



THROUGH THE AGES

MAY, 1926

"A history of architecture is a record of man's efforts to build beautifully. The erection of structures devoid of beauty is mere building, a trade and not an art."

HAMLIN: *A History of Architecture*



THROUGH THE AGES



VOL. 4

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NO. 1

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Architecture's most famous freak—the Leaning Tower at Pisa—was begun in 1174 A.D. To the right is the Cathedral of Pisa, the finest monument of the Tuscan Romanesque style, erected during the years from 1063 to 1118 A.D. It betrays the influence of Byzantine traditions, especially in the use of white and colored marbles in alternating bands. The darker shades on the exterior are Verde di Prato; in the nave are sixty-eight columns taken from old Roman and Greek structures despoiled in war.

THROUGH THE AGES

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

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THE CARE AND CLEANING OF MARBLE

Some Valuable Hints on the Removal
of Soils and Stains

THOSE who plan modern structures are well convinced that few if any materials rival marble when beauty, permanence, and utility are demanded. It is unfortunate, however, that there is not more widespread appreciation of the fact that, in order to insure its retaining its original beauty, marble must be given regular care and cleaning; and that but few of the many available cleaning powders now on the market for general use in the home can be used on marble without material injury.

Greatly to the detriment of the marble industry, many building, hotel, and bank managers and custodians, hospital superintendents, etc., know little or nothing concerning suitable marble-cleaning methods. And the fact that those who have marble in their care generally believe that removing stain or soil from marble is an exceedingly costly operation, is also a disadvantage to the industry.

To correct these false impressions regarding the restoration of stained and soiled marble, and to promote a more widespread understanding of the need for regular cleaning of marble, one of the large American marble

companies has issued a booklet on the care and cleaning of building marble. The subject-matter of this article is based upon the contents of this booklet; the information contained in the booklet is based upon many years of field experience.

Marble producers know that there is little or no excuse for properly installed marble showing stains or yellowed spots, becoming scratched or marred, or losing its luster and polish. In practically every case these conditions are caused by the use of unsuitable cleaning materials, or of no cleaning material at all. However, even marble in such condition can often be restored to its original beauty and color, and in all cases the attractiveness of discolored marble can be greatly improved. The cost of doing such work is naturally somewhat greater than if the marble had never become soiled or stained. But, in comparison to replacing with new marble, or to refinishing, the cost of restoring soiled and discolored marble by the use of modern cleaning methods is slight indeed.

The ideal in marble cleaning is, of course, to keep it so clean that it never becomes stained or soiled, or at least to clean it



Such stains as these, on the marble floor around the bank's check desk, are usually readily removed.

thoroughly as soon as stain or soil is visible. However, human nature does not always permit such procedure, nor does this method make any provision for badly soiled and stained marble of long standing. Cleaning methods are ordinarily available that take care of both these conditions. Regular cleaning of marble with suitable materials preserves its polish, color, and luster, and even stained marble of many years' standing is often easily and economically restored to its original brightness and beauty.

Before outlining the efficient methods for cleaning marble, it may be of interest to restate a few of the "Marble Cleaning Don'ts" found in the booklet mentioned above.

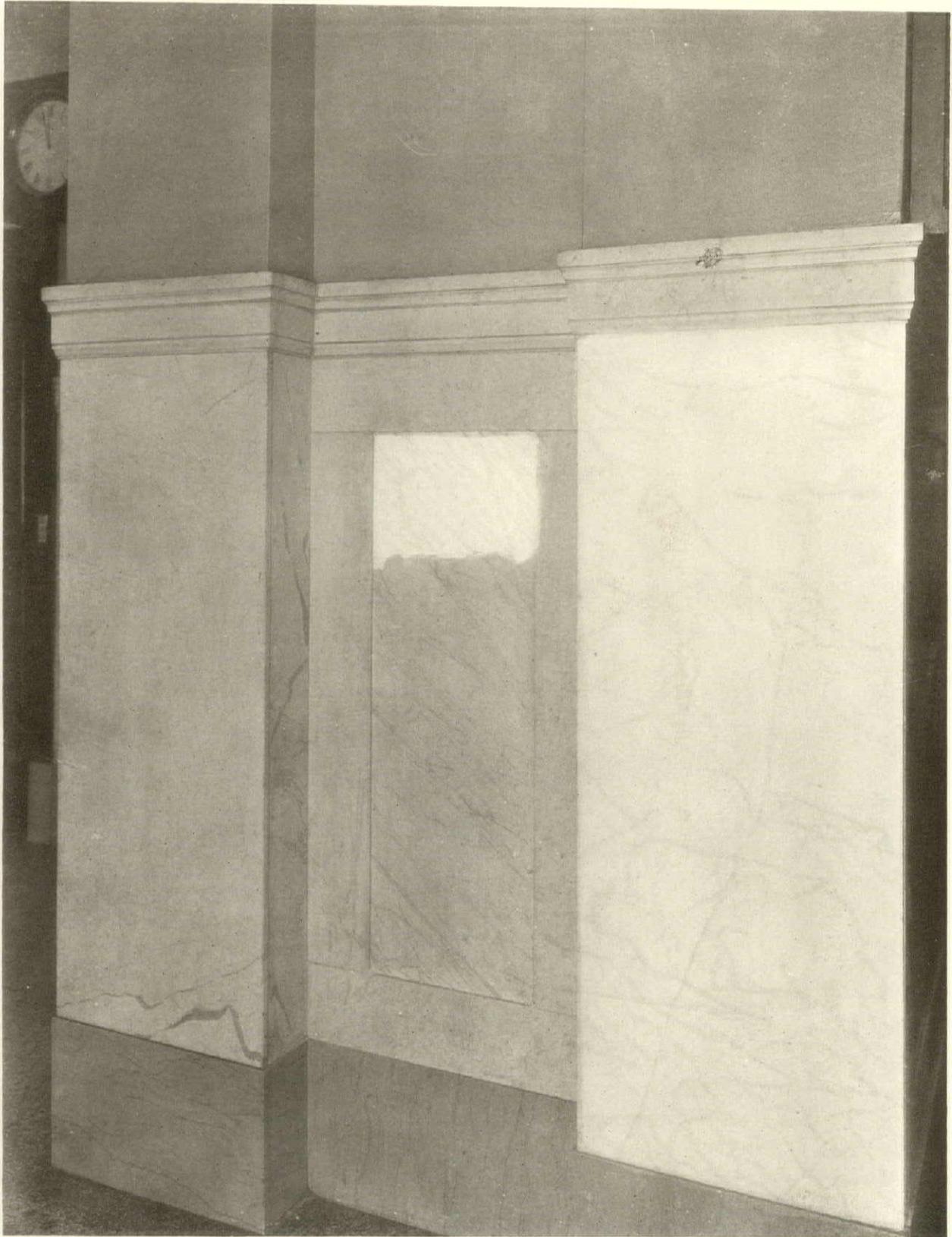
"Don't use harsh abrasives on polished marble."

"Don't use soap, soap powder, soft soaps, lye or caustic cleaners."

"Don't use acid."

"Don't use oily sweeping compounds on marble."

Outlining the "Don'ts" of marble cleaning is of little value unless the "Do's" are also given. This has been done by some of our leading marble companies. The following is a brief outline of the methods generally approved for the restoration of soiled marble surfaces and also the cleaning system generally recommended. Adoption of these methods eliminates depreciation in the maintenance of marble, and will tend to produce



The Strand Theater Building, New York, showing the appearance of the marble before and after cleaning.



Another "before and after" treatment of marble in the Ames Building in Boston, Mass.

a more widespread use of marble and marble trim.

The ideal in marble maintenance is, of course, weekly or semi-weekly cleaning. Grease, dirt, and dust collect on marble surfaces and, if not removed, will in time result in a cloudy film and will cause discoloration. Unfortunately, water alone will not remove this discoloration.

For the frequent washing of polished interior marble it is desirable to use a cleaning material that contains no grease product, lye, or other corrosive fillers; that rinses freely and does not leave a greasy or slippery film to catch and hold dirt; and that will preserve the color and polish of the marble. The addition of a small quantity of such a cleaner to a pail of lukewarm water is the method usually pursued. The polished marble is wiped dry after washing, and then polished with a soft woolen cloth, clean white cotton waste, or chamois skin.

The care of sand finished or honed interior marble differs from the maintenance of polished marble. As sand finished and honed marble is extensively used for floors, stair treads and similar places where it is subject to abrasive wear, it should be mopped or scrubbed regularly. Most marble producers recommend for such work detergents that are free from soap powders, oil soaps, soft soaps and the like, since these latter substances cause discoloration and the formation of a film which makes the floor slippery and unsightly. This slippery film on a floor, marble or otherwise, is dangerous to life and limb.

The old axiom of "an ounce of prevention" is very applicable to the maintenance and cleaning of marble. However, these modern methods and materials have not only provided the "ounce of prevention" but also the "pound of cure." Efficiency in marble cleaning is, of course, attained with the use of those

materials which prevent it getting stained or soiled. But, if stain or discoloration does exist on marble surfaces, it can usually be removed easily and the marble restored to its original beauty and luster.

The most striking of the accomplishments of modern marble maintenance is the restoration of soiled and stained marble as illustrated by the accompanying photographs.

In the lower part of New York City are some of the oldest marble installations in the country. This marble has been subject to the stain and soil of years, and often to the cleaning abuse of well-meaning but uninformed custodians. It would be hard to find a marble-cleaning problem more difficult, and yet the marble in many of these buildings has been restored to its former beauty and attractiveness. Usually similar restorations can readily be achieved in any building or wherever soiled and stained marble is to be found.

The method used for such work is as follows: Boiling water is added to a detergent until a smooth paste is formed, thick enough to adhere to the perpendicular face of any marble surface. With a mason's trowel this is applied as a poultice to the area to be cleaned. The poultice should be about one-quarter inch thick and uniformly applied so as to shut off the air from the surface of the marble. The poultice is allowed to remain for from twenty-four to forty-eight hours, or until thoroughly dried. Where the marble is badly stained it is often of advantage to redampen the poultice at the end of the first twenty-four hours and then let it remain until dry. The poultice can easily be removed with a wooden paddle.

Remarkable as are the results of poulticing, there are certain cautionary measures to observe. Some types of marble, particularly Botticino, contain quantities of natural iron. This natural iron is freed by excessive mois-



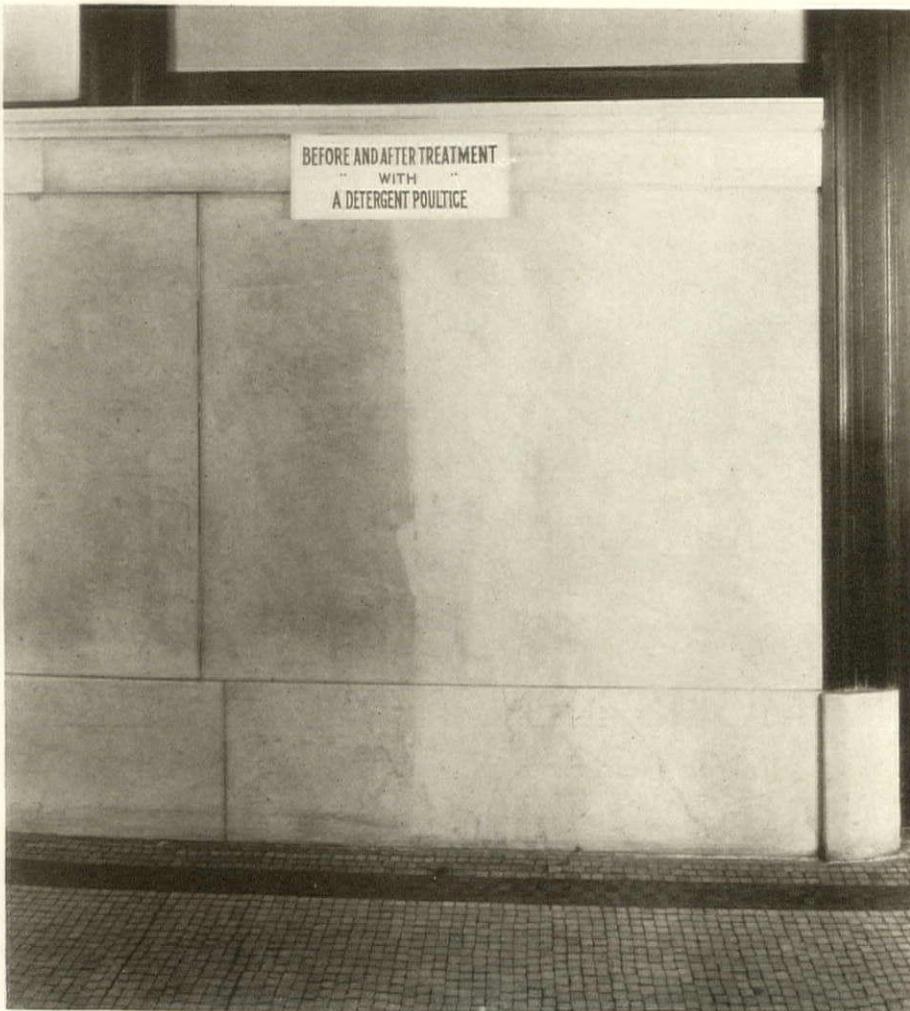
Showing method of applying a detergent poultice. The poultice is allowed to remain on the marble for from twenty-four to forty-eight hours.

ture and unless the poulticing of Botticino is carefully supervised by those familiar with the work, stain and discoloration may be increased instead of being eliminated. Then, too, certain kinds of stain are impossible to remove, while others require treatment with a powdered paste and lime bleach after the poultice is removed.

A word of caution would not be out of place at this point. The stains in marble are varied, and there are many different kinds of marble. Before extensive poulticing operations are begun it is always advisable to obtain the supervision of those who have had some experience with the work. Such a course is most likely to avoid any complica-

tions or costly mistakes and will prove the most economical in the end.

The subject of marble cleaning and marble maintenance is of vital interest to the marble industry; like each particular branch of modern cleaning, marble cleaning, if properly done with suitable materials, will accomplish its purpose. It will eliminate loss, remove unsightly conditions, and promote a more widespread appreciation and use of marble. The experimental work now being done by the United States Bureau of Standards is disclosing many facts bearing on this subject that should prove of real advantage to the public in general, and to the marble industry in particular.



White Italian marble in the Lord's Court Building, New York.



Print from an old woodcut by O'Brien.

A FAMOUS NEW YORK CHURCH

Marble From State Quarries Now Abandoned
Was Used in its Construction

THERE stands today on Fifth Avenue, in New York City, a fine old marble structure with a history that goes back to the pre-Civil War days; a building with a background of events intimately associated

with the settling of Manhattan and the years that preceded. The seed that was eventually to sprout and grow into the edifice known to most New Yorkers, was first planted when Hendric Hudson entered

New York Bay in the ship *Half-Moon* in 1609 and sailed up the river that now bears his name. In 1614 a trading post was established on Manhattan Island, and at some time before 1623 a permanent agricultural settlement was made. The early settlers brought with them the Bible, the Catechism and two "Consolers of the sick," named Sebastian Jansen Krol and Jan Huyck, who in the absence of a minister gathered the people together and read to them selected passages of the Scriptures "suitably arranged for instruction and comfort."

When, in 1628, the first minister arrived from Holland, there was formally organized the church now known as the Collegiate Church of New York, the oldest Protestant communion on the North American Continent. It was Presbyterian in creed and government and its first services were held in the loft over the old Horse Mill, now 20 and 22 South William Street in New York City. The first church edifice was erected in 1633; the second, of stone, was built in 1642, and known as the Church in the Fort. In those early days the sect was called the Dutch Reformed Church. Since 1628 its succession of ministers has been unbroken.

Today there are eleven congregations of the Collegiate Church of New York. The most famous of these, and the senior house of worship in the Collegiate group, is the marble Collegiate Church at Fifth Avenue and 29th Street, begun in 1851 under the superintendence of the architect, Samuel A. Warner, and completed and opened for public worship in 1854.

The edifice at the time of its construction created a considerable interest in the press of the country and was considered a masterpiece of American church design. A good description is found in the writings of the architect himself, as follows:

"The material used in its exterior is white

marble, from the quarries at Hastings, in Westchester County, New York, and from its whiteness is in strong contrast with the darker stone in more general use for buildings of this description. Its lightness of color renders shadows more effective, thereby bringing the details of the work more into view, and producing contrasts of forms and light and shade almost wholly lost on a darker material. The spires, turrets, finials, and other terminations, are all of the same, and all parts of the work are wrought with more than usual fineness and distinctness.

"The style of the building is technically known as the Romanesque. Its peculiarities consist in the use of the Roman or semi-circular arch, and of circular sweeps and curves in all its tracery, panel work, and other details, and in having most of its mouldings and its various members sunk below the surfaces, instead of being raised; yet in general forms and outlines, and in much of its details, resembling the Gothic.

"The Church fronts on Fifth Avenue, its extreme width being 82 feet, and the extreme length of the main edifice 113 feet, behind which, and fronting on Twenty-ninth Street, is the lecture room, 34 feet wide, which with the main building makes a total length of 147 feet.

"The front has a central or main tower 24 feet square, terminating in a spire 215 feet high from the ground, and at each angle an octagonal tower, rising to the height of 80 feet, terminating in spires with carved finials.

"The central tower rises in a square form to the height of 120 feet, is divided into four sections, with handsomely moulded and corbeled courses, and has at the top a moulded cornice. At the angles there are massive graduated buttresses, in four sections, terminating in octagonal turrets, with pinnacles, neatly moulded cornices, and

carved finials, at a height of 135 feet from the ground. From the top of the square tower rises an octagonal section, designed with buttressed angles, and having windows with splayed jambs and sills, and finished with a heavy moulded cornice. This section is 18 feet diameter, exclusive of the buttresses, and 25 feet high, and from it springs the spire, 70 feet in height, which has panelled faces, three tiers of windows, and terminating with a carved finial. The main entrance is in the tower, and has a richly carved and moulded doorway, with columns having enriched caps and moulded bases. Above this is a window 30 feet in height, with deep moulded jambs, moulded sills, and mullions. The next above is the bell section, which comes above the main body of the church, and has windows on the four sides arranged in couplets, and having deep splayed jambs, and moulded sills, and heads. The next is the clock section, the faces of which are sunk and moulded. The clock faces, four in number, are handsomely carved and moulded.

"In each side of the main tower, the front has a window, divided by a mullion, two sections in height, the sections being separated by moulded panels. The windows have moulded jambs and sills.

"The towers at the angles have buttresses in two sections. On either side of the church

is an entrance, with a moulded doorway, opening into a spacious lobby, on the first story, and above the doorways are windows, lighting the lobbies to the galleries.

"Each side of the church has five mullioned windows, 25 feet high each, all with moulded jambs and sills. The piers between the windows have heavy buttresses in two sections, and all terminating in gabled copings.

"The walls between the buttresses on the sides and between the towers on the front are recessed, and finished with moulded corbel courses at the tops.

"The main cornice is neatly moulded, and is carried along the sides and up the front, terminating against the main tower. Above the cornice, it is designed to place a balustrade of open moulded panel work, with moulded capping and base. The side buttresses terminate below the cornice."

The Hastings marble, of which the exterior is constructed, is no longer available, as that quarry was exhausted many years ago. This material has withstood the weather most satisfactorily; the fact that it has never been cleaned has caused the marble, however, to assume a darker color than it was originally. The old building continues, in spite of the accumulation of grime from its seventy-odd years of service, to attract a full share of attention, even in a city renowned for its architectural creations.



"Silence and Memory," a marble panel by A. A. Weinman in the Leeds Mausoleum, Woodlawn Cemetery, New York.



A WORTHY ADDITION TO THE BUILDINGS OF NEW YORK

NEW York City represents the last word in the building construction of the world. No other great city has been able to follow the pace set by this great metropolis. Representative structures elsewhere dwarf into insignificance when com-

pared with the innumerable colossal buildings which have been erected on Manhattan Island. Yet even New York has not reached the acme of its potentiality in building construction.

When the population of New York was

Illustrations on this page and page 14 courtesy the New York Edison Co.



The Lobby of the Pennsylvania Building. The floor and walls are of marble, and a frieze of variegated marbles affords an impressive effect that is enhanced by the Byzantine motif in the vaulted ceiling.

yet small and concentrated in one vicinity, it was the lower end of the island, known now as downtown, that was the most convenient and centrally located spot for business men to establish their offices. As the demands for office space increased, the people were compelled to make their homes further north, and in the train of this migration came the development of better transit facilities. The birth of a new center was inevitable.

One of the most important developments in the big city during the past decade was the building of the Pennsylvania Railroad Terminal and the consequent construction

activity in that zone. This Pennsylvania Terminal zone, offering all the best possible transit facilities, was the logical place for such a gigantic development. Interborough and interstate transit lines, as well as city transit lines, ran right to it. Statistics compiled by the Transit Commission showed that by the following transit lines more persons are brought to this point than to any other center in New York: Interborough subways, Brooklyn subways, Sixth and Ninth Avenue "L," Long Island Terminal (the busiest railroad terminating in Manhattan), Hudson Tubes (direct to Jersey City, Hoboken and Newark, connecting with five

Jersey Railroad Terminals), and the Pennsylvania Terminal (for five trunk line railroads). Collectively, these transit facilities serve all the boroughs of Greater New York, Long Island, Hoboken and Jersey City.

So important has this center become that a movement for even greater transportation facilities is being sponsored by various interests. In addition to the construction of a proposed subway running from the Pennsylvania Station to Long Island City, the Pennsylvania Railroad is said to be planning the immediate construction of four new underground tracks and extension of the Terminal, exclusively for the Long Island travel, so as to further relieve the present rush hour congestion.

The convenience for customers, brokers and officers, the avoidance of subway travel and traffic congestion, the easy distribution of employees and the advantage of locating great industrial plants in Long Island City and New Jersey with New York Office headquarters only a few minutes away, are reasons entering into the remarkable development of this district. Here are found not only the great railroad station, but the General Post Office, groups of big department stores, famous hotels, printing establishments and many buildings of the garment trade.

Running from east to west in the center of this zone and being intersected by all important transit lines, it was natural that Thirty-fourth Street should have become the main artery of travel and therefore the most important thoroughfare in this zone. It was only a question of time when in a zone which offers such exceptional advantages there should be erected a monumental office building to meet the tremendously increasing demand of prominent organizations for space to house their main executive offices. The Pennsylvania Building, which was re-

cently completed, is now the outstanding and dominating office structure in this zone and has been planned to provide permanent homes for such organizations:

The Pennsylvania Building is situated on the north side of Thirty-fourth Street, 250 feet west of Seventh Avenue and directly opposite the Thirty-fourth Street entrance to the Pennsylvania Railroad Station. It occupies a ground area of 23,000 square feet with a frontage of 155 feet on Thirty-fourth Street, a depth of 199.8 feet running through the block to Thirty-fifth Street and a frontage of 75 feet on Thirty-fifth Street.

The structure, containing approximately 5,850,000 cubic feet, is twenty-two stories in height, the Thirty-fourth Street frontage rising sixteen stories without a set-back. The style of architecture is of the Byzantine period with its characteristic elaborately carved stone panels and arches, its mixture of varied colors of face brick, its red Spanish tile mansard roofs, all harmoniously blended to achieve the beauty of this type of architecture. The stepping back arrangement begins with the seventeenth floor, in accordance with the New York Zoning Law and affords an opportunity for some effective decorative work in the handling of the many small sections of the roof. "By taking out the floors between the third and fifteenth stories," says the *Edison Monthly*, "there would remain a building in size, shape and style, typical of a Byzantine structure. With these stories existing as they are, the result obtained is a modern building of much beauty."

Supporting the elaborately carved stone arched entrance to the building are two imposing Levanto marble columns. Just inside the doorway is a vestibule, square in shape, leading directly into the main hall or corridor. This main corridor is 20 feet wide and 115 feet long; the floor is of marble, a



Typical marble treatment of upper corridors in the Pennsylvania Building, New York.
Schwartz and Gross, architects.

dark diamond-shaped pattern forming a rich decoration against a light ground.

The walls of both vestibule and entrance hall are lined with marble from the floor to the ornamental ceiling line. This treatment is composed of a Levanto marble base, a Tavernelle marble wainscoting, Siena trim (including the marble cap, corbels and architraves) and a marble frieze. The latter is of dark-colored stones set into the wall at short intervals, and consists of rectangular blocks of variegated marbles, such as Levanto, Kerley Green and similar stock. The ceiling is formed in a series of stone arches.

The marble of wainscot and frieze is laid up with flush joints. The slabs of the wainscoting are so well matched that the jointing is very nearly invisible. The only moulded items throughout these spaces are the marble trim, architraves and cap.

The simplicity of the design, coupled with the beauty and texture of the marble combination used in connection with the vaulted ceilings, produces an effect approaching in grandeur the marble halls of ancient Rome. The beauty of this hall is an example of the splendid effects that can be obtained by careful selection of marble.

The walls of the corridors of the upper stories are finished with a marble wainscoting of Tavernelle marble with plain cap. This wainscoting, in addition to providing a sanitary and soil-proof finish, lends mirrored beauty to the walls and produces a surface which will last through the centuries and retain its beauty under the most severe conditions.

In the lavatories, the floors are finished in marble mosaic, laid out in an attractive design. The tiles are $\frac{3}{4}$ -inch squares of black and white, placed in alternating colors. The tile used for the wainscot is the typical 3 by 6 size. The stalls are finished approximately 6 feet high of Napoleon Gray mar-

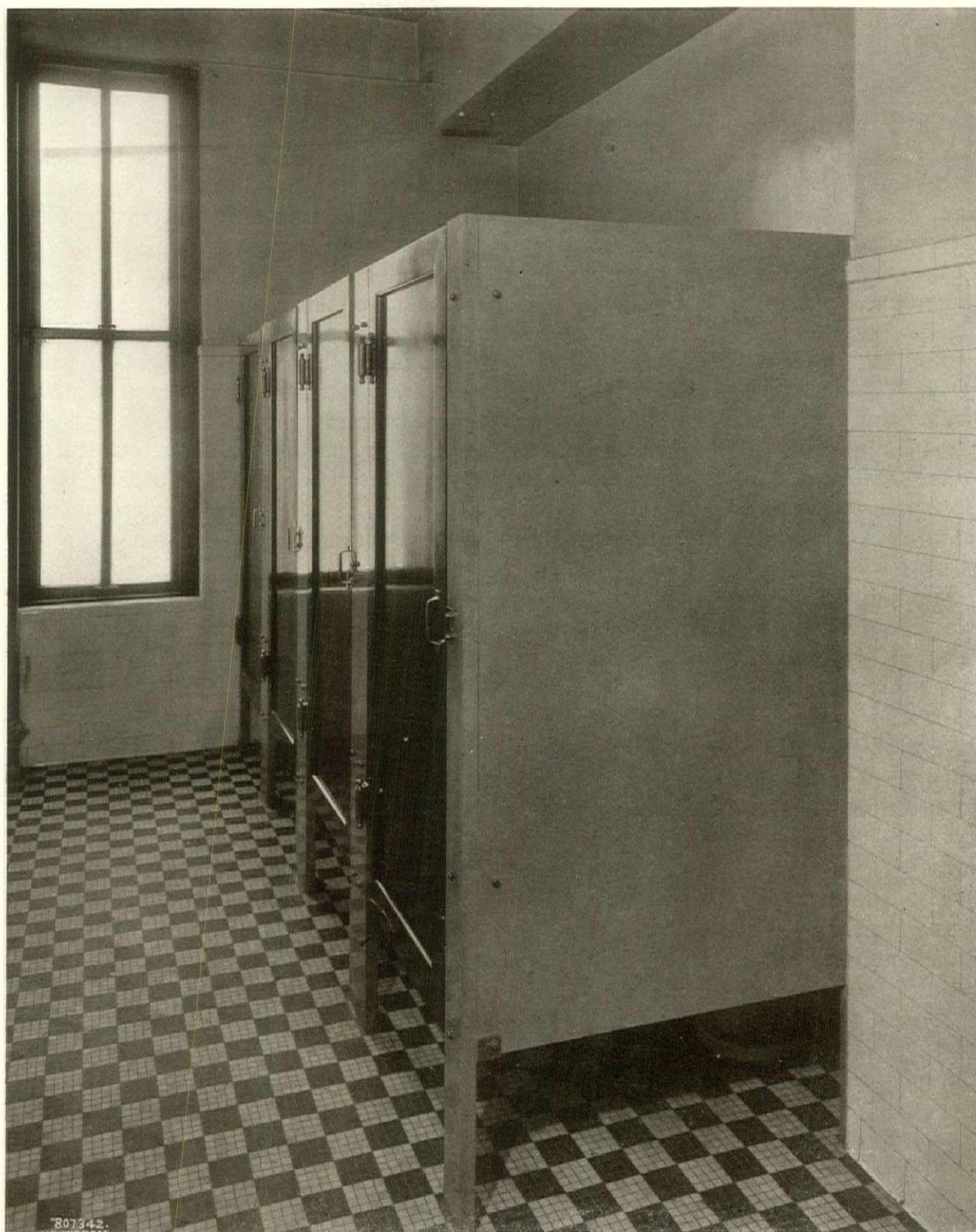
ble, from Missouri.

The building contains approximately 400,000 net square feet of rentable floor space above the ground floor. The individual floors, having a ceiling height of 11 feet 6 inches, vary in areas from 12,000 net square feet to 20,000 net square feet. The ground floor contains street and arcade stores. The street stores, having a ceiling height of 20 feet and a large mezzanine area, are arranged for banking purposes. The basement is planned to accommodate a large high-class restaurant. The upper floors are subdivided into units of various sizes, the smallest unit to contain 850 square feet.

There are twelve of the latest traction type elevators, each having a carrying capacity of 3,000 pounds and equipped to attain a speed of 650 feet per minute. Every convenience and device of the most approved fireproof construction is incorporated in this building so as to make it one of the most attractive office buildings in New York, and the foremost office building in the Pennsylvania Terminal zone.

On account of the unusual T-shape of the plot and the low adjoining buildings it has become possible to install windows on all sides in such a manner as to eliminate almost entirely the large interior semi-lighted areas that necessarily exist in most large buildings built on a rectangular plot. Furthermore, through this unique T-shape floor plan, it is readily possible to subdivide, with the minimum sacrifice of space, large areas into small units having an abundance of daylight and air.

The structure was erected and is being managed by Julius Tichman and Sons, Inc., who for many years have been actively engaged in the construction of large fireproof office, loft and apartment buildings. Their past operations have involved an amount aggregating more than \$60,000,000.



View of Lavatory on the twentieth floor of the Pennsylvania Building, typical of the treatment throughout the structure. The floor is marble mosaic; the stalls are Napoleon Gray marble.

"Great demand for space in the Pennsylvania Building has already been indicated," said Mr. Finamore C. Goode, Vice-President of Brown, Wheelock, Harris, Vought Company, renting agents for the building.

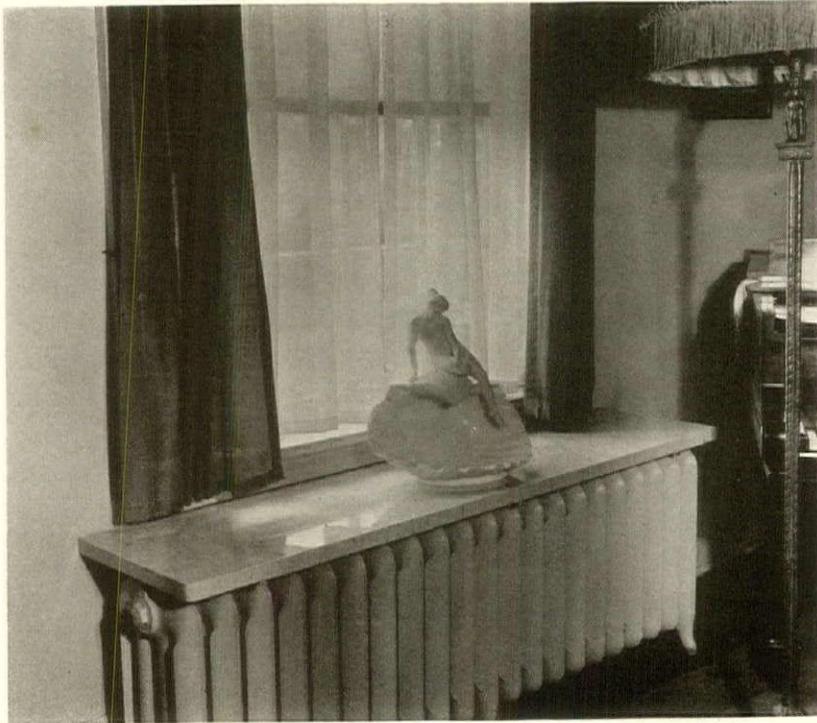
This is not surprising when the many desirable features possessed by the structure and its site are considered. The generous use of marble is in keeping with the high character of the whole project, and it would be difficult to say just how much of the impressive richness of the entrance halls, or the aspect of cleanliness and solidity in the upper

corridors, would be lacking if this material had not been employed.

The fact that such concerns as the Equitable Life Assurance Society, the Traders Insurance Company, the McGraw-Hill Company, the G. R. Kinney Shoe Company, the Massachusetts Mutual Life Insurance Company, and many other equally prominent firms have already leased large space in the Pennsylvania Building, would indicate the universal appeal of marble and prove that its use in office buildings is justified by sound economical considerations.



"Law," one of the marble figures by the sculptor, J. Massey Rhind, on the exterior of the New Haven Court House, New Haven, Connecticut. Allen and Williams, architects.

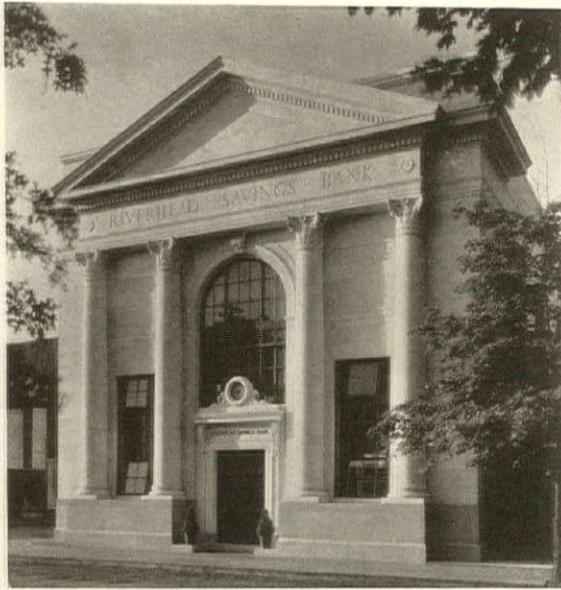


A Distinctive Touch In the Home

"IT is often the little things," wrote Stine, "that differentiate the elegant from the ordinary; and nowhere is this more palpable than in the homes of our friends."

Such distinctive touches as this marble radiator top and delicately carved marble statuette evidence a fine discernment. The fact that they are procurable without undue expense evidences, also, the sound judgment of the home owner.





THE RIVERHEAD SAVINGS BANK

At Riverhead, Long Island, N.Y.

RIVERHEAD, a village near the eastern end of Long Island and situated on Peconic Bay, is probably one of the oldest towns on the island. The surrounding country, though thickly populated, is principally agricultural.

One of the oldest and strongest savings banks in New York State is the Riverhead Savings Bank, and when the present marble home of the institution was first considered by the board of trustees, they were unanimous in deciding to use only the very best of materials. Holmes and Winslow, of New York, were the architects and in designing the structure they were mindful of the aims of their clients. Moreover, they have created a bank building that will be the admiration of future generations.

The site is the most important corner in this quaint old village and, as one approaches the town from the main arteries of travel,

the prominence and beauty of the bank edifice cannot fail to attract the eye.

The design of the exterior is modified Renaissance, carried out in Dover white marble on a base of white granite. There is 50 feet of frontage on Main Street, and the sides extend 100 feet to a private driveway at the rear, 15 feet wide. Four Corinthian columns support an architrave, above which is deeply carved in the gleaming marble the name of the institution. A classic pediment completes an altogether agreeable façade, simple in its lines but relieved from austerity by a tall arch that encompasses in its lower portion a graceful and somewhat unusual doorway.

The height of the building is 50 feet to the top of the parapet, and all four elevations have window penetrations that permit an abundance of light to all corners of the interior.



Renaissance Marble Chimney-piece in the Château of Chenonceaux.

THE STYLE OF HENRY II

The Works of de l'Orme and Bullant Featured the Middle of the Sixteenth Century

PART III

THE native architects of France had been more or less overshadowed by the famous Italians during the reign of Francis I, but the latter's death effected a revolution in the staff of the royal building works. Jean Bullant was made the financial supervisor; de l'Orme was appointed architect in general to all the buildings with the exception of the Louvre and the Queen's

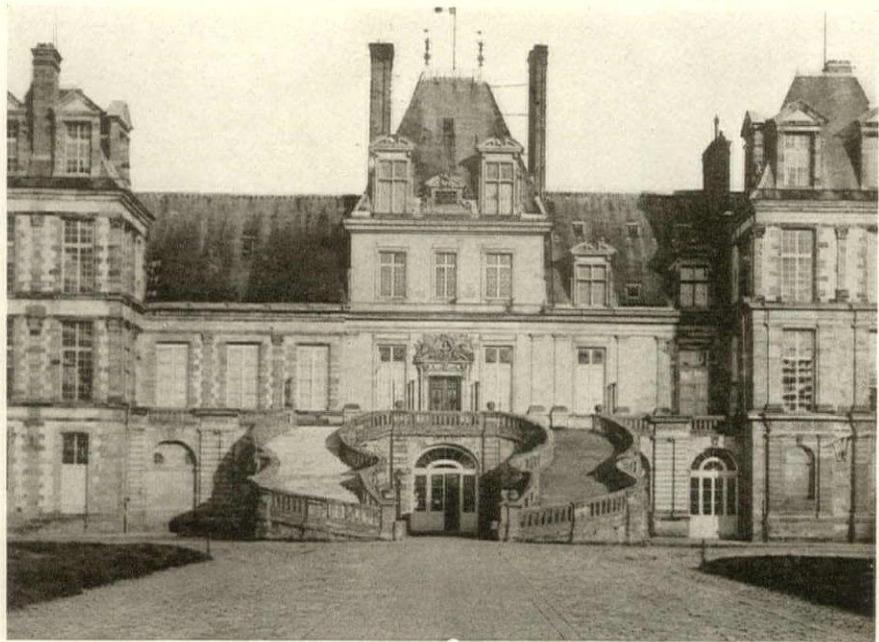
château of Monceaux; Serlio was practically dismissed; and only Primaticcio was retained, chiefly because there was no Frenchman anywhere near his equal in ability to carry on the decorations at Fontainebleau.

We are unable to form a perfect opinion as to the ability of de l'Orme, since little of his actual work is extant, and even a large part of that has been altered. We have, however,

Illustrations courtesy Thomas Machen, architect, Baltimore

in the illustrations to his own writings, and in the prints of Du Cerceau, a means of discovering a great deal of the real worth of this famous architect. That he had artistic genius is doubtful, but there can be no question of his scientific ability. Both Viollet le Duc and M. Berté recognized this, the latter in his "Life of de l'Orme" saying that: "It is on the ground of science that he truly dominated all his rivals, in acquiring incontestable rights to the remembrance of posterity."

The list of works carried out by him at this time is a long one. Some of these were for the crown and some for private clients, but the most important of them were the palace of the Tuileries, begun in 1564, and

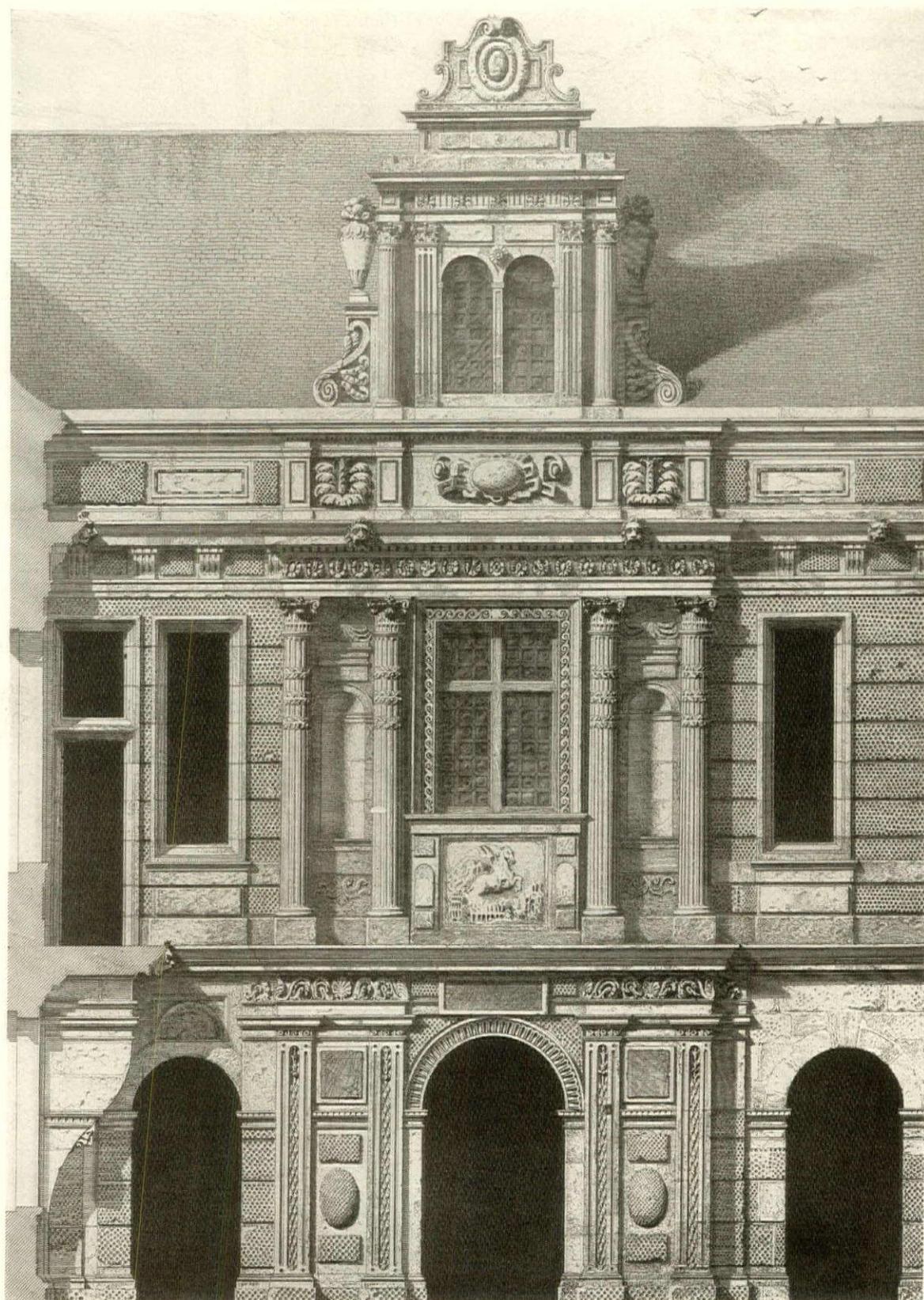


The open horseshoe stair, by de l'Orme, leading from the White Horse Court to the first floor of the Palace of Fontainebleau.

the open horseshoe stair at Fontainebleau. He also remodeled the Pavillon des Poëles, at the angle of the Fountain Court, which contained a wonderful marble chimney-piece carved by Pierre Bontemps; and probably designed the gallery in the St. Saturin Chapel, carried on marble Ionic columns. The gallery of Henry II, in an unfinished state upon de l'Orme's accession to power, had a coffered ceiling of plaster that was found to be in a dangerous condition. "He substituted," said Ward, "the present wooden ceiling, heavily coffered in octagons, and put up the high dado around the walls with a wooden gallery above it at one end, and a monumental



The Gallery of Henry II, in the Château of Fontainebleau, decorated by de l'Orme and Primaticcio.



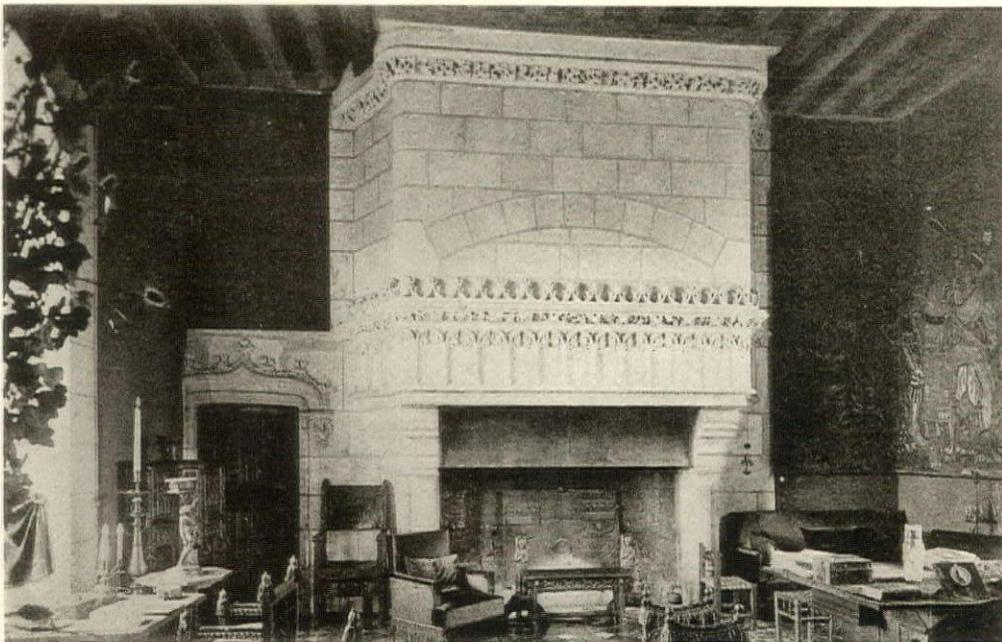
Façade of the Château du Pailly, showing stairway entrance.

stone chimney-piece the whole height of the room, at the other. The Doric columns are a modern substitute for a pair of bronze satyrs which originally carried the overmantel. All the above features are richly and delicately carved. The upper part of the walls and the vaults over the embrasures were decorated in fresco from the designs of Primaticcio, principally by Niccolò del l'Abate. These paintings were villainously restored under Louis Phillippe. Fine as are the proportions and detail of this hall, there is a certain lack of relation between its parts which reacts unfavorably on its total effect."

The external façade of the Tuileries had angle pavilions and projecting bays—mediæval plan features that, says Moore, "distinguish the French Renaissance architecture from that of Italy to the last." There was a single story with an attic of broken outline and the designer made use of columns, Ionic in form, but described by himself as follows: "The said columns are sixty-four in number on the side facing the garden, and

each one is 2 feet in diameter at the base. They are not all of one piece, since I could not find so large a number of such height as was necessary. . . . I have fashioned them . . . with suitable ornaments to hide the joints, which is an invention that I have never yet seen in any edifice either ancient or modern and still less in our books of architecture." This last statement, as pointed out by Moore, should be taken with moderation, since several examples of practically the same column are seen in Serlio's book published in 1537, when de l'Orme was but twenty years old; and Sansovino used a similar form in the façade of the Zecca in Venice, plans of which were started in 1535.

One of the works of de l'Orme that rivals in sumptuousness and splendor the houses of the Montmorencys and the Guises is the château of Anet, built for Diane de Poitiers by her royal admirer. While it shows a lack of fine artistic sense, it is admirably adapted to the requirements of the courtly life of the times and aptly illustrates the ingenuity of the architect in meeting these require-



Chimney-piece of marble in the Grand Salon, Château Langeais.



Details of the chimney-piece in the Gallery of Henry II,
at Fontainebleau.

ments. "The central quadrangle," says Ward, in his *The Architecture of the Renaissance in France*, "contains the principal buildings on three sides, and is enclosed on the fourth by a screen wall breaking forward to join the gate pavilion. This was surmounted by a bronze group in which a stag struck the hour with his hoof to the accompaniment of the mechanical baying of hounds, and in the tympanum was Cellini's celebrated Diana. Opposite this gateway was the state entrance. A loggia ran along the back and right wings, and the latter was carried across the front of the chapel concealing the turrets, an arrangement, perhaps, not originally intended. The base-court, containing some older irregular buildings, lay behind the chapel and

had an entrance gate of its own. The left-hand court contained Goujon's fountain with the group of Diana and the stag. A large part of the château has been destroyed, but the left wing, the two chapels, the two gateways, and part of the crypto-porticus, which surrounded the sunken garden behind, are still standing, and the state entrance bay is rebuilt in the court of the Ecole des Beaux Arts in Paris. Anet exhibits the characteristics of de l'Orme's manner. He could conceive a largely planned scheme, he could detail individual parts exquisitely, but his restless spirit drove him to spoil the breadth of his composition by elaborate and fussy features. The less important, and therefore simpler, portions—such, for instance, as the

pavilions at the angles of the *enceinte*—are often the most satisfactory. The side gatehouse, too, has more dignity than the main entrance, with its twice broken screen and complicated superstructure. The *trompe*, the pepper-pot turrets, the sarcophagus chimneys would all be better away. The façades of the court of honor are, however, set out with great dignity, and the central feature, which, to judge from its resemblance to the gate pavilion at Ecouen and the Brézé monument, may owe something to the presence of Jean Goujon at Anet (1553), is a very noble composition."

At Chantilly, Bullant designed a court known as the Châtelet. This was separated from the older building by a moat, and whereas the main structure is no longer in existence, the smaller building has

survived and offers a vivid example of the idiosyncrasies of the architect. Two stories and attic in height, the roof is sharply sloping, and descends to a cornice or entablature well below the upper extremities of the second floor windows, so that these windows become dormers in the upper halves. The end wings have an order of Corinthian pilasters, the pedestals and entablatures extending around the window, the truncated sections of the mouldings being exposed where the windows break through the entablature.

In his later years Bullant was guilty of no such incongruities as this, and he exhibited more skill in handling classical designs, as we see in the castle at La Fère-en-Tardenois.

Not the least interesting of the structures

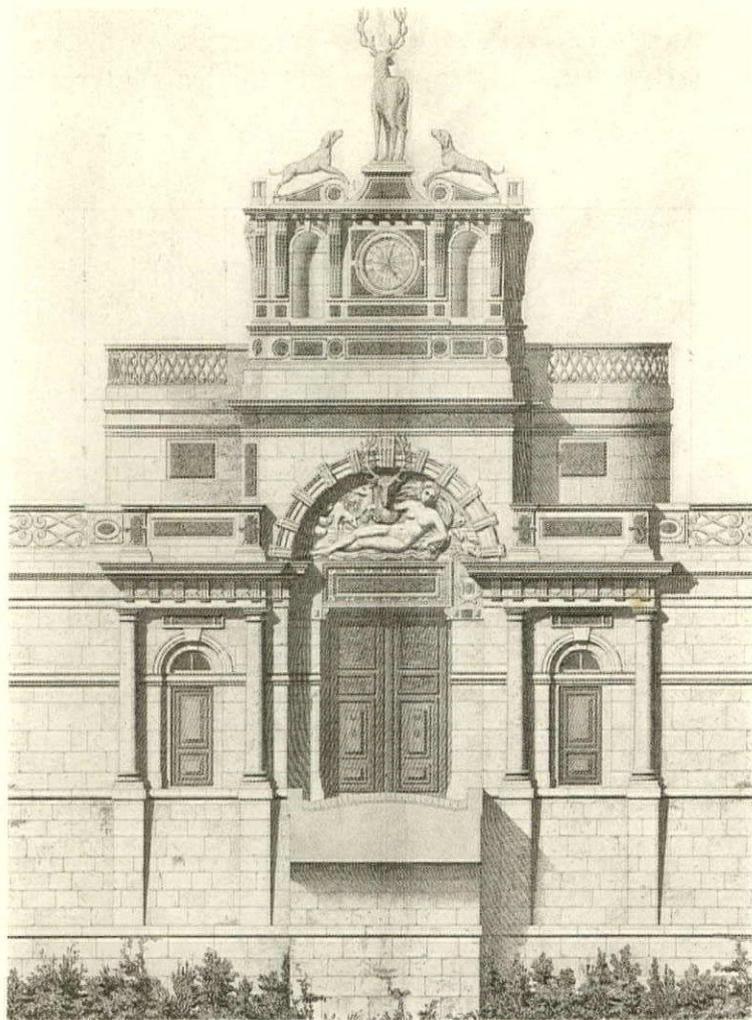


Grand consoles of the façade, Château du Pailly.

of this period were the town houses and public buildings. The south offers the finest examples, as, for instance, the mansion built in 1555 by d'Assézat at Toulouse. In the court, there were used three orders of engaged columns, and the square-headed windows in the blind arcades of the two lower stories break into the tympana of the arches as at Ancy-le-Franc. There was a general tendency to overelaboration in the fenestration. In the interiors of these houses there were developed brilliant color schemes, with panelling of walls and ceilings enriched with gilding, inlays of ivory, ebony, colored woods and marble. Marble was also used

extensively for the floors, and the faïence tiles made locally were employed for the same purpose. The chimney-piece continued to be the dominant single feature of a room and was often in colored marble. The fire was usually enclosed on three sides and the opening framed in by an architrave. Sometimes the chimney-piece covered almost the whole of one wall, as in the Salle des Fêtes at Ecoeu.

Bullant's works as a whole show an ignorance for, or a disregard of, the principles of classical treatment, though his conception possessed a real merit in their nobility of massing and oftentimes admirable grouping. He



Part of main façade, Château d'Anet.



The Fountain of Neptune, at Arras.

applied a single order to the whole height of a building, as instanced by the additions to the château of Ecouen. In one of the two-storied portals of the court he copied the design of Jupiter Stator, with two pairs of free-standing Corinthian columns supporting an elaborately carved architrave. Between each pair of columns are wall niches at the first floor level and wall panels at the second; between the second and third columns the wall space becomes a three-story treatment with a pair of small round-arched openings surmounted by almost square windows, with larger windows above them filling the upper half of the area. The effect is impressive and it must have formed

a worthy setting for the "Captives" of Michelangelo placed before it.

Ecouen was the scene of most of Bullant's activities, and besides the large portals to the staircases on each side of the court, he built the great loggia with its adjoining façade on the north side, containing the landings of the state staircase. The group of arches in the upper stories of the loggia and the pilaster arrangement is almost noble, but the chief criticism must be the preponderant weight of the mass in relation to the four undersized arched openings of the basement, and the fact that the adjoining parts of the buildings are not in keeping with this staircase bay.



Courtesy of The Metropolitan Museum of Art.

A MARBLE MANTELPIECE IN THE METROPOLITAN MUSEUM

THE Metropolitan Museum of Art, in New York City, has lately acquired by gift from Mrs. Cornelius Vanderbilt, Sr., an interesting marble mantelpiece that formerly was contained in the house of the late Cornelius Vanderbilt at the corner of Fifth Avenue and Fifty-seventh Street.

This piece is now in exhibit in the new gallery of American sculpture opened last month to the public.

The mantel was executed in 1881-82 by

Augustus Saint-Gaudens, and the sculptor in his *Reminiscences* speaks of the commission for the mantelpiece as follows: "Soon after taking the Thirty-sixth Street studio, Mr. George B. Post gave me an order to make all the models for the great entrance hall in the residence of Mr. Cornelius Vanderbilt, which the architect was just about to erect on the corner of Fifty-seventh Street and Fifth Avenue. The undertaking required not only the two caryatids for the

monumental mantelpiece and the mosaic that surmounted it, but as well the superintendence of the models for all the wood-carving in the hall, which was enormous, beside the creating of medallion family portraits to be introduced in certain of the panels.

* * * *

"Mr. Post evidently had the same confidence in me that I had in myself. Wherefore I undertook the task in the belief that here again I was going to reform things in matters of that kind in this country, and worked with great earnestness at my commissions, particularly at the two caryatids, despite the fact that the absolute necessity for the completion of this work before a given date, its extent and its complexity, added perhaps more than anything else to the distressing confusion of my affairs that prevailed during these years."

This mantelpiece is now the central feature of the west end of the Museum's gallery of American sculptures and around it are grouped other Saint-Gaudens sculptures. An excellent description of the work is contained in the April bulletin of the Museum, written by Preston Remington:

"The mantelpiece consists of two heroic caryatids of Numidian marble supporting a lintel in the form of a complete entablature, and an overmantel of mosaic with marble pilasters and architrave supporting a second entablature of oak, which continued around the room. The ensemble was executed by Saint-Gaudens in collaboration with John La Farge. The caryatids are perhaps Saint-Gaudens' finest draped female figures. Their attitude is one of reposeful strength and dignity. That on the left holds above her head a scroll upon which is inscribed AMOR. That on the right carries a similar scroll inscribed PAX.

"Amor wears about her waist a girdle of ivy leaves, more of which are twined in her hair. Her long tunic is caught up beneath her breasts and again by the girdle at her waist and falls to the ground, revealing the tip of one sandaled foot.

"Pax wears about her waist a girdle of laurel leaves. Her tunic and general posture are the same as that of the other figure, but her head is inclined more to the front and her flowing hair contrasts with that of the other figure, which is caught up at the back of the neck. Both figures have inverted shells behind their heads and their arms are raised in support of the entablature. Most of the mouldings of the entablature are carved. The frieze is ornamented with delicately wrought acanthus-leaf rinceaux diverging from the center. At intervals acorns emerge from the foliage, recalling the Vanderbilt arms. The entablature breaks slightly forward over the heads of the two caryatids.

"As for the overmantel, the mosaic was designed by John La Farge and consists of a seated, draped, female figure holding garlands which are caught up at their outer ends by two circular cartouches, one of which bears the Vanderbilt arms which may be described as per pale—dexter gold, a demi-eagle sable; sinister sable, three acorns leaved proper. The other cartouche contains the Vanderbilt crest: a lion rampant or, having between his paws a boar's head silver on a sable field. Also in this same cartouche is the Vanderbilt motto, DEO NON FORTUNA, which translated means, 'By God's grace not fortunes.'

* * * *

"Not only does the mantelpiece embody the work of two of America's most noted artists, but also it will stand as a survival of a period of New York life which is vanishing altogether too rapidly."



A corner of the Decorative Arts Room showing marble stairway leading to the loggia.

BROOKS MEMORIAL ART GALLERY

Called by Lorado Taft, "A Beautiful Shrine of Art"

JULY of this year will mark the end of the first decade in the life of an unusual building in Memphis, Tennessee. The structure is distinctive for three reasons: It represents both the generosity of a woman and her regard for her husband; it has a rare beauty of design; and finally, it has enjoyed a remarkable popularity among the younger

people of the delightful southern city in which it is located. This does not imply that the older members of the community are entirely unfamiliar with the treasures stored within its marble walls, for records show that the building has been visited by over 500,000 people since its dedication. It is significant, however, of the growing realiza-

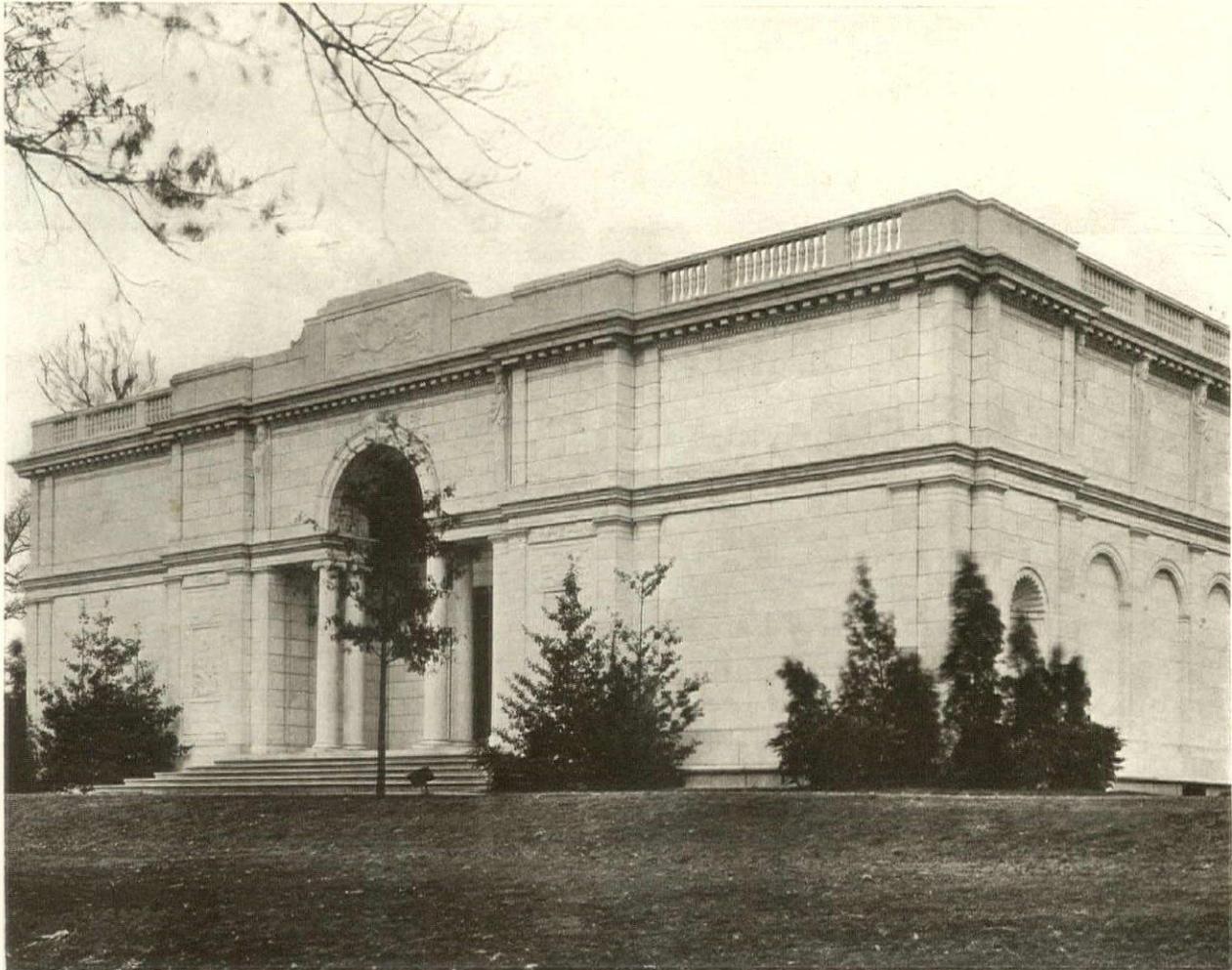
tion, among museum and art gallery directors, that the world's most important task today is the education of the child, and that the gallery owes a definite duty to the public in arranging its program to the furtherance of this end.

That the Brooks Memorial Art Gallery has fully met its obligation in this respect is evidenced by the fact that the school children of Memphis constitute a very large part of the patronage. They come singly, in groups, voluntarily and often accompanied by parents. More than 2,000 of them attended the Saturday morning story-hour during the past year and many classes from both public and private schools visited the

principal exhibitions.

The Gallery was the gift to the city of Memphis of Mrs. Samuel Hamilton Brooks, who, a lover of beauty herself, and feeling the municipality's need for recourse to rare and lovely things, desired to erect as a memorial to her husband an art museum which should forever uphold in the community a standard of beauty.

The site in Overton Park selected by Mrs. Brooks and the architect, James Gamble Rogers, of New York City, was donated by the Park Commissioners. Upon this tract was erected, at a cost of \$115,000, a building of white marble, moderate in its dimensions, but of such sound proportions and pleasing



Front and side view of the Brooks Memorial Art Gallery at Memphis, Tennessee.
James Gamble Rogers, New York, architect.



The main entrance showing the carved panels on each side of the opening and above the arch. The entire exterior of the Brooks Memorial Art Gallery is of Georgia marble.

composition that it has elicited general commendation. It has been referred to as "a veritable jewel box," and Mr. Lorado Taft, the eminent Chicago sculptor, in addressing a distinguished gathering recently alluded to the Brooks Memorial Art Gallery as "a beautiful shrine of art."

The entire exterior is built of Kennesaw marble, a product of Georgia. The structure is in two stories, but the division is indicated by two classic orders, with the entablature of the lower order carried completely around the building. A large arch supported by double pairs of Ionic monolithic columns opens into a recess, and on the three sides of this the entablature of the lower order is returned. To either side of the shafts the recess is extended a matter of several feet,

but this is disclosed only by the rectangular openings of the lower floor, since the wall surface of the upper order is unbroken up to the edges of the arch itself. To right and left of the recess the entablatures of both orders are broken into shallow but wide ressauts, supported by pilasters. The placing of twin pilasters to the sides of these divides the expanse of wall surface into bays, a treatment that is carried around the entire building.

On the lateral façades, these bays are five in number. The three central ones are treated, on the lower story, with shallow round-arched niches; the end pair have deeply recessed niches, the arch treated in shell pattern, and containing marble statues.

A distinctive touch is given the upper

portion of the exterior by the use of caryatids, in certain instances, in place of the shallow pilasters of the story below. These are especially noticeable on each side of the building, where four of them, ranged in orderly succession, easily dominate the design.

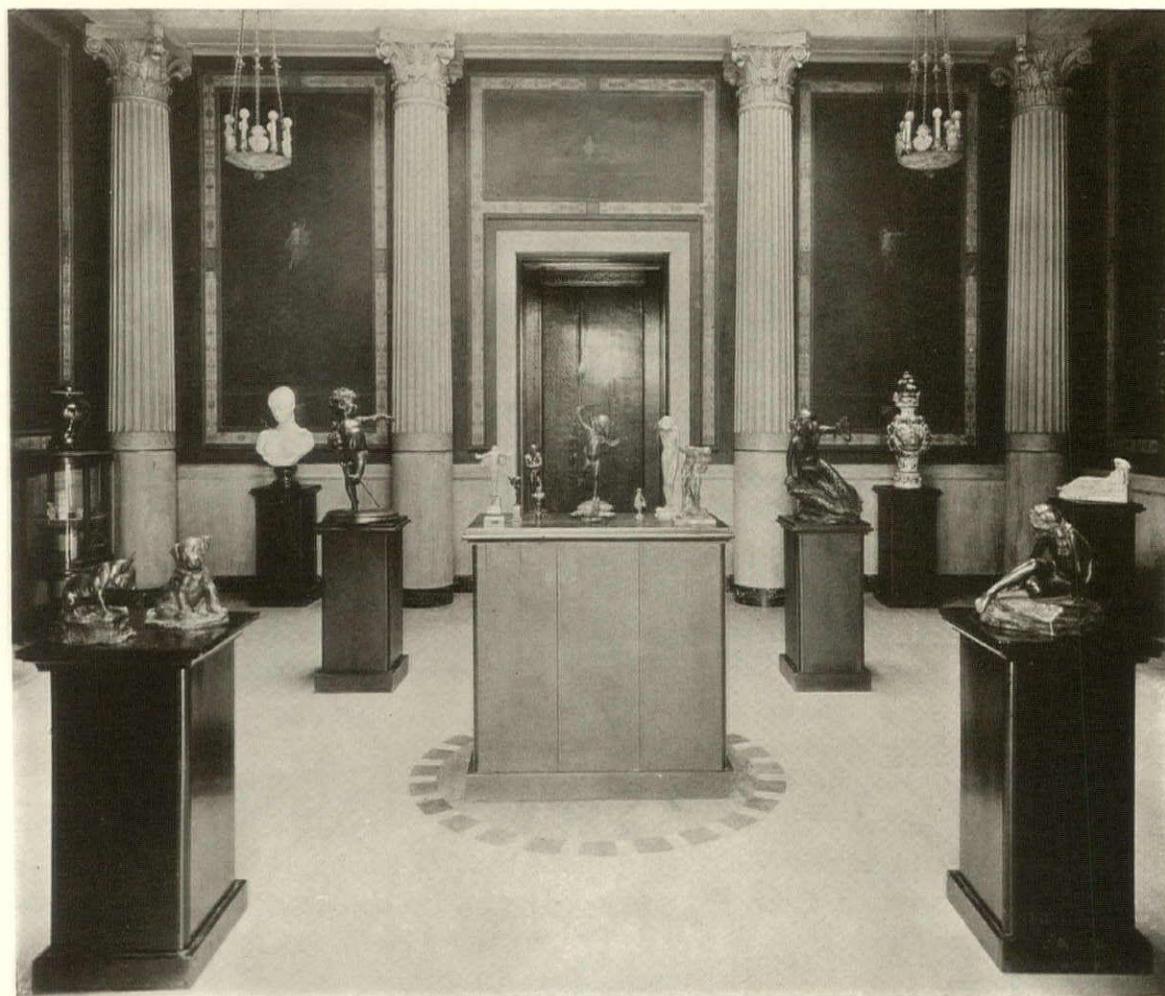
A marble balustrade extends completely around the top of the structure except for that part comprising the middle portion of the main façade. Here a parapet is interposed, with a splendid carved panel of rectangular shape that serves to emphasize the round arched opening just beneath it.

Large carved panels of upright rectangular shape fill each of the first floor spaces

to right and left of the entrance recess.

Within the building, there are many different varieties of marbles. The dark green marble in the loggia and in the alternate squares of the entrance vestibule is from Fairfield, Massachusetts. The tannish-gray stone in the Statuary Hall is a marble from Missouri. This material is used in this portion of the Memorial, not only for the floors, but as a wainscot extending around the room up to a height of about 4 feet. The floor of the Decorative Arts Room is flagstone from West Virginia.

The Gallery has presented during its comparatively short existence many notable exhibitions of painting and sculpture.



Statuary Hall, Brooks Memorial Art Gallery, Memphis, Tennessee.
James Gamble Rogers, architect.



THE MAINE MONUMENT

THERE stands in Columbus Circle, New York City, a memorial "To the Freemen who died in the War with Spain that others might be free." It is known as the Maine Monument and it is conspicuous not alone for its artistic merit but for its position at the entrance to Central Park.

The architect was H. Van Buren Magonigle; the sculptor was Attilio Piccirilli. The memorial takes the form of a monumental pylon of marble on a granite base, 43 feet 6 inches high. On a plinth above this pylon stands a group in bronze; flanking it are smaller pylons about 12 feet high and 9 feet square at the base, with seats for the convenience of the passer-by.

The small pylons are decorated with maritime symbols in low relief. On the north

side, shown in the illustration above, is a group of heroic size, consisting of a robed female, with uplifted hands and closed eyes representing Justice. On her right, seated at her feet, is a nude male holding a sword in his uplifted right hand. On her left is a half nude female, reading from a tablet, representing History.

The colossal nude figure of a reclining youth, on the East, symbolizes the Atlantic; the corresponding figure on the west, that of an elderly man with flowing beard, symbolizes the Pacific. On the south is a basin in which is placed the prow of a ship upon which stands a figure representing Peace. The group at the top of the large pylon portrays a robed female standing in a shell drawn by three sea-horses—Columbia Triumphant.

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.

Porta Santa Carnagione—Flesh color.

Porta Santa Carnina—Flesh color, finely veined and curled with red and lilac.

Porta Santa Cerulea—Sky-blue.

Porta Santa Fasciata—Banded.

Porta Santa Fiorita—Reddish-gray and flesh color upon yellowish-red, veined with white.

Porta Santa Gialla Cerulea—Flints of bluish-gray embedded in dull brown, with streaks of pure white.

Porta Santa Gialla Rossastra—Pink and yellow.

Porta Santa Giallastra Brecciata—Yellowish-red, with fragments of pink and livid white.

Porta Santa Lionata—Tawny with gray fragments bordered with white.

Porta Santa Lionata Ramificata—Tawny with branching veins.

Porta Santa Lumacata—Here and there a small white or pink shell.

Porta Santa Madreporitica—Purplish-red, with round white or yellowish fragments of Madreporite.

Porta Santa Pallida—Very pale.

Porta Santa Pavonazzo Inrecciata—Network of purple, red and blue.

Porta Santa Ranciata—Orange with fragments of fleshy red, foliated in black.

Porta Santa Reticolata—Faded red, covered with a network of brighter hue.

Porta Santa Rosso—Light red, livid white, azure and blue.

Porta Santa Rosso Brecciata—Pinkish brick color, with pebbles of white, flesh color and gray.

Porta Santa Reticolata—Shades of pink, plentifully veined with curly lines of dark red.

Porta Santa Rossastra—Pink with bluish pebbles.

Porta Santa Rossastra Brecciata Scura—Reddish-chocolate with bluish-gray pebbles and dashes of pure white.

Porta Santa Rossastra Conchigliare—Color of raw beef with very fine engrained streaks of white.

Porta Santa Tigrata—Metallic yellowish-green and fleecy-white, flushed with pink.

Porta Santa Venata—Veined with white.

Porta Santa Venata A Stucia—Rosy lilac, with parallel lines of purple at regular intervals and cross lines of the same color, faint streaks of white.

Porta Santa Violaacea—Violet red with white veins.

Porta Santa Violaacea Poligonia—Violet-red and black with no visible cement like a cyclopean well.

Porta Santa Modern

Quarried near Verona, Italy.

This is similar if not identical with Light Verona. See Verona Light Red.

Port D'Oro—See Portor.

Port Etroit—See Noir de Sable.

Port Henry

Quarried at Port Henry, Essex County, New York.

According to Geo. P. Merrill, it is found to be a peculiar granular stone consisting of an intimate mixture of serpentine, dolomite and calcite interspersed with small flecks of phlogofite.

Deep green with clouds of faint water blue or white.

Has been quarried from time to time and known as Ophite marble, but is not available now.

Porth Felen Marbles.

Marbles quarried at Porth Felen, Carnarvonshire, Wales, exhibit patches of pink, brownish-gray, and whitish-pink tinged with yellow and marks of dull red. (Blagrove.)

Portmadoc

Quarried at Aberdaron, a few miles southwest of Portmadoc, where Jasper Stone is quarried.

Portola

Quarried at Columbia, Tuolumne County California.

Light flesh color, with rich orange markings and occasional dark gray veins.

Portor or Portoro

Quarried at Porto Venere, near Spezia, Liguria, Italy, and on the Island of Palmaria, in the Gulf of Spezia, only a few miles from Porto Venere, which is located on the southern extremity of the Spezia Peninsula. It is also found in small quantities at or near Carrara.

This marble is generally known as Black and Gold. The production of No. 1 grade is limited, but there seems to be an abundance of the second and third grades. No. 1 quality is black with an abundance of yellow or golden veins, that vary from

very fine silk-like veins to rather large or flat markings.

No. 2 quality is the same as No. 1, except that there is more or less grayish-white veins mixed with the yellow.

No. 3 quality is the same, except that nearly all markings are of grayish-white. For other marbles sometimes called Portor marble or Black and Gold, see:

Chorges	Lauzet-Monetier
Guilestre	Portor de Rezoul
La Grande	St. Crepan
Chartreuse	St. Maximin
	St. Paul

Portor de St. Paul

Quarried in St. Paul, Lower Alps, Italy. Blackish-gray with white and yellow veins. (Blagrove.)

Porto Venere

See Portor (Black and Gold).

Porto Venere Schizzato

Name given to Portor marble that shows strains called scratches.

Porto Venere Venato

Same as No. 3 Grade Portor.

Port St. Mary

Quarried on the Isle of Man. Black marble.

Portsoy

A serpentine quarried at Banffshire, Scotland.

Varies from sap green to deep red with yellowish-white veins.

Portugal Marbles—See:

Abancado Das	Almiscado Escuro
Lameiras	Arrabida Marble
Almiscado Amerello	Borba

Encarnado (Emperors Red) Preto de Cintra (Cintra Black)

Iberian Agate Payalvo

Lios Das Lameiras Vidraco

Port Wash

Quarried on the Isle of Man. Black and gray.

Porvenir

French name for Famosa.

Potomac or Calico Marble or Potomac Breccia.

According to Merrill this marble is found at several points along the eastern slope of the Blue Ridge in both Maryland and Virginia.

Quarried at Point of Rocks, Frederick County, Maryland.

It is a semi-brecciated rock with well-rounded to sharply angular fragments of white, gray-brown to brilliant red, cemented with a gray-brown paste.

This stone was used for the columns in the Old Hall of Representatives Capitol, Washington, D.C.

Potomac Black and Gold

Quarried at Harper's Ferry, Jefferson County, Virginia.

Dark brown, with light winding cream and yellow veins.

Obtainable in small pieces only.

Potomac Yellow

This is another marble from the same quarry that Potomac Black and Gold comes from.

Yellow with fawn-colored almond-shaped patches.

Obtainable in small pieces only.

Potters Stone—See Alabaster, English.

Pot Stone—See Image Stone.

Poudingue or Puddingstone (conglomerate).
Name given to marbles composed of rounded fragments instead of the irregular angular-shaped fragments that distinguish the Breccias. (Blagrove.)

Poudingue Universal
Same as Puddingstone, except that the variety of colors in the fragments is very great. (Blagrove.)

Poudingue de Tournay (conglomerate).
Quarried near Tournay, about ten miles east of Tarbes, Hautes-Pyrenees, France. (Watson.)

Poudingue Vert—See Le Desert.

Pouilly—See Grand Noir.

Poujade
Same as La Poujade.

Pounamou
Same as New Zealand Jade.

Pourcieux Quarries—See Jaspe Du Var.

Pozzolana—See Volcanic Tuff.

Pratima Culler—See Image Stone.

Pratolino Marbles—See Liniato di Pratolino, Tagliaferro, and Verde di Pratolino.

Prato Quarries—See Verde di Prata.

Prato Serpentine
Same as Verde di Prata.

Pratz—See Jaune Fleure.

Precious Serpentes
Same as Noble Serpentes.

Preto de Cintra or Cintra Black.
Mem Martin's Quarries, St. Pedro, Estremadura, Portugal.
Black, but sometimes turns lighter on exposure to the rays of the sun. (Watson.)

Prince Rock Gray
Quarried near Plymouth, Devonshire, England.
Gray with thin red veins and white markings. (Renwick.)
According to Watson the Prince Rock Marble is dark, almost black, crowded with organic remains.

Princess Blue (Sodalite).
Quarried near Bancroft, Ontario, Canada. Deep blue with small red specks. (Renwick.)
Available for inlays, etc.
Color varying from azure to an ultramarine. (Watson.)
Another sample is described by Watson as deep turquoise blue.

Proconnesian or Proconnesus.
From Proconnesus, ancient name for the Island of Marmora. See Marmara marbles.

Proctor Marbles—See:
Mountain Dark Sutherland Falls
Riverside

Psaranus or Lapis Psarnus
Same as Claudian Stone.

Pteropod

An order of Gastropod Mollusks living at or near the surface of the ocean and provided with a pair of fleshy appendages on either side of the mouth which serve as fins. Many of them have more or less conical shells which form extensive deposits on the ocean floor. Shells closely resembling those of Pteropods abound in rocks of Cambrian Age. (Vermont State Geological Survey.)

Puddingstone or Conglomerate.

A rock composed of round or oval fragments of one or more colors. See Harpenden Puddingstone (English) and Guillevestre (French).

Pueblo or Pueblos Onyx

Same as Mexican Onyx.

Pueblo County—See Beulah Red.

Puit Real

Quarried in Vacluse, France.
Bluish-gray.
See Bedouin and White Puit Real.

Pultau

Pulteau Quarries, Vendee, France.
Grayish - white, shelly and crystalline.
(Blagrove.)

Punjab Marbles or Punjab Mummulitic Limestone—See:

Abri	Indian Gray
Badal Stone	Sangkutoo
	Sungmosa

Purbeck or Swango

Swango Quarry, Dorsetshire, England.
Three varieties are described by Watson as follows:
Light blue-gray, greenish-gray, or reddish brown.
Consists chiefly of fresh-water shells.

Purichello

An ancient marble from unknown quarry.
Red variegated.

Purple Variegated

Quarried near Burnet, Texas.
Grayish or light lavender with fine irregular lines of red and purple.
Not available.

Purple Porphyry

Same as Red Porphyry.

Puycavel (Breche).

Quarried near Puycavel, in the Commune de Larnagol, Lot, France.
Yellowish-brown variegated.
Takes good polish. (Blagrove.)

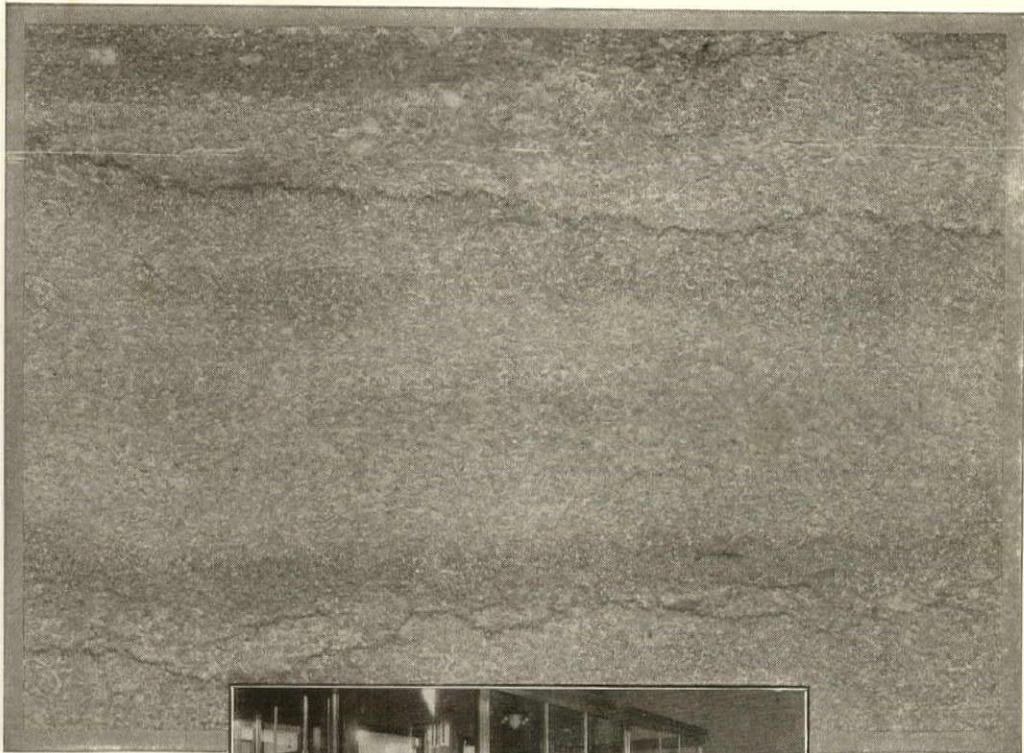
Py

Quarried at Py, France.
White statuary. (Blagrove.)

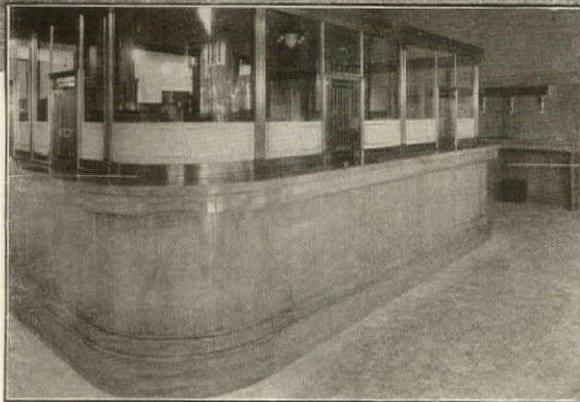
Pyrenean (French)—See the following list of marbles, all of which are quarried in the French Pyrenees:

Amaranthe	Brech D'Aste
D'Osserain	Brech De Salut
Bise Africain	Brech de Smyrne
Bise Rose	Brech Jaune De
Bise Violet	Baudean
Blanc De St. Beat	Brech Medoux
Bleu Fleuri De	Brech Noir De
Louvie	Baudean

- | | | |
|--|--|---|
| <p>Campan Isabelle
Campan Melange
Campan Rose
Campan Rouge
Campan Vert
Encarnet De
 Villefranche
Escalette
Grand Antique
Griotte De Sost
Gris De St. Beat
Gris Panache
Gris Tendre De
 Louvie
Hechettes
Izeste
Lumachelle De
 Lourdes
Medoux Gris
Poudingue De</p> | <p>Tournay
Rose De Pyrenees
Rose Vif
Sarrancolin-Beyrede
Sarrancolin-Ilhet
St. Anne Grand
 Dessin
St. Anne Granit
St. Anne Rubane
St. Florent
Solitaire
Tarteing
Vert D'Estour
Vert De Grezain
Vert Moulin De
 Caunes
Vielle-Violet
Villefranche Violet
Violet Pale
Violet Rouge</p> | <p><i>Pyrygian</i>
Same as Marmor Synnadicum.</p> <p><i>Quaker Gray (Carthage)</i> — See Carthage Gray Veined and Carthage Gray Veinless. Group A.</p> <p><i>Quarry Mines of Tawmaw</i>
See Burmese Jade
Burmese Mauve Jade
Burmese White Jade
Emerald Green Jade</p> <p><i>Quarry Sap</i>
The moisture contained in marble deposits and freshly quarried blocks is called quarry sap.</p> <p><i>Quartz</i>
Consists of various forms of silica.</p> <p><i>Quartzite</i>—See Green Quartzite.</p> <p><i>Quebec Province Marbles</i>
See Jaune Royal
Light Jaune Royal
Missiquoi Dark Gray of Regal
Missiquoi Emerald
Missiquoi Mottled
Missiquoi New Layer
Missiquoi Regal
Missiquoi Regina
Missiquoi Rex
Missiquoi Sea Green
Missiquoi Vert Rose
Rose Royale
Royal Veined White
Violette</p> |
| <p><i>Pyrenean</i> (Spanish)—See Blanco Rosado and Verde Moulin.</p> <p><i>Pyrenean Onyx</i>—See Stalactite Du Bedat and Stalagmite Du Bedat.</p> <p><i>Pyrenees-Orientales</i>—See Pyrenean.</p> <p><i>Pyrenees Statuary</i>
Is divided into two groups of white and colored. For the White Pyrenees Statuary see Blanc de St. Beat, and for the Colored Statuary see Gris de St. Beat.</p> <p><i>Pyroxine</i>
Any one of a group of Bisilicate Rocks of various colors from very light green to dark brownish-green and black.</p> <p><i>Pyrgadi Mountain</i>
Ancient of Mount Ellis (Ocha)—See Cipollino Greek.</p> | | |



Napoleon Gray Bank Screen in City State Bank, Chicago, Illinois. Designed and executed by Peerling Marble Company.



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be used as a writing desk.



*The dark marble is
Black and Gold; the
white is imported
Italian marble.*

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