The Aesthetics of Marble

from Late Antiquity to the Present

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HIRMER

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Contents

ADRIAN FORTY

Marble After Modernism

The last fifty years have seen some large changes in the use of marble within building construction. The modern architecture that emerged in the early twentieth century had a preference for synthetic, industrially produced materials—steel, glass, concrete, aluminum—and tended to be contemptuous of traditional materials. Nevertheless, despite the apparent advantages of the new materials in the representation of modernity, traditional materials persisted—among them marble, which might be thought surprising in view of its close associations with Antiquity. The two explanations usually given for the recurrence of marble within twentieth-century modern architecture are first of all decorum, and second ornament. The master of the use of marble for purposes of decorum was the Viennese architect Adolf Loos, who made liberal use of highly figured marbles both in the interiors and on the exteriors of his buildings, internally to distinguish hierarchies of use, and externally to announce social worth. Although there was nothing new about marble's use for these purposes, Loos evidently enjoyed the absurdity of some of the contrasts that he was able to achieve in the employment of two decorative systems within a single building. At the Goldman and Salatsch store on Michaelerplatz in Vienna (1909–1911), the excessive luxury of the lower, commercial part of the building, clad in a particularly vivid green *cipollino* marble from the Greek island of Euboea, contrasts with the scandalous nakedness of the upper, residential stories. And in the American Bar or Kärntner Bar (1907–1908), the associations with Antiquity implied by the marble of the columns clash with the evocation of the new, brash American culture in the fascia above.[1] Mies van der Rohe famously used the most luxuriant onyx and ebony in the German Pavilion at the Barcelona exhibition of 1929—and again, the official reason for the choice was decorum, since the pavilion's purpose was to provide a suitable setting for the reception of the King and Queen of Spain.[2] But there was also another less explicit motive for the use of marble, and that was as a means of providing ornament. Having proscribed decoration, Modernist architects and their clients were nonetheless concerned to find ways to introduce ornament into their buildings. Highly figured wood veneers and marbles shared the characteristic that the pattern was inherent in the material, so satisfied the desire for ornament while avoiding the introduction of superapplied decoration. One of the very finest examples of the integration of marble into the structure of a building,

while simultaneously providing ornament, is the Beinecke Library at Yale (1960–1963), designed by Gordon Bunshaft of Skidmore, Owings & Merrill (Fig. 1). The Vermont marble panels by day appear from the outside as a solid wall, but are sufficiently thin to admit inside a luminous glow of light, while their veining richly animates the interior (Fig. 2): a single substance is made to be three elements at once—wall, window, and ornament.[3]

In these examples, and in most of the other instances of marble's use in modern architecture up until the late 1960s, marble was used sparingly. Generally, its purpose was to focus attention upon a particular spot in the building, or to enliven a particular space within it. However, in the late 1960s, a very different approach to the use of marble emerged, one in which entire buildings were sheathed in marble. No longer was marble treated in a gem-like way to concentrate attention upon a particular part, either inside or outside, but rather it was used to give buildings a uniform exterior surface in which no one section receives any more emphasis than another. Traditional treatments, like book-matching, which emphasized the preciousness and uniqueness of each sheet of marble, disappeared in the adoption of marble as an all-over cladding material: the new use no longer valued marble's variability, but used it more like an industrial material, where consistency is more important than variation. The development of this new application of marble and its consequences is the main theme of this contribution. Four examples, two Scandinavian and two North American, will serve to illustrate the phenomenon. Finlandia Hall in Helsinki (1967–1972), designed by Alvar Aalto, was extensively clad in white Carrara marble (Fig. 3). The Danish National Bank in Copenhagen (1965–1978), designed by Arne Jacobsen, is reveted with Norwegian Porsgrunn marble (Fig. 5). In the United States, the Standard Oil Building in Chicago (subsequently the Amoco Building, and now the Aon Center), a skyscraper designed by Edward Durrell Stone and completed in 1974, was clad, all eighty-three stories, in white Carrara marble panels. And the East Wing extension to the National Gallery of Art in Washington DC (Fig. 7), designed by IM Pei and completed in 1978, was clad in pink marble from Knoxville Tennessee, the relatively small panels giving it, unlike the other examples, the appearance of load-bearing masonry, while specially-cut corner stones concealed the thinness of the marble.[4]

The seeming extravagance of cladding entire buildings in marble is often associated with Post-Modernism and its preoccupation with ornament. James Stirling's Staatsgalerie in Stuttgart (1977–1984) is an outstanding example, clad in alternating bands of sandstone and marble with visibly open joints to advertise its 'mock' masonry property (Fig. 8). However, the historical evidence makes it clear that overall marble claddings predate the advent of Post-Modernism (even if that date is much disputed) and cannot be attributed to its particular aesthetic program. Even though Post-Modernism went in for more exaggeratedly lavish stone and marble claddings than had been found previously, the trope was not an invention of Post-Modernism.

What were the reasons for the shift towards the sheathing of entire buildings in marble? Observing the trend already in 1967, the US Bureau of Mines' *Minerals Yearbook* gave the following explanation:

> [l]ighter and more effective sandwich panels and veneers and more efficient handling and anchorage contributed to product success. Architects took increasing advantage of the available materials by devising new ways to avoid the sterile concrete-and-glass box approach that has contributed to the drabness of many cities.[5]

The technical developments that these remarks point to—thinner veneers, composite panels with marble facings, more effective anchoring systems—may indeed all have predisposed architects and clients towards the use of marble for all-over claddings, though they do not themselves explain the choice. In the early 1960s, the stone and marble industries had benefitted from the introduction of new cutting methods using industrial diamonds, and these had speeded up the processing of raw materials, and facilitated the production of marble in thinner sheets. Over the long term, the new technologies contributed to a fall in the price of marble. Historical data about marble prices is hard to come by, but such evidence as there is, which relates to the United States, shows that real prices for all dimensioned stone fell during the latter half of the twentieth century. The data for marble is more limited, but average marble prices in the US dropped sharply in the 1970s—by more than a half between 1970 and 1980, and they have continued to fall steadily: the average price of marble in

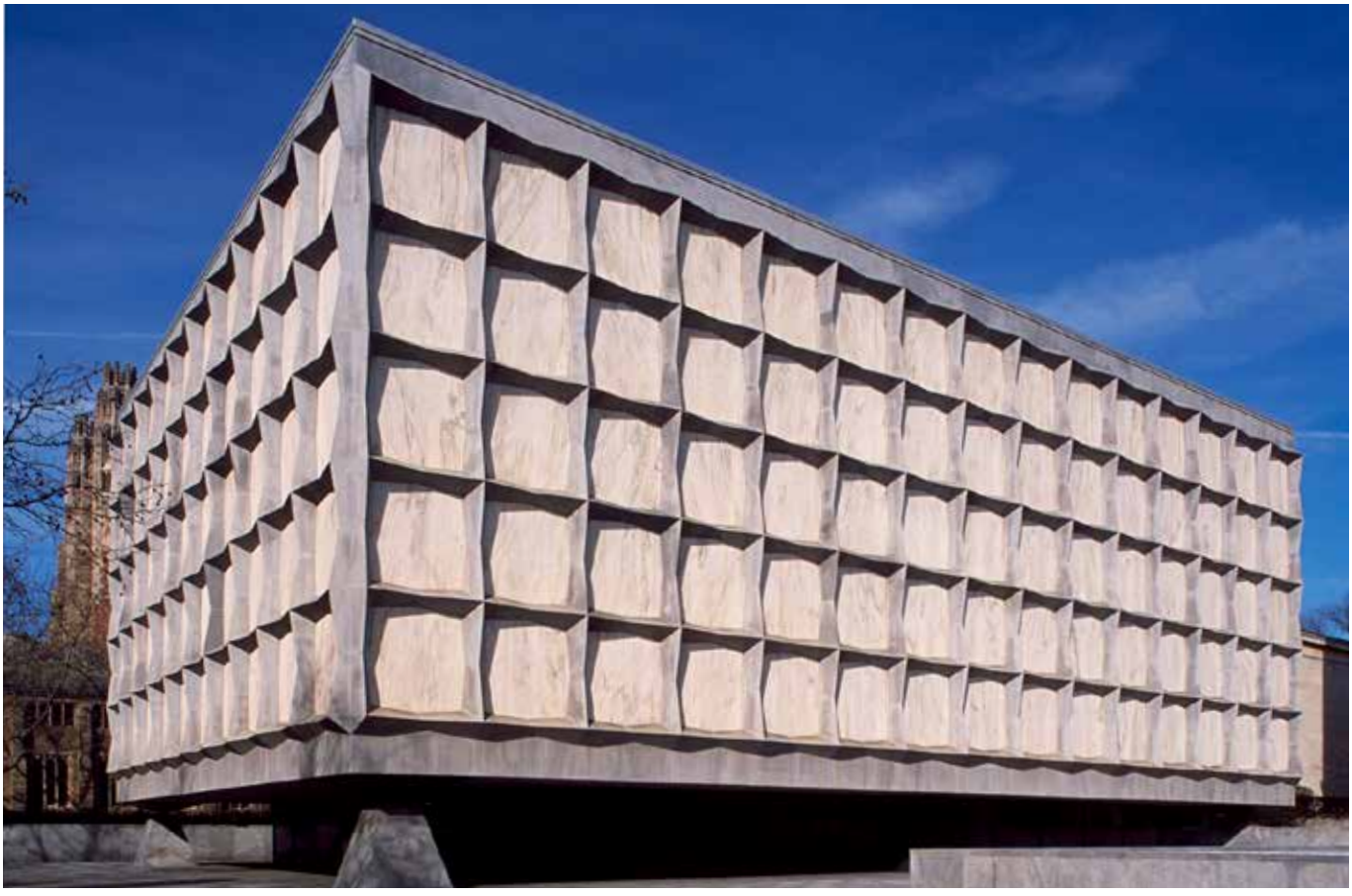
2014, in indexed prices, was about one quarter of what it had been in the early 1970s. Marble, during the 1970s, relatively suddenly ceased to be an extravagantly expensive material—and today it is cheaper than many industrially produced alternatives such as glass.[6]

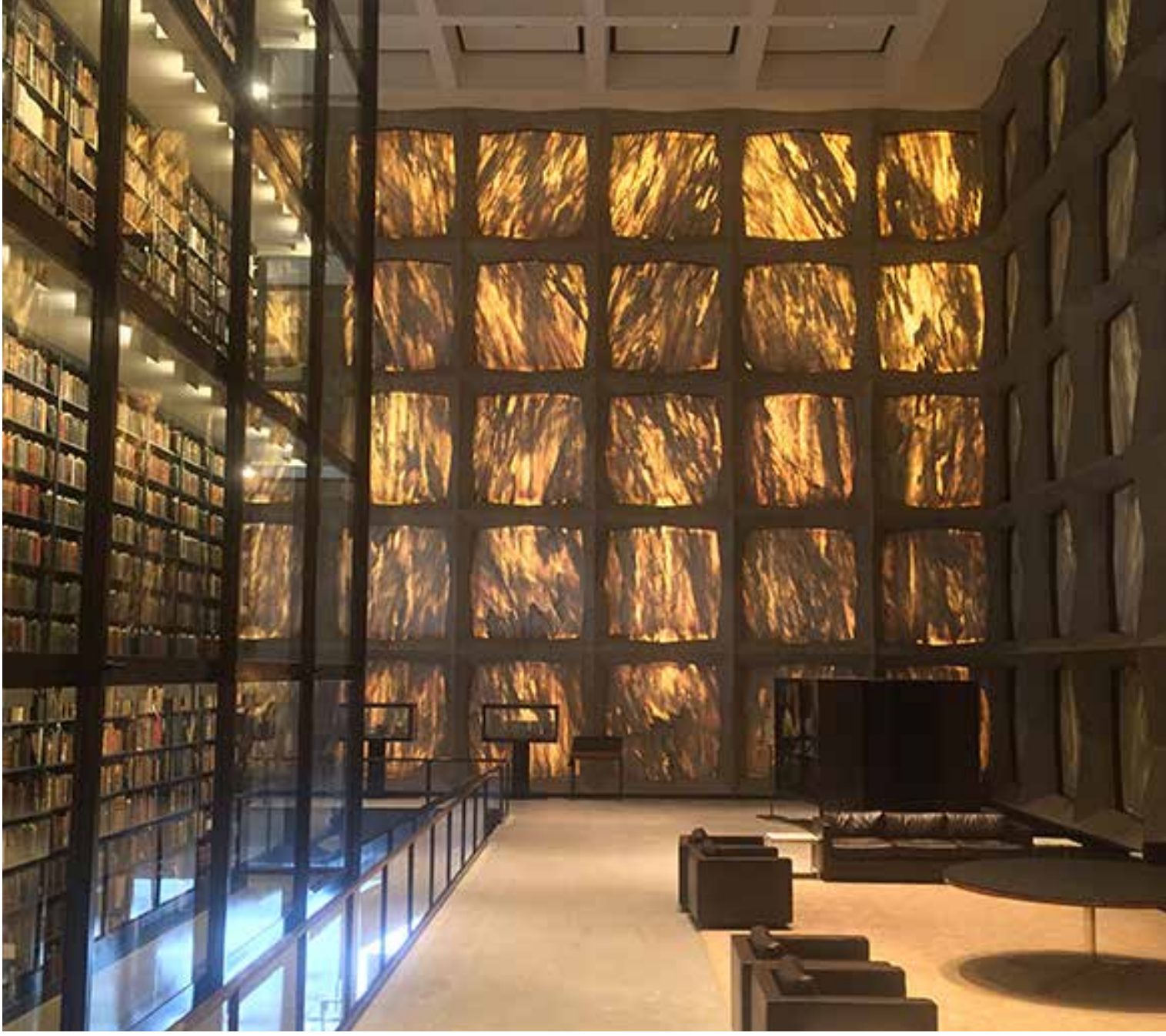
If the falling cost was one predisposing condition for the more extensive use of marble, another was the development of the theory of rain-screen cladding in the 1960s, enabling a building's façade to be effectively independent of the structure and the waterproof barrier behind it. Along with this, there were improvements in anchoring systems, so that each stone could be held independently on metal brackets, neither touching nor supporting its neighbors, and free to move independently of the structure. The result might be understood as something like the plates of an armadillo, each able to move on its own. In some cases, the built result created the fiction of its being a solid monolith, like the East Wing of the National Gallery of Art in Washington; in other cases, such as the Staatsgalerie in Stuttgart, the independence and the thinness of the stone cladding was made visibly obvious. The effects of these various developments were acknowledged in the 1984 *Minerals Yearbook* of the US Bureau of Mines:

> [a] review of current industry practice indicated that the use of dimensioned stone increased considerably in the 1980s because of its attractiveness, durability, superior insulation qualities and because dimensioned stone has become less expensive relative to glass and steel, but particularly because of the advent of new installation techniques.[7]

Although it has not been possible to find any data about the quantities of marble used in building over this period, it is clear that in the US consumption of marble was

1 Gordon Bunshaft, Beinecke Library, view of exterior, 1960–1963, Yale University, New Haven

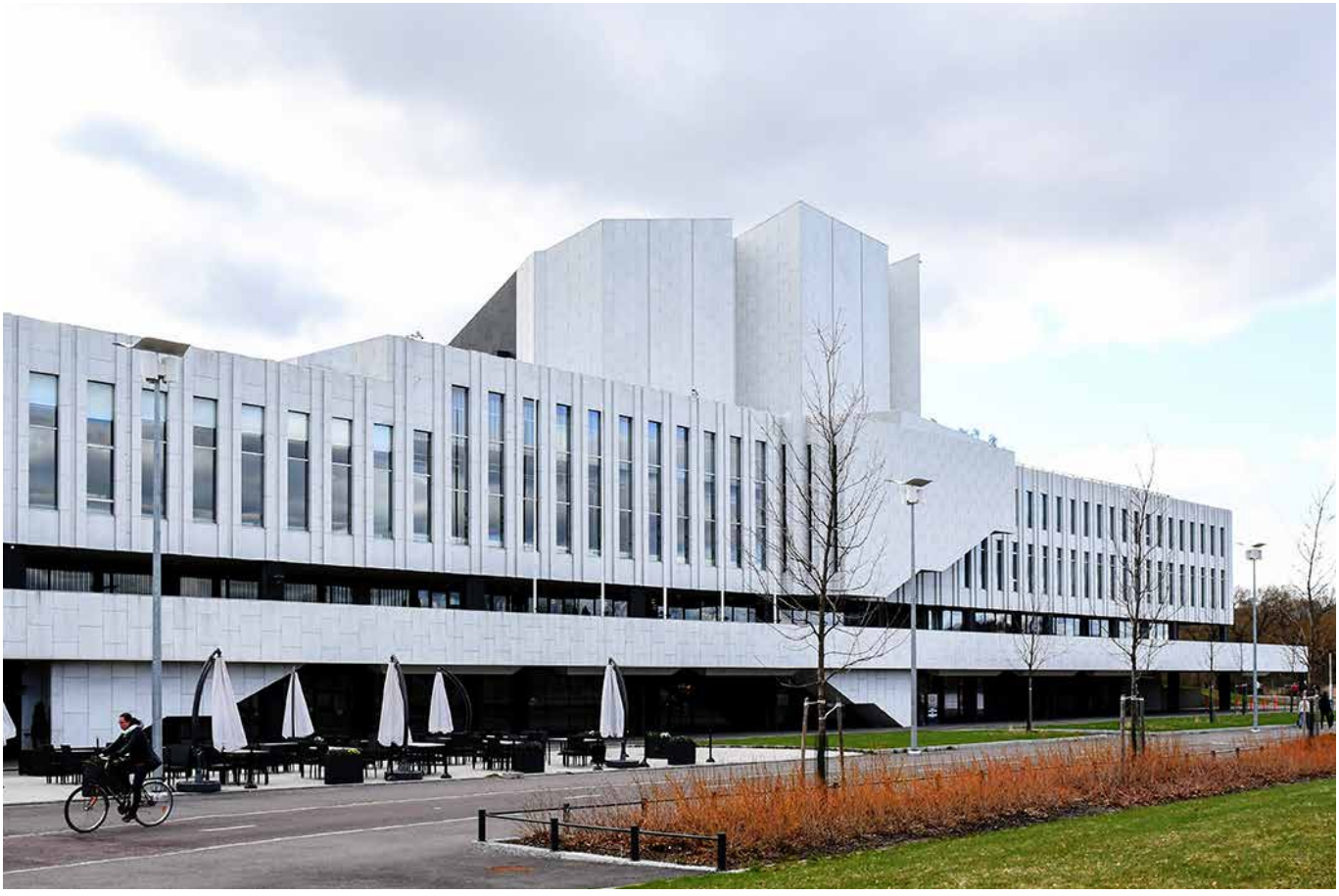




2 Gordon Bunshaft, Beinecke Library, view of interior, 1960–1963, Yale University, New Haven

rising steadily. Most of the marble employed in the US is imported, and the evidence from import statistics is that marble imports grew rapidly in this period. Year by year, marble imports, which were mostly from Italy, increased by between 10 and 30 percent per annum between 1970 and 1980. Where did all this marble go? No doubt much of it into kitchens and bathrooms, a trend encouraged by Post-Modernism and its enthusiasm for decoration. While this is impossible to quantify on anything but anecdotal evidence, it is clear that a growing proportion of the steadily increasing supply of marble was being used in thin veneers for the revetment of buildings, described by the US Bureau of Mines in 1986 as "a recently developed and a major new market."[8] A similar pattern is likely to have been the case in most other developed countries.

Until the 1970s, the world production of all stones, including marble, had been fairly constant since the Second World War. As late as 1975, the US Bureau of Mines, referring to the world market, stated: "The



3 Alvar Aalto, Finlandia Hall, 1967–1972, Helsinki, after 1997–1999 recladding with Carrara marble, photographed in 2018

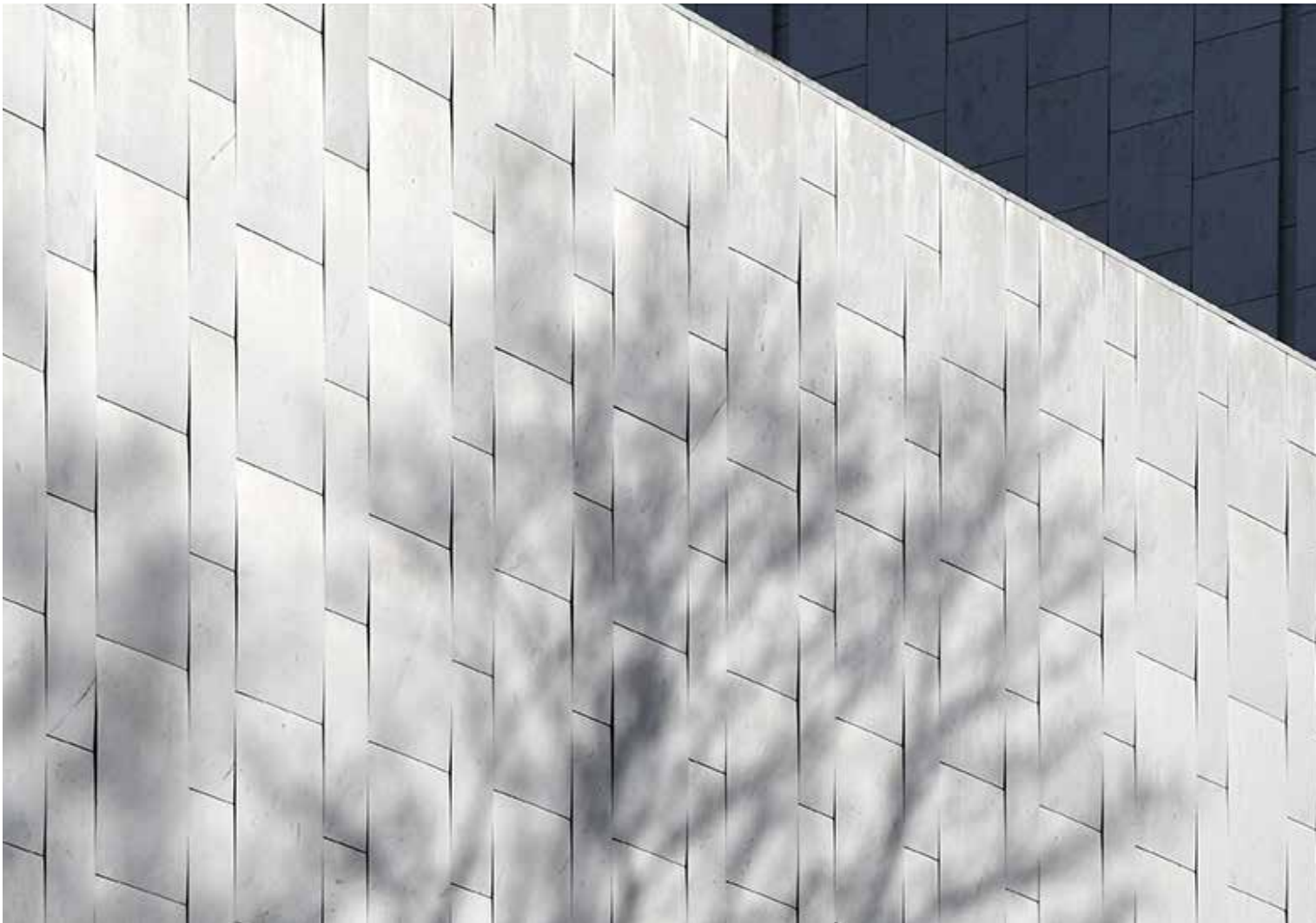
dimensioned stone industry is not expected to expand during the next twenty five years."[9] How wrong they were. The world output of stone that year was estimated at 37 million tons, 75 percent of which was quarried in Europe. By 2001, the world output had almost doubled to 67 million tons; and thirteen years later, in 2014, it had doubled again to 142 million tons. Where had all this stone come from, and how much of it was marble? The American evidence is that during the 1990s, the growth rate for the consumption of marble was 4.5 percent per year, higher than for any other type of stone, so it is probable that marble production constituted a rising proportion of the total world output of stone.[10] As far as the sources of stone are concerned, until the 1980s, Italy was the world's largest supplier, producing about half of the world's stone, but in the 1990s the situation changed as first India and then China, where large resources of marble had been discovered in the mid-1980s, became significant producers. In 1998, India was the world's largest supplier of stone; in 1999, and for every year thereafter, it was China. The seemingly insatiable demand for marble was, by the beginning of the second millennium, being supplied by countries that had not previously been significant sources. By 2013, Italy, once the largest producer of all stone products, ranked fifth, below, in descending order, Turkey, India, and Iran. China's dominance in the global marble trade is exaggerated by the fact that its exports include not only marble quarried there, but also large quantities of marble that are produced elsewhere, then shipped in block form to China for processing, which is advantageous because of China's much lower labor costs. In the US Geological Survey, this development was first observed and commented upon in 2001.[11] Marble that comes from China is not necessarily Chinese—and marble quarried in China is often not easily

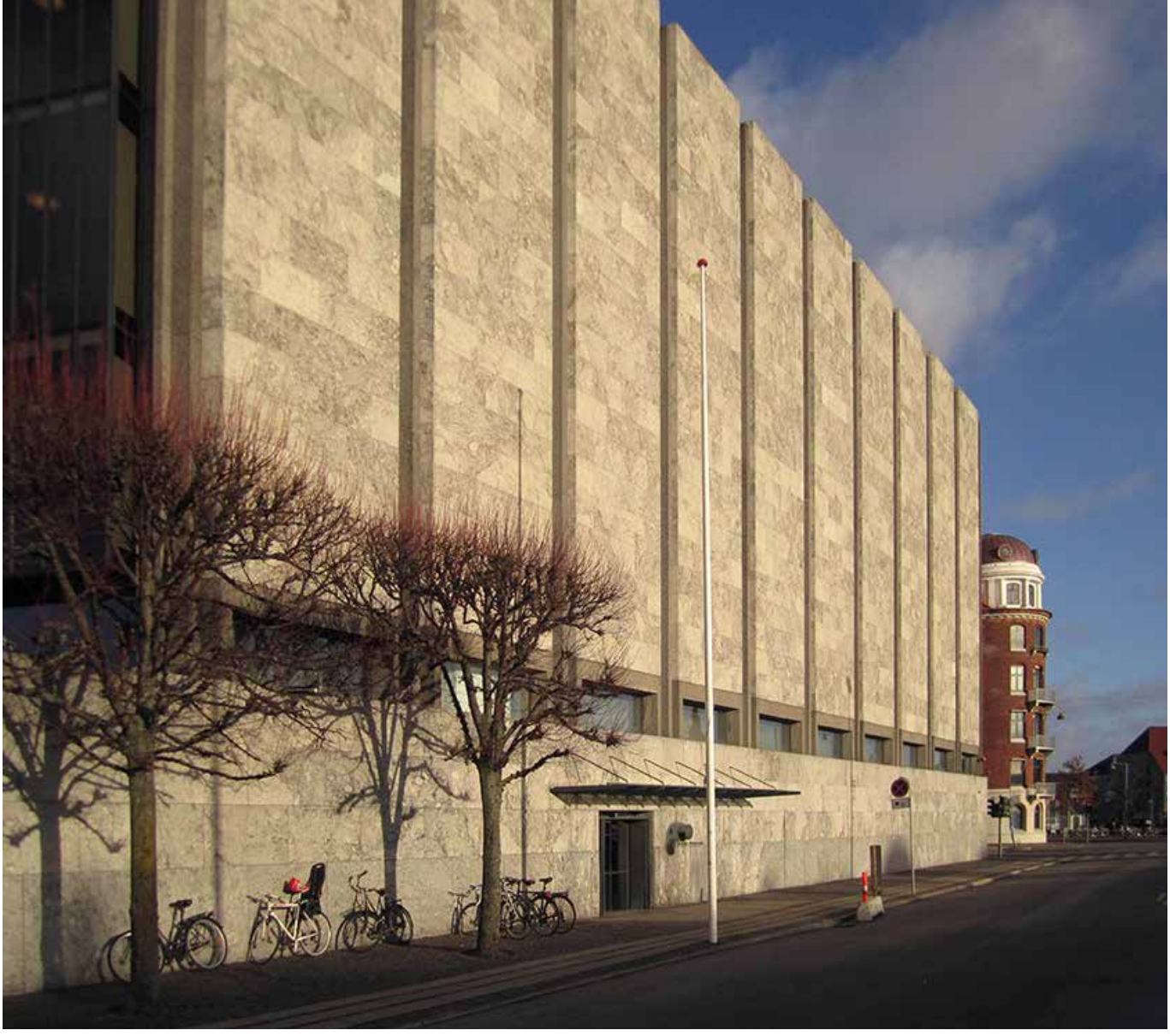
distinguished from that originating elsewhere, a situation compounded by the tendency of Chinese producers to give their marbles European-sounding names.[12]

The economics of materials and technical factors in their production and use are predisposing conditions for their choice, but ultimately the selection of one material over another lies with those who commission buildings. In the 1970s and 1980s, there is some evidence of a preference for natural stone and marble among building owners and architects, principally for reasons of prestige, but also through disappointment with the performance and the popular reception of industrially produced materials. An instructive episode, although it occurred towards the end of the period that we are looking at and involved granite rather than marble, is the case of Broadgate (1985–1991) (Fig. 9), a speculative office development in the city of London on the site of Broad Street station. An earlier building on the site, no. 1 Finsbury, built between 1982 and 1984 and designed by Peter Foggo of Arup Associates, was finished in steel and glass. When the same developer and architect applied for planning permission for the first phase of the adjacent Broadgate development, they were advised by the City of London Planning Officer, Peter Rees, that the new development should be clad in stone. As Rees has explained in a recent interview:

> [m]y colleagues and I made him [Peter Foggo] put stone round them, because we believed it wouldn't be accepted as part of the city unless it had some stone in the building. Now his first building was One Finsbury Avenue which predated Broadgate. That was already there. That was steel and glass. We didn't feel that was a city building and we didn't think there was any way the city would be seen to expand unless there was an assemblage of solidity, of masonry to the buildings. I'm pleased to say that before he died, and he died tragically young, I was

4 Alvar Aalto, Finlandia Hall, 1967–1972, Helsinki, detail of 1997–1999, Carrara marble revetment, photographed in 2018





5 Arne Jacobsen, Danish National Bank, 1965–1978, Copenhagen

> able to say to him that I thought I was wrong. The building should've been steel and glass, but if you like at that time that was a step too far. All city buildings had had at least a thin veneer of Portland stone up until then. It was to do with banking […] It's a very cynical use of stone. But not surprisingly, he didn't agree. And he said 'okay I'll do stone elevations'—but he designed them so they looked like they could be taken off.[13]

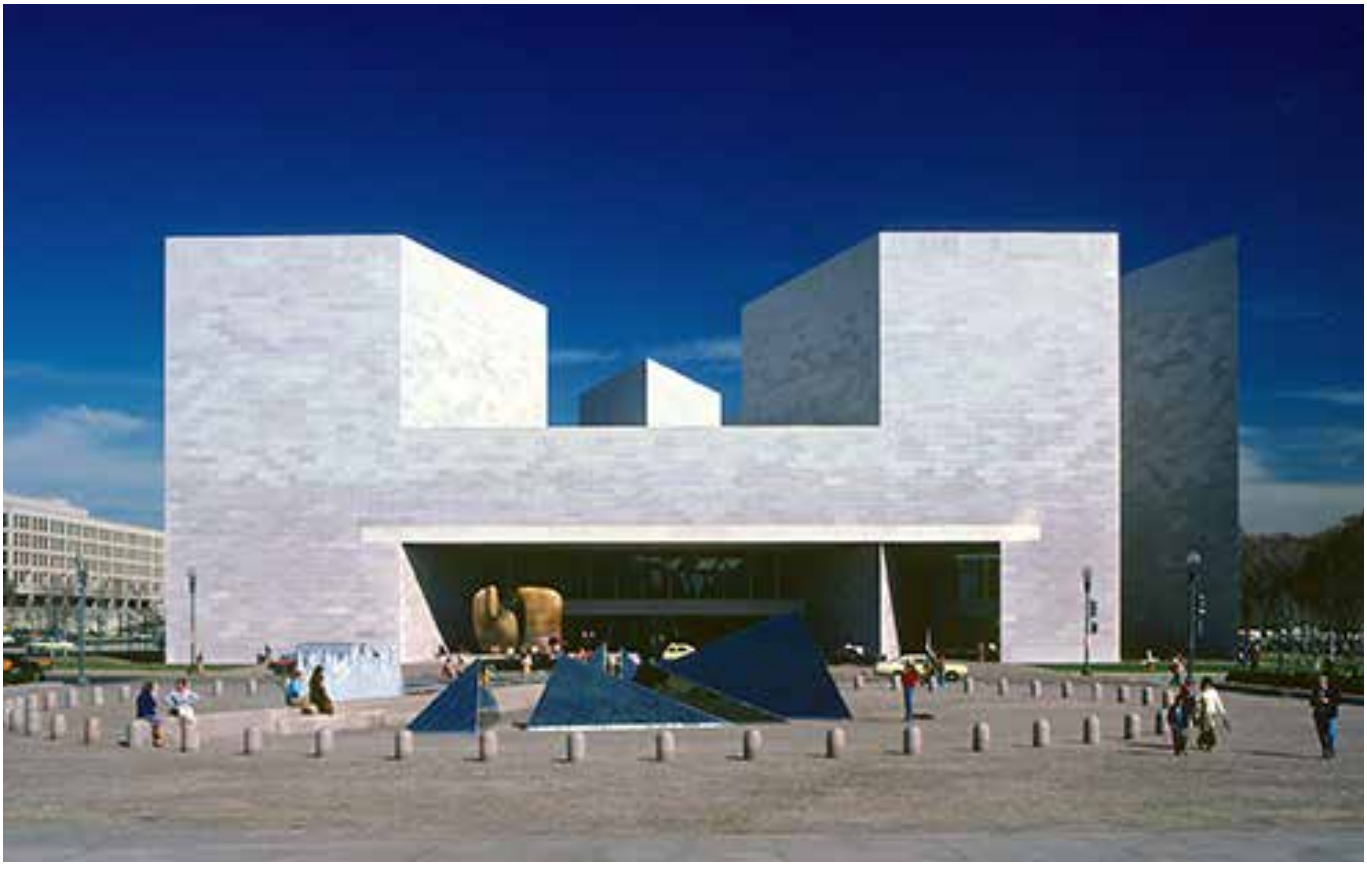
Broadgate was, therefore, clad in very thin (10 mm) veneers of pink Swedish granite, attached in such a way as to make it manifestly clear that the stone was not supporting the building, but merely suspended off it. That this particular imperative to use stone belonged to a specific historical moment is made clear by the fact that when part of the development was rebuilt recently, it was clad in metal, no longer regarded as a disincentive to potential tenants.

"[We] who now can cut the hardest stone like cheese and bread"
(Gottfried Semper, *Science, Industry, and Art*, 1852)[14]

Semper, in his essay reflecting on the Great Exhibition, was concerned with the depreciation of the aesthetic

worth of materials brought about by mechanization, and with the resultant failure to attend to what he saw as their primordial motifs. Yet if Semper thought, in his day, that stone was being cut like cheese or bread, how much more apposite this description is to stone production from the late twentieth century. Diamond-set saws, developed in the early 1960s, speeded up the cutting of stone, and diamond-wire cutting, introduced in Italy in 1979, allowed narrower cuts with less wastage, and the process to be still faster. Gangs of wires mounted in parallel made it possible to cut a single block of marble into twenty or thirty sheets of 20mm or less all at once. These machines have facilitated the widespread availability of marble in thin sheets, and contributed to its long-term drop in price: the widespread sheathing of entire buildings would not have been a realistic proposition without these developments. Yet there has been a cost attached to the proliferation of thin marble veneers: often they have been subject to deformation and bowing, losing strength as a result, with sometimes total failure. Although the bowing of marble had been observed for a long time, and is not restricted to thin veneers, but can occur also with thick slabs, it has only become a significant problem once marble started to be used so extensively for external surfaces. Deformation of the marble cladding occurred on all four of the examples cited earlier—Finlandia Hall, the Standard Oil Building, the Danish National Bank, and the National Gallery of Art in Washington—as well as in other prominent works, such as La Grande Arche at La

6 Arne Jacobsen, Danish National Bank, Copenhagen, 1965–1978, detail of deformed Porsgrunn marble revetment, photographed in 2017



7 IM Pei, National Gallery of Art, Washington DC, East Wing, completed in 1978

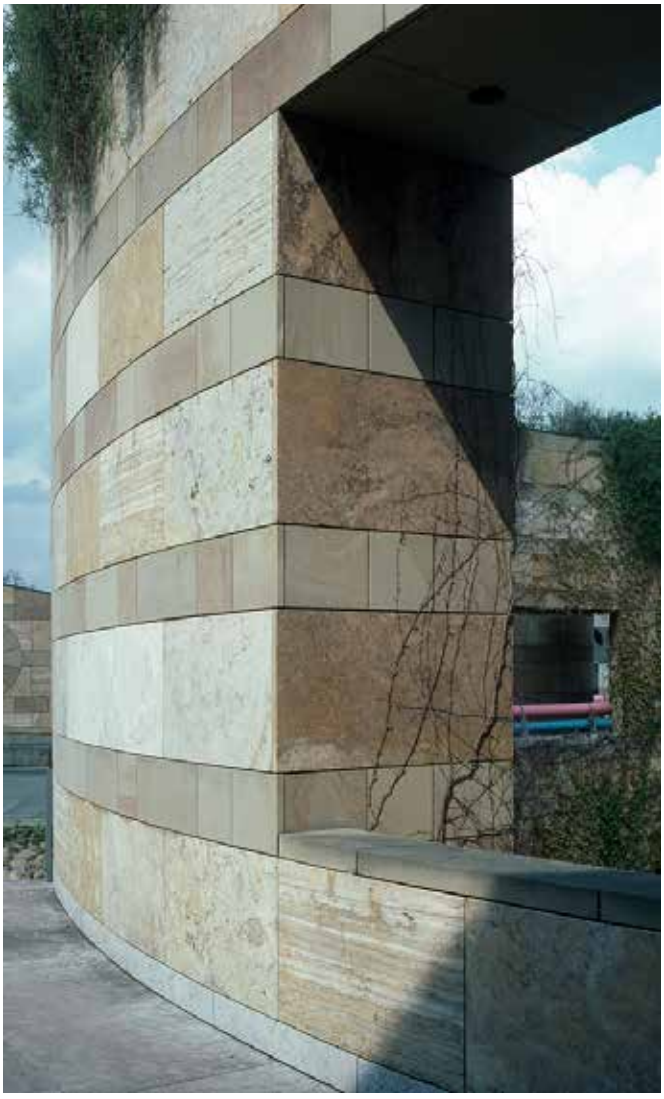
Défense in Paris, completed in 1989 and faced with Carrara marble. Finlandia Hall, built between 1967 and 1972, was clad with approximately 7,000 m^2 of 30-mm thick Carrara marble panels.[15] Within a few years of its completion, the panels started to bow, the edges curling by up to 50 mm from the center of the panel. In 1997, the decision was taken to replace the panels, again with the same Carrara marble, and this was completed in 1999. Within six months, the panels started to bow again, but this time convexly, giving the entire surface of the building a quilted or, in some lights, a woven effect (Fig. 4). The panels are soon to be replaced yet again, this time with white granite.

Much of the white Carrara cladding of the Standard Oil Building had bowed—concavely—within fifteen years of its completion, and in the early 1990s, the entire revetment, all sixteen acres (6.47 hectares) of it, was removed and replaced with granite. On the East Wing of the National Gallery of Art in Washington, deformation of the marble was observed in 2005; although the panels were exceptionally thick, 75 mm, some had nevertheless bowed, and the problems were compounded by the exceptionally narrow joints (3 mm) between the panels, intended to enhance the monolithic appearance of the building.[16] The marble was refixed and some sections replaced between 2008 and 2016. At the Danish National Bank, clad in Norwegian Porsgrunn marble, only the panels on the south-facing façade had bowed, and the bowing has been less severe than the other examples. Some of the panels have been replaced, but the distortion is still visible today (Fig. 6).

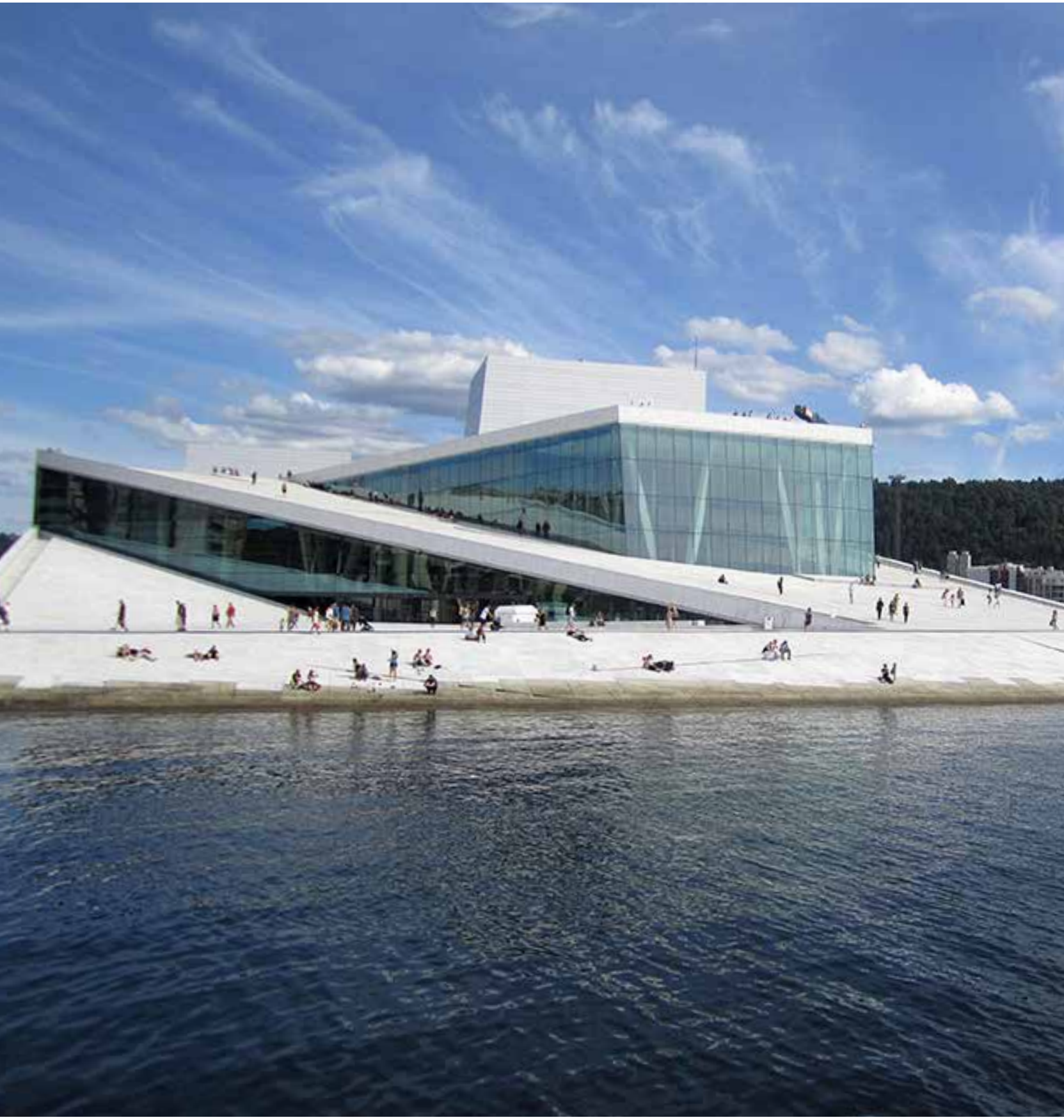
These deformations are the result of what is known as thermal hysteresis, brought about by a combination of humidity and sharp changes in temperature that cause a chemical change in the marble, resulting in permanent expansion and distortion. The process is not connected to freeze-thaw conditions, and it is to be

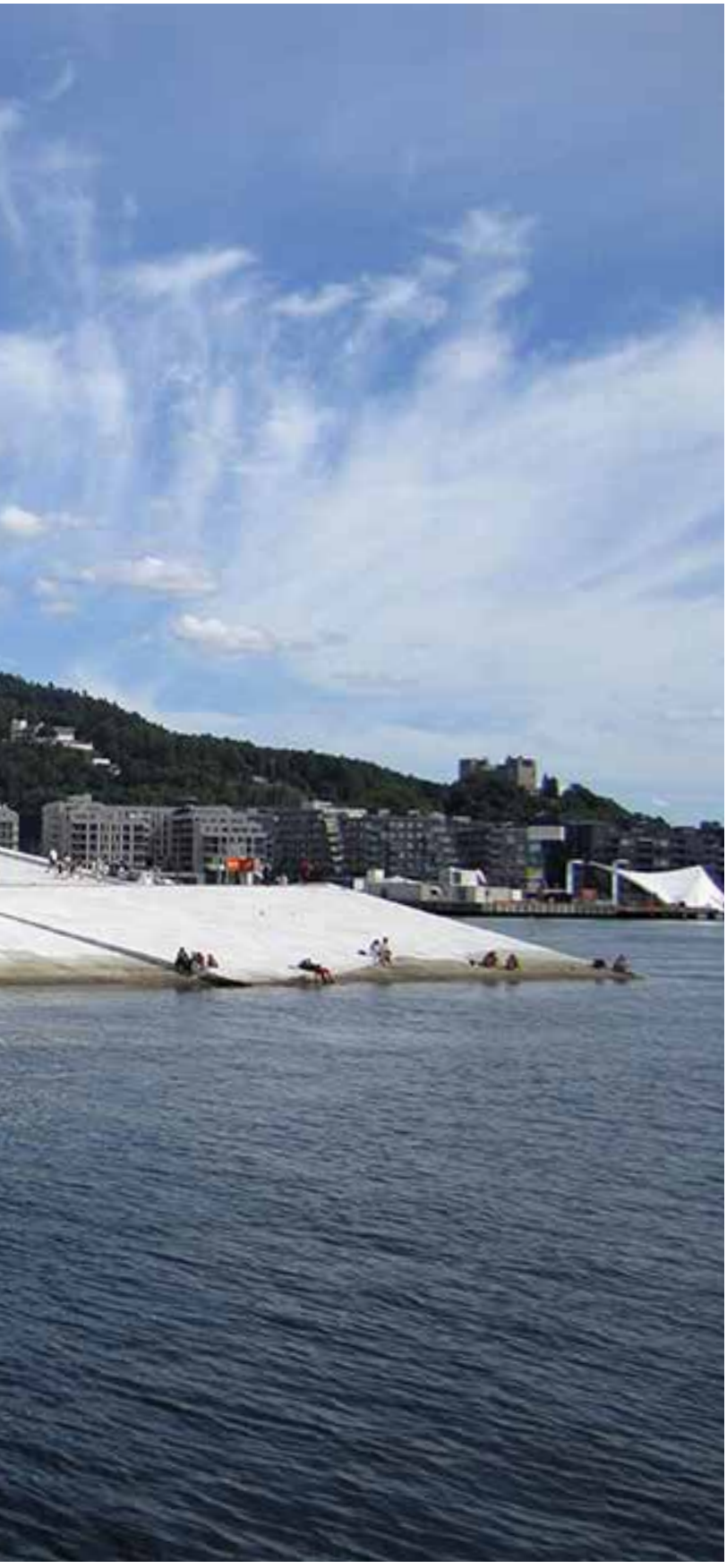
found equally on buildings in very warm climates in Africa as on those in cold temperate climates. In all situations, some marble-clad buildings remain unaffected, while on others, faced with exactly the same stone from the same quarry, the stone has distorted. The causes of the deformation are not fully understood, and there is as yet no reliable means of predicting whether or not a particular marble is, in a given situation, likely to curl up at the edges like a slice of cheese.[17] The failure of the revetment on some, but not other, buildings has understandably caused apprehension among building owners, who have sometimes been faced with very expensive replacements. By the early 1990s, it was realized that to clad a building in a thin veneer of marble was a risk, and for a time it looked as if marble revetment might go out of fashion altogether. The Standard Oil/Amoco Building episode in particular was widely reported and gave rise to doubts about the future of thin stone and marble cladding systems.[18] Although marble claddings are still found, building owners and clients have become more circumspect about them, and there is more caution in using them. Meanwhile, marble surrogates—epoxy panels made with marble dust and cement-based panels made with marble aggregates—have become common as more reliable and cheaper alternatives.

8 James Stirling, Staatsgalerie, detail of cladding in sandstone and marble, 1977–1984, Stuttgart



9 Peter Foggo, Broadgate, clad in Swedish granite, 1985–1991, City of London



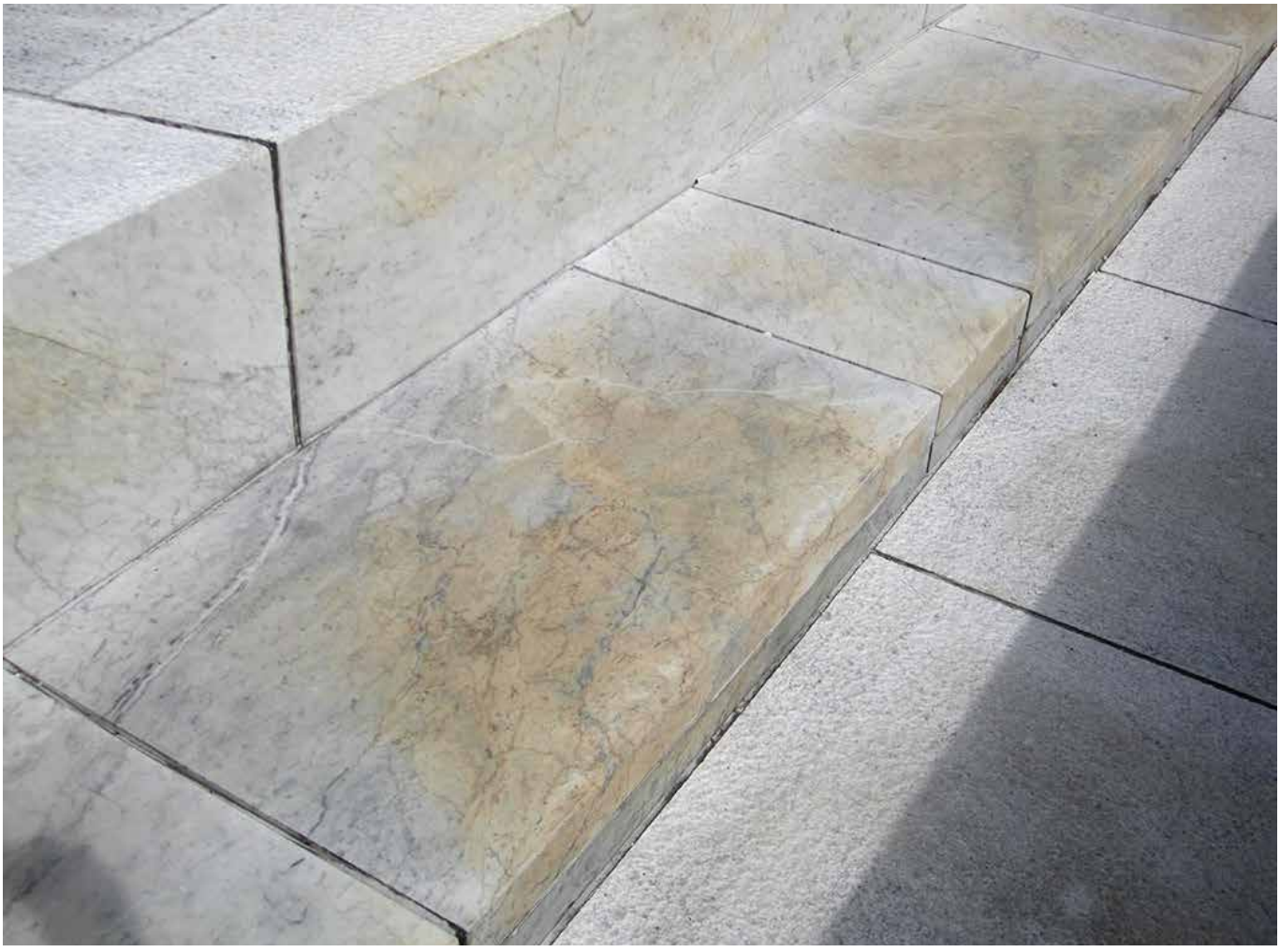


"Stone has become more stony than it used to be"
(Friedrich Nietzsche, *Human, All Too Human*, 1878)[19]

Nietzsche's seemingly paradoxical aphorism refers to the loss in the capacity of architecture generally, and of materials in particular, to signify in any extended way. The paragraph concludes: "What is the beauty of a building to us today? The same as the beautiful face of a mindless woman: something mask-like." In so far as marble is concerned, formerly one of the most emblematic of all materials, the loss of its metaphorical, symbolic properties has been extreme. What was once a "vibrant substance," a petrified liquid in which all the four elements of earth, air, fire, and water were fused together, has become no more than a sign of wealth and luxury. It is the disappearance of its metaphorical properties, leaving it with only its mere physical presence, that makes marble barren and mindless—"more stony than it used to be." Although Nietzsche presented this as a loss, it has in certain respects also been a gain. The less marble speaks, the less those who use it are constrained by linguistic requirements, and the more available it becomes. Architects and builders are free to use it as and where they like, in circumstances that would not have been acceptable in the Renaissance and Baroque periods, or earlier—even had it been cheap enough. To sheath the whole exterior of a large building in one single marble would have been inconceivable, because of the semantic confusion it would have created. Free from these limitations, marble has become available for use anywhere. Such a freedom, leading to the diffusion of marble into every kind of application, has in turn brought about a reaction. A good example of this was the response of the Norwegian critic Christian Norberg-Schulz in a 1992 TV documentary about the historic Norwegian town of Seljord when confronted by the marble-faced wall of a hardware store. In the film Norberg-Schulz asks:

> From afar, one might wonder: What kind of material is this? I first thought it was plastic when I looked at it from a distance, but then I get closer and I realise it is marble! Marble is surely grand, but the question is: Does it belong in Seljord?[20]

10 Snøhetta, Opera House, 2000–2008, Oslo



11 Snøhetta, Opera House, 2000–2008, Oslo, detail of Carrara marble paving showing staining, photographed in 2016

While marble has always traveled, and in the past its distant origin was often a cause of its value, the very ease with which it travels today has caused people to question where, indeed, it does belong.

Nowhere has the treatment of marble as a uniform surface medium been more apparent than in the Oslo Opera House (2000–2008) designed by Snøhetta (Fig. 10): 18,000 m^2 of white *la facciata* Carrara marble envelops the building, except where it touches the water, and white Norwegian granite is used.[21] Marble is both wall and roof, making the two elements indistinguishable; the brilliance of the marble and its uniformity can make the building look like a computer rendering. The decision to use marble on such a scale might have been considered foolhardy, given the problems that have befallen marble claddings, but the building has defied all the hazards and there is not, so far, any sign of deformation.

The choice of Italian marble for a prestigious Norwegian building gave rise to protests, and there was a local campaign, initiated by a politician from the Agrarian party, to use a Norwegian stone. Costs apart (the Norwegian alternative would have been much more expensive), the architects resisted, and the choice of Carrara marble laid in a non-repeating pattern, with each stone an individual shape, cut not digitally but by hand, was justified on the grounds that they wanted the translucence of an iceberg, or a glacier, such as only marble could provide. They were also interested in the tension embodied in the stone, a tension which you

hear and feel when you tread on it: it rings, so that it sounds like walking on ice—a property, the architects claimed, that was unique to this particular stone.[22]

White marble discolors easily, and the choice of marble was made with the expectation that it would become visibly stained with age, giving it, in the architects' view, an advantage over granite. The paving on the roof/terrace has indeed become stained (Fig. 11), as the architects had foreseen, but they also recognised that the stone could, if so desired, be restored to its pristine brilliance in the future. Marble, as they saw it, offered the opportunity for this particular cycle of ageing and renewal in a way that granite did not.[23]

At the Oslo Opera House, there is an attempt to recover something of the metaphorical possibilities of marble—though they are not meanings of the sort that historically belonged to the material. In terms of our own times, the fact of stone becoming "more stony than it used to be" is one of the realities that has to be acknowledged in any use of marble. Its relative barrenness is inescapable, and the Oslo Opera House does nothing to change that.

1 Loos made two journeys in 1906, to Carrara and to Skyros, to select the marble for these buildings. See Gravagnuolo 2010, p. 21f. For the Goldman & Salatsch Building, see Rosenberg Fig. 1; for the American Bar, see Stauffer Fig. 5.
2 Quetglas 2001.
3 Bunshaft originally wanted onyx. However, at that time, the only suitable source, from Algeria, was unobtainable on account of the civil war in the country. See Krinsky 1988, p. 144f.
4 On Finlandia Hall, see Weston 1995, pp. 217–225. On the Danish National Bank, see Solaguren-Beascoa 2002, pp. 204–213. On the Standard Oil Building, see Hunting 2013, p. 142. On the East Wing of the National Gallery, see Wiseman 2001, pp. 155–183.
5 Barton 1967 (accessed 7 May 2018).
6 Historical data on the production and use of marble in the twentieth century is sparse. By far the best source of information comes from the US Bureau of Mines, whose annual reports began in 1932 and continued until 1993; since then, they have been published by the US Geological Survey. Although their primary emphasis is upon the US stone industry, they contain a great deal of incidental information about the industry worldwide. To some extent, it is possible to extrapolate worldwide trends from the American data. The Bureau of Mines' statistics show a long-term fall in the price of all types of dimension stone in the second half of the twentieth century and into the twenty-first century. Most noticeable has been the steady drop in price since the 1990s, corresponding to the approximate doubling of world output over the same period. In the 1990s, for the first time, India and then China became the world's largest suppliers of stone. The information about marble is less complete, and it has only been possible to assemble figures for the average price of finished marble in the US for the years 1968–1981, and for 2001 and 2014. This data shows that there was a sharp fall in the price of marble in the mid-1970s and a further sharp fall by 2001, with a more gradual fall thereafter until 2014, the most recent year for which data could be found. Again, the US prices can be taken as indicative of the trend in world prices.
7 Taylor 1984, p. 855 (accessed 7 May 2018).
8 Taylor 1986, p. 885 (accessed 26 May 2018).
9 Reed 1975, p. 1338 (accessed 7 May 2018).
10 Lemons 1995, p. 2 (accessed 7 May 2018).
11 *Stone Sector* 2001, p. 36f. An ironic comment on the Chinese finishing of marble quarried elsewhere is provided by the artist Simon Starling's work *The Long Ton* (2009), in the Museum of Contemporary Art, Chicago.
12 Müller 2004, p. 43.
13 Ingram 2013. My thanks to Amy Thomas for this reference.
14 In Semper 1989, p. 138.
15 Hannukkala 1998. The failure of the marble was reported in 1993; see "Finlandia Saved" 1993.
16 Leigh 2009 (accessed 15 May 2018).
17 See Grelk et al. 2007. Much of the discussion on marble failures is drawn from this article.
18 See, for example, Ridout 1989; Davis 1993, pp. 105–107; Hook 1994, pp. 58–62.
19 Nietzsche 1986, p. 101.
20 See the film *Livet finner sted* 1992 (accessed 5 August 2018). My thanks to Anna Andersen for drawing my attention to this film, and for translating the soundtrack.
21 See *Snøhetta Works* 2009, pp. 8–37.
22 Information from Mari Lending, and via her, Kjetil Trædal Thorsen, of Snøhetta.
23 Treib 2008.

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Dust jacket images

Front (upper image): Detail of an exterior vault of the Taj Mahal, 1631–1648, Agra (photo: Dario Gamboni)

Front (lower image): Detail of porphyry slab, Portable Altar of Countess Gertrude of Braunschweig, Lower Saxony, ca. 1045, The Cleveland Museum of Art, Cleveland (photo: © The Cleveland Museum of Art)

Back (upper image): Santiago Calatrava, *Oculus*, 2016, PATH station at Ground Zero, Manhattan, New York, detail, photographed in 2016 by Hufton+Crow (© VG Bild-Kunst, Bonn 2021; photo: © Hufton+Crow / VIEW).

Back (lower image): Adolf Loos, Villa Karma, vestibule, 1904–1906, Clarens, near Montreux (photo: © Roberto Schezen / Esto)

Inner flaps: Framed 'stone picture' with book-matched slabs, interior of the Pantheon, 118–128 CE, Rome (photo: © Bibliotheca Hertziana, Max-Planck-Institute for Art History, Rome, photographer: Enrico Fontolan)

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