simply done in Travertine, the rich color of the ceilings being brought down almost to the level of the eye by Barry Faulkner's maps on the walls of the four niches.

"Surmounting the Travertine walls is a cornice 35 feet from the floor, and above it soar the intersecting curves and surfaces of the ceiling, a stupendous orchestration of color, line, and harmony by Ezra Winter. Winter began with a preliminary and partial contract, but he was soon made ruler over many, and the entire ceiling was entrusted to his skill. His training as a prize winner at the American Academy in Rome equipped him in a remarkable way for his great task, and the result is superb. The plaster ground is of English Keene's cement, and the color is applied in the manner known as 'fresco a secco,' that is, the pigments are pure earth colors (imported from Italy) mixed with old slacked lime, milk and cheese, and water. This produces a permanent flat color, brilliant or subdued, as desired, and without gloss and disturbing reflections. A film is ultimately formed, integral with the plaster ground, of carbonate of lime, and good or bad, is there 'for keeps.' Fortunately it is good.

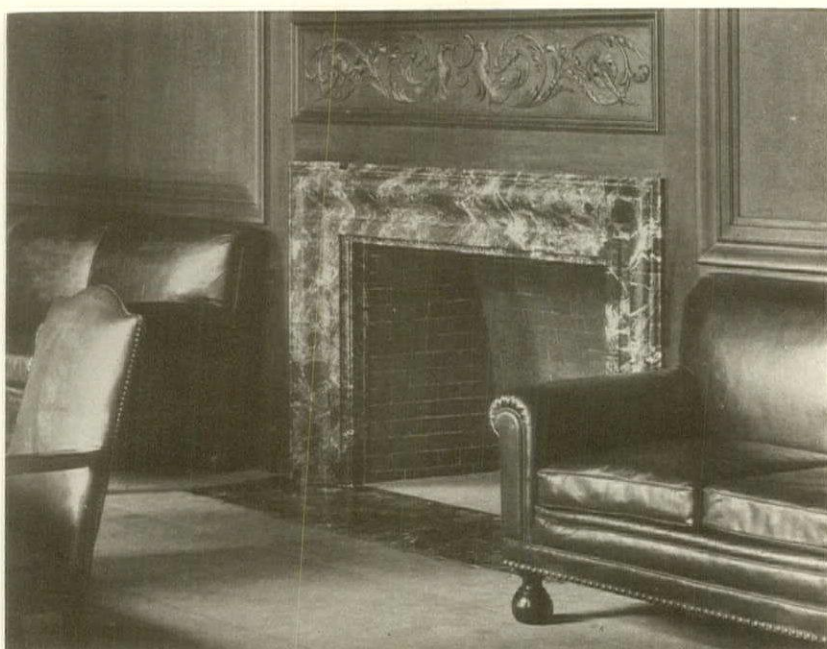
"The pendentives of the dome are decorated with magnificent compositions representing the voyages of Leif Ericsson, Sebastian Cabot, Christopher Columbus, and



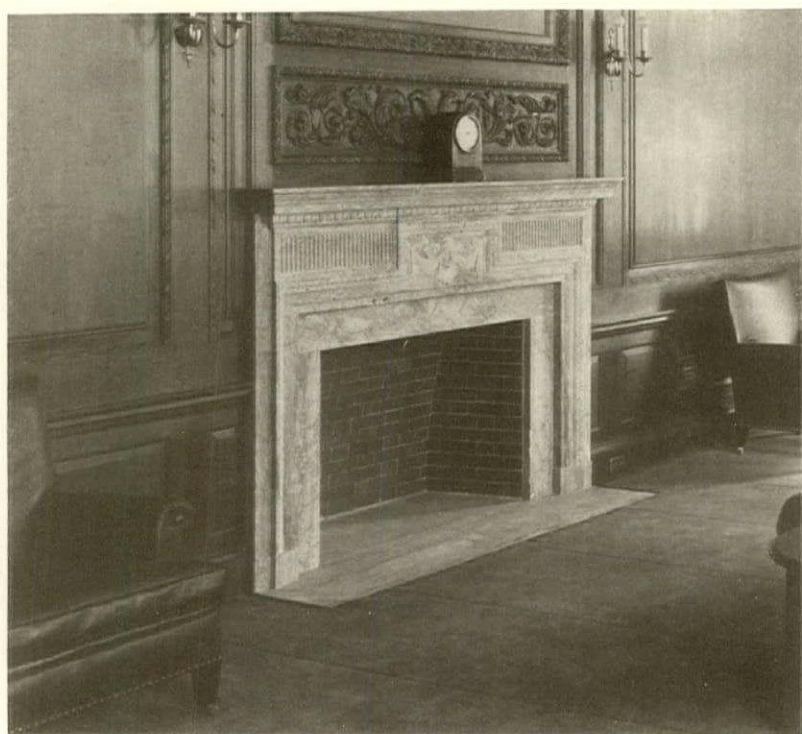


The west end of the Great Hall in the Cunard Building. Benjamin Wistar Morris, New York, architect.





Mantel of Levanto marble in the Board Room of the Cunard Building.



Mantel of Vert Corral marble in one of the private offices in the Cunard Building.





Ionic column screen of Travertine in the Great Hall of the Cunard Building. Benjamin Wistar Morris, architect.

Sir Francis Drake. Their daring craft rush on through foaming seas and under skies peopled with dolphins, turtles, flying-fish, and birds.

"Still further aloft, in a maze of masterful harmony, are other briny creatures, real or fanciful—a Triton with his horn, a splendid youth driving two white steeds with scarlet collars, a merman centaur and his love, and sirens at their work."

The maps mentioned by Mr. Morris are four sea-charts upon the walls of the east and west bays, and they stir the imagination and sound the call of the unknown to those dwelling in the clamor of great modern cities. They are essentially nautical, with no effort made to indicate mountain systems; the decorative figures and accessories are taken almost solely from that rich treasure-trove

of the poets—the sea. On the land masses are the names of the countries, and flags or coats-of-arms emphasize the boundaries.

The Travertine used in this Great Hall is naturally conspicuous, but in the upper portions of the Cunard Building are considerable quantities of Cunard Pink and Botticino marble, and this material receives many favorable comments. The fifth floor corridor, for example, has a Cunard Pink wainscot, and the corridors from the sixth to the twelfth floors have Botticino wainscot and cap with Cunard Pink bases; above the twelfth floor the corridors are Botticino by itself. In addition, certain rooms contain very handsome mantelpieces of marble, notably the Bond Room, where Levanto furnishes a rich note with its veining and color.





Lobby of Hurt Building, Atlanta, Georgia.  
Hugh Tallent, architect.

## THE TIME ELEMENT A VITAL FACTOR IN THE COST OF MARBLE FINISH

NOT so many years ago it was the custom in the building business to wait until a building was ready to receive its interior marble, then measure it, and then make its "marble clothes" to fit. This method involved traveling expenses and considerable expenditure of time on the part of the best-paid employees of the marble manufacturer. It required from two to three months after the building was ready before a real start could be made on installing the marble.

Now the cost per square foot of polished marble wainscot is actually less than you pay per square foot for a suit of clothes; and

while the clothes may last a year or two the marble never wears out. But this old-fashioned time-consuming method, with its loss of rentals and piling up of interest charges, was giving to the marble installation a reputation for costliness that it did not actually deserve. Unfortunately, this old custom has not yet been wholly abandoned. It is often followed by those who should know better, even though such practice is gradually dying out.

In important operations, at least, it is not unusual to construct the building to predetermined measurements with an accuracy which permits the marble to be manufac-



tured in accordance with the same measurements, so that the structure is made to fit its prospective suit of clothes.

It even happens frequently that much of the marble is finished and ready to ship before the foundations are completed. If it were not for this change in method, it would not be possible to finish any large building within three or four months of the time actually required; even a fairly small building would suffer some weeks of delay.

The architect usually requires  $\frac{1}{16}$  inch joints, which means a tolerance of about  $\frac{1}{32}$  inch in the dimensions of any one piece of marble, and the working out of the dimensions in the shop drawings to within  $\frac{1}{32}$  inch. The marble setter comes rather close to being the only mechanic in the building who

realizes in a practical way that a sixteenth of an inch can be subdivided.

The method of predetermined dimensions requires more attention to the layout of the building, but it does not add to the cost. It results in a checking of the shop drawings for all materials that join the marble, with an accuracy not heretofore considered necessary. Errors are often discovered and costly mistakes avoided.

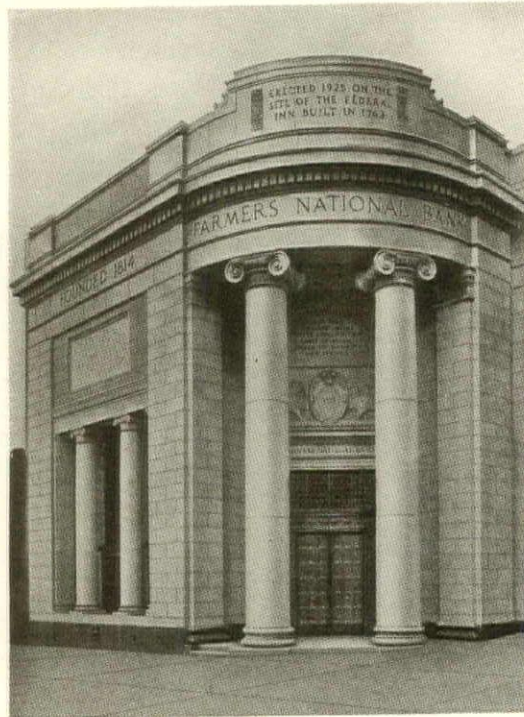
The increased use of the method was the direct result, especially in the case of large buildings, of the preponderating value of the time element.

It is equally applicable to smaller enterprises and to all other types of finish as well as marble. If universally applied, it would very materially diminish the cost of building.



Lobby of the Insurance Company of North America Building, Philadelphia.  
Stewardson and Page, architects.





## A CENTURY OF PROGRESS

The Farmers National Bank of Reading, Pa.,  
Occupies its New Building

IT is significant that those financial institutions which, beginning their existence in small, unpretentious and often unattractive buildings, and which afterwards grew and prospered, can now almost invariably be found occupying quarters that contain considerable quantities of marble. It is a tribute to the present-day appeal of a material that, from long centuries ago, has been recognized as the most beautiful and impressive of all building stones.

Buildings for financial institutions, of course, are not by any means the only types of structures in which marble plays an important part; but because distinctive bank interiors are nowadays almost universally dependent for their beauty and dignity upon

its use, one naturally comes to associate with marble the idea of wealth, permanence and solidity.

The astute bank official knows that the public sees in the marble wainscot of his banking room the outward evidence of the integrity of his organization; he knows that, as his depositors walk upon his marble floors and transact their business over his marble counters, they are inevitably impressed with the intense respectability of the whole scene, and that they depart confident that they have made a wise selection in choosing this particular bank as a depository for their funds.

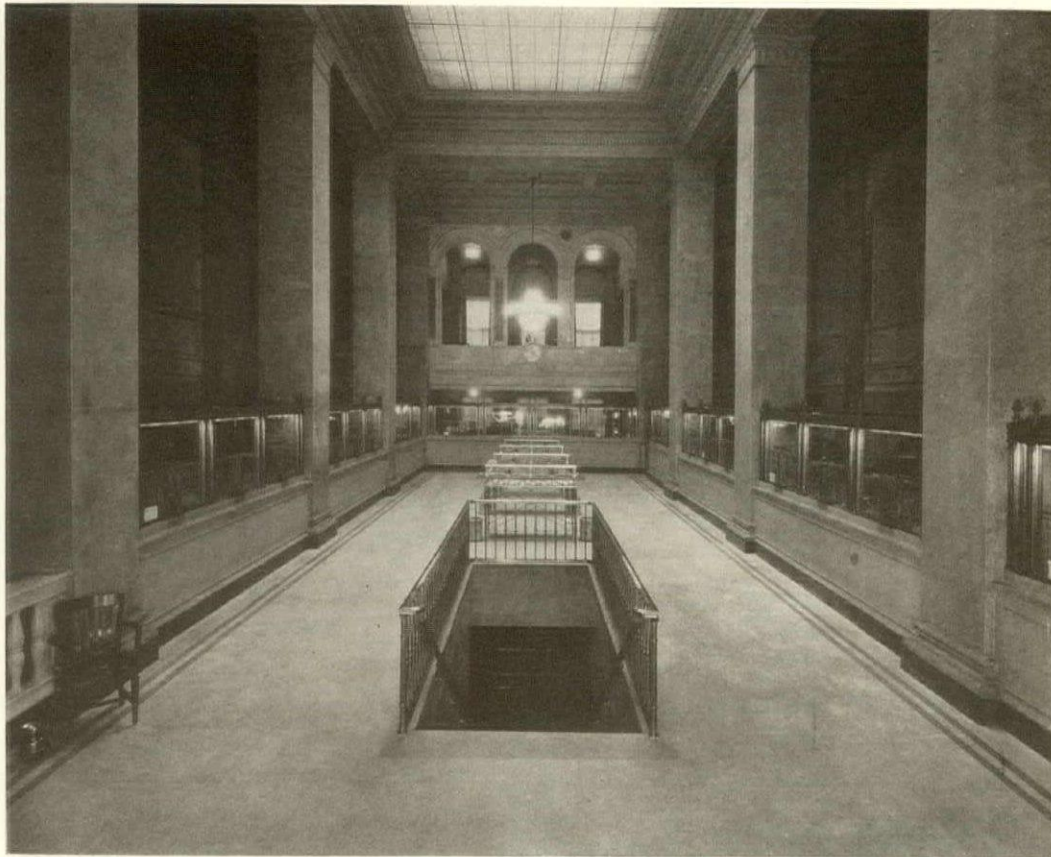
The Farmers National Bank at Reading, Pennsylvania, is an interesting example of



this general tendency towards the use of marble. It was organized in 1814, before the telegraph and telephone were known, before the passenger railroad was an actuality, and before the sewing machine was even dreamed of. The young Republic was then only thirty-eight years old, with James Madison in the presidential chair, and Abraham Lincoln an unknown boy of but five years. Reading was a village of 4,000; the Court House stood in the center of a square just west of a section occupied by low, rambling market sheds. Not far from the Court House stood the oldest building in Reading, the Federal Inn, built in 1763 by Adam Witman as a tavern. The center of social life in the village in Revolutionary days, it had sheltered many notable guests, not the

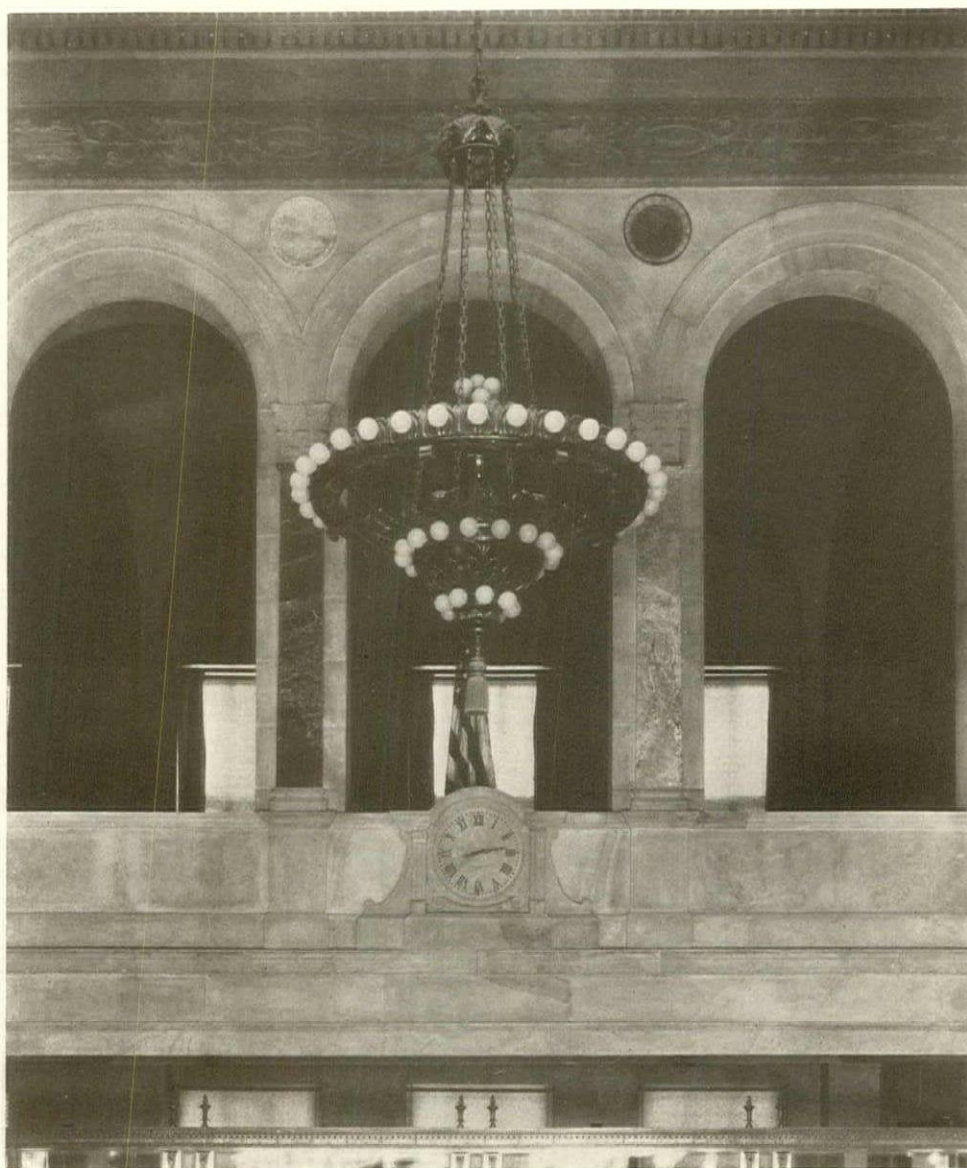
least prominent of whom was George Washington, who as President spent the night of October 1, 1794, under its roof, while on his way to suppress the famous "Whiskey Insurrection" in the West.

This tavern was purchased by the group of men who had undertaken the organization of the Farmers Bank. There were in 1814 less than fifty banks in the eighteen states that then comprised the Union. It was the year that Stephenson invented the locomotive, but it was also the year that the White House in Washington was burned by the British and MacDonough effected his victory on Lake Champlain. It took real courage to found a bank in such parlous times, but the founders builded well and the institution weathered panics, wars and



Main banking room, Farmers National Bank, Reading, Pennsylvania.  
Alfred C. Bossom, New York, architect.





The mezzanine floor treatment at the rear of the main banking room,  
Farmers National Bank.

economic upheavels of varying proportions.

The building was remodeled several times to meet the growing needs; numerous additions and alterations failed, however, to provide the accommodation that the bank required, and it was finally realized that sentiment had to give way to necessity, and the doom of the faithful old building was sealed.

Today, in its familiar location is a structure that is indeed worthy of sheltering an institution with such a long and successful

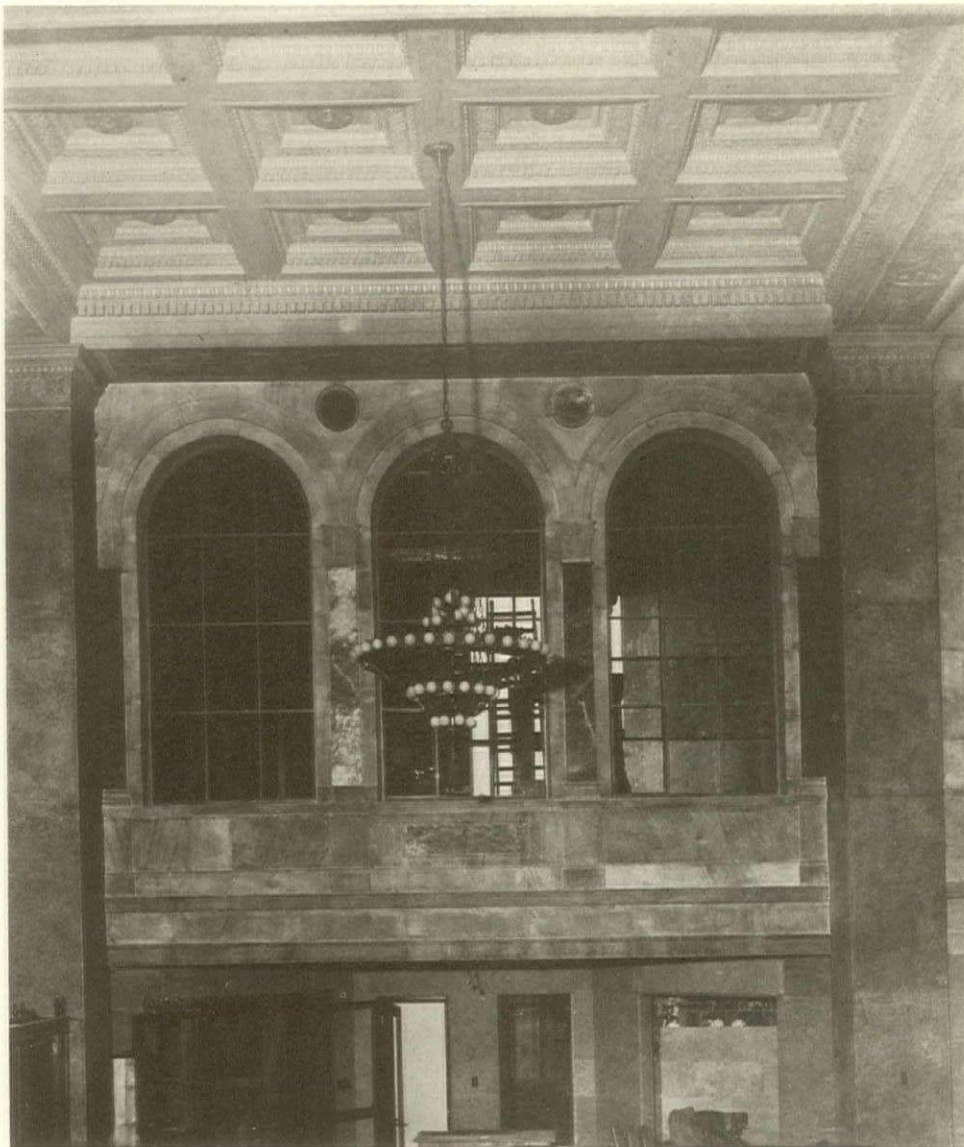
history of service. The plans for the building were prepared by Alfred C. Bossom, of New York, who adopted for the exterior a style of architecture that is classical, with a free rendering of detail. This exterior is mostly carried out in granite. Ionic columns figure prominently in the façade, the shafts at the main entrance being of an unusual size. Carving in bas-relief appears over the main doorway, depicting two couchant lions, strongly reminiscent of the corner entrance



of the old bank with its stone images of three such beasts. As a companion motif, a huge block of Tennessee marble on the front wall above the free-standing columns is carved in panel form to represent "The Provident and the Improvident Man," after a model by Robert Aitkin, famous American sculptor.

For the interior, the Italian Renaissance style of architecture has been used. This style has a peculiar fitness for the purpose it serves here, especially when carried out in

the marbles that have been so happily chosen. There is a beauty, a stateliness, yet withal a warmth and friendliness about it that banish all suggestion of coldness or austerity—so much so that as one passes through the inviting bronze doors, he is at once struck by the bright cheerfulness of the main banking room. At the far end of the chamber appears a mezzanine balustrade, above which are three round-headed arches, carried on square piers.



The front of the banking room at the mezzanine level. Many different kinds of marble are shown here.



A similar treatment is given to the front of the banking room. Most of the wall surface of these portions is of Crazannes Anteor, a French stone of great beauty, which is also used for the upper walls around the sides of the room beginning at a height of nine feet. There are slabs of marble of different colors and veinings, forming pilasters, set into the piers of the mezzanine archways, and in addition, discs of contrasting marbles are placed in the spandrels, above the arches; and a marble panel in the balustrade beneath the arch at the front serves to balance an ornamental clock in a similar position at the rear balustrade. The marbles employed

for discs, pilasters and panel are mostly imported, consisting of Red Verona, Numidian Cipollino and Fleur de Peche; however, one American marble, Easton or Royal Jersey Green, from Pennsylvania, is included in the list.

The arches of the balconies are continued in the design of the walls, which are rusticated ashlar of Tavernelle Claire marble up to about a height of nine feet. The base of these walls is of York Fossil. The moulded course of Crazannes Anteor, as previously mentioned, begins at this point and extends to the cornice, a height of about 19 feet. Each of these nineteen graceful wall arches



Front stairway leading to the basement, showing rusticated ashlar of Tavernelle Claire marble.





The treads and risers of the basement stairs are of Pink Tennessee marble; the wall bases are York Fossil.

will eventually contain a mural oil painting, representing the various stages of industry, commerce and agriculture.

The floor is of Pink Tennessee, with a border of York Fossil. Supporting the ceiling are square columns sheathed in Yellow Kasota stone, their lower portions connected by the bank screen that completely encloses the three sides of this public space. The screen is of Rosatto, with a base of York Fossil, and behind this rich expanse of gleaming marble are the tellers and various functionaries of the bank. The central skylight overhead floods the room with cheerful

light by day, softly diffused by the translucent surface of the vari-toned marbles so lavishly employed; and as the day fades into night the pervading radiance is continued by the many electric bulbs so cleverly distributed that scarcely a shadow dares to mar the uniformity of the illumination.

In the center of the public space are check desks and, near the front, a stairway that leads to the safe deposit department below. The President's room, easily accessible to the public, is paneled from floor to ceiling in American walnut; to the left of the main entrance is a reception hall, finished in marble,

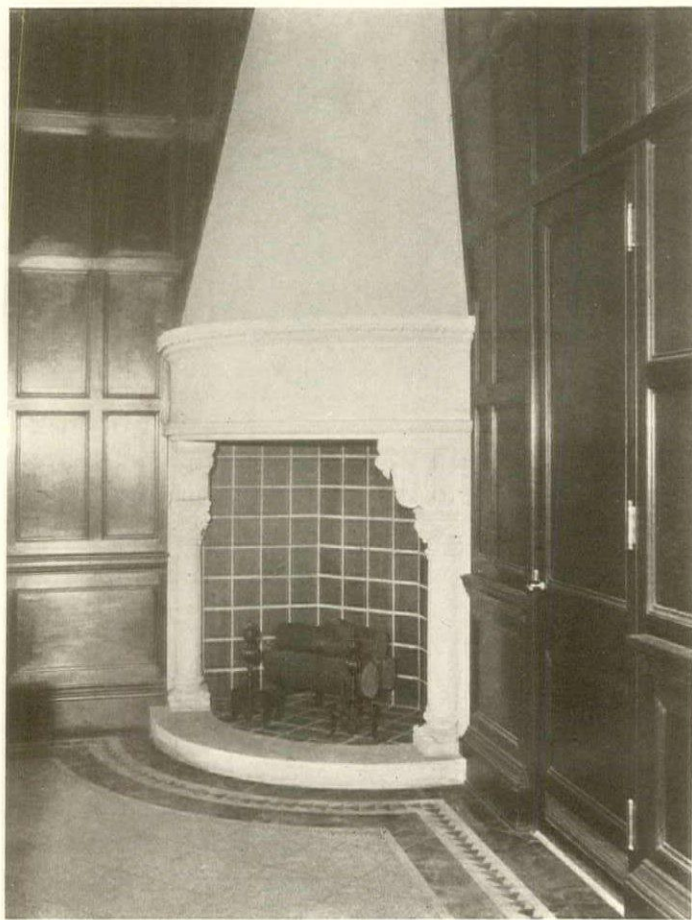


with a well-designed stairway leading to the directors' quarters on the front mezzanine. One of the most striking features of this chamber is the marble fireplace, in the form of a semi-circle, that fills one angle of the room, with its overmantel oddly shaped like a segment of a cone, and with a restraint of decoration that gives it an extra charm. Crazannes Anteor stone was selected as the material for this fireplace; and the floor of the room, composed of terrazzo, has a wide pattern border of marble mosaic consisting of Red Levanto and Botticino marble.

Both the front and rear stairways leading to the basement, as well as the halls, have walls of rusticated ashlar of Tavernelle Claire marble up to the cornice, with bases

of York Fossil. The treads and risers of the stairs, as well as the hall floors, are of Pink Tennessee marble. The basement floor is of this same material, with a base of York Fossil. The base and floor of the vault itself, however, instead of the York Fossil, is Pink Tennessee.

The usual provisions for the comfort of the patrons, the safety of their valuables and the expedition of financial transactions, have been carefully worked out and are readily apparent to the visitor; but it is the intelligent and—in some respects—unusual combinations of marbles that most impress him, and leave him with a sense of costliness not altogether justified by the actual expense of the installation.



The unique fireplace in the Directors' Room of the Farmers National Bank, Reading, Pennsylvania.





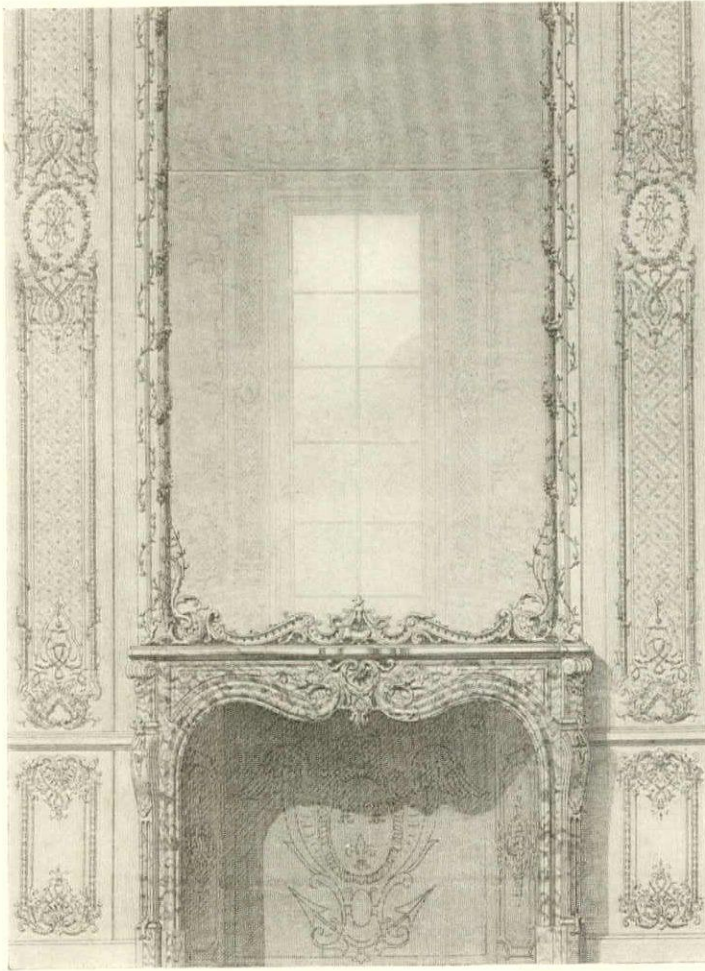
## *One of the Everyday Uses of Marble*

*FOR those portions of a building that bear the brunt of daily contact with the scraping feet and careless hands of that critical public throng found in any American city, marble is at once the most beautiful, the most practical and the most economical material that it is possible to secure.*

*There is No Substitute for Marble*







## FRENCH RENAISSANCE ARCHITECTURE

The Style of Louis XV

### PART II

THE various types of decoration discussed in our last issue were not the only points of difference between the style of Louis XV and that of the preceding period, though they were the most important. Other changes are evident in the improvements in the distribution of the rooms and in the additional arrangements for light, ventilation and sanitation. The shape of the rooms, as well as the shape of the inner courts, was modified, and the single

story building, especially in suburban sections, became popular for residential purposes.

A large part of the building activity of the first half of the eighteenth century was in and about Paris. During the Orleans Regency the palace of Versailles was temporarily abandoned as the seat of government was removed to the metropolis, which became immediately the center of the social and political life of France. A large number

Illustrations courtesy Mr. Thomas Machen, architect, Baltimore



of private homes sprang up in the western section and these furnish us with excellent examples of the tendencies of the era. In most of these Parisian houses, the court is rounded at the street end, and in many of them it is entirely circular or oval. Even in those cases where it is angular, the sides are frequently canted, and the area is given a polygonal shape. Thus we see in the Hotel d'Amelot a full oval, with rooms very skillfully arranged to give the appearance of regularity, and yet which are actually of such varied shapes as to cause astonishment that they could be grouped together without the necessity of concealed spaces. The

Hotel le Gendre D'Armini, on a narrow site, had the re-entering angles of the court cut off in order to secure additional window room. The exteriors of many of these residences had the angles softened by what was equivalent to the English bay window, or projections occasioned by the geometrical form of the rooms within. Thus in the Hotel Moras, the garden front contained at each corner a room shaped halfway between a circle and an oval; and in the Hotel Matignon there is an elliptical vestibule, and the garden front shows the projection of the octagonal drawing-room in its center. Stone vases were used on balustrades, and key-



Part of the Grand Oval Salon de Rohan, in the Hôtel de Soubise, Paris.

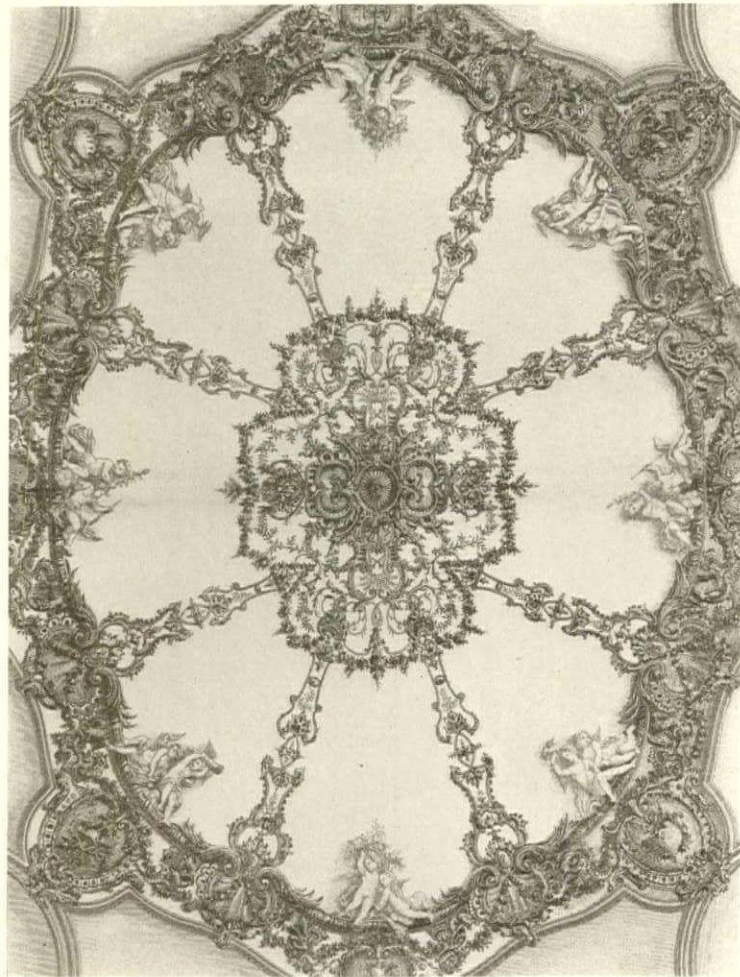


stones of windows were given a decoration of trailing foliage. Grilles across the lower portions of windows became common; pilasters, reinforced at certain projections by free-standing columns, were most frequently of the Corinthian order.

The internal angles of the rooms were rounded off and stairs were often given a gentle sweep or a sinuous curve. In many instances, the designers were not content to stop with the orthodox ovals, hexagons or octagons, but planned the rooms in such peculiar geometrical designs, that it was necessary to have the windows in recesses and the walls of varying thickness. A glaring example of this rococo school is found

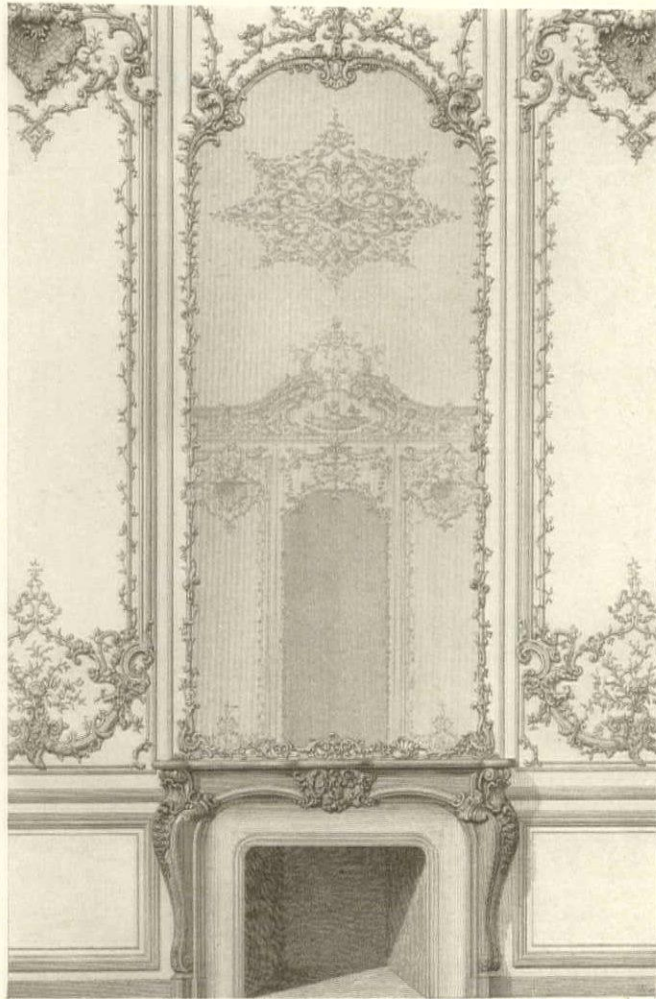
in the house by Meissonnier on the Ile St. Louis, placed on a small four-sided site nearly square.

The type of house exemplified by the Palais Bourbon, but made fashionable by the Trianon, had a wide vogue. This was the flat-roofed single-story country home of some pretension, the roof concealed behind a balustrade. At Bourbon, built by Girardini and L'Assurance about 1722 to 1725, there was a four-court entered between two-storied pavilions connected by a curved screen, behind which was a court of honor, the upper part of which was formed by the three wings of the main building. Over the central bay of the north elevation



Ceiling decoration in the de Rohan Salon of the Hôtel de Soubise, Paris.





Mantelpiece in the saloon of the Ministère  
des Travaux Publics, Paris.

of the house the entablature was formed into a high curved pediment with a group of sculpture at the apex. Other groups of sculptured figures, vases and cartouches surmounted the balustrade and windows, and the wall-surfaces had ornate panels, symmetrically and effectively arranged.

Within the mansion were curved and elliptical rooms, subdivided so as to provide easy intercommunication and all on one floor; French windows in all the main rooms opened on to a terrace a few feet above the garden. The servants' rooms were, of course, in the basement, and all outbuildings were of low height.

Most of the country houses, even those chateaux and villas of several stories based upon the Palladian Villa Rotondo, were of the greatest sobriety of design. The fully enclosed court was disappearing, though the Chateau of Bagnolet contained such a treatment. The screen here was represented by a colonnade loggia with a terrace above it. In the villa near Geneva designed by Blondel is an example of an interior hall-plan that enjoyed some popularity. A small central ellipse was carried up through basement and ground floor and expanded on the first floor to form a gallery that gave access to the bedrooms. An eight-sided lantern on





Detail of doorway and decoration in the saloon of the  
Ministère des Travaux Publics, Paris.

the roof marked its presence below, and afforded an abundance of light to the inside of the house.

Before touching in our next issue upon the ecclesiastical works of the period, it is important to note the work of Héré at Nancy and the public monuments and city improvements throughout the empire. The unique charm of the Place de L'Hemicycle was due in no small measure to the quiet architecture of the Governor's Palace and the colonnade at the end of the long Car-

rière. The Palace has three orders of architecture and its portico is really a continuation of the semi-circular colonnade that forms the screen around the Place du Gouvernement. At the south end of the Carrière is a Triumphal Arch and just beyond is a bridge across the town moat, between two blocks of low buildings. This bridge leads in turn into the Place Stanislaus, adorned by a statue of Louis XV. The Hôtel de Ville is on one side of the Place and other Hôtels are seen flanking it. These



buildings have a rusticated arcaded ground floor and, above, an order of Corinthian pilasters embracing round-headed first-floor and segmental second-floor windows, carrying a balustrade and vases of fantastic design. The favorite device of Héré, a clock turret composed of scrolls, crowns the central pediment of the long façade of the Hôtel de Ville.

Many new town-planning schemes were begun, and some finished; in a majority of these, the "Place Royale" and the statue of "Le Roi" formed the chief components. Fountains, such as that of the Grosse Horloge at Rouen and the Vertbois at Paris,

were erected in considerable numbers, as were triumphal arches of great merit. The improvements at Bordeaux, Nantes and Toulouse were projects of great magnitude and excellently carried out. The Town Hall at Toulouse, in particular, was given a majestic façade that reproduced the Louvre motif, but in a pilastered instead of a columnar architecture, the order being Ionic. The three projections are deeper and brick was used in alternate courses in the lower story and as walling in the upper, giving a local color; but the delicate detail of the Louvre is lacking, and the whole treatment is too emphatic in spirit.



Façade of the Hôtel de Ville at Abbeville. Additions to this structure were made in 1747 by the famous architect, J. H. Mansart.



## OF INTEREST TO THE ARCHITECT

ON the opposite page is reproduced one of a series of advertisements appearing in the May issue of a number of monthly publications throughout the country.

Illustrated in this advertisement are eighteen folders, all of them pertaining to the use of marble, but each treating of some specific adaptation. It was not intended that these little printments should treat the subject exhaustively; they bring out, rather, the essential possibilities of marble, and evidence its many practical and economical uses.

All of the folders are illustrated, and the pictures, made from actual photographs of marble installations, constitute a most valuable addition to the architect's pictorial collection.

In addition to the eighteen folders shown in the reprint, a nineteenth, "Marble Mantelpieces," has been prepared and is now ready for distribution. The full list is as follows:

Marble's Place in the Home.  
Distinctive Bank Interiors.  
Marble in Office Buildings.  
Better Lavatories are of Marble.

Hygiene in School Buildings.  
Impressing the Hotel Guest.  
Maintaining Sanitation in Hospitals.  
Marble Within the Church.  
First Impressions on the Theater Goer.  
Marble for Store Interiors.  
Giving Distinction to the Apartment House.  
Marble in Library Buildings.  
Marble in Lunch Rooms.  
The Superiority of the Marble Floor.  
The Bathroom Comes Into Its Own.  
Giving the Kitchen Its Due.  
Marble in the Garden.  
The Economy of Marble Store Fronts.  
Marble Mantelpieces.

We will gladly send you one, or all, of these folders upon request. Address your communication to the

NATIONAL ASSOCIATION OF  
MARBLE DEALERS

648 Rockefeller Building, Cleveland, Ohio



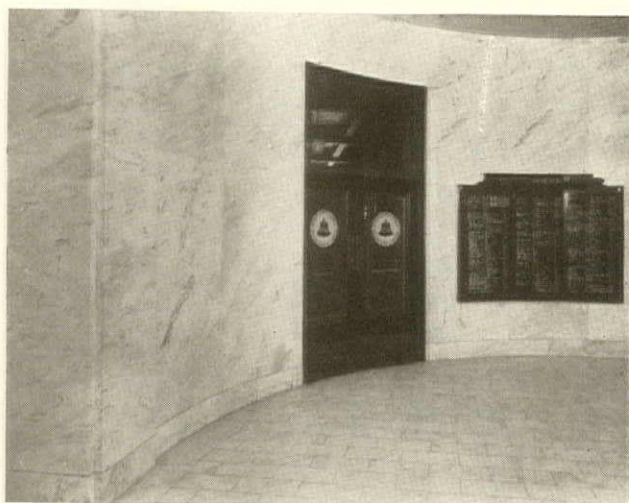
Band course around wall in Great Hall of Cunard Building.



## May We Send You--

The folders illustrated tell about the many practical advantages and economies of marble for specific uses suggested by the titles. They are available to you for the asking—without cost or obligation, of course.

*Write today, to Department D-12, for the folders in which you are interested.*



*One of the EVERYDAY USES of MARBLE*



## NATIONAL ASSOCIATION of MARBLE DEALERS

ROCKEFELLER BUILDING · CLEVELAND · OHIO

*There is No Substitute for Marble*

This is one of a series of advertisements appearing in the current issues of Atlantic Monthly, World's Work, Scribner's, Review of Reviews, Harper's, House and Garden, Hospital Management, Buildings and Building Management, American Bankers Association Journal, American School Board Journal and American City.



## EX-GOVERNOR EDWARDS' BANK

The First National of Jersey City, N.J., Makes Extensive  
Use of Black and Gold Marble

EDWARD Irving Edwards, sometime Governor of New Jersey, and a candidate for the Presidential Nomination at the Democratic Convention in San Francisco in 1920, is one of the picturesque figures in his home state. He has held a number of important public offices, but even during the term of his incumbency as the head of the State Government he continued to devote a share of his time to the affairs of the First National Bank of Jersey City, of which he was President.

The ten-story building at Hudson and York Streets is interesting in other ways, however, than merely because it is the home of the ex-Governor's bank. The structure, designed by Alfred C. Bossom, of New York, is actually nearer to the heart of Wall Street by the Hudson River tubes than 95 per cent of the banks located in New York City. As New Jersey has very advantageous laws, there has been provided a special room with safe deposit accommodations in which New York corporations can hold their meetings in the bank with even greater privacy and convenience than they would have in their own offices.

Another feature of even greater interest to the visitor is the display of Black and Gold marble in certain portions of the interior of the building, a colorful and lively treatment that is in no wise indicated by the rather chaste exterior. The first place in which the stranger is introduced to this rich material is in the vestibule to the bank, entered from the level of Exchange Place through a pair of handsome bronze revolving doors. The vestibule walls are sheathed

from floor to ceiling with the Portor marble, above mentioned, its golden veins standing out in effective contrast against the deep black. Even the cornices are composed of it, as are also the wall bases. On the other hand, the floor is a checkerboard pattern of large black and white squares of Second Statuary marble, with borders of white around the edges separated from the main body of the floor by a narrow band of geometrical design. The vestibule is entirely different in its use of marble and in its general arrangement from anything that has been attempted in this part of the country. The elevator doors are in the simplest silver bronze; anyone using these elevators can see directly into the main banking room. A bas-relief has been set in one wall of the vestibule, erected in honor of E. F. C. Young, a former president of the institution.

To enter the banking room itself one passes through a white metal screen based upon the treatment used in the Capilla de los Caballeros in Cuenca Cathedral, Spain. Just inside the room are handsome Ionic columns of Black and Gold marble, and stretching around the three sides of the entire space are bank screens of the same material. The upper parts of the screens are of light bronze, strong enough for all purposes, but at the same time light enough not to obstruct the clear vision of every employee in the bank. Just ahead, in the foreground of the public space, is the balustrade, around the opening to the stairway that leads down to the safe deposit vaults and the storage departments. This balustrade, too, is of Black and Gold; the steps





The entrance vestibule of the First National Bank at Jersey City, New Jersey, is wainscoted the full height of the room with Black and Gold marble. The architect was Alfred C. Bossom, of New York.



and risers, as well as the side walls of the stairway, are of Travertine. The floor of the banking room is also of Travertine, but the piers and the walls are built to their full height of stone. This room is approximately 100 feet long by 80 feet wide; in addition, the offices over the bank's own quarters are so laid out that should it become necessary in the future to secure added space for the bank's affairs, or make any changes, it can be readily done without any difficulty.

A large sized space for offices, twelve cages for tellers and a private room for the president, are on the main floor; the directors' room is arranged on the front mezzanine, reached by elevator and private stairs.

The main safe deposit department in the basement is approximately 24 by 60 feet, and divided into two sections, one for the bullion vault and the other for the safe de-

posit vault. Here again Black and Gold marble was used, a part of the walls in the vestibule to the great circular vault being wainscot with it. The floors in the basement generally are of Travertine, with walls of stone as in the main banking room above.

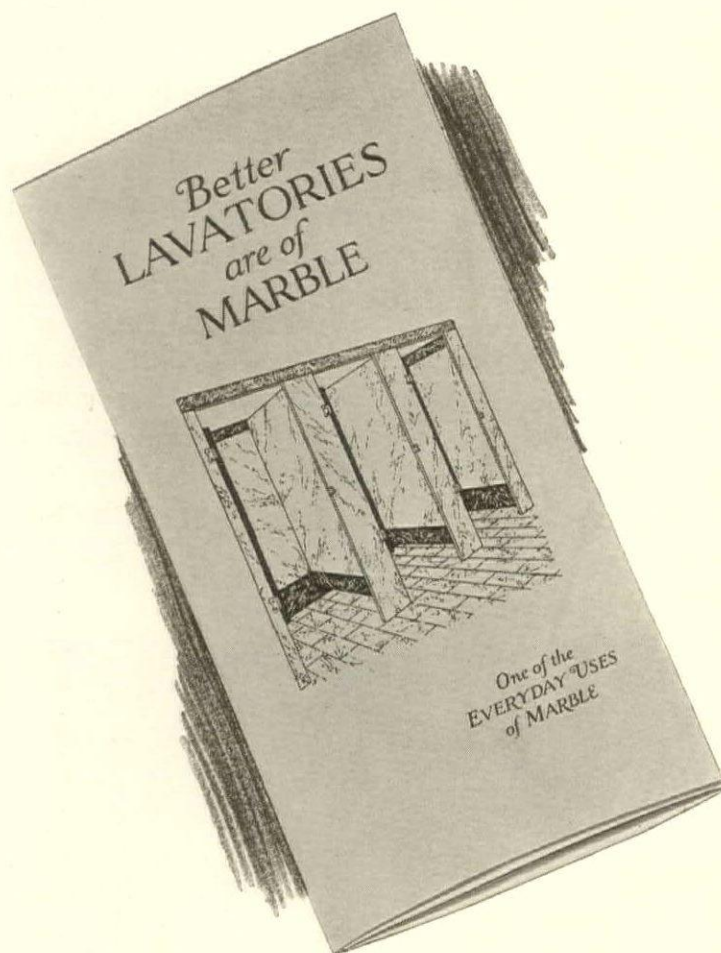
The employees of the bank have not been overlooked, and in addition to the various forms of protection and warnings in the way of calls and gongs for their use in the event of a hold-up, or in times of danger, their comfort has been catered to in a most generous manner. Dining-rooms, rest rooms and recreation rooms are provided for both sexes.

In the office portion of the building, the corridors throughout have floors of Tennessee marble, and the same material has been used for the floors as well as the stalls of the sanitary lavatories effectively placed on each floor.



Main banking room, First National Bank, Jersey City, New Jersey.





## LAVATORIES IN PUBLIC BUILDINGS

Considerably More Attention is Given Nowadays  
to Their Appearance and Location

**A** PLACE in the sun" is awarded the building lavatory these days. As most everyone remembers, it was once the after-thought in the building plan; it was made of indifferent materials, chosen with no apparent regard for their suitability for specific lavatory conditions. Dingy, dirty and damp, it was often a mean little room tucked away in the least desirable place in the structure.

Now the lavatory is in the architect's forethought as conspicuously as the entrance or

the reception hall. It is placed in a portion of the plan where it is most accessible to the majority of the tenants. It is amply ventilated and lighted; it is clean looking; and it is most usually built of marble.

There are many reasons why marble should be selected for this important area, now that expert attention is given to its requirements, but it is largely because of the two main factors that are considered in planning the modern lavatory, that marble has become a first choice. These factors



are: First, the soundness and the durability of the materials used must be self-evident. Second, special attention must be given lavatory materials for their reaction to continuous moisture, cleaning and scouring.

It is because marble immediately and satisfactorily answers both of these requirements that the builder prefers to specify it.

Marble can readily be secured in sound slabs of practical sizes. It is non-abrasive—a feature that renders it particularly useful for flooring or for toilet stalls; the constant cleaning necessary for perfect toilet main-

tenance does not affect the material. Moreover, such cleaning, with marble, is simple, requiring only systematic applications of warm water.

Marble is impervious, does not readily stain and is a germ-resistant. It has, too, a light-reflective value that makes it ideal where the problem is the illumination of dark rooms.

The cost of marble is low; when its other qualities are also considered, it is actually the most economical of all materials for lavatory work.

EDITOR'S NOTE: The National Association of Marble Dealers has recently issued a little folder. "Better Lavatories are of Marble," which gives some of the reasons why marble is the most economical of all materials for floor finishes. A copy of this will be sent you upon request. Write to Department D-12, 648 Rockefeller Building, Cleveland, Ohio.



A typical toilet room in the Hurt Building at Atlanta, Georgia.  
Hugh Tallent, architect.



# 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.

## *Taormina Marbles*

According to Blagrove these marbles are quarried in the vicinity of Taormina, Tuscany, Italy, and are generally red with black spots, red with spots of darker red, and white, and red with black and white spots.

## *Tapestry Green*—Group B.

Quarried at West Rutland, Vermont.  
Pure white alternating more or less irregularly with green bands and clouds.  
Takes fair polish.

## *Tarbes Quarries*

The so-called Tarbes Quarries are near the small town of Tournay about ten miles east of Tarbes.  
See Poudingue de Tournay.

## *Tarragona (Prov.)*

See Tortosa Brocatello.

## *Tartaruga Alabastros*

Pullen gives the following list, with descriptions of ancient alabasters, of unknown origin:

*Tartaruga Brunastro*—Oblique parallel veins in three shades of brown.

*Tartaruga Fiorito*—Finely lichenized violet, brown or white on yellow or lilac.

*Tartaruga Giallastro*—Yellowish brown veined and lichenized with violet and grayish red.

*Tartaruga Giallo E Rosso*—Veins of brownish yellow and mottled pinkish brown.

*Tartaruga Listato*—Minutely striated yellowish brown and purple with streaks of faint brown lichen.

*Tartaruga Pallido*—Pale tortoise shell.

*Tartaruga Pallido Occhiuto*—Similar, with small eyes.

*Tartaruga Rigat*—Tortoise shell, in parallel lines.

*Tartaruga Rosso*—Tortoise shell, with red tinge.

## *Tarteing*

Quarried near Tareing, Ariege, France.  
Brownish red, mottled and streaked with



dark green, and traversed by a few white calcite veins. (Blagrove.)

*Tasio*

Same as Marmor Thasium.

*Tate*

The principal quarries producing Georgia marbles are located at or near Tate, Pickens County, Georgia.

*Taubenblau*

See Gray Kunzendorfer.

*Tauris (Onyx)*

Quarried near Tauris, Susiane, Persia.  
Greenish white. (Merrill.)

*Taveau*

Taveau Quarries in Nièvre, France.  
Black mingled with slate blue.  
For other marbles quarried here see (Blagrove):

Cannelle  
Cevalas  
Nivernais

*Tavernelle (I.M.V.)*

See Chiampo.

*Tavernelle Clair*

See Chiampo.

*Tavernelle Fleuri*

See Chiampo.

*Tawman Mines*

See Burmese White Jade  
Emerald-Green Jade

*Taygetum*

Same as Green Porphyry.

*Taygetus*

This was the ancient name of the eastern chain of mountains which run north and south and form the eastern boundary of

Laconia, Greece, now called Pentadaktylon. Green Porphyry from this mountain range was called Lapis Taygetus and Taygetum. See Green Porphyry.

*Tazout*

Quarried near Oran, Algeria.  
Deep rich red, sometimes with white veins.  
Tazout is found in small blocks only, but is not being produced at present.

*Techuacan Onyx*

See Antigua Salines  
La Mesa  
La Sopresa

*Tecoli Onyx*

See Mexican Onyx.

*Tecoloco Quarry*

This quarry formerly produced Mexican Onyx, but is not now in use.

*Tegern Lake Quarries*

The following are extracts from John Watson's, "British and Foreign Marbles and Other Ornamental Stones":

Tegernee—Quarried near the lake of Tegern, upper Bavaria.

Tegernsee Blue and Gray—Delicate dove and light gray alternating patches with white veins.

Tegernsee Dark Red—Brownish red, with a few white veins, and numerous thread-like dark brown markings.

Tegernsee Light Red—Light fawn color with white veins and dark brown markings.

*Tekbalet Quarries*

At Tekbalet, 26 kilometers north, 21 degrees east from Tlemcen.

This quarry produces an onyx of diverse hues.



*Templeton*

Quarried at Templeton, Pembrokeshire, England.

Black with white outlines of fossils.  
(Blagrove.)

*Tennessee Black or Black and White.*

This marble is found in a number of counties of eastern Tennessee, but it has not been quarried to any extent.

*Tennessee Dark Chocolate*

See Dark Chocolate Tennessee.

*Tennessee Friendsville Pink*

See Friendsville Pink.

*Tennessee Hawkins County*

See Hawkins County.

*Tennessee Imperial Pink*

See Imperial Pink.

*Tennessee McMullen Gray*

See McMullen Gray.

*Tennessee Marble*

Tennessee marble is often said to be taken from boulders and that it is not found in solid beds. This impression is a natural one from the outcroppings as well as from the boulder-like knobs left by the rushing waters of past ages. The deposit, however, is very thick and far from being a boulder proposition. All of the Tennessee quarries are tilted and the overburden of debris increases with the depth of the quarry, hence many of the old quarries were abandoned after the outcropping knobs were removed.

The quarries of operating companies of which we have a record are as follows:

*Blount County*

J. J. Craig Company

Light Pink Marble Co.

Tennessee Producers Marble Co.

*Knox County*

Cedar Bluff Marble Co.

Consolidated Marble Co.

Gray Knox Marble Co.

Thrasher Marble Co.

Gray Eagle Marble Co.

Holston Marble Co.

Knoxville Marble Co.

Ross Republic Marble Co.

Tennessee Producers Marble Co.

Union County Marble Co.

The marbles of Tennessee can be roughly classified in six more or less distinct groups:

No. 1—The creams or monotones.

See American Tavernelle, Arancio, Golden Vein Tavernelle Pink, Ross Golden Vein Gray, Ross Tavernelle Gray, Rouge Gray.

No. 2—Dark Chocolate.

See Dark Cedar, Dark Chocolate, Dark Ross Republic, Ross Dark Cedar.

No. 3—Dark Pink.

See Bond Pink, Diamond C Pink, French Pink, Friendsville Pink, Knox Pink, Rose Pink, Rotary Pink.

No. 4—Gray.

See Appalachian Champion Gray, Appalachian Gray, Consolidated Silver Gray, Gray Eagle Gray, Gray Knox Gray, McMullen Gray, Peerless Gray, Ross Gray, Special Gray.

No. 5—Light Pink.

See Appalachian Pink, Champion Pink, F. A. Gray, Gray Knox Pink, Peerless Pink, Ross Pink, Victoria Pink, Asbury Pink.

No. 6—Variegated.

See Appalachian Roseal, Hawkins, Roseal. For further details of Tennessee marbles see Marbles of Tennessee by Chas. H. Gordon, Tennessee State Geological Survey.



*Tennessee Serpentine*

A deposit of green marble is reported from Union County, Tennessee.

*Tenos*

See Tinos.

*Tensin*

Quarried at Tensin, Dauphine, France. Clear gray with spots of cloudy rose and chocolate brown. (Blagrove.)

*Tepene Onyx*

Same as Mexican Onyx.

*Tepeyac*

One of the abandoned Mexican onyx quarries.

*Terracina*

According to Merrill an onyx is found at Terracina, Province of Rome.

*Terran*

The Skye marbles of various shades and texture are found between Broadford and Terran on the Island of Skye, Inverness-shire, Scotland.

*Tete du Bletton*

Swiss Cipollino is quarried close to the base of Tete du Bletton, a mountain of the upper Alps.

*Texas Marble*

See San Saba.

According to information furnished by the Texas Chamber of Commerce black marble is found at Jordan's Quarry in Brewster County, south of Paisano Pass. Other deposits are found at Marble Falls, Flat Rock Creek, two miles above its junction with the Colorado River.

*Texas, Maryland*

Close to the village of Texas, near Baltimore, Maryland, is found a coarse crystalline limestone which was at one time used as marble, but the output is now generally, if not entirely used for lime.

*Thasos*

See Marmo Greco Giallognolo. This marble is the same as Marmor Thasium.

*Thebaic Stone*

Same as Lapis Thebaicus.

*Thebaïd or Theban Stone.*

Some writers claim this stone is another name for Red Porphyry (Egyptian) and others that is the same as Egyptian granite, while still others say it is identical with Lapis Thebaicus.

*Thebes Onyx*

Same as Syout or Egyptian Onyx.

*Thessaly*

See Verde Antico.

*Theux Breche*

Quarried near Theux, Liege, Belgium. Deep gray blended in varied shades, containing black spots. (Blagrove.) Writers of ancient marbles mention a black stone from Theux near Spa of which we have no record, and it is possible they refer to Theux Breche.

*Tholonet*

See Breche d'Alet.

*Thomar*

See Payalvo.



*Thomaston Marble*

Quarried at Thomaston, Maine.  
Grayish clouded.

*Thon*

Quarried at Thon, Belgium.  
Reddish blended with black and a few white spots. (Blagrove.)

*Three Castles Quarries*

See Gray Fossil.

*Throndjems, Norway*

North of this place near *Fauskeidet* and *Seljeli* is located the largest or best known Norwegian quarry.  
See Ankerske, in Supplementary List.

*Thulite*

A red manganese epidote.

*Thulite-Stone*

This is a rock in which thulite is the essential constituent.  
Found in Hinderheim, Norway.  
Rose red.  
Blocks of uniform color are uncommon, and the material is hard to polish, and for those reasons is not used extensively.

*Thurman Serpentine*

Quarried near Thurman, Warren County, New York.

According to Merrill this stone, as shown by samples in the National Museum, is composed of about equal snow-white calcite and light yellowish-green serpentine in flecks and patches from one-sixteenth to one-fourth of an inch in diameter.

*Tiber Stone*

See Travertine.

*Tibur (Modern Tivoli).*

*Tiburtino*

See Travertine.

*Tigrata Lavagna*

See Lavagna Tivrata.

*Tigrato*

Quarried near the banks of the Arno, Italy.  
Yellow with black spots. (Blagrove.)  
According to Brindley this was the Roman name for Egyptian Onyx.

*Ting Tak Quarries*

See Chinese White.

*Tinos or Tenos or Verte Tinos.*

Quarried at Tinos, on the Island of Tinos, southwest of Greece.  
Dark green, with veins of light green.

*Tinos No. 3—Group C.*

Quarried at Tinos, on the Island of Tinos, Greek Archipelago.  
Dark green background with light green and white markings.  
Takes high polish.

*Tinos No. 4—Group C.*

Quarried at Tinos, on the Island of Tinos, Greek Archipelago.  
Dark green and reddish background mottled.  
Takes high polish.

*Tipo Skyros*

See Breche Opal.

*Tipperary*

Quarried at Tipperary, Ireland.  
Fine purple color. (Blagrove.)



*Tiree Marble*

Quarried on the Hill of Belephetrich on the Isle of Tiree, one of the Hebrides. Pale blood red, light flesh red and reddish white with spots of dark green. (Blagrove.)

*Tisbury Stone*

Same as Chilmark.

*Tlemceu (Onyx)*

See Ain Tekbalet.

*Toeloeng Agoeng District*

See Java Marbles, Onyx.

*Token—Group A.*

Token, Quarries, Marble Island, Alaska. White, bluish-black veins and clouds. Fine and crystalline. Takes a good polish.

*Tonni*

Quarried near Tonni, Tuscany, Italy. Variegated yellow, violet and white. (Blagrove.)

*Toongabbie*

Toongabbie, Tangil County, Gippsland, Victoria, Australia. Gray containing an abundance of fossils. (Watson.)

*Top White*

See Rutland Top White.

*Torquay Quarries*

See Chudleigh.

*Torrevarata (Breccia)—Group D.*

Pallizzi Quarries, Calabria, Italy. Greenish buff, with fragments of light buff containing fine fossils. Takes good polish.

*Tortosa Brocatello*

See Brocatello.

Also known as Spanish Brocatello, Brocatelle d'Espagne, Lumachella. To the Romans it was known as Marmor Schiston. Quarried near Tortosa, Tarragona Province, Spain. Deep red, almost covered with small fossils of yellow, gray and white color.

This quarry was worked extensively in ancient times and is still producing.

*Totterhoe Stone*

See Chalk.

*Touch Stone*

See Lapis Lydium.

According to Watson, Noir Belge is frequently used by English goldsmiths for testing the quality of precious metals and for that reason is sometimes called Touch Stone in England.

*Toulon Quarries*

See Jaspe du Var.

*Tournai Marbles*

Noir Belge, from Hainault and Namur, Belgium, are often referred to as Tournai marble.

*Tournay Quarries*

See Poudingue de Tournay.

*Tournon Marbles*

See Jaune Fleuri  
Clairac  
Frouquet  
Perrcara



## Entrance to the Executive Mansion



THIS detail view of the Patterson Residence, Washington, D.C., shows the main entrance to the new home of our Chief Executive. Until the real White House has been repaired, official Washington will be admitted to the President through this marble portal. Its quiet stateliness is in keeping with the dignity and prestige of the occasion.

Not a little of the attractiveness of the Patterson Building is due to the inherent beauty of Vermont marble—specified in this case by McKim, Mead and White, architects. The result justifies their judgment.



VERMONT MARBLE CO. - PROCTOR, VERMONT

*Branches in the larger cities*

*See Sweet's Catalog for Specifications and Other Data*



*One of the Craig quarries*



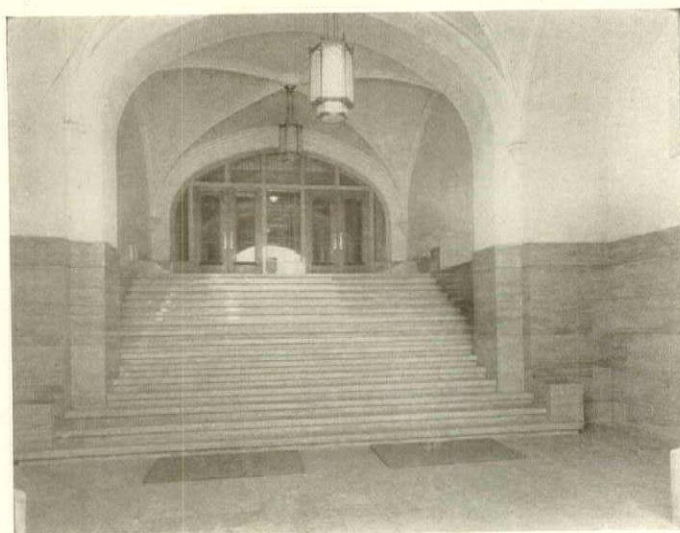
PRODUCERS of the following  
brands of Tennessee marble,  
blocks, slabs, tile and border:

LaMarr Gray  
Fontaine Gray  
Victoria Pink

Marmor Pink  
Dark Cedar  
Craig Pink



JNO. J. CRAIG COMPANY  
KNOXVILLE :: TENNESSEE



ROOSEVELT HIGH SCHOOL  
St. Louis, Mo.

All of the 30,000 feet of marble used in this  
building was Napoleon Gray, finished and in-  
stalled by the Union Marble & Tile Company.



*Architect:*

R. M. Milligan, Commissioner of  
Schools, St. Louis.

*Contractor:*

E. C. Gerhard Building Company.

UNION MARBLE & TILE COMPANY

WILLIAM C. FOX, *General Manager*

1109-27 SOUTH SEVENTH BLVD. - - ST. LOUIS, MO.