STYLISTIC INFLUENCES UPON THE DESIGN OF THE
PHILADELPHIA SAVING FUND SOCIETY BUILDING

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by

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To My Parents
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1. PSFS, diagonal view from Market St., showing north and east elevations.
   Stern, Robert. *George Howe: Toward a Modern American Architecture* New Haven, Conn.: Yale University Press, 1975, fig. 86.

2. PSFS, branch office and office tower, 1926, project.

3. PSFS, projected scheme number 2, dated 20 March 1929. Below: plans of the ground-floor banking room and of a typical floor in the office tower.


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6. PSFS, preliminary design for the base of the building by William Lescaze.
7. PSFS, plans and transverse section.

8. PSFS, Market Street entry lobby, escalators and stairs leading to the banking room.

9. The Schocken Department Store by the German Expressionist, Erich Mendelsohn.

10. PSFS, banking room.

11. PSFS, second floor entrance lobby to the banking room.
    PSFS Archives.

12. PSFS, the view down North 12th (photo taken in 1949, but all of the buildings in the photo were extant in 1932), notice the contextualist response the base makes to the urban surround.

13. PSFS, banking room. PSFS Archives.


15. PSFS, looking toward the safety deposit box vault. PSFS Archives.

   (December 1968): 300, fig. 1.


   Stern, Robert. George Howe: Toward a Modern American Architecture New Haven Conn.: Yale
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I. Introduction

The high-rise building has become the quintessential monument of modern American architecture. For Americans of the twentieth century it has come to symbolize the American corporate image, high technology, a particular money economy and democracy. The Philadelphia Saving Fund Society Building (known as PSFS) as a manifestation of the International style clearly represents this notion of modernity (see Figure 1). When it was completed in 1932 by the architectural firm of George Howe and William Lescaze it forcefully proclaimed the clashing opinions within architecture, and yet subtly conflated these disparate images and ideologies into a unified whole. What PSFS represents today remains relevant and alive as a topic involving both those things by which it was influenced and that which it has influenced.

As William Jordy has observed, at a glance the thirty-six story skyscraper may not seem valuable as an object worthy of "thoughtful scrutiny". The radical flair of the design has now become familiar, almost passe; the acceptance of PSFS by the architectural community is complete. But why was it accepted? How could something so new in terms of the organization of the elements of construction become the paradigm for all subsequent attempts? The difficulty
in understanding its place lies partially in its temporal placement; completed in 1932 many still look at the building formally—as something relevant primarily to current architectural issues of style. According to Jordy, (who wrote in the sixties) "PSFS still exists in the limbo between past and present, although it begins to acquire the patina of history."²

Perhaps, in the eighties, the PSFS building has now become enough a part of our architecture past for a reassessment on typologically different grounds. In August of 1976 PSFS was nominated to the National Register of Historic Places.³ In the Nomination Form the building was described stylistically as "'modern' in tendency," thus, separating it from contemporary architecture. The design PSFS represents, both in terms of time and formal characteristics was described as "functional," where "the forms are allowed to grow out of the requirements of our civilization and the modern technique of building."⁴ Because of its distinction as a landmark of historical importance, it seems reasonable to assume that one should now review such a building with a view to its historical role in twentieth century architecture and not necessarily simply in terms of its value as a relevant stylistic extension some fifty years later.
The PSFS building is situated roughly midway between current downtown Philadelphia and the original town center of Benjamin Franklin's day. On a corner site at North 12th Street and Market Street, the granite and glass tower rises 491 feet high, still the tallest office building in Philadelphia. It consists of three components: a base, a shaft, and a penthouse level. The massing, thus, discloses these functional groupings. Contained within the base is a ground level commercial space (currently housing Lerner's dress shop) and, above it, the two-level high space of the Saving Fund Society's banking transaction area. Enclosed within the shaft are office spaces for the Saving Fund Society and its expansion as well as those for rent to speculative users. Atop the building is a penthouse level in which a board room and solarium have been included for use by the Society's executives.

Because of this correspondence between use and massing, the PSFS can generally be considered within the architectural movement known as Functionalism, whose proponents, such as Hannes Meyer, adopted the sculptor, Horatio Greenough's maxim that "form follows function" (the specific, but later, architectural source for this idea is Louis Sullivan). In that the architects avoided obvious associative imagery, expres-
sed the structure of the "modern" steel frame system, emphasized the tautness of the surfaces, and contrasted planes of opaque material with that of the transparent surfaces, the PSFS building also represents many of the tenets of the International Style. However, according to Robert Stern, PSFS is not as "modern" as it appears to be. The layout of the plans and the vertical tripartite division indicates a latent Beaux-Arts understanding of order. PSFS is, therefore, intriguing and worth further study because of its accommodation of these contradictory elements within the framework of an urban fabric.

As with many other monumental, complex buildings, PSFS has attracted nearly as much critical attention as stylistic scrutiny. This kind of intensive observation especially during and shortly after construction, led to some rather hasty, superficial and hyperbolic assertions concerning the nature and significance of this modern building. Therefore, the rapid mythologizing of the first significant International Style building in the United States has clouded much of what makes the PSFS tower consequential to a study of it as a type of modern highrise. Maybe it is some sort of innate Darwinian urge to categorize—to pretend to understand—that causes many authors to derive from its exterior form an assessment of what they perceive

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to be the heart of the a matter—that of which historical niche PSFS can be placed. This critical compartmentalization into stylistic designation has included the International Style, the Beaux-Arts school, Functionalism, Constructivism, Cubism, Expressionism and others. This is, of course, not to mention the laudatory commentary emanating from various banking, real estate and financial institutions, and those which praise the building's technological attributes, such as the structural; electrical and mechanical systems. Obviously the task at hand is one of assimilating all these approaches to PSFS and of analyzing their importance in regard to the building. And, thus, form a reappraisal of PSFS founded on a comprehensive model of study rather than on separate interest assessments.

II. The Commission of the PSFS Building

The Philadelphia Saving Fund Society building has been viewed as a radical building, one significant beyond the "functional" phase of modern architecture. "In the development of the bare-bones aesthetic of modern skyscraper design, PSFS is the most important tall building erected between the Chicago School of the eighteen-eighties and nineties and the metal-and-glass revival beginning around 1950." Its design is quite unusual considering, that at the
time, the Philadelphia Saving Fund Society was the oldest and third largest saving bank in the United States. The bank's one hundred and sixteen years of existence characterized the conservatism of Philadelphians. The man who oversaw this organization was James M. Willcox, the President of the Society and a profound respecter of tradition. Willcox, who had given no previous evidence of being interested in modern architecture, however, was much travelled and well educated.

Proud of the institution over which he presided, he sought a monument worthy of it; yet he was equally concerned that it be a sound investment. In that he sought to guarantee a future for his building, he was an ideal client. This meant the anticipation of future office needs, possibly even a "new look," so that PSFS would remain competitive with office buildings for decades—as indeed it has...Willcox trusted Howe. After all Howe was no wildly revolutionary modernist; but like Willcox saturated in the great tradition...Willcox frankly asked Howe whether he would pledge his word "as a gentleman" that he was providing the Society with a respectable building and not simply seeking novelty that would bring, publicity, to himself. "As a gentleman" Howe gave his word.

The corporate image that was so important to Willcox proclaimed a new and rational conservatism to the 450,000 PSFS depositers. This modern image was so new that during the preliminary discussions of the design in 1930 a member of the Building Committee declared, "Gentlemen, this building will never be built."
And yet with only a few minor alterations, it was built because it satisfied the pragmatic, contextual and ideological concerns of the Society. Although some have considered the building's complexity as a cubist tour de force, a critical assessment arbitrarily determined by their own aesthetic preferences, such may not be the case conceptually. The massing does disclose functional considerations, but Willcox believed in it primarily as a corporate symbol, not because the building was "ultra-Modern"—an artistic quality he distrusted—but because he believed it to be "ultra-Practical."¹²

Corporate image, any kind of image, was important to Americans. At last Europeans had to take stock of America as a world power, an industrial giant. Isolationism and inferiority had changed to expanding power and assertiveness; so much so, that V.F. Calvert wrote that American artists and writers, who had suffered from a "colonial complex" throughout the eighteenth and nineteenth centuries because they had timidly imitated European models, had finally found the self-confidence and sense of identity to break free from the authority of the European arts after World War I. But Tom Wolfe could not have been more to the point when he uncovered the false interpretation of what was the newfound (and unfounded) American freedom. Accord-
ing to Wolfe the motto of the Lost Generation of the nineteen-twenties and thirties was that "they do things better in Europe." Any American—not just, as in the old days, a Henry James, a John Singer Sargent, or a Richard Morris Hunt—could go on a post-war tour and learn to be a European artist. The promise seemed so real, that Walter Gropius, could speak of "starting from zero;" this was the chance to rebuild society from the rubble, the ruins of European civilization.

Tom Wolfe, however, only uncovered one aspect of the European influence, there were still many staunch conservatives from the Ecoles that controlled American architecture. Underneath the veneer of that tight undifferentiated International style skin was the skeleton of European influence—the logical order of the Ecole des Beaux Arts. Robert Stern's opinion is, therefore, more consistent than Wolfe's understanding. Stern's approach is concerned about influence of Beaux-Arts theory and what he calls rational expressionism, that which is derived from Gothic Revival technological determinism (as in the Houses of Parliament) partly transformed by the classicizing predilections of the Beaux-Arts.

According to Robert Stern, no American architect better understood the meaning of Beaux-Arts composition than did George Howe, the co-designer of PSFS with
William Leecaze. Howe, a graduate of Harvard (1907), went on to study at the Ecole des Beaux-Arts in the atelier of Victor Laloux. Among the qualities in the studios stressed was "discipline," so that the designer's maturity in the search for "originality and innovation" was cast aside in favor of his doing "well and thoroughly the accepted and established thing."15 Under Laloux, Howe became interested in mathematics and the relationship between plan and elevation (essentially the elevation would reflect the order of the plan). Thus, despite Howe's delight in strict French logic and contemporary German design, the Italian Renaissance influence remained strong modified only by an emphasis on structural significance.16 One must keep in mind that this was the Post-Choisy period at the Ecole. To the great teacher Form was the logical consequence of Technique (shades of Greenough).17 And Gothic was one of Choisy's two preferred styles because it constituted in his eyes the culmination of logical method in structure.

But it was Charles H. Moore, an American landscapist, historian and critic who exerted the great influence of the honesty of structural significance as the only dignity of architecture style. Structure for Moore was the requisite knowledge of the strength of materials and their proper forms and adjustments. To
Moore, tall buildings were the products of excessive industrialism, although, if such buildings must exist they must at least have the honesty of articulated structure. 18

Finally the last great influence as Howe was Paul Cret, a French-born graduate of the Ecole and a distinguished architect of Philadelphia. Cret demanded visual truth, the eye must be satisfied in matters of construction--"Effective strength is not sufficient." This Beaux-Arts basis provided by Moore and Cret was supplemental to Howe's rather vague theory of architecture: "the occupation, with intent to create significant form, of producing designs for and procuring the execution of, any and every sort of work constructed for the use of man." Architecture became significant only when form was built out of imagination and intellect. When these two streams were united only then was there a style. 19

In April, 1926 George Howe was asked by the Society to prepare designs for a large bank, store, and office building complex. At this time Howe was a partner in the firm of Mellor, Meigs, and Howe. 20 Each partner had relative autonomy and this commission was just an extension beyond the four Renaissance-style branch banks that he had done earlier for PSFS. But, because of the size of the project, the architec-
tural problem this time was not compatible with a concep
tion of architecture as sculpture in mass.
Moore's preference of structural articulation and regularity remained influential as Howe attempted to synthesize architectural mass and articulated structure (see Figure 2). The building, conceived as a column even more literally than by Sullivan, bears a relationship to Josef Maria Olbrich's building for the Vienna Secession and to Frank Lloyd Wright's Larkin building. The similarities may be the result of Howe's dissatisfaction with masonry-clad frames, for now the chief structural interest lay in the emphasis on the possibilities of steel, not in the bold recognition of masonry.

The first project was shelved until the Society decided on the feasibility of the site. By the time Howe was contacted the second time in March, 1929, he had recognized the inherent shortcomings of the Beaux-Arts preferences for masonry and eclecticism. Howe, in fact, was uneasy about many things around 1927 which contributed to his awareness of the problem of style. One was, perhaps, that Howe turned forty in 1926. Forty is often seen to be a critical age in a man's life; and according to Robert Stern the French call it the crise a quarante ans. Perhaps this time of mature introspection allowed him to reflect upon things

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such as the memory of the war, which caused him to believe that he was "singularly remote from the comfortable philosophy of Romanticism" and moved him impulsively "towards a clear, more austere, an if you like, more democratic architecture." But that which produced an immediate and most violent impact on his life was Oswald Spengler's *The Decline of the West* in which one passage, the famous comparison of the Temple of Poseidon at Paestum with the Minster of Ulm, was the point of departure for Howe's assessment of "an intimate relationship between mathematics and science on one hand and architecture on the other, a relationship of form and spiritual content." ²³

The Spenglerian division between "Form and Actuality" and "World Historical Perspectives" appealed to the duality of Howe's own thought. Spengler states in the first part of *The Decline of the West*:

'Form and Actuality' starts from the form-language of the great Cultures, and attempts to penetrate to the deepest roots of their origin in order to provide itself with a basis for a science of the Symbolic. The second part, 'World Historical Perspectives,' starts from the historical practice of higher mankind seeks to obtain a quintessence of historical experience that we can set to work upon the formation of our future. "Howe found in the pages of Spengler the basis for an architectural philosophy that would take into account both traditional principles of architecture as a constructive and space-making art, which he had learned at the Ecole, and the technological and spiritual demands of the present."²⁴
Howe's mother died on 9 May 1926. The death of this resolute woman, who had dominated her son's first forty years, freed him to make his own decisions for the first time. And they were decisions concerning these radical changes in society, the special spirit of "modernity" that came to life around 1927. "In that year, particularly at the Weissenhof exhibition in Stuttgart, the 'mainstream of Modern architecture... found its International Style.'" Villa Stein at Garches was completed by Le Corbusier in 1927. Henry Ford brought out the consumer-oriented, highly styled Model A and Norman Bel Geddes, calling himself an industrial designer, and having conceived the first "streamlined" train and "streamlined" automobile, established himself as an artistic consultant to industry. Stern suggests that these kinds of events of the year 1927 constitute a turning point in history, a period when nineteenth-century principles and ideals were cast aside for those more appropriate to the facts of the twentieth century.

In 1927 America began for the first time to get a sense of her cultural independence from Europe. Charles Demuth's My Egypt, of 1927, recognizes the typical American concern for the figurative element, in this case of two grain elevators, in which the artist makes a wry comment upon the attempts of the
European cubists to do away with coherent form and on
the nonexistence of an American past. Also of 1927,
Charles Sheeler's photographs of the Ford plant at
River Rouge (Sheeler was the first American photograph-
er to use the forms of the industrial buildings and
processes as landscape subjects), announced that
American machine art had come to maturity. "Sheeler's
development away from the cubist abstraction and
manipulation of his early work to the precise realism
of such important canvases as Upper Deck of 1929 may be
seen as the principle example of American unwilling-
ness to romanticize the machine,"29 versus the
typical European way of recognizing the machine as an
iconic referent (as typified in the work of Fernand
Leger, Frances Picabia, and Marcel Duchamp).

In America some began to feel the separation of
America and Europe. A new kind of American nationalism
was asserting not only that was there civilization in
America but an American civilization. While this was
certainly so there was an event on the night of 21 May
1927 that intimately connected America and Europe, an
event which was not only heroic in itself, but bespeaks
of the rising Internationalism of Machine Age techno-
logy and of an intellectual awareness parallel to
artistic currents. The event was Charles Lindbergh's
solo flight across the Atlantic. And, therefore,
Americans in the back of their collective minds recognized the link between the two continents.

George Howe was unquestionably aware of the new European architectural styles, from Art Deco to what was to be called the International Style. But what Howe really studied was a variety of attitudes relating such movements such as cubism, purism, expressionism and functionalism. In the spring of 1928, though still uncommitted to any of the numerous modern styles he resigned from the firm of Mellor, Meigs, and Howe, sold his house--"the badge of my servitude to romantic--classicism," "moved into an innocuous non-stylistic relic of evolution, and set myself up with two draftsmen, as a priest of the Modern Faith."  

It was in that office that the March 1929 schemes for PSFS were designed. Howe presented four alternative schemes to the PSFS Building Committee, one of which anticipates many of the principal features of the final, as well as its modern appearance (see Figure 3). Significantly, what remained from the project of 1926 was the clarity of the Beaux-Arts organization of plan and the separation of functional considerations, between the elevator core and the office space. Interestingly enough, these distinctions were retained in the built version. Also under the influence of Beaux-Arts design were the symmetrical elevations
and the roof-top pavilion. In sum, the scheme of March 1929 displays a compromise between Beaux-Arts organization and modern dress with most of the deficiencies especially stemming from the rigidities imposed by Beaux-Arts symmetry.\textsuperscript{32} Howe's desire and ability to design in the forms of the International Style was tempered by his theoretical beliefs. Possessing the savvy to acknowledge this difficulty George Howe signed a partnership agreement with William Lescaze on May 1, 1929. Howe was to manage the business and client side and Lescaze would manage the drafting room and supervise construction.\textsuperscript{33}

William Lescaze was the better draughtsman and he was committed to the modern movement. This junior member of the new firm was born in Geneva, Switzerland in 1896 and had enrolled to study architecture in 1915 at the Eidgenössische Technische Hochschule in Zurich under Europe's famed avant-garde modernist Karl Moser. Moser's rational, modernist approach to architecture greatly influenced Lescaze's student work. Moser stressed a contextual approach in which an architectural project "is no longer treated as an isolated construction, but more as a complex of multiple functions, which must find their differentiated connections with the city."\textsuperscript{34} In addition to this, Moser taught a pragmatic functionalism, asserting that above all

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buildings should fulfill their programmatic requirements. In 1920 Lescaze was encouraged by Moser to go the United States, where he thought Lescaze would have a better chance to exercise his flare for the monumental than in post-war Europe.\textsuperscript{35} Thus Lescaze emigrated to the United States, just as many other modernists (and their ideas) did during the twenties and thirties. Like others, Lescaze was attracted by the myth of America, a myth which was partly, of course, a European invention.\textsuperscript{36}

Lescaze arrived in New York but was unable to find work in the metropolis of his dreams, for his letter of recommendation from Moser \textit{auf deutsch} was of little help. Moser's reputation had yet to reach the New World.\textsuperscript{37} Finally, Lescaze settled in Cleveland where he exhibited painting and worked, strange as it may seem, in one of the bastions of conservatism, namely the office of Hubbell and Benes.\textsuperscript{38} After painfully designing "cathedrals of commerce" for three years, Lescaze decided to set up his own practice at 24 West Eighth Street in New York.

Lescaze's early work of a distilled modernized classicism in Cleveland shifted quickly in the 1920's in New York to the eclectic Moderne of his interiors, and finally, by 1929, to his commitment to the International Style. As Stern has pointed out Les-
caze's early classical work more resembles the kind of work Howe was doing at that time than the advanced European modernism of the day. However, the Durand-like subdivision of rental space in his thesis project is certainly more technocratic than Howe's rather romantic plans of the same period. The middle experimental phase was one of the Moderne mode, "a style compounded of highly contrasting geometric patterns, reflective surfaces, and mannerist circular mirrors" combined with his affinity for the Spanish Colonial vernacular. The work of the late twenties displays a greater degree of confidence in the syntactic elements of style. In a work such as the "Future American Country House in 1938" (project of 1928, see Figure 4) Lescaze exhibits a consciousness of current European works (especially Le Corbusier and André Lurçat). He believed that "the people of today, want a beauty that needs the aesthetic standard and feeling of the twentieth century--the same aesthetic satisfaction that they get from their aeroplanes or from well designed automobiles...The house...should express the same spirit which animates the existence of the twentieth century individual." Most certainly under the influence of Le Corbusier's polemic William Lescaze was seeking to formulate a convincing architectural paradigm for the new era. All he needed was
the opportunity with someone like George Howe.

Like most productive partnerships, the collaboration of Howe and Lescaze was founded on complementary interests, Howe realizing it was high time he evolved a modern architectural syntax, and Lescaze entertaining ambitions of building on a much larger scale than he had ever before. Their fortunate and fertile encounter was brought about by two mutual acquaintances the interior designer Jeanne de Lanux and the stockbroker William Wasserman, for whom Lescaze had designed an office interior. The partnership between the two men was formally constituted on May 1, 1929, wherein a prime article of agreement allocated to Howe the responsibility of business transactions and to Lescaze the responsibility for architectural design.

According to Lindsay Stamm Shapiro, Lescaze probably joined the firm because of the possibility of Howe obtaining the PSFS commission. And Howe must have felt that Lescaze's polytechnic boldness, imagination, and as of yet rather unconsidered vocabulary of modern forms could contribute to fill the void of his Beaux-Arts discontent. A catalyst to Howe's apprehensions about his inadequacies concerning the Modern movement was Le Corbusier's Pavillon de l'Esprit Nouveau at the 1925 Paris Exhibition. Howe was still "impressed and confused by such a free interpretation of the modernists aesthetic. Lescaze was the one capable of translating this confusion into an architecture of complexity and contradiction."
Howe and Lescaze by July, 1930 produced a near final design for the building, this phase being clearly dominated by Lescaze (see Figure 5). Lescaze created the distinctive base of the building, which was essentially like the one that now exists. His familiarity with cubist vision and the asymmetry typical of modern vision eliminated the superficial Beaux-Arts compromise of Howe's early scheme. This newer design substituted an eight-story podium in place of the monumental single story. The elevator core was expanded into a forceful block converting the slab into a "T." And finally, the roof-top pavilion was converted to mechanistic structure, much like the superstructure of the ocean liners in Le Corbusier's *Vers une architecture*. Howe's early scheme (Figure 3) shows the columns of the office slab at the wall surface, but in the model, the floors are cantilevered from the columns which were set behind the wall. Howe argued to Willcox that the window bands which resulted celebrated the ultimate reality of skeletal framing. It also articulated an architecture of volume rather than mass, an axiom proscribed by Hitchcock and Johnson in their book, *The International Style*. When the columns are separate from the walls the column grid becomes a neutral non-hierarchical ordering system within which the wall planes can be manipulated to define a "volume"
within the infinite continuum of space.48 But James M. Willcox resisted (and eventually won out) for he feared a factory-like appearance and he thought a more logical approach was that the tower should express its height, not the spaces.49 This was a holdover from the modern Gothic revival (i.e. as in the winning entry to the Chicago Tribune Tower Competition by Howells and Hood, 1922-1924) and from the influence of Sullivan, who declared that the chief characteristic of a tall office building was its attainment of height, ("it must be tall, every inch of it tall.")50 It was the reconciliation of this sort of stylistic conflict, whether with the client or between conflicting ideologies, that made PSFS a significant building. Howe and Lescaze didn't seek compromises, they sought a synthesis among the traditions of the past and modernist vision. By pulling the structural columns partially through the side walls of the office slab the architects obtained vertical expressive lift for Willcox and yet retained the sense of the horizontal spread of the floors.51 It is the projecting columns, which provide rhythm, light, shadow, and the slabs which operate within a continual dialectic that espouse the effect of Gestaltian views that "contrast heightens experience."

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Consistency among these components allows an ambiguity of experience to emphasize the cantilever action of the floor slabs beyond the containing rhythm of the protruded columns. This energizes the forward thrust of the entire tower, because the verticality of the tower is set against the horizontality of the base. The cantilever and the adherence to International Style dictums, such as the composition dependent upon the rhythmic organization of regular units, the avoidance of applied decoration, the skeletal frame, the open-plan, the roof terrace, and the strip window all dogmatize an architecture of volume—interpenetrating and interlocking volumes that assert continuity and a cohesive dynamism (see Figure 6). From the outside this Cubist notion of volumetric containment is balanced by a Constructivist component (Actually PSFS is rather superficially cubistic as will be seen later, for the exterior presentation belies the interior spatial experience. It seems that Howe and Lescaze, in some ways, were more architects of style than idea). The Constructivist composition appears as revealed structure and predominately employs linear and planar elements. In short, the Constructivist aspects are more visual than technological; it did not alter the basic order either compositionally or physically (see Figure 1).
Le Corbusier reminds us that "the plan is the generator." The volumetric nature that suggests a Constructivist or Cubist reading is thus dependent on the organic notion of the "free" plan and the continuous space of the "closed" section (see Figure 7). The sameness of the spaces and separation of areas of various use characterize the stylistic inheritance PSFS owes to Modernism. This sameness also indicates something synonymous with democracy (it could be argued that it is also Socialist) in its most blatant non-hierarchical manifestation.54

To relieve the possible homogeneity Howe and Lescaze paralleled organic contrasts—the static quality of the plan and section is matched by the dynamic of particularized elements, the escalators to the second floor become an event (see Figure 8). Expressionistic continuity and movement is never compromised; pedestrians, as they walk along the sheen of the surfaces, glide around the corner (compare Figure 9 to the corner situation of Figure 6).

The materials employed here by Howe and Lescaze visually utilize their own expressive character. They emphasize both the nature of the perceptual experience and their own inherent features. The architects went to great lengths to maximize interest in the infinite continuum of space by using shiny marbles, large

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expanses of glass, and unarticulated surfaces (see Figure 10 and 11). Heavily influenced by the International Style, they fabricated these large planes out of standardized elements emphasizing the mass production, interchangeable aspect of the Modernist aesthetic and of the American economy.

There is an amazing consistency among the materials inside and out, but in their grandeur and magnificence of use a plurality of loyalty is revealed. For example, atop the 497 foot tower there rests a large sign that advertises to Philadelphia the presence of PSFS. In bright red neon lights, the acronym "PSFS" is a dynamic symbol of modern times. But its placement suggests other times as well. Similar to the tower of the Bruges Cloth Hall, the scale of the sign (though invisible from the base) relates to the whole town, while the base relates to the immediate surroundings. Also, the sign with the accompanying level of the solarium terminates the upward expression of the tower—in other words, it acts as a cornice. Upon careful analysis one may make other analogies to the Beaux-Arts theory.

Robert Stern has pointed out that the plan and the massing of PSFS have qualities of creative Beaux-Arts designs. The building may be seen as a column subtly interwoven into a classically inspired urban
fabric. "The PSFS building, which is a tower, has four
different sides because it recognizes its specific
urban setting: party walls, street facades—backs,
fronts and corner. Here the freestanding building
becomes a fragment of a greater spatial whole."\(^{56}\)
Thus, the vertical tripartite division of base, shaft
and capital is a contextual, non-object like presenta-
tion, (see Figure 12), unlike the typical freestanding
buildings of Modern architecture, which "act to de-em-
phasize the spatial enclosure or to recognize orienta-
tion differences [and] seldom changes front and back
for exterior spatial reasons."\(^{57}\)

This sort of Beaux-Arts restrained monumental
expression characterizes the interior as well, for the
large surfaces and over-sized elements, such as the
columns surrounding the banking room, convey a sense of
great wealth and stability (see Figure 13). Deriving
from the plans of PSFS, the perception of symmetry on
the part of the banking customer is shared with the
monumentality of the general massing (see Figure 7).
One must ascend to the second floor to attend to
business in the banking room—an obvious analogy to
Renaissance palazzi, such as Palazzo Farnese, where
life was conducted on the second level, the piano
nobile.\(^{58}\) One takes the escalators to the second
floor, turns left through the bank of doors and stands
before the banking counter on axis with the vault. All of which this offered symmetrically to the patron in the grand space, without the distraction of the multiplicities of the complex program.

This sort of interior unity comes from the separation of the circulation of the banking patron from that of the office space user. One experiences each part as a whole in and of itself. This is, of course, no accident, for, because of the separation of the bank from the offices with the elevator core, each functions independently. The relationship of the spine and the slabs within the "T" shaped configuration of PSFS is a demonstration of 'particulate' composition employing principles which are in one way or another both Beaux-Arts and rationally expressive. The American writer on Beaux-Arts architectural education, N.C. Curtis, in Architectural Compositions published in 1926 (three years after Le Corbusier's Vers une Architecture), discussed the universality of the "T" parti.

In almost every plan composition except such as are symmetrically composed around a central, vertical axis, one side is of greater importance than the others—that is the front, the entrance side. Symmetry becomes then from the viewpoint of the observer as he faces the building, a matter of right and left rather than front and rear. Hence there results in plan a longitudinal axis indicating the direction of the building; this is crossed at right angles by a vertical axis—of symmetry. Thus originate the forms of the "T" and the "+."
The "T" form of the PSFS at the ground levels has been
deformed because of the necessities of a corner site,
but the typical office floor participates in the tenets
of Beaux-Arts design quite conspicuously in the organi-
zation, the particularization and in the sense of
static serenity (compare Figure 14 to Figure 7). 62

The elegant materials that face the frame system
shine with an inner glow which bespeaks the quality of
careful aesthetic consideration. While this enjoys no
obvious connection with Beaux-Arts theory it certainly
recalls the refinement given to the plans and to the
general massing. The interior wall surfaces and the
columned tower have been appropriately sheathed in the
finest of marbles. 63 The expression of this curtain
wall system, however, does reflect both the horizontal
character of both Beaux-Arts designs and those of the
International Style.

This insistent horizontality of European Interna-
tional Style architecture is a holdover from the work
of Frank Lloyd Wright and that of the Ecole des Beaux-
Arts (see Figure 15). The material and the way they
are used display an ambiguity of stylistic distinction
in PSFS, for the similarities, in what appear to be
incompatible preferences of style, are exposed as
ambiguous complexities of conflation PSFS is in a sense
both International Style and Beaux-Arts, for both are
conceptually organized. There is no mistake that both the architects of the International Style and those of the Ecole proclaim that their designs are generated from an organically conceived plan. And the thread that links the International Style to the past is the relationship of memory to the nature of intuitive experience. The difference in expression, however, is what Freud and Jung call the intellectualization of that intuitive experience. The various layers of meaning can then be recalled just as the mind recalls the subconscious by means of conscious memory. Rational order then takes precedence over the associative, or that which appeals to the order of the age of machines pre-empts that which appeals to the order of historical reference.

III. The Different Stylistic Interpretations Of PSFS

"On opening day, 1 August 1932, men stationed in the banking room to listen to the conversation of the visitors found the public reaction highly favorable. Most people seemed to see in this new departure in design something that inspired confidence: this was an institution that planned ahead, a safe place for money."64 While the general view of the populace was favorable the newspapers were not. PSFS was to one paper a "mute but eloquent warning that there are
boundaries beyond which the mania for originality that disregards established canons of taste may not go without courting the gods of disaster. What a hideous thing that building is, utterly destitute of the faintest claim to comeliness, an affront to public taste and an eyesore to the shopping community...It's barbaric, repellent, epically stupid." Much of the reaction of Howe and Lescaze's peers was equally acerbating. But unable to knowledgeably discuss elements of style, their commentary centered around things such as "the difficulties of municipal housekeeping" and "street traffic." Howe, disturbed by the attitude of his peers, was however deeply moved by a letter from his old friend, Paul Cret. "Cret, with characteristic intelligence, understood PSFS from the start. Indeed, he claimed to see in the horizontality of the design a fulfillment of his teachings of the previous decade."67

By the end of 1936, PSFS was the subject of 49 articles and books; there was certainly no question that PSFS, as the only major Modern monument built during the Great Depression, was extremely controversial. However, unlike the architects and the newspapers, the professional journals were rather favorable.68 Each built on the previous in gaining an understanding and spreading a myth of the International Style to the
American public. (And obviously this paper is also somewhat based on the same premise.) Each also focused on the same area of interest to the budding International Stylist, which was the problem of the exterior. For it was the external elements that the public usually came in contact with and it was the outside that was supposed to reflect the interior. The relationship of a building to its urban surroundings as an issue did not fare well either. Modern problems and their solutions were thought to be unique and original to the time and place in which they were done. Therefore, the subtle contextualism of PSFS in parti and massing had little relevance to the believers of Zeitgeist theory. However, by 1939, the International Style was acceptable to the Philadelphia architectural community; PSFS was awarded the Gold Medal of the Philadelphia Chapter of the American Institute of Architects. Only the articles continued on an erratic path, mostly due to the mythologizing of the various sources of the PSFS building.

There is no question that the PSFS building is an International Style building. Though the style was as yet to be named in 1932, the architects were cognizent of that avant-garde development in Europe. Howe and Lescaze consciously strove to replicate the intentions of the revolutionaries and yet be able to respond to

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the particular needs of a capitalistic, pragmatic society. The PSFS was meant to be an example of an international style transformed only by its specific American context. There is not one writer who denies this, in fact, it is taken to be the prime example of the Style in the United States, so much so, that it is the only pre-1940 skyscraper represented in H.W. Johnson's standard *History of Art*, a testimony to its critical success. The PSFS tower was well received by most of the important younger critic-historians—Henry-Russell Hitchcock, Philip Johnson, Lewis Mumford and Siegfried Geidion—who had become proponents of its attitudes toward technics, form, and style.70

One may judge the success of the stylistic effort from that which it was influenced by and that which it influenced, its pedigree so to speak. H. Allen Brooks contends that PSFS has a source in the Tagblatt-Turm of 1927-28 (see Figure 16), designed by the Stuttgart architect E. Otto Osswald.71 This exterior presentation shares with PSFS the cantilever of the tower, the wraparound strip windows, the localization of the window treatment, and the complexity of the massing—which suggests an L or T-shape plan. From all the above one may surmise that external elements were crucial to the development of this new style—a style
more concerned with the image of machine age products rather than actual technology. After all the products of technology were far behind the machine images conveyed; the elements all had to be custom designed,\textsuperscript{72} for the ideal of the standardization of parts was not commensurate with the productive forces of technology. This was something that Le Corbusier was aware of in the design of the Villa Savoie at Poissy, which stands as a dogmatic dramatization of his polemic for the Modern world. The house becomes an ideological paradigms of the Modern age just as Palladio's Villa Capra is of the architecture of Humanism.\textsuperscript{73} A third example of influence also reflects the overbearing influence upon the exterior or the profile of the building. According to William Jordy, Richard Neutra's 1926 project of an ideal store and office building, Rush City Reformed, (see Figure 17) speaks of a similarity in presentation of the elements of structure, revealing an interest in the metal skeleton as PSFS does, yet Jordy does not say what the volumetric influence could be. Much should be apparent in that Howe and LeScaze were adept at finding and understanding the imagistic qualities of style but perhaps were lacking in the comprehension of the result of the elements of modern building upon the interior space as a Le Corbusier or Mies Van der Rohe.
PSFS received its share of negative criticism. Douglas Haskell spoke of PSFS as a "filing-cabinet of a building," and that the path to simplicity was cluttered with "intellectual baggage from Europe." But perhaps the better indication of the overt attention given to PSFS by the architects and the writers are the buildings which followed PSFS. Many highrises in the United States (there are many of these in Philadelphia) in the 1950's copied the motif of layered horizontality, floors held in place by the vertical elements of structure. But the children of PSFS could not emulate what was not there on the interior. Take for example (actually Jordy's example) the Inland Steel building by Skidmore, Owings, and Merrill (1956-1958) in Chicago (see Figure 18). Jordy admits that Inland Steel perfects the functional packaging of PSFS and surmizes that the Chicago building is "consonant with the cubist interlocking of forms in its massing" alluding to the interior spatial arrangement. While I will speak of the cubist influence later, it must be commented here that the sense of spatial interpenetration is virtually nonexistent in the Inland building, for its forerunner, the PSFS building, is not spatially Modern in the major space of the banking room, but more appropriately under Beaux-Arts influence. The materials that delimit that space exhibit, however,
a more Modern sensibility of contrast, asymmetry and transparency. It is thus best to admit that PSFS is an International Style building over a Beaux-Arts ordering system (see Figure 19) much in the manner that Barry and Pugin's Houses of Parliament is a Gothic skin over a classic skeleton.

Without question Robert Stern's article "PSFS: Beaux-Arts Theory and Rational Expressionism" represents the major piece of scholastic thought concerning the PSFS building and its pre-modern heritage. And it has been that article and its more recent version in the biography of George Howe, also by Stern, that establishes the foundation of this paper for the Beaux-Arts presentation of the building. All commentary since Stern's work of 1962 accepts his position and all that I have added is that the spaces of PSFS while rather elegant, are organized as polar opposites spatially—one aspect being the experience of clarity and order while the other is one of ambiguity and contradiction. I have but one more addition to Stern's position, other than the spatial experience which has been discussed as rather polemically unclear. It is that of Howe's supposed revolutionary turn of heart, where Howe sold his "badge of Servitude" to romantic architecture (his house, High Hollow of 1914) to become a priest of the Modern Faith. As romantic and American as the story
sounds it tends to stay away from the truth of the
elements of architectural style.

High Hollow, essentially George Howe's realized
Ecole thesis project, is more than a complex suburban
villa exemplifying Beaux-Arts principles of composition
and expression, (see Figure 20). In High Hollow,
though it certainly recalls images of Italy, especially
Villa Madama in its sensitive use of the Philadelphia
materials—red brick and local stone, it is its careful
siting that makes it an interesting effort toward the
development of a modern vernacular architecture. Paul Cret spoke of it as being "picturesque without
affectation." Thus High Hollow represents vitalistic
architecture, the analog to functionalistic architec-
ture, in its recognition of the nature of the site, the
siting and the materials. But Howe, composing accord-
ing to Beaux-Arts principles, uses the cylindrical form
of the stair tower as a pivoting element. While in
itself this may not seem earthshaking it suggests a
close link between vitalistic and functionalistic
architecture in making space. It also suggests Howe's
conversion to the Modern faith may have just been a
change in the use of materials and their honest expres-
sion.

The parti of High Hollow is a main rectangular
block with a service wing situated diagonally to it
High Hollow is composed of separate elements, as Stern says, "literally put together piece by piece—not only functionally and spatially but structurally as well. The cylindrical stair tower, the service wing and the living space are particulate in quality, each is clear and distinct from one another, just as the functions and areas of PSFS are singular in conception. There is no recognizable eclectic detail, the structure of the load bearing wall is logically expressed, and the spatial expression is in the horizontal direction (see Figures 21 and 22). These are all characteristics of the International Style—except this is the romance of the Norman farms of Howe's youth instead of the romance of machine imagery. Thus High Hollow is the beginning of Howe's synthesis of his romanticism and his rationalism "It is rational in the disposition of spaces and the handling of materials, romantic in the formal configurations extracted from those spaces and materials." PSFS exists then as a contradictory exemplar of architecture, through the unity of paradox that has always been a component of Howe's architecture.

It is said that Lescaze's familiarity with cubist vision and asymmetry eliminated the Beaux-Arts compromise of Howe's early PSFS scheme. While it is true that Lescaze's paintings and renderings are cubist-inspired, his architecture though reflects the composi-
tional arrangement of the German Bauhaus architects (architecture that tends to be peripheral in composition, voiding the center of interest—see Figure 4) and the machine elements of the French Modernists (lolly columns, broad white surfaces, rounded corners). Of course there are several views of what cubism really means in architecture but it does not appear that PSFS is cubist within any of the interpretations.

Cubism can be taken to be the work of Pablo Picasso and Georges Braque. However, their indifference toward the machine is problematic. Certainly Juan Gris and Fernand Leger were enthused by the promise of order and the machine, but neither constructed cubist spaces that suggest the poetic quality of machine architecture. The ideas of Marcel Duchamp and Frances Picabia are also difficult to translate into architectural form, as both, were concerned with the metaphoric value of the machine representing the sexual mores and frustrations of a society. Since they are also rather pessimistic they would not be good models for the architecture of the New Age. Of these major artists only Picasso made a concerted effort to three-dimensionally portray the plastic qualities of cubism such as in sculpture. The consequence of these sculptures on architecture was one of an articulation of plastic ornamentation applied to the fabric of an established
building form rather than attempting to achieve an overall concept of modern architectural form. Raymond Duchamp-Villon's *Maison Cubiste* of 1912 (see Figure 23) is the optimal model of this attitude. "The facade was based on a traditional style in order to demonstrate the adaptability of the plastic treatment to a wide range of architecture and building types whether already existing or yet to be constructed."81. Certainly not an architecture of space, but one of plastic exterior surface treatment, clearly not a model for the PSFS architects trying to express the idea of the machine.

Colin Rowe in his article (with Robert Slutzky) "Transparency: Literal and Phenomenal,"82 discusses the spatial implications of the paintings of Picasso and others concerning the variety of viewpoints resulting in the fragmentation of form and space. To translate this effect, the painters depended upon the quality of transparency (either real or trompe l'oeil) to depict the space in the painting as existing in a series of multifarious realms of visual experience. The architectural analogy, as believes, is the work of Le Corbusier. Le Corbusier's language of vision is dependent upon metaphor and allusion. These are made meaningful by the nature of ambiguous experience, which suggests that one could not be within a particulate and
understandable composition. Ambiguous experience within architecture is due to spatial interpenetration—the interlocking of two or more volumes—-one could then perceive oneself as being within either of the interlocking volumes and yet be within a separate area created by the overlap of these volumes. This approximates the transparent surface of cubist painting which is revealing a series of viewpoints and spatial experiences, one is thus either within one of the areas of viewpoint or in an overlapped area created by them. It is an ambiguous experience for one is never sure in which spatial realm one is enclosed either for the painting or the architecture. Therefore, due to the thoroughly understandable and particulate Beaux-Arts influenced composition of PSFS, the building could never spatially be cubist despite some of the exterior trappings which are more rightly constructivist in inspiration.

There are two views of Functionalism within architecture and three areas of its understanding. One perception (simple functionalism) is that form follows function," this is the one area virtually abandoned by the architects of the poetic imagery of the machine. Those architects, (of complex functionalism) gather under the flag of the "myth of the machine." The difficulty lies in the fact that the architects of
the simple functionalistic spirit believe that they are both within the realms of "they myth of the machine" and "form follows function." The only clear believers of "form follows function" are the patrons of corporate architecture—essentially the bankers, real estate people and those within the construction/technology industry. Because of the variety of interpretations Howe and Lescaze manipulated the abstruse quality of the definition to convince various segments of the architectural society of their Modern righteousness. Thus when George Howe spoke to the Museum of Modern Art he could speak of the social ideals of Functionalism while his commentary directed toward the building trades was one of the efficiency of the new architecture.

"The architect asked to design an office building on a valuable site, which must return a certain percentage on its cost, has to discover the exact number of storeys to bring this about regardless of what is best for the town as a whole." This sort of attitude surrounding PSFS is indicative of the "form follows function" mind-set or mental-habits of the banking class toward the construction of a new bank building. They believed design decisions should only be made to satisfy the practical demands of the building's users. For them "the Philadelphia Saving Fund Society Building
is now a working machine," devoid of any of the potentiality of symbolism and mythology. Unfortunately this was also the attitude of the simple functionalistic architects (from the influence of Hannes Meyer), who sought to glorify the electric sign atop PSFS, the air-conditioning, the electrical system, and especially the efficiency of the steel frame as constituent components embodying the spirit of American pragmatism. They spoke of the "ultimate economy of method," the simplification of form, and keeping a "keen eye to a future value in use and appearance and to the effort and cost of maintenance." The articles are replete with working drawing details of the double-hung windows, a shooting gallery, structural framing, and curtain wall systems, all together with pictures of the elements that create this aesthetic of efficiency (see Figures 24 and 25). Thus these architects did construct a myth--a superficial myth of construction which is essentially the understanding of the term Functionalism as it is used today.

The myth of the machine as an iconic reference in architecture is characteristic of the other major meaning of Functionalism. And as in all myths there is a certain timelessness which projects our understanding of that meaning. In PSFS the timeless character is in its potential to be a good ruin, not something
merely representative of a historical age. Frederick Gutheim has pointed out (in 1947) that "what has aged is not the building but the style,"\textsuperscript{87} something that is still true over 50 years after its construction. The profound attraction of the building is thus its immediate contemporaneity as it exists in \textit{illo tempore} or the original time of the Modern Age. The extension of the myth of this machine will be the one to survive beyond the myth of the efficient aesthetic which is dependent upon the actual internal machines of the building.

William Jordy in his articles on PSFS has pointed to the various stylistic influences that have affected the singular machine image of PSFS. But in speaking of its allusions to Expression\textsuperscript{88} and Constructivism\textsuperscript{89} there may be an unbridgable dichotomy of design intentions. Jordy, in referring to the rounded corner, suggested one of Erich Mendelsohn's Schocken Department stores (see Figure 9) as a source. Because of the particulate quality of the design that may be possible—however, Expressionism is a style of fluid form, as seen in a structure such as Mendelsohn's store or even Einstein's Tower, so its existence as a recallable image is seriously reduced. What does not lose visual significance is what Jordy refers to as the Constructivist component of the design, which suggests the
encasement of volumes rather than the assemblage of working parts. Constructivist composition within the International Style can appear as revealed structure, as prefabricated parts, or, finally, as a configuration of primal visual elements. In other words, a style of particulate elements reflecting the singular, Platonic character of each element—something that can be believed to be complete in itself, such as one may find in the work of Kasimir Malevich or El Lissitzky, in which the composition of complete elements is of paramount importance (see Figure 26). This is precisely the reading of the external massing of PSFS (see Figure 1), each volume rests upon another in a very clear and understandable way—for one's visual experience is an oblique view of the building which even further suggests the volumetric character (the eye sees at least two edges of the volume and completes it mentally) of the parts. Thus PSFS represents the synthesis of dualistic intentions operating within this Modern framework, and therefore is significant in the composition of parts, not in their fluidity.

IV. Conclusion

According to Robert Stern, the architecture of the ten year era following World War I was marked by three distinct attitudes toward building. One, called
'positive functionalism,' produced a vast collection of pretentious sociological, economic, and technological theory—and almost no important architecture. Comprised of the two areas of functionalism discussed earlier (the corporate patron class and the technocratic architects) these architects insisted that the forms of buildings would be composed only from a practical diagrammatization of their functional areas and structural systems. Of course this had little appeal to advanced American architects, for they already held that American architecture is superior to European in those ways. The second attitude, Hitchcock and Johnson's isolation of the International Style, centered around abstract architecture, based on a set of very definite aesthetic criteria. Focusing primarily upon the purity of building shape, the architects of the International Style insisted upon volume rather than mass, elimination of ornament to make special reference to the pristine envelope and its skin. Their relationship to the machine culture was purely symbolic. The third attitude, called 'rational expressionism' by Robert Stern, differed from positivistic functionalism precisely in its belief that there could be no true function without art. For Howe and Lescaze, this third point view was, at heart, closer to their understanding of the latent Jefferso-
nianism that permeates American architecture—that of the synthesis of art and utility.

Thus PSFS is heavily dependent upon past and current experience, and the stylistic choice that manifests in itself the necessities of culture. Howe's preference of antecedents may have included someone, such as Henri Labrouste who was primarily concerned with the synthesis of Beaux-Arts principles with modern materials and structure. On the other hand Lescaze's source was more immediate, the European avant-garde was integral to his sense of design if we were to examine the work of Le Corbusier or someone like Mallet-Stevens. As a design of both Howe and Lescaze PSFS is articulate, yet without ornament, responding to the site, but cognizant of contemporary European theory, the PSFS building is the representation of the vision and expectation of the designers; it sums up an earlier architectural tradition of functional expression and rich form, even as it points to a new directions. This expression of that paradoxical unity, the coming together of opposites, gives the tower its strength as an American architectural landmark.

PSFS represents a notion of modernity that goes beyond the stylistic preferences in American, it is the notion of the extension of the great traditions which have been interpreted by prevailing thought. Each
architect was actively engaged in what they could do best. "Lescaze imagined an architecture arising from the arrangement of planes enclosing a regular and aesthetically neutral structural system. Howe, on the other hand, envisaged a modern architecture which should be a return to 'sound tradition, as opposed to stylistic tradition, that is to say, to the interpretation of function, spiritual as well as material, internally structural as well as visible.'"96 The encouragement of this kind of process, by Howe and Lescaze, replaced the obvious eclecticism for the initiation of selective intuitive judgment ordered by the time-worn standards and principles of past architectural monuments. Thus, PSFS stands as an exemplar to the future as an adaptation of the variety of creative possibilities significantly expressed and synthetically meaningful.
Footnotes


2 Ibid.

3 National Register of Historic Places--Nomination Form, Archives. PSFS was elected to the National Register in 1977.

4 Ibid., entry 7: "Description,"p. 1. This has been quoted from William Jordy's architectural analysis of PSFS included in the Nomination Form. Jordy first defined two tendencies of modern design, the functional and the decorative, associating PSFS with the former. He then systematically described the various programmatic concerns: the store space, banking space, office space, and the exterior. Jordy then concludes that the "design is 'modern' in the sense that it is based on economic and structural logic."

5 Ibid., p. 2. PSFS is surpassed in height only by William Penn's statue atop the City Hall Building, which rises 547 feet above the city.

6 Robert A. M. Stern, "PSFS: Beaux-Arts Theory and Rational Expressionism," Journal of the Society of Architectural Historians 21 (May 1962): 84-95. This article forms the basis for my interpretation of the PSFS building's allegiance to the Beaux-Arts school--which eventually allowed the smooth transition to the International Style exterior appearance.

7 By the "functional" phase in modern architecture I am referring to both the functionalism of the Neue Sachlichkeit and the functionalism of Le Corbusier.


11 C.H. Reilly, "Philadelphia's Fancy." Fortune 6 (December 1932):68. This article attributes the remark to James Willcox; but William Jordy was informed by William Lescaze that the attribution was erroneous.


16 Ibid., pp. 20-21.

17 Reyner Banham, "Choisy: Rationalism and Technique," Theory and Design in the First Machine Age (Cambridge, Mass.: The MIT Press, 1980), p. 23. Choisy, an engineer by training, took a down-to-earth, practical minded view of architecture. Choisy's two favorite styles were Gothic—for its expression of the structure—and Periclean Greek—praiseworthy for its abstract purity. Choisy believed "Ancient Greece and our Middle Ages meet in this faith in progress," which is one of Logic, analysis, function, economy, performance. Another preference of Choisy's was the acropolisian experience in which the balancing of the masses would reveal a respect for the site. This interest in the picturesque and anti-axial planning may have been a later influence on Howe's realization that his March 1929 scheme for PSFS was too symmetrical and that it needed sense of asymmetrical dynamism to express its modern qualities. For more information regarding the

19 Ibid., p. 87.
20 For a good understanding of the type of work of Mellor, Meigs and Howe completed see A Monograph of the Work of Mellor, Meigs and Howe (New York: Architectural Book Publishing Co., 1923). This monograph includes Paul Cret's review of Howe's own house, High Hollow, by Howe described this monograph as a "sort of handbook for the Young Romantic." It was these sort of Norman inspired country estates in the monograph or "Wall Street pastorale" as Howe called them, that Howe would reject in favor of overt Machine Age Modernism.

23 George Howe, untitled talk, Harvard, 1954, as quoted in Ibid., p. 67.
24 Ibid., p. 68.
25 Ibid.,
26 Ibid., p. 72. Architects who began to distinguish themselves around 1927 include Mies van der Rohe, Alvar Aalto and Walter Gropius.
27 Ibid., p. 73.
29 Ibid., p. 75.
30 Ibid.
31 Howe, untitled talk, Harvard, 1954, as quoted
in Ibid., p. 78-79.


33 Ibid.


36 Shapiro, "The Apprenticeship Years: 1919-1923," pp. 6-7. Lescaze was part of a whole wave of European emigres that imparted the formal characteristics and symbolic references of the new architecture; among this group was Richard Neutra, Rudolf Schindler, Walter Gropius and Mies van der Rohe.

Recognizing this fact of the European influence, the Museum of Modern Art in the summer of 1982 held an exhibition of the work of Richard Neutra that essentially was a fiftieth anniversary of their 1932 show that launched (and named) the International Style in America.

37 Ibid., p. 7.

38 Ibid.


41 Ibid. According to Shapiro this "contrasts strongly with his involvement in the Cubo-Expressionist
painterly tradition, an interest that is clearly evident in the mural he executed for his own offices around 1927. In this painting, an ascending Orphic progression of abstract building forms culminated in radiant white light. Lescaze explored the ambiguous boundaries separating two and three dimensions in this work by introducing trompe l'oeil effect of painted shadows, which appeared to issue from an indirect lighting fixture made up of inverted triangles."


43 Perhaps because much of Lescaze's work in the twenties and thirties occurred in the area of overlap between architecture and design in his overall sense of composition, according to Christian Hubert, was often weak and that he tended to pastiche the forms of the Modern Movement and combine them in occasionally picturesque not to say awkward assemblages. Thus Lescaze was not one of the individualist "new pioneers," like Le Corbusier, Gropius, or Mies but of the generation for whom the International Style was to become a common idiom. Christian Hubert, "Introduction," IAUS 16: William Lescaze, p. 1-2, 4.

44 Shapiro, "The Partnership and Maturity," p. 26. The only truly collaborative works produced by the two men were the PSFS Building and the PSFS Garage. Although most of the buildings completed by Howe and Lescaze were credited jointly during the partnership for reasons of protocol. According to Shapiro, an analysis of each man's work before and after the partnership leads one to conclude that Lescaze was primarily responsible for the design of most of the joint projects.


46 While Howe's 20 March 1929 design determined the general disposition of the scheme, Lescaze's earliest drawing for PSFS of 27 October 1929 already suggests the essential elements of the realized building: the curved base with its continuous storefronts, the equally radial banking hall above, and the so-called "notch" in the podium, containing additional banking offices which was sandwiched between the banking hall and the tower proper. Also it is clear
that Lescaze was already thinking of cantilevering the tower out over the sidewalk of Market Street. Shapiro, "The Partnership and Maturity," p. 27.


48 PSFS, as other Modern architecture, represents the reality of the steel frame system. Because the columns are often placed solely according to structural necessity the walls thus are the elements that limit spatial extension. The walls can be freely disposed, for they have no structural function, therefore, spatial expression is in the horizontal dimension. Vertical expression is limited because of the structural necessity of the slab which prohibits the lateral failure of the column system. Le Corbusier popularized this notion of architecture in his development of the Maison Domino structural system. This system is known as open plan--closed section because of the inherent spatial possibilities.

Pre-modern buildings are characterized by the opposite notion--closed plan-open section. Since the walls are structure in a masonry building, spatial expression is mainly in the vertical dimension--thus, the open-section.


52 Ibid., p. 110.

53 Ibid., pp. 146-147.

54 This is not saying that democratic architectural expression must be annoyingly the same, that spatial hierarchy is not an issue in American architecture. Frank Lloyd Wright thought that a building's response to the site provided the necessary spatial amplitude. And George Howe (in three articles specifically) spoke of an architecture of the people that required appropriate differences in scale and size. See "Monuments, Memorials and Modern Design--An Exchange of Letters," American Magazine of Art 37 (October 1944): 202-207.


56 Ibid., p. 86. Like most modern architects, Beaux-Arts architects were not really overtly trying to relate to the surrounding urban environment. But they are guilty of a sort of non-intentional contextualism. Because of their training they learned a rather formulaic approach to solving problems. Thus, similar parti developments and similar approaches in style and use of materials led to a great urban street consistency. Especially when one keeps in mind the significance of proportion to the Beaux-Arts architect—that is, the proportion of the orders as they had been handed down since Vignola. And perhaps most importantly was the typical massing solution to a tall building—the tripartite division of base, shaft and capital.

57 Ibid.

58 There is a local source for this idea. The Philadelphia firm of Ritter and Shay premiered the second floor banking space, in combination with the differentiated entrances and circulation, in the building for the Market Street National Bank, which was under construction while PSFS was still being designed. George E. Thomas, "The Philadelphia Saving Fund Society," *Philadelphia: Three Centuries of American Art* (Philadelphia: Philadelphia Museum of Art, 1976), p. 537.

59 Ibid. The idea of separating the circulation of the bank patron from that of the office space already had been tried by Ritter and Shay in the Packard Building at Fifteenth and Chestnut streets in 1922. There, as at PSFS, the entry to the banking space was on the narrow facade, fronting onto the principal street, and the office entrance opened onto the side street.

60 Robert A.M. Stern, "PSFS," p. 94.

Though not really Beaux-Arts architects, the firm of McKim, Mead and White almost singlehandedly laid down the "proper" monumental expression of important urban buildings, such as banks, often utilizing Beaux-Arts compositional arrangements. Their Bowery Bank of Detroit, although not in a "T" configuration, is certainly quite similar to PSFS in the disposition of the main space and the elements to the patron. Its size, banking counters, and symmetrical presentation is almost enough to suggest a turn-of-the-century prototype for the banking room of PSFS.

For an account of the marbles used in the PSFS building see the Appendix.


Sunday Dispatch (Philadelphia), 10 October 1932. Robert Stern quotes two other papers, the Sunday Transcript of 27 December 1931, as being more succinct: "Never has such a building been perpetrated...That it will ever pay real profits is not at all likely." One letter was reprinted in the Philadelphia Evening Bulletin of 28 January 1932 with Howe's answer. PSFS was attacked as "an awful abortion," Howe, still trying to resolve his own conflict between rationalism and romanticism, replied: "Functionalism, mechanistic as it may sound, is in reality only another way of getting at romance. The feeling of its advocates is only that the romance of steel and business is different from the romance of the farm and the cathedral."

Stern, "Howe and Lescaze," p. 131. As it turns out, I found out when speaking with the building manager that the PSFS was considered to be very easy to work with, to keep clean, and to repair (what little that there was). Thus even much of the oblique criticism of the building turns out to be untrue, even over fifty years later.

Ibid.

An interesting comparison of reactions would be the PSFS building with Michael Graves' Portland Public Services Building, the first major Post-modern monument. Both architects have been severely criticized by their fellows within the profession and yet upheld by the journals.

We can thank the text of Henry-Russell Hitchcock and Philip Johnson, The International Style, for part of problem of the dissemination of the elements of
style, not ideas. The keys to the International Style were the stip-window, tight undifferentiated skin of the building, contrasting planes of opaque material with transparent surfaces, expressing the structure of the "modern" steel frame system, and the avoidance of obvious associative imagery. All of these are elements of a style of an exterior, though some will claim they express the volumetric containment. Maybe, but these elements can be copied, despite the interior--just look at most Modern buildings. But the blame cannot be singularly aimed, for the preceding or concurrent styles were not styles of an interior, such as Moderne, Art Deco, the revived American Neo-Classic, and even the Beaux-Arts as it was practiced in the United States.

70 Thomas, "Philadelphia Saving Fund Society," p. 537. According to Thomas, the building which only minimally conformed to the popular expectation of the skyscraper had by its second generation become viewed as the highpoint of its era--a clear case of critics rewriting history to serve their theories.

71 H. Allen Brooks, "PSFS: A Source for its Design," Society of Architectural Historians Journal 27 (December 1968), pp. 299-302. Brooks states that the architects must have known of this periodical (February 1929 Architectural Record) and the Stuttgart building because on the page facing the sketch of the possible source was a work bearing the name of George Howe.

72 William Lescaze essentially designed every interior element--the coat hangers, water fountains, ashtrays, furniture, railings--everything but the clock by Cartier. This was part of the myth of the purpose of the Modern architect is that he would set the life style for his client. The paradox is that to express the proper social ideal requires standardization of parts, something quite impossible to someone working in that stylistic idiom, so everything had to be custom designed, which denies the egalitarian social ideal of the time.

73 They both are rather tainted paradigms from the construction technology standpoint. Palladio's is made of brick stuccoed over, and Le Corbusier's was made of parts which weren't standardized as the image suggests.

Incidentally, the "Five Points" of Le Corbusier's architecture were the skeletal frame, the open plan, the roof terrace, the strip window, and the free facade. All of which, to Le Corbusier, imply the volumetrics of the interior--but which eventually
become stylistic ingredients devoid of their poetic reference to most "Modern" architects.

74 Douglas Haskell, "The Filing Cabinet Building," *Creative Art* 10 (June 1932): 446-449. Haskell also thought the skyscraper was a "clumsy contrivance" calling them "picture--statutes." "They are on the way to revealing that in a world fleet and flexible the dinosaur as a building type is impossible to solve. Really horizontal buildings are much easier."

Another good article is one which is rather tongue-in-cheek, "It (PSFS) has been there thirty years now which would seem long enough to influence a neighborhood, but it didn't." From Alfred Bendiner, "PSFS Building," Bendiner's Philadelphia (Philadelphia: A.S. Barnes and Co., Inc., 1964), p. 152.

75 Jordy, "The American Acceptance of the International Style," p. 159. The Inland Steel building was until 1981 the home office of Skidmore, Owings, and Merrill, the largest architectural firm in the world.

76 The best examples of Modern spaces would be the hallways on the office floors and the solarium and the executive dining room at the penthouse level.


78 Ibid., p. 29.

79 Ibid.


83 To get a sense of the subtle variations within the word functionalism as it relates to the mythic architecture of George Howe see "Why I became a Functionalist." Paper read before the Symposium of the

84 C.H. Reilly, "The First Great Modern Bank Building," The Banker 37 (February 1936): 188. This article on PSFS attributes the design mainly to Lescaze. It is full of little ditties concerning the efficacy of the parts. "If there are sufficient people passing in and out all day to justify the expense of running the escalator to one floor only, it is clearly an excellent idea, for an escalator is not an undignified thing like a lift [elevator]."

85 "New Home of Philadelphia Saving Fund Society is Distinctive in the United States," Real Estate Magazine 13 (August 1932): 20. The anonymous author of this article believes that "the complete absence of ornament is in conformity with the observable trend in other fields. The clipper ship is as much simpler in detail that the Spanish galleon, and the modern steamer again than the clipper ship, as this building is simpler than the Trianon or the Tower of Rouen Cathedral in turn. Ornament is of two kinds, technological and mythological. To create these two one must think symbolically and mythologically, as we no longer do."


Record 106 (October 1949): 90. See also an article by William Jordy and Henry Wright (which is the popular journal version of Jordy's article in the Journal of the Society of the Architectural Historians) which is an extension of Gutheim's 1949 re-appraisal "PSFS," Architectural Forum 120 (May 1964): 124-129, 143. Essentially Jordy and Wright continue the notions of the influences upon PSFS and how they were synthesized into a cogent whole representative of social ideals of the Modern Age and the machine culture in which it was developed.


89 Ibid., pp. 146-147.

90 Ibid.

91 Stern, "PSFS," p. 94.

92 Ibid.

93 Ibid.

94 Ibid.


Figure 1: PSFS, diagonal view from Market St., showing north and east elevations.
Figure 2: PSFS, branch office and office tower, 1926, project.
Figure 3: PSFS, projected scheme number 2, dated 20 March 1929. Below: plans of the ground-floor banking room and of a typical floor in the office tower. Compare with figure 4.
Figure 5: PSFS, two views of the model as presented July 1930.
Figure 6: PSFS, preliminary design for the base of the building by William Lescaze. Compare this corner design to Figure 1.
Figure 7: PSFS, plans and transverse section.
Figure 8: PSFS, Market Street entry lobby, escalators and stairs leading to the banking room.
Figure 9: The Schoken Department Store by the German Expressionist, Erich Mendelsohn.

Figure 10: PSFS, banking room.
Figure 11: PSFS, second floor entrance lobby to the banking room.
Figure 12: PSFS, the view down North 12th (photo taken in 1949, but all of the buildings in the photo were extant in 1932), notice the contextualist response the base makes to the urban surround.
Figure 13: PSFS, banking room.
Figure 14: "T" shaped Beaux-Arts plans, notice the organization of the distinct components of function.
Figure 15: PSFS, looking toward the safety deposit box vault.
Figure 16: E. Otto Osswald. Tagblatt-Turm, Stuttgart. Notice the similarity of compositional massing and layering with PSFS. Compare with Figure 1.
Figure 17: Richard Neutra. Rush City Reformed, project of 1927.
Figure 10: Skidmore, Owings, and Merrill. Inland Steel Building, Chicago.
Figure 19: Cartoon from the New Yorker republished in the book *On Being an Architect* by William Lescaze. An obvious analogy to the International skin and Beaux-Arts order.
Figure 20: High Hollow, George Howe House, Chestnut Hill, Pennsylvania, 1914-16. Plan and view from driveway.
Figure 21: High Hollow, Stair Hall from entrance door and below, the Living Room looking toward the forecourt.
Figure 22: High Hollow, The house from the Lower Garden.
Figure 23: Raymond Duchamp-Villon, Maison Cubiste, project of 1912. Plaster Model.
Figure 24: PSFS, Air monitoring system.
Figure 25: PSFS, Safety Deposit Box Vault.
Figure 26: Above, Kasimir Malevich, Dynamic Suprematism, 1916. Below, El Lissitzky, Beat the Whites with the Red Wedge, 1919.
Bibliography

PSFS: Articles


"A Sign Erection Based on Scientific Tests." Signs of the Times 73 (November 1932): 18


"An Ultra-Modern Campaign to Let an Ultra Modern Building." Printed Salesmanship (October 1932).

"Architecture Room." Museum of Modern Art Bulletin 1 (January 1934): 4. PSFS was the subject of an exhibition at the museum, which included photos of the building as well as a typical office unit and furniture.


"Clock Designed by Howe and Lescaze...Manufactured by Cartier, for the PSFS." Industrial Arts 1 (Spring 1936):83.


Harbers, Guido. "Das Neue Burgogebäude PSFS." Der Baumeister (June 1933):266-73.


Howe, George. "New Departures in Philadelphia."

"It Will Pay You Well to Have Your Office Here." Pennsylvania Manufacturer's Journal (May 1932).


"New System Increases Bank's Central Files Capacity." The Office Economist (1967).


"PSFS." L'Architecture d'aujourd'hui 10 (June 1939):24-25.


"Philadelphia to Have First Radio Equipment Office Building." Philadelphia. Published by the Chamber of Commerce. (September 1931).


In March 1936 Lescaze compiled a list of magazines which had published articles on PSFS. The list included: (American) The New Yorker, December 1933; Office Management, August 1933; A+D, June 1934; Vassar Review, June 1934. (French) Art Applique, August 1934. (German) Schweizensche Bauzeitung, 26 August 1933. (Swiss) Werk, October 1933. (Argentine) Neustra Arquitectura, May 1933. (Japan) "Japanese Magazine," June 1933. The others on Lescaze's list have been included in the regular bibliography with complete entries.


McAndrew, John, ed. *Guide to Modern Architecture*: -89-


Royal Institute of British Architects International Architecture 1924-1934 (London: Royal Institute of British Architects, 1934.


Major Statements of Theory


PSFS Promotional Materials

"Day Lighted"

"Garage Facilities"

"Manufactured Weather--Nothing More Modern."

"Nothing More Modern--A Few Outstanding Reasons Why Intelligent Business and Professional Men are Leasing Office Space in the PSF Building."


"Nothing More Modern--The PSF Building 12 S. 12th" (with J. M. Willcox Historical Sketch, floor plans).

"132' on Market Street and 12th," (poster).

"Otis Elevator Pamphlet,"


"The PSF Building--A Distinguished Philadelphia Business Address."

"The PSF Building--Functional Office Space in One of Americas Most Distinguished Buildings."


"3rd, 4th, and 5th floors at 12 S. 12th."

"12 S. 12th--A Profitable Location" (poster, floor plans).

"12 S. 12th--The PSF Building Offers You a Serviceable and Profitable Location."

"Comparative Elevations: PSFS and the City Hall," (16 February 1949).


Letter from Paul P. Cret to George Howe, (28 March 1931).


"Philadelphia Saving Fund Society," Information copy sheet

"Philadelphia Saving Fund Building: Interior Marble--Public Area."

"Philadelphia Saving Fund Society: Marbles Used in Escalator Lobby, Banking Room, Public Area."

"Philadelphia Saving Fund Society Building" from Walking Historical Architectural Tours, Inc.

"The New Building of the Philadelphia Saving Fund Society is Planned with an Eye to the Future."

"The New Office Tower of the Philadelphia Saving Fund Society--The Conception and Features."
**Significant Correspondence between George Howe and PSFS from the PSFS Archives**

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</table>
Review of "George Howe" by Robert A.M. Stern.


Related Articles and Books on Other Important Buildings


Newspaper Articles


"Efficiency for Rent" Philadelphia Inquirer, 26 July 1933.

Evening Bulletin (Philadelphia), 28 January 1932


Sunday Dispatch (Philadelphia), 10 October 1932.

Sunday Transcript (Philadelphia), 27 December 1931.


"To Artists." Evening Ledger, 21 February 1933.

"Will You Sample Our Weather?" (Unknown source).
Historical Background


Venturi, Robert. *Complexity and Contradiction in*


Appendix: Marbles used in the Building PSFS Archives.

Philadelphia Saving Fund Building

Interior Marble--Public Area

The floor of the entrance to the building for a distance of some twenty feet is of Petit Granite Marble, quarried in Belgium. The name is misleading as this marble is not a granite. It is a compact, black as far as ground color is concerned and spotted with tiny shells, corals, and crinoids of a brownish tinge. Incidentally, the pavement of the Chancel, Bristol Cathedral, England, is of Petit Granite.

Adjoining the Petit Granite is Blue de Lagoa Marble, quarried in Estremos, Portugal. Marbles from Estremos have been used ever since the most remote times, and all of the remains of the Roman works dating from the Christian Era contain some of these beautiful materials in their decorations. In the town of Evora, Portugal, the ornamentations of the Doris columns of the temple to Diana, dating from the Roman occupation in the second century, are made of this marble.

Panels of Belgian Black Marble, quarried in Belgium, appear in the alcoves, on the stairway wall, the second floor balcony facing, and the east overhanging high wall. There appears to be no authentic record of the opening of the first of the Belgian Black Marble quarries; as far back as the year 55 B.C., however, it
was used in ancient Rome. Prisoners of war hauled this treasured black marble overland for sculptural and building work. It is only true jet black marble obtainable.

The treads and landings of the stairs to the basement are of Petit Granite with alundum strips installed in grooves to prevent slipping. The risers of the steps are of Bianco Charo Marble.

All visible white marble is Bianco Charo. Note that where marble is in close proximity to lighting fixtures, the finish of the marble is of a different texture. This is achieved by honing the surface to reduce the polish and eliminate glare. Bianco Charo Marble is quarried in Carrara, Italy. It is sometimes known as Blanc Clair, Sicilian, Carrara White Italian, etc. The word "Sicilian," which was originally adopted in England, is a misnomer.

The north and south elevation walls are treated alike: starting at the floor to the height of the elevator door heads St. Ann de Hon Marble, quarried in Belgium, is used, as mottled grayish black with small white and black spots, large fossils and swirls of grayish black. Above the St. Ann de Hon is a band of Bianco Charo with honed finish. This white marble acts as a light reflector. Above the Bianco Charo are two courses of Bardiglio Fiorito Marble, quarried in Italy,
and above this, two courses of Bardiglio Costaccio Marble with a small honed band of Bardiglio Fiorito. You will find some of these marbles in the lobby of the Hotel Barclay, Lexington Avenue, New York City.

On the south wall of the extreme west end of the lobby you will find several blocks of Numidian Sanguine Marble, made up of fragments of bright blood stone with a binder stained by metallic oxides in deep black, purplish-red and brown markings. Patches of light gold or yellow are also evident. This marble is quarried near Oran, Algeria.

Basement Lobby Area: The entire floor is of Terazzo made up of #1 and #2 chips of Belgian Black marble with black coloring blocked with nickel silver strips. The north, south, and east walls are treated with Bianco Charo Marble with the top course a honed finish. The west wall is of St. Ann de Hon Marble. The wall string and balustrade, as well as the column, are of Belgian Black Marble.

From the third floor to the thirty-second floor the marbles are arranged similarly. The Elevator Lobby marble on these floors is Belgian Black to a height of seven feet; the east and west end walls are treated with Bardiglio Costaccio Marble from floor to ceiling. The corridor running north is treated to a height of fifty-four inches with Belgian Black chips #1 and #2
with black coloring. All lavatory cubicles and enclosures are of Belgian Black Marble.

33rd Floor Lobby Area: The floors are Petit Granite Marble. The south wall and a large part of the north wall ending at the stairway are of Bianco Charo Marble, the top course honed, meeting at this point with Bardiglio Costaccio Marble. The treds of the stairs are of Petit Granite Marble with alundum strips.

34th Floor and 1st Observation Tower Landing: The floor is of Terrazzo made up of #1 and #2 chips of Belgian Black Marble with black coloring blocked with nickel silver strips. The south wall is of Bianco Charo Marble and the west wall of Belgian Black Marble with the upper three panels honed finish. The north and east walls are of Bardiglio Costaccio Marble.

Service Help Lavatories: The cubicles and stall enclosures are of Napoleon Gray Marble, quarried in the State of Missouri. The supply is exhausted.
Marbles used in Escalator Lobby, Banking Room, Public Area

Floor and stair treads of these areas are of Petit Granite quarried in Belgium. The name Petit Granite is misleading as it is not granite; it is a compact, being black as far as the ground color is concerned, but spotted with tiny shells, corals and crinoids of a brownish tinge. Note that the stair treads are grooved and an alundum composition installed to prevent slipping. The stair risers are of Bianco Charo. This marble is quarried in Italy. Incidentally, the pavements of the Chancel, Bristol Cathedral, England, are of Petit Granite.

West wall of the Escalator Lobby is of Bardiglio Fiorito Marble, quarried in Italy. You will find some of these Bardiglio marbles in the lobby of the Hotel Barclay, Lexington Avenue, New York. The South and East walls of the Escalator Lobby are of Belgium Black Marble, quarried in Belgium. The black facings of the columns are of Belgium Black Marble. The white facings and all white marble visible are Bianco Charo. This marble is simply another marble from Carrara, Italy, sometimes known as Blanc Clair, Sicilian, Carra White Italian. The word "Sicilian," which was originally adopted in England, is a misnomer. The North, East and

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part of the West wall to a height of eight feet is called Black and White Marble, a type of St. Ann de Hon, quarried in Italy.

The facings of the mezzanine floors are of Jaune Ambre marble, quarried in Saint Maximin, Var, France. Counter work, lower portion, is of Belgium Black Marble with a Petit Granite base forming a set-back for toe space, finished off at top at teller area with a Bardiglio Marble cap and glass above. The West wall of the Terrace on the 33rd floor is of Travestine Marble, undoubtedly Roman Travestine, quarried at Tivoli. One could write a book on Travestines. Good examples are St. Peters, Rome, and the Colosseum.

Yes, marble is old, yet it is always new. It is one of those rare products that is "modern" in any age; it speaks a language of honesty and distinction that is understood by everyone.

Long before Solomon's time, long before man inhabited this planet, marble was being formed by forces below the earth. The same forces that formed the Malaki blocks of ancient Israel,¹ the Parian Marble preferred by Phidias² and the Carrara stones chosen by Michelangelo³ also formed the marble found all over the universe—God.
1 Malaki, the last book of the Old Testament, Persian period, 4th Century B.C.

2 Phidias, the greatest sculptor of Ancient Greece, born 500 B.C.

3 Michelangelo, (1475-1564) one of the most conspicuous figures in the history of art.