NOMINATION OF HISTORIC BUILDING, STRUCTURE, SITE, OR OBJECT
PHILADELPHIA REGISTER OF HISTORIC PLACES
PHILADELPHIA HISTORICAL COMMISSION

SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM (CD, EMAIL, FLASH DRIVE)
ELECTRONIC FILES MUST BE WORD OR WORD COMPATIBLE

1. ADDRESS OF HISTORIC RESOURCE *(must comply with an Office of Property Assessment address)*

Street address: 1501 Walnut Street, Philadelphia, PA

Postal code: 19102-3001

2. NAME OF HISTORIC RESOURCE

Historic Name: Offices of Louis I. Kahn, Architect

Current/Common Name: 1501 Walnut Street

3. TYPE OF HISTORIC RESOURCE

☑ Building ☐ Structure ☐ Site ☐ Object

4. PROPERTY INFORMATION

Condition: ☑ excellent ☐ good ☐ fair ☐ poor ☐ ruins

Occupancy: ☑ occupied ☐ vacant ☐ under construction ☐ unknown

Current use: Commercial and Offices

5. BOUNDARY DESCRIPTION

Please attach a narrative description and site/plot plan of the resource's boundaries.

6. DESCRIPTION

Please attach a narrative description and photographs of the resource's physical appearance, site, setting, and surroundings.

7. SIGNIFICANCE

Please attach a narrative Statement of Significance citing the Criteria for Designation the resource satisfies.

Period of Significance (from year to year): from 1916 to 1974

Date(s) of construction and/or alteration: Built 1916, alterations 2015

Architect, engineer, and/or designer: Frank E. Hahn

Builder, contractor, and/or artisan: Isaac T. Shoemaker

Original owner: Albert S. Marks

Other significant persons: Louis Isador Kahn

CRITERIA FOR DESIGNATION:

The historic resource satisfies the following criteria for designation (check all that apply):

- [x] (a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past; or,
- [ ] (b) Is associated with an event of importance to the history of the City, Commonwealth or Nation; or,
- [ ] (c) Reflects the environment in an era characterized by a distinctive architectural style; or,
- [x] (d) Embodies distinguishing characteristics of an architectural style or engineering specimen; or,
- [x] (e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation; or,
- [ ] (f) Contains elements of design, detail, materials or craftsmanship which represent a significant innovation; or,
- [ ] (g) Is part of or related to a square, park or other distinctive area which should be preserved according to an historic, cultural or architectural motif; or,
- [ ] (h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community or City; or,
- [ ] (i) Has yielded, or may be likely to yield, information important in pre-history or history; or
- [ ] (j) Exemplifies the cultural, political, economic, social or historical heritage of the community.

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

9. NOMINATOR

Organization: Thomas Jefferson Univ. Center for the Preservation of Modernism Date: September 18, 2026

Name with Title: Kevin T. King, Jr., Assoc. AIA, Graduate Assistant Email: kevin.king@students.jefferson.edu

Street Address: 4201 Henry Avenue Telephone: (609) 802-5327

City, State, and Postal Code: Philadelphia, PA 19144-5494

Nominator ☐ is ☑ is not the property owner.

PHC USE ONLY

Date of Receipt: 9/21/2026

☑ Correct-Complete ☐ Incorrect-Incomplete Date: 10/14/2026

Date of Notice Issuance: 11/2/2026

Property Owner at Time of Notice:

Name: Asana Partners

Address: 2151 Hawkins St, Suite 1100

City: Charlotte State: NC Postal Code: 28203

Date(s) Reviewed by the Committee on Historic Designation: 1/20/2027

Date(s) Reviewed by the Historical Commission: 2/12/2027

Date of Final Action:

☐ Designated ☐ Rejected

Nomination

for the

Philadelphia Register of Historic Places



1501 Walnut Street, Philadelphia, PA 19102

(Former Offices of Louis I. Kahn)

Nominated by Kevin T. King, Jr., Assoc. AIA for the
Center for the Preservation of Modernism
College of Architecture, Design, and Engineering (CADE)
Thomas Jefferson University

Cover: Figure 1: View of 1501 Walnut Street taken from southeast corner of 15th & Walnut Streets. Photo by author, March 26, 2026.

5. Boundary Description

ALL THAT CERTAIN lot or piece of ground with the buildings and improvements thereon erected.

SITUATE in the Eighth Ward of the City and County of Philadelphia and Commonwealth of Pennsylvania, described according to a survey thereof made by Ben H. Joseph, Surveyor and Regulator of the Third District on May 7, 1951 as follows:

BEGINNING at the intersection of the North side of Walnut Street (Fifty feet wide) and the West side of 15th Street (Fifty feet wide); thence (1) West along North side of Walnut Street Twenty-four feet to a point in the party wall between these premises and premises adjoining to the West; thence (2) North and parallel with 15th Street One Hundred Nineteen feet Nine inches to the South side of Moravian Street (Nineteen feet Nine inches wide); thence (3) East along the South side of Moravian Street Twenty-four feet to the West side of 15th Street and thence (4) South along West side of 15th Street One Hundred Nineteen feet Nine inches to the North side of Walnut Street and place of beginning.

TOGETHER with the free and common use, right, liberty and privilege of the said Moravian Street.

BEING No. 1501 Walnut Street.[1]



Parcel No.: 001S21-0120

OPA Account #: 883331000

Figure 2: 1501 Walnut Street.
Source: *atlas.phila.gov* (labels by author), 2026.

[1] Deed of Sale from Stephanie S. Eglin to PR Walnut Associates, LP, December 24, 2013.

6. Description

This commercial building anchoring the northwest corner of 15th and Walnut Streets is an attached, five-story structure of masonry construction with elements of both the Commercial Style (sometimes referred to as the Chicago Style) and Stripped Classicism.[2] Due to its location on a prominent street corner, the building has two primary elevations: the south, fronting Walnut Street, and the east, along 15th Street; both are treated with the same architectural character and detailing. A third elevation, blank save for its cornice, faces Moravian Street. The majority of the building's ground floor currently houses an AT&T store; the southernmost part of the second-floor plate is cut back to create a double-height atrium. An entrance in the northernmost bay along 15th Street leads to upper-level offices.



Figure 3: East elevation, 1501 Walnut Street. Note the tripartite division typical of classicism. Here, the bottom two stories and the top three are divided into almost equal halves. Photo by author, March 26, 2026.

[2] See Pennsylvania Historical & Museum Commission, "Commercial Style 1890-1920." Thanks is owed to Daniel I. Vieyra, Ph.D., AIA for help distinguishing the unique style of the building.

The long, narrow building is divided into two horizontal sections: a two-story base (with a cornice of matching material and color) and three-story top (with metal cornice of contrasting color). Though it was built as one composition, the building reads as a two-story commercial structure (commercial buildings of a similar height dominated much of this portion of Walnut Street in the 1910s) with a three-story overbuild due to the taller floor-to-floor heights of the first two stories than the upper three. The cohesive materiality and the arrangement of bays, however, give away this sleight-of-hand; the result is a unified, dignified building anchoring a prominent street corner within Philadelphia's commercial core.

South and East Elevations

The building's narrow south elevation, along Walnut Street, is treated as a single bay in width, though the three upper levels contain three rows of windows (and the second floor once did the same [Figure 5]). The east elevation, along 15th Street, is divided into nine bays, with the outer two narrower than the seven in the center.

The building's two lowest stories are framed by monumental stone pilasters supporting a belt course comprised of an architrave, frieze, and cornice. The pilasters are simplified versions of the Tuscan order, each with a slightly projecting, flat stone base, a shaft with an inset panel, and capital. The belt course is also related to the Tuscan order, except that the frieze also contains dentils along its length. A stone band divides the first from the second floor; it is set back slightly from the surrounding pilasters and is paneled.

Between the flanking pilasters on the south elevation are modern storefront systems, installed at each level in 2015.[3] At the ground floor, a pair of out-swinging entry doors with fixed transom is tight to the southeast corner of the building, closest to the intersection of Walnut and 15th Streets. This entrance (to the ground floor only) is inset below a slightly overhanging metal fascia. The storefront system is divided into three lights to the west of this entrance; it rests on a stone base whose top is aligned with the base of the flanking pilasters. The three lights are butt jointed at this level. The second-floor storefront replacement resulted in the loss of the original tripartite windows. Though the curtain wall is divided into three lights in width (each with a 'transom' also divided into three, smaller lights), the widths are not equal. The replacement storefront at this elevation differs from the historic arrangement in the material, the number and pattern of lights, and the entrance location [Figure 5].

Above the belt course, the third, fourth, and fifth floors are clad in rusticated stone with joints in a running bond pattern. Each level has three window openings with one-over-one windows. The windows have a decorative sash stop, and each masonry opening is accentuated with a

[3] JKRP Architects.

keystone and sill. Both the keystones and the sills are of the same stone as the surrounding field and project slightly forward of the plane of the rustication.

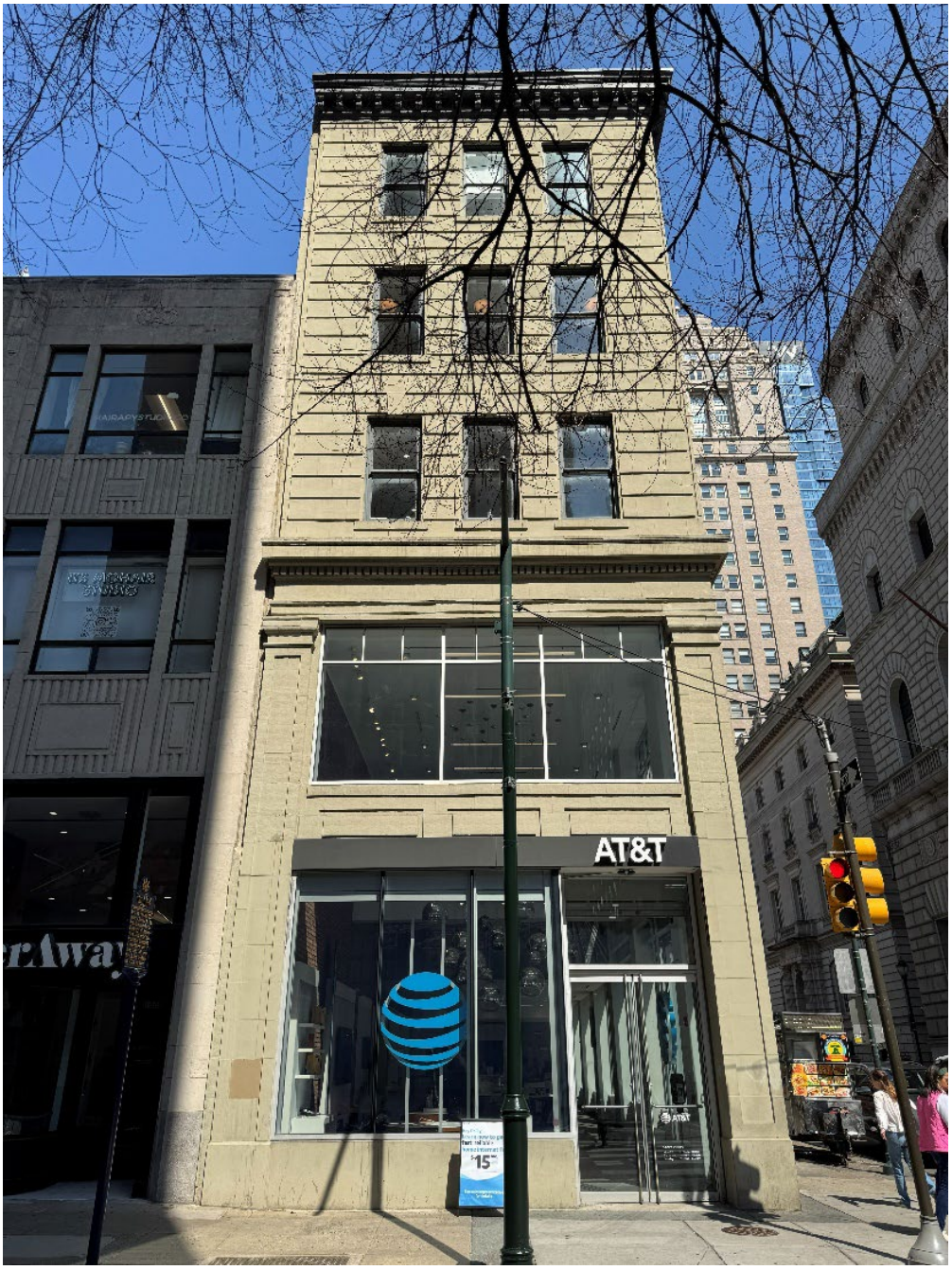


Figure 4: South elevation, along Walnut Street. The lower two stories were substantially altered in 2015, including moving the entrance and installing new storefront. Photo by author, March 26, 2026.



Figure 5: Philadelphia Department of Records photograph, September 29, 1953 (cropped to focus on building). Note the original tripartite division of windows on the second floor on the south elevation; the mullions aligned with the panel rails below.
Photographer Francis Balionis. Source: PhillyHistory.org, Asset 28040.



Figure 6: Detail of center bay, upper three stories. Note monumental pilasters vertically linking three stories of window openings, abstracted classical orders, and flattened, simplified ornament. Photo by author, March 26, 2026.



Figure 7: Enlarged view of southernmost bays along east (15th Street) elevation. These replacement storefronts were added during the 2015 renovation of the building; it appears as though some stone on the pilasters was replaced at this time as well. Photo by author, March 26, 2026.

The east (15th Street) elevation is divided into seven wider bays, centered on the building's length, flanked by a narrower bay on each side. The southernmost of these narrower bays, closest to the intersection, is treated the same way as those on the south elevation (butt-jointed storefront, capped by fascia, at the first floor; full-height aluminum curtain wall at the second floor; one-over-one windows set in rustication with keystones and sills at the third through fifth floors). The northern narrow bay has been infilled on the first and second floor with metal exhaust louvers but its third through fifth floors are otherwise identical.

The first and second floors of each of the seven wider bays is similar to the south elevation, including the replacement storefront system. Those bays on the upper three floors are formed by two-and-one-half story monumental pilasters, even simpler than those at ground level, supporting a shallow, stone arch with decorative keystone on the fifth floor, just below the cornice. These pilasters are set back slightly from the plane of rustication at the outside bays. At each upper floor level is a wide masonry opening, nearly the full width of the bay, containing three one-over-one windows. Each of these masonry openings is flanked by a half pilaster set inboard of the more monumental pilasters, with a small capital. Dividing each floor level is a decorative stone spandrel panel with a flat relief in the center flanked by three circles on each side. The set back of the windows behind another set of monumental pilasters allows the upper three stories to read as a series of three-story, vertical bands, rather than each floor plate reading as horizontal.



Figure 8: Philadelphia Department of Records photograph, May 23, 1958. Note the windows at the second through fifth floors on the north (Moravian Street) elevation.
Photographer John McWhorter. Source: PhillyHistory.org, Asset 127794.

North Elevation

The north elevation faces Moravian Street and is clad in buff brick, closely matching the stone on the primary elevations. This elevation is blank except for the pilaster, belt course, and rustication, which return around the corner, and for the upper cornice, which wraps the entire length of this elevation [Figure 9a & 9b]. Wall-mounted HVAC units and other appurtenances are extant at approximately the second-floor level. This elevation was not originally blank [Figure 8] (Google Street View imagery from as recently as 2014 shows a similar three bay arrangement of windows on this elevation to that of the south; it is possible that these windows were filled in as part of the 2015 renovation). While the brick used to infill these openings is a good match, the ghosts of the original twelve windows are still visible.



Figure 9a & 9b: Partial view of north elevation (left). Windows at the Moravian Street elevation have been infilled. Ghosts of the old windows are still visible (right). Photos by author, March 26, 2026.

West Elevation

The visible portion of the west elevation is restricted only to the top one-and-one-half stories as the remaining elevation is a shared party wall with 1503-05 Walnut Street.[4] This elevation is plain and finished in stucco [Figure 10]. Its length is accentuated with a simple parapet cap. There are no windows.

Roof

The flat roof is interrupted by a masonry structure near the front of the building, which held the original elevator overrun. This element is only barely visible from across the street, but more so from further east and west down Walnut Street [Figure 10]. It is clad in stucco on three sides and brick on the fourth with a simple parapet cap.



Figure 10: Partial view of west elevation and elevator overrun from further west along Walnut Street. Photo by author, March 26, 2026.

[4] 1503-05 Walnut Street was built in 1931 as the City National Bank Building. The Keeping Society of Philadelphia, on behalf of the Center City Residents' Association, nominated it in 2023 to the Philadelphia Register of Historic Places; the building was listed on the Register on April 12, 2024. The full nomination can be found at https://www.phila.gov/media/20230915150006/1503-05-Walnut-St-nomination.pdf.

7. Significance

The building at 1501 Walnut Street is deserving of recognition and protection via listing on the Philadelphia Register of Historic Places according to the following Criteria for Designation:

Criterion A: Has significant character, interest, or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past.

Criterion D: Embodies distinguishing characteristics of an architectural style or engineering specimen.

Criterion E: Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation.

Introduction: Historic Context and Development of 1501 Walnut Street

The present building at 1501 Walnut Street was constructed in 1916[5]; however, city atlases depict development on the site as early as 1860, where two buildings are shown [Figure 11]. The earlier southern building, along Walnut Street, is noted as a four-story 'first class' brick or stone dwelling, with coped slate or metal roof and a two-story rear ell. It appears that there was an open yard facing 15th Street at this time. At the rear (north) of the site, on the corner of 15th Street and Lewis Street (present Moravian Street) was a two-story 'first class' brick building with a 'specially hazardous' occupancy.[6] Though graphically simpler than the 1860 (or later 1895 Bromley) atlas, the 1875 Hopkins atlas also indicates a rear outbuilding [Figure 12].

A deed dated December 16, 1858 indicates that the property had been owned by Edward W. [illegible]; the deed indicates the transfer of the property and at least the four-story building to Sallie Howard Peterson.[7] Peterson managed a tenement in the building and owned it until 1892, when she sold it to Emma F. Maloney.[8]

[5] Application for Permit, Frederick Brock, applicant, May 31, 1916.
[6] According to the map legend, the occupancy of this rear building might have included a bakery, brewer, brush manufactory, comb maker, copper smith with forges, dyer, floor cloth manufactory, hat manufactory, malt house, oil manufactory, oil cloth manufactory, private stable, tobacco manufactory, type and stereotype foundry, or wheelwright.
[7] Deed of Sale from Edward W. [illegible] to Sallie Howard Peterson, December 16, 1858.
[8] Deed of Sale from Sallie Howard Peterson to Emma F. Maloney, April 28, 1892.

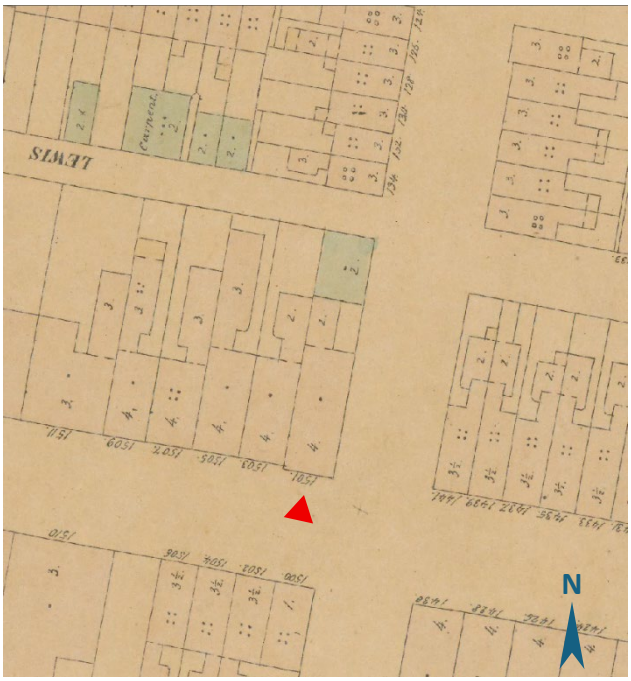


Figure 11: 1860 Philadelphia Atlas (Hexamer & Locher) depicting earlier development at 1501 Walnut Street prior to the construction of the subject building. Two distinct buildings are shown.
Source: Ernest Hexamer & William Locher. *Plate 36* [map], 1860. In: Ernest Hexamer & William Locher, Civil Engineers and Surveyors, Maps of the City of Philadelphia, vol. 1. Accessed via PhilaGeoHistory.org, a project of the Athenaeum of Philadelphia.

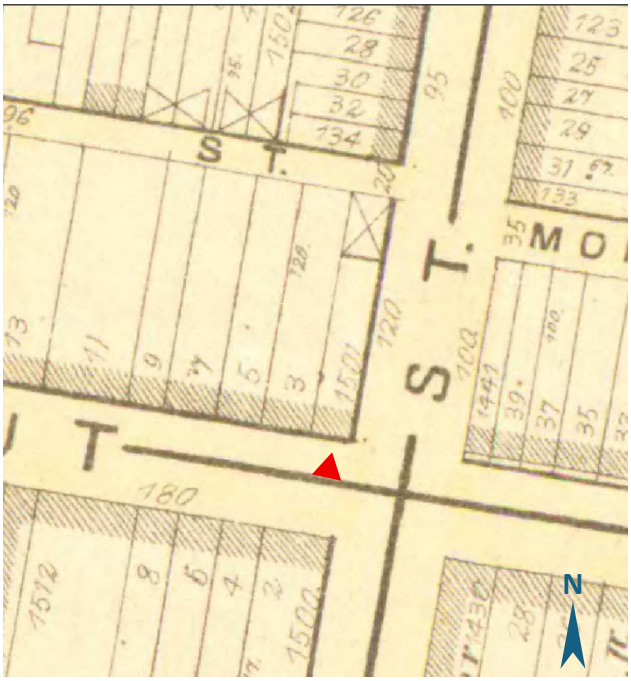


Figure 12: 1875 Philadelphia Atlas (G. M. Hopkins) depicting earlier development at 1501 Walnut Street prior to the construction of the subject building. The southern building is depicted with a brick or stone front.
Source: Griffith Morgan Hopkins, Henry W. Hopkins, and George W. Bromley. *Plate E* [map], 1875. Scale 200 feet to one inch. In: G. M. Hopkins, et. al., City Atlas of Philadelphia, vol. 6. Accessed via PhilaGeoHistory.org, a project of the Athenaeum of Philadelphia.

Emma Maloney owned the property from 1892 until she died sometime in or before 1909. An 1895 atlas shows the same arrangement of buildings on the lot as the earlier 1860 atlas [Figure 13]. After her death, an Andrew Maloney, who had inherited the property in Emma's will, sold it to Albert J. Sanders (in 1909).[9] Sanders, in turn, owned it for just a few months before selling it to a local builder-developer, Albert S. Marks.[10]

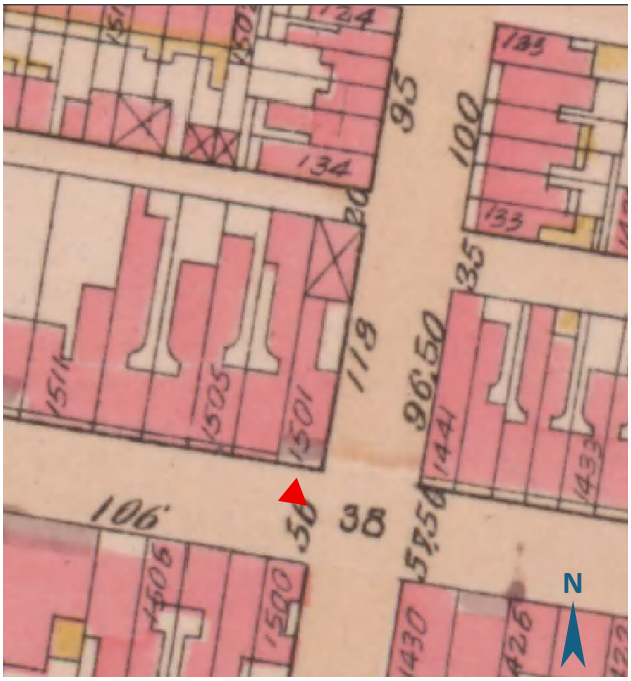


Figure 13: 1895 Philadelphia Atlas (G. W. Bromley) indicating earlier buildings at 1501 Walnut Street. The buildings are depicted as a brick building with stone front along Walnut Street and a brick stable or shed in the rear.
Source: George Washington Bromley & Walter Scott Bromley. *Plate 2* [map], 1895. Scale 200 feet to the inch. In: G. W. Bromley, et. al., Atlas of the City of Philadelphia, 1895. Accessed via PhilaGeoHistory.org, a project of the Athenaeum of Philadelphia.

Marks owned the building for just over six years before applying for a demolition permit in 1916.[11] Despite the 1910 atlas [Figure 14] indicating a single building on the lot, the new construction permit application indicates two buildings would be demolished to make way for the new building.[12]

[9] Deed of Sale from Andrew Maloney to Albert J. Sanders, June 15, 1909.
[10] Deed of Sale from Albert Sanders to Albert S. Marks, September 9, 1909.
[11] Application for Permit, Frederick Brooks, applicant. May 31, 1916.
[12] Application for Permit, Isaac T. Shoemaker, applicant. June 21, 1916.

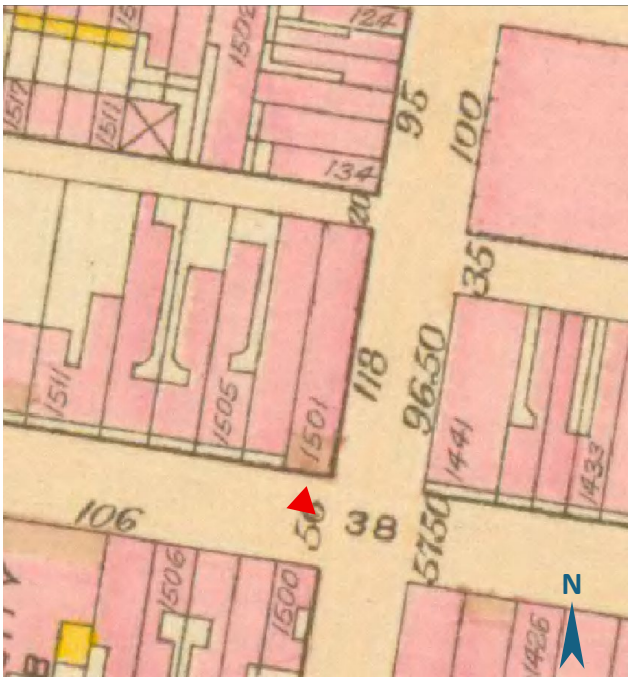
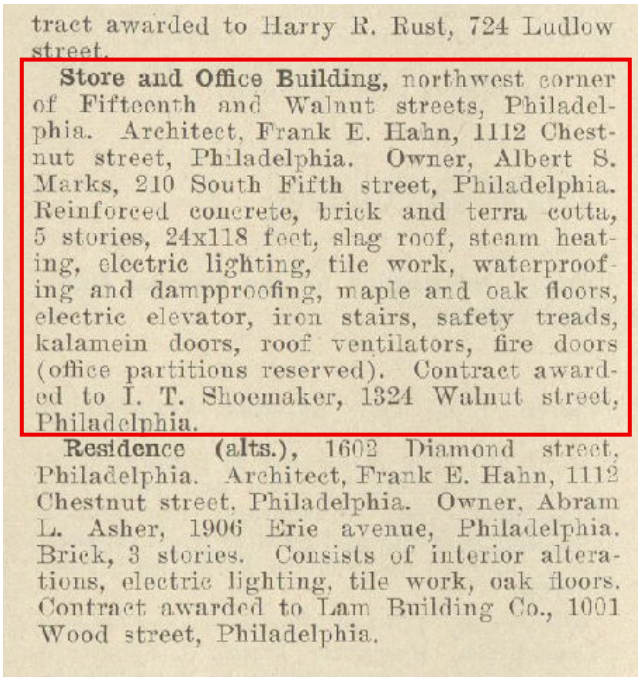


Figure 14: 1910 Philadelphia Atlas (G. W. Bromley) depicting earlier buildings at 1501 Walnut Street. The atlas depicts a single, brick building, though the 1916 demolition permit indicated two buildings would be demolished to make way for new construction.
Source: George Washington Bromley & Walter Scott Bromley. *Plate 2* [map], 1910. Scale 200 feet to the inch. In: G. W. Bromley, et. al., Atlas of the City of Philadelphia, 1910. Accessed via PhilaGeoHistory.org, a project of the Athenaeum of Philadelphia.



tract awarded to Harry R. Rust, 724 Ludlow street.

Store and Office Building, northwest corner of Fifteenth and Walnut streets, Philadelphia. Architect, Frank E. Hahn, 1112 Chestnut street, Philadelphia. Owner, Albert S. Marks, 210 South Fifth street, Philadelphia. Reinforced concrete, brick and terra cotta, 5 stories, 24x118 feet, slag roof, steam heating, electric lighting, tile work, waterproofing and dampproofing, maple and oak floors, electric elevator, iron stairs, safety treads, kalamein doors, roof ventilators, fire doors (office partitions reserved). Contract awarded to I. T. Shoemaker, 1324 Walnut street, Philadelphia.

Residence (alts.), 1602 Diamond street, Philadelphia. Architect, Frank E. Hahn, 1112 Chestnut street, Philadelphia. Owner, Abram L. Asher, 1906 Erie avenue, Philadelphia. Brick, 3 stories. Consists of interior alterations, electric lighting, tile work, oak floors. Contract awarded to Lam Building Co., 1001 Wood street, Philadelphia.

Figure 15: Announcement of contract award for the 1501 Walnut building in the Philadelphia Builder's Guide.
Source: "Contracts Awarded." The Philadelphia Real Estate Record and Builders' Guide, May 17, 1916.

The permit application, and a contemporaneous announcement in *The Philadelphia Builders Guide* [Figure 15] identified Frank E. Hahn as the architect and Isaac T. Shoemaker as the contractor for the building. Shoemaker attested in the permit application that the building was to be built of brick on concrete footings and using concrete beams, while the cornices were to be galvanized iron. The building cost $60,000 in 1919, just over $1.1 million in 2026 dollars.[13] The 1919 Hexamer Insurance Map, revised to include the new building, indicated it was used for store and office functions [Figure 16].

Almost immediately after finishing construction, Marks sold the building to Samuel Frederic Houston.[14] That sale precipitated a bevy of transfers every few years throughout the 20th and 21st centuries to multiple owners who kept the property in commercial use, a use which continues today.[15]

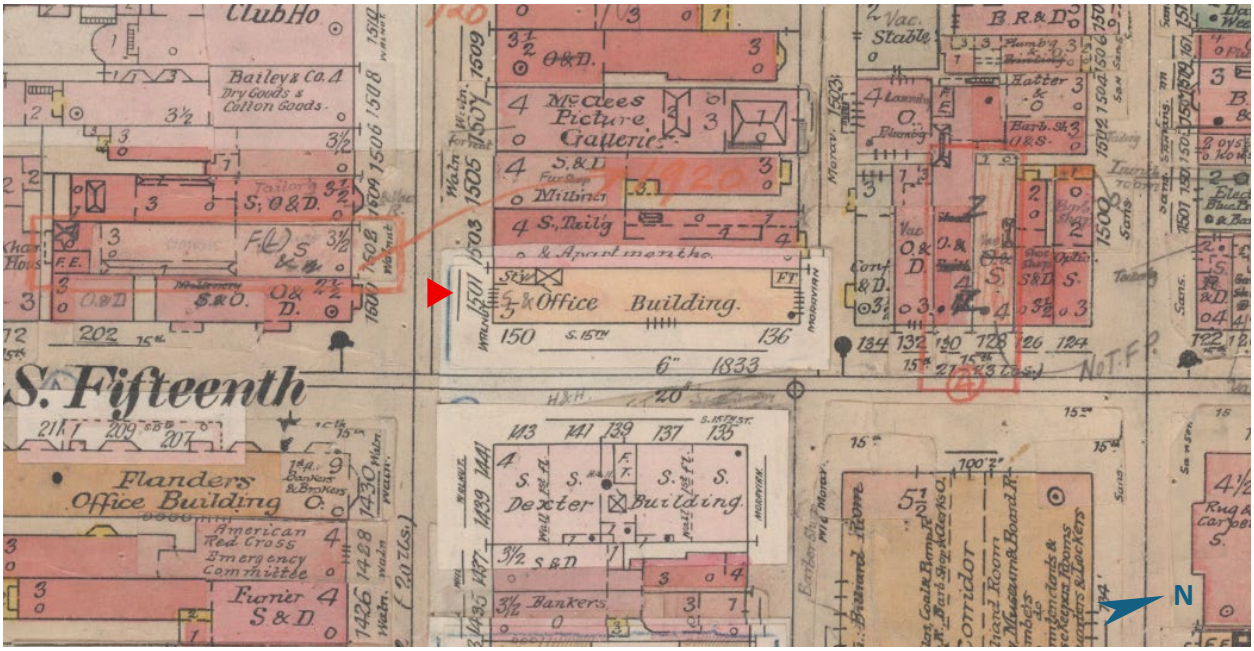


Figure 16: A portion of Plate 36 of a Hexamer Insurance Map, revised in July 1919, depicting the present building at 1501 Walnut Street. The building is indicated as a five-story store and office building of fireproof construction. The tick marks along Walnut, South 15th, and Moravian Streets denote windows on each of the five stories on these elevations.
Source: Ernest Hexamer & Son. *Plate 36* [map], revised July 1919. Scale 52 ft. to one inch. In: Ernest Hexamer & Son, Insurance Maps of the City of Philadelphia, 1908-1920: Volume 3 Revised, 1920.

Sometime in the 1930s or earlier, the ground floor was divided into several retail storefronts facing 15th Street. Their facades were made and remade according to the fashions of the time and the aesthetics of each store. Many of them had awnings projecting over the 15th Street

[13] Application for Permit, Isaac T. Shoemaker, applicant. June 21, 1916.
[14] Deed of Sale from Albert S. Marks and Rena K., his wife to Samuel Frederic Houston, February 3, 1917.
[15] See Appendix A for a list of owners throughout history.

sidewalk. In 1953, for instance, the Walnut Street corner was occupied by a newsstand and cigar company which featured an entrance behind the corner column. The column was clad in fluted aluminum, with a similar treatment on a horizontal band above the door, wrapping both the south (Walnut Street) and east (15th Street) elevations. Next door was the Dorothy Hosiery Shop, with a large storefront window and a retractable awning [Figure 5]. For many years, the Gaiety Sandwich Shop occupied the rear retail space, at the corner of 15th and Moravian Streets, with entrances facing both 15th and Moravian Streets [Figure 17].

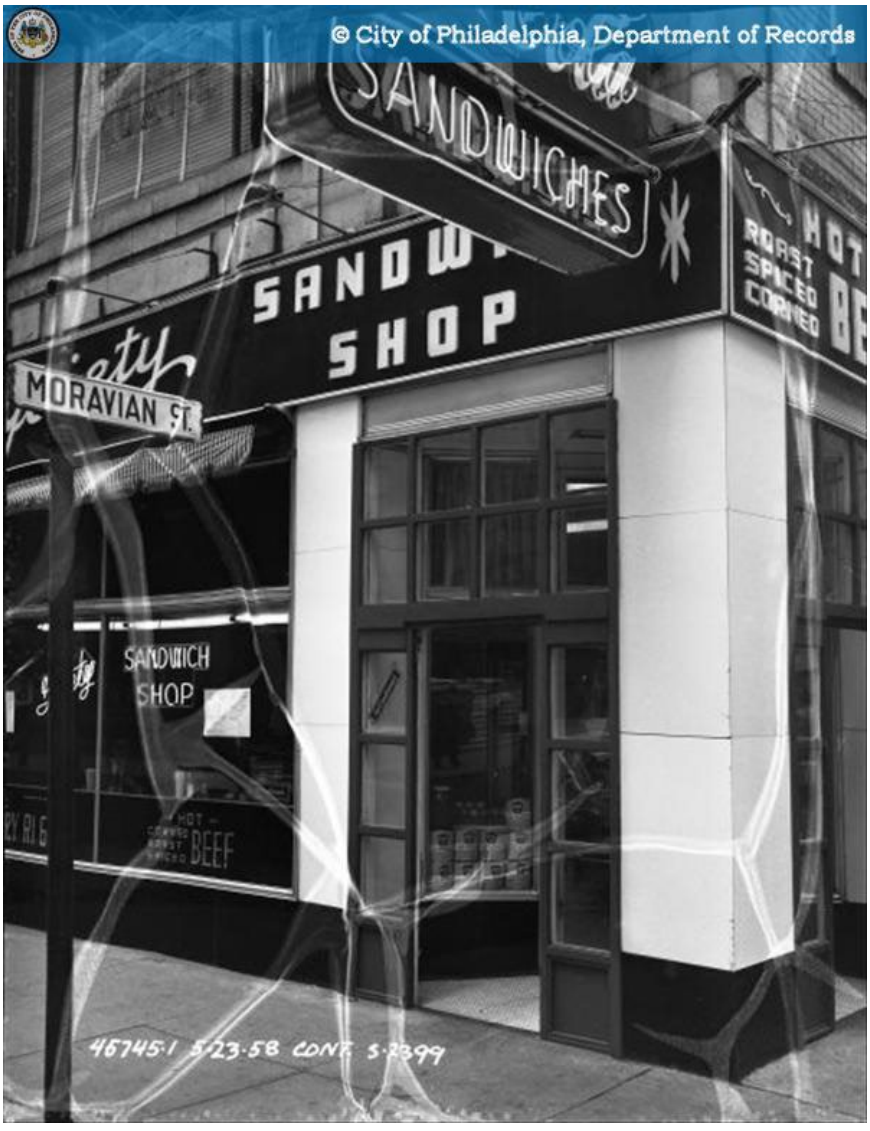


Figure 17: Philadelphia Department of Records Photograph, May 23, 1958. Photographer John McWhorter. Source: PhillyHistory.org, Asset 127792.

At the time Kahn's offices moved to the building, in 1962, this arrangement of multiple ground floor retail shops with offices above was likely still extant. Photos from the late 1950s [Figure 17] and 1970s [Figure 18], as well as the film about Kahn's life (*My Architect: A Son's Journey*)

suggest this arrangement. The entrance to the upper-level offices – Kahn's and the other tenants' – was on the south elevation, along Walnut Street. This entrance was distinguished from the rest of the elevation through its surround, which was clad in polished black stone. In *My Architect*, Kahn can be seen entering the building through the Walnut Street entrance [Figure 19].

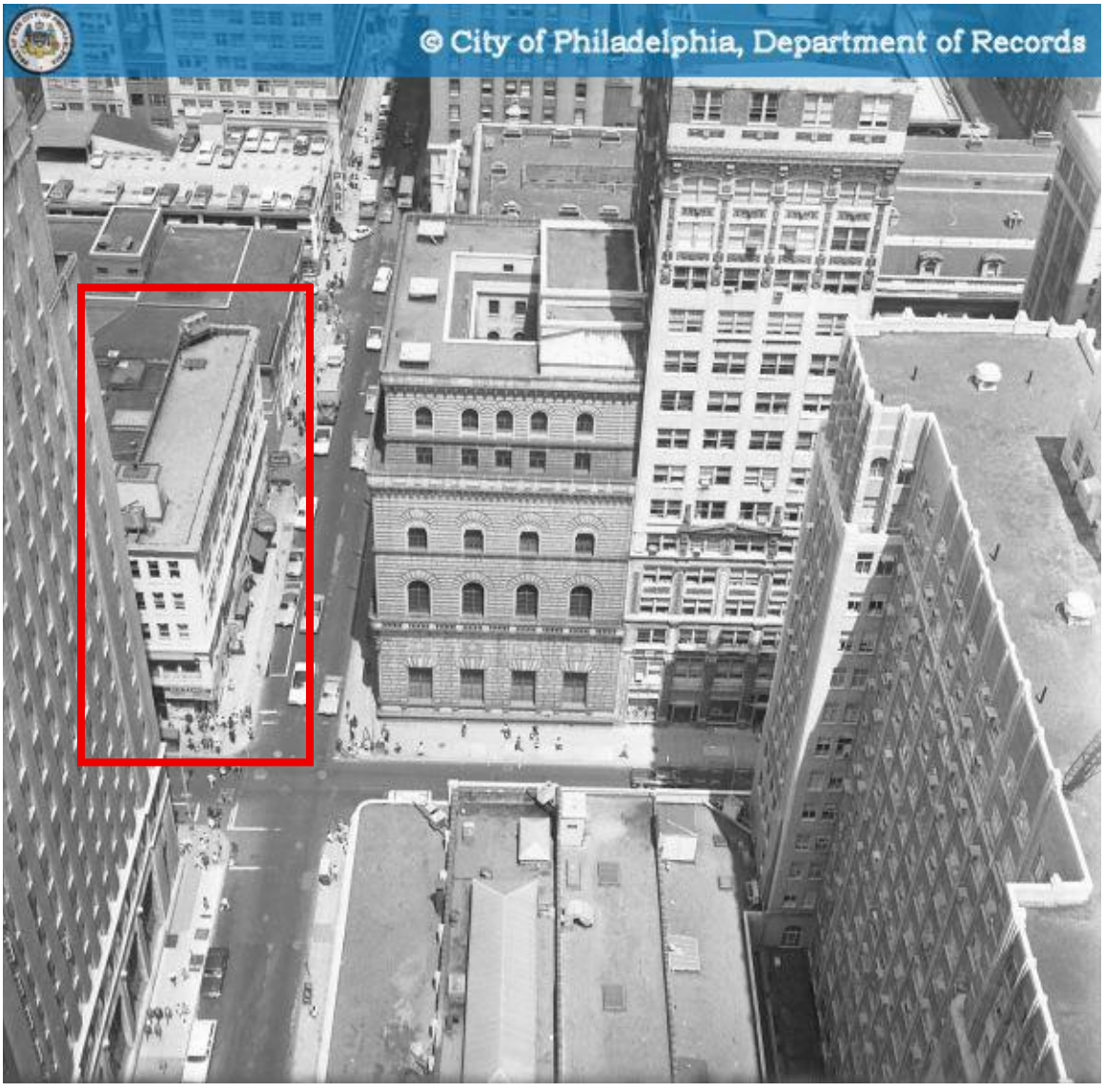


Figure 18: Philadelphia Historical Commission Photograph, 1970. 1501 Walnut is outlined in red; note the various awnings projecting over 15th Street. The photo description indicates this view was taken from the penthouse on the 33rd floor of the Lewis Tower at 15th & Locust Streets.
Source: PhillyHistory.org, Asset 81273.



Figure 19: Kahn entering his offices at 1501 Walnut Street through the historic entrance along Walnut Street. Still from "My Architect," 11:44.
Source: The Louis Kahn Project, et. al., *My Architect: A Son's Journey*.

Louis Kahn at 1501 Walnut Street

The offices of Louis I. Kahn, Architect moved from 138 South 20th Street to the fourth and fifth floors of 1501 Walnut Street on March 19, 1962.[16] Kahn, seeking a larger space for his quickly growing firm, joined ground floor tenants including the Gaiety, the newsstand, and hosiery store as well as offices for a travel agent and a hairdresser on the second floor and those of George Patton, landscape architect, on the third.[17]

Construction drawings dated February 2, 1962 indicate that the renovation of the new offices was done rather quickly. Changes consisted largely of new plaster partitions and a new air conditioning system [Figure 21].[18] In fact, they happened so quickly that "newly built walls in

[16] Louise M. Badgley to Mr. Edmund N. Bacon, March 16, 1962, Louis I. Kahn Collection, The Architectural Archives of the University of Pennsylvania, Box 030.II.A.56.21-56.81, Folder 030.II.A.56.45: Moving Notices – 138 So. 20th St. to 1501 Walnut Street.
[17] William Whitaker, "The Arsenal of the Tools," in *Louis Kahn: The Importance of a Drawing*, ed. Michael Merrill (Lars Muller Publishers: 2021), 294.
[18] Louis I. Kahn, Architect, *Alterations to 1501 Walnut Street*, Drawing no. 1 (February 2, 1962), Louis I. Kahn Collection, The Architectural Archives of the University of Pennsylvania, 030.I.C.600.001 – 1501 Walnut Street Fourth Floor Offices, alterations; design and construction drawings, 2/2/1962 and 10/20/1971 (13 originals); Louis I. Kahn, Architect, *Alterations to 1501 Walnut Street*, Drawing no. 2 (February 2, 1962), Louis I. Kahn Collection, The

the fifth-floor drafting room were left unpainted and would stay so for years to come, spackling left bare for all to see."[19]

While the furniture and drafting tables were ultimately not installed according to the construction drawings, much of the rest of the interior was built out as shown on the plans. This included Kahn's office at the southeast corner of the fifth floor, just behind a gracious reception area [Figure 20].[20] The fourth floor held extensive flat files for archived projects and was also "the primary model-making area."[21] Plans also show a small corner office and conference room on this floor.[22] In the fifth floor drafting room, more "transitory" employees occupied desks between those of Kahn's longer-term staff.[23]



Figure 20: Kahn in his fifth-floor corner office at 1501 Walnut Street, undated.
Source: Seattle Art Museum, "Visions of a Coming City: William Whitaker on Louis Kahn's Legacy in South Asia," *SAM Stories,* June 6, 2023, https://samblog.seattleartmuseum.org/2023/06/saturday-university-william-whitaker/.

Architectural Archives of the University of Pennsylvania, 030.I.C.600.001 – 1501 Walnut Street Fourth Floor Offices, alterations; design and construction drawings, 2/2/1962 and 10/20/1971 (13 originals).

[19] Whitaker, "The Arsenal of the Tools," 294.

[20] William Whitaker, Curator, The Architectural Archives of the University of Pennsylvania, in discussion with the author, March 31, 2026.

[21] Whitaker, "The Arsenal of the Tools," 294.

[22] Louis I. Kahn, Architect, *Alterations to 1501 Walnut Street*, Drawing no. 1 (February 2, 1962).

[23] Whitaker, "The Arsenal of the Tools," 294.

The construction drawings also show the original arrangement of vertical circulation in the building: the entrance along Walnut Street [Figure 19] led directly to a stair and elevator (whose overrun is still visible; see Figure 10).

The office was apparently a lively and almost mythical place to work, as described in conversation between John Cava and Thomas Hacker:

> The office had this inevitable sense of destiny about it; we were all on a kind of mission with Lou. There was this sense of constant energy like being in a current of water—you could get out of it for a moment, but it was always there, wonderful and thrilling—the intensity of it was so great it was almost physical. And at the same time, it was intensely intellectual; we were trying to discover the meaning of things.[24]

Kahn's offices would occupy this building until dissolution of his firm following his tragic and sudden death (see **Criterion A**). The building today maintains its commercial use, the ground floor fully occupied by an AT&T retail store, with commercial tenants above; the days of the multi-tenanted ground floor activating the length of the 15th Street sidewalk are long gone.

[24] Thomas Hacker, in conversation with John Cava, in *Thomas Hacker and Associates: Architecture as Art*, (Milan: 2003), cited in Whitaker, "The Arsenal of the Tools," 297.

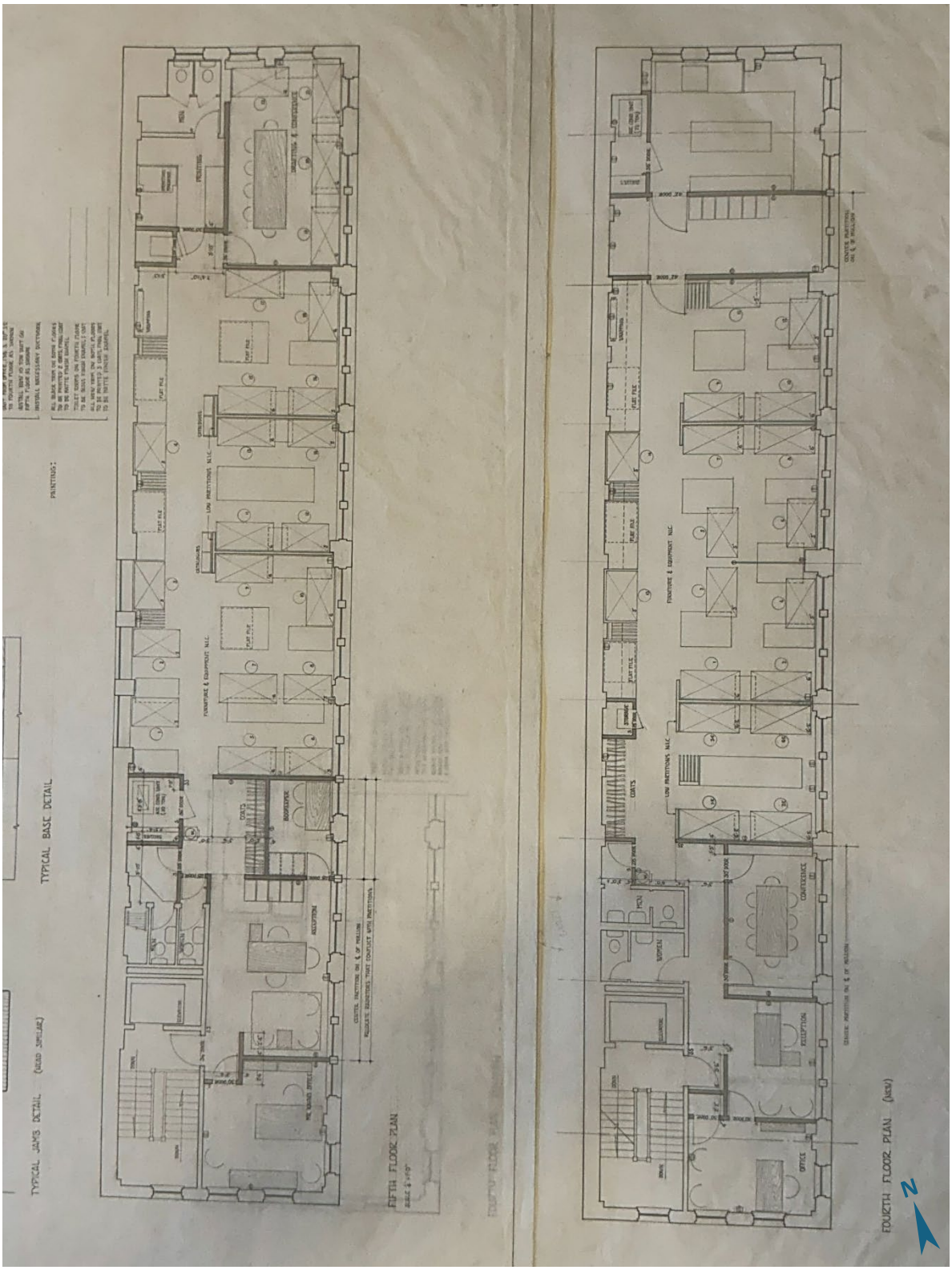


Figure 21: Construction drawings of renovations to Kahn's new offices at 1501 Walnut Street, February 2, 1962.
Source: Louis I. Kahn, Architect, *Alterations to 1501 Walnut Street*, Drawing no. 1 (February 2, 1962), and Drawing no. 2 (February 2, 1962), Louis I. Kahn Collection, The Architectural Archives of the University of Pennsylvania, 030.I.C.600.001 – 1501 Walnut Street Fourth Floor Offices, alterations; design and construction drawings, 2/2/1962 and 10/20/1971 (13 originals).

Criterion A: Has significant character, interest, or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past.

The building at 1501 Walnut Street has significant character, interest, and value for its association with the life and work of preeminent architect Louis Isadore Kahn.[25] Kahn was born February 20, 1901 as Leiser-Itze Schmuilowsky in Estonia to Leib and Beila-Rebecka (Mendelowitsch) Schmuilowsky.[26] Kahn's father emigrated to the United States in 1904, settling in Northern Liberties; Louis and the rest of the family followed in 1906. By 1912, the family had 'Americanized' their names.[27]

Kahn attended the Public School of Industrial Art and later Central High School, earning recognition from each for his art prowess. He was offered an arts scholarship by the Pennsylvania Academy of Fine Arts but declined it and instead enrolled in the architecture program at the University of Pennsylvania, studying under Paul Philippe Cret.[28] After his graduation in 1924, Kahn was employed by City Architect John Molitor (until 1927), then William H. Lee (until 1928), Paul Philippe Cret (1929-1930), and Zantzinger, Borie & Medary (1930-32). In between his employs with Lee and Cret, Kahn took a study tour to Europe.[29]

While Kahn's education and early work experience were in the classical tradition, he quickly began to explore modernism, which would become the core tenet of Kahn's practice. This exploration began in earnest in 1932, when he and Dominique Berninger formed the Architectural Research Group (ARG).[30] The ARG was not a formal association or office; rather, it was a group of like-minded young architects in Philadelphia whose theoretical studies and competition entries explored the role of modernism in city planning, specifically in housing

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[25] An enormous amount of scholarship has been compiled and written about Louis Kahn's personal life. As this nomination is for the building that housed Kahn's offices, the focus here is on Kahn's professional life and work. For more information on Kahn's early life, see:
David Brownlee and David G. DeLong, *Louis I. Kahn: In the Realm of Architecture* (New York: Rizzoli, 1991); Robert McCarter, *Louis I. Kahn* (London; New York: Phaidon, 2005); Carter Wiseman, *Louis I. Kahn Beyond Time and Style: A Life In Architecture* (New York: W. W. Norton & Company, 2007); Mateo Kries, Jochen Eisenbrand, and Stanislaus von Moos (ed.), *Louis Kahn: The Power of Architecture* (Weil am Rhein: Vitra Museum, 2012); Wendy Lesser, *You Say to Brick: The Life of Louis Kahn* (New York: Farrar, Straus and Giroux, 2015); and others.

[26] Manuscript pages for Louis Kahn biography, Louis I. Kahn Collection, The Architectural Archives of the University of Pennsylvania, Box 030.II.A.43.25-45.3, Folder 030.II.A.44.18: LIK Biography – Originals; Cooperman, *Alfred Newton Richards Medical Research Laboratories…*, 15 and Jacobs, *Margaret Esherick House…*, 2. Jacobs notes a discrepancy in Kahn's specific birthplace in Estonia: Kahn claimed birth on Osel Island, off the coast of Estonia, but Jacobs references Wiseman, 12-13 (who is in turn referenced by Cooperman) indicating he was born in Pārnu, on the Estonian mainland.

[27] Jacobs, 2.

[28] Jacobs, 2-3.

[29] Cooperman, *Alfred Newton Richards Medical Research Laboratories…*, 16.

[30] Cooperman, *Alfred Newton Richards Medical Research Laboratories*…, 16.

projects and slum clearance.[31] Kahn oversaw "[t]hirty unemployed architects and engineers [who] studied Philadelphia housing conditions, planned housing projects, made city planning and slum clearance studies, [and] investigated new construction methods," among other projects.[32] Despite the organization's end in 1933, the modern ideas explored and espoused by ARG would continue to be foundational in Kahn's later practice.

An extension of this work, Kahn's next two decades were largely spent exploring housing typologies. Though he formed an early partnership with Solis Kopelan, working on commercial projects (Kahn & Kopelan, ca. 1933 to late 1930s), this dissolved quickly and Kahn went out on his own.[33] Many of his early projects were houses of housing developments. On these, Kahn frequently collaborated with other local architects, including Kenneth M. Day, ca. 1930s to 1950s; George Howe, ca. 1930s to 1940s; Oskar Stonarov, 1942 to 1947; and perhaps his most famous relationship, Anne Griswold Tyng, who worked on Kahn's staff from 1945 to 1964.[34]

In 1947, Kahn was appointed a professorship at Yale University. He taught there for nearly a decade, from 1947 to 1957, with an interlude as architect in residence at the American Academy of Rome in 1950.[35] He returned home to Philadelphia in 1955, when he began teaching at the University of Pennsylvania. For Kahn, teaching was a natural outset of his design thinking: "[a]t Penn, Kahn became more than an influential teacher. He was something like a philosopher in residence, a charismatic thinker who inculcated the core elements of his mature work – a reverence for materials, light, and humanistic values, and an almost religious belief in elemental geometric solids."[36]

While teaching at each school, Kahn was also working on major commissions – the Yale Art Gallery (completed 1953), and the Alfred Newton Richards Medical Laboratories (completed 1965).[37] The emphasis on the materiality and spatial organization of these commissions, especially that of Richards Medical Laboratories, set Kahn's brand of modernism apart from the

[31] Cooperman, "Architectural Research Group (fl. 1932-34)"
[32] Manuscript pages for Louis Kahn biography.
[33] Cooperman, "Kahn, Louis Isadore (1901-1974): Biography"; Emily T. Cooperman, "Kahn & Kopelan (fl. ca. 1933-late 1930s)," *Philadelphia Architects and Buildings*, The Athenaeum of Philadelphia, https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/135272.
[34] Cooperman, "Kahn, Louis Isadore (1901-1974): Biography"; The Athenaeum of Philadelphia, "Stonorov & Kahn (fl. 1942-1947)," *Philadelphia Architects and Buildings*, The Athenaeum of Philadelphia, https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/23842; William Whitaker and Michael Shoriak, "Tyng, Anne Griswold (1920-2011)," *Philadelphia Architects and Buildings*, The Athenaeum of Philadelphia, https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/21436.
[35] Cooperman, "Kahn, Louis Isadore (1901-1974): Biography"; Yale Center for British Art.
[36] Cooperman, "Kahn, Louis Isadore (1901-1974): Biography."
[37] Cooperman, "Kahn, Louis Isadore (1901-1974): Biography."

'glass box' modernism which had promulgated around the world as the "International Style." His ideas began to take hold and be referred to as the "Philadelphia School."[38]

As a sole practitioner now setting up shop in Philadelphia, Kahn floated between a series of office spaces throughout Center City: at least five in twenty-five years. The Office of Louis I. Kahn, Architect was alternately located at 1701 Walnut Street (October 1938), the Philadelphia Bulletin Building (October 1944), 1728 Spruce Street (June 1947), and 20th & Walnut Streets (October 1955), before he finally settled on the upper floors of 1501 Walnut Street by in March 1962 [Figure 22].[39]



56 Architects PHILADELPHIA

Architects (Cont'd)

Barney Banwell Armentrout&Divens
Girard Tr Bl LOcst 3-8513
Bates Edwin D 1616 Walnut -PEnypkr 5-5425
Bellante&Clauss Suburban Sta Bl -LOcst 4-2444
Beltz Warren 419 York Rd Jenkintown -TUrnr 7-3475
Bendiner Alfred Wellington Apts LOcst 3-3607
Berg Henry S 1411 Walnut St LOcst 3-7861
Berkowitz Allan A 1026 Serpentine La
Wyncote -TUrnr 7-4966
Bernstein Edw Harrison 1733 Arch -LOcst 4-5775
Bilotta Anthony A 324 Delaware Av
Lester -LEhi 4-9464
Blew J M&Son 326 W State Media -LOwel 6-4940
Bolton Chas L 1505 Race LOcst 3-8993
Bolton Chas W&Son 1505 Race LOcst 3-8993
Bolton E W Jr 1610 Latimer PEnypkr 5-8104
Borie&Smith 6 Pen Ctr Plz -LOcst 3-1670
Bornfriend Marvin I 1515 Walnut LOcst 3-0334
Boulware Lyle F 1612 Latimer KIngsly 5-2921

Architects (Cont'd)

Eastwood Abraham B Jr
1225 Old York Rd Abington -TUrnr 7-0844
Edwards E Nelson 112 S 16 LOcst 7-2957
Egli Hans G 121 N 18 LOcst 8-2222
Ehrlich&Levinson 1 N 13 LOcst 7-6114
Erlichman S Richd 225 S 15 -PEnypkr 5-1600
Eshbach-Pullinger-Stevens&Bruder
Architects And Engineers
1519 Walnut St LOcst 3-5493
Eshbach Wm W 1519 Walnut St -LOcst 3-5493
Etter Chas G Architects Bl LOcst 7-2088
Evantash&Friedman 225 S 15 PEnypkr 5-1600
Evantash Leonard 225 S 15 -PEnypkr 5-1600
Ewing Alexander&Assoc
Architects And Engineers
Western Saving Fund Bl KIngsly 6-2812
Ewing Geo M Co
Architects And Engineers
Western Saving Fund Bl PEnypkr 5-0104

Architects (Cont'd)

Ingle John Blakeslee 163 W Penn -VIctr 3-2841
Janney John Craig 1616 Walnut -PEnypkr 5-5425
Jelinek Sydney 207 S 24 -LOcst 3-0284
Johnson Carl J 853 North Av
Springfield -KIngwd 3-3606
JORDAN MC NEE PARNUM & YULE
1225 Vine LOcst 8-5480
Kahn Louis I 1501 Walnut LOcst 3-9844
Kale Harry 1519 Walnut St -LOcst 3-5493
Kaplan Solomon 2120 Spruce LOcst 3-9730
Karlen Mark
1723 Delancey PEnypkr 5-3883
1723 Delancey -PEnypkr 5-5050
Keast&Hemphill 1201 Chestnut -LOcst 3-2475
Keast W R Morton 1201 Chestnut LOcst 3-2475
Keil John P G 621 E Gates IVyrdg 2-3602
Kennedy John J 828 N Fairway Rd
NorthHills -TUrnr 4-7742
Keyes John Wm 112 S 16 LOcst 3-2139
Kline Herman H 34 S 17 LOcst 4-1772

Architects (Cont'd)

Mirick Henry D 12 S 12
Mitchell Ehrman B Jr
1727 D
Mitchell&Giurgola Assocs
1727
MITCHELL WM F ASS
Design - Supervision
600 Old Country R
Garden City L
3203 W Robbins Rd
Pompa
Monaghan&Forrest 161
Monaghan Paul 1616 W
Montgomery Bishop&Arn
Morgan David H Archite
Murphy G Harold 1621
Murphy H Bruce 1621
Neal Harold M 5400 N
Neale Edwin A 808 We

Figure 22: Kahn's office listed in the Yellow Pages at 1501 Walnut Street in February 1963.
Source: *Pennsylvania – Yellow Pages – Philadelphia – February 1963 A through LIGHTE*, 56 (highlight by author).

As the so-called leader of the "Philadelphia School," Kahn experienced a somewhat meteoric rise in fame and notoriety in the late 1950s and early 1960s. He was spotlighted in *Time Magazine* in 1960, just after the dedication of the Richards Medical Laboratories.[40] His commissions expanded in the 1950s, 60s, and 70s to include some of his most notable buildings, including the Salk Institute for Biological Studies (1959-65, La Jolla, CA); the new capitol in Dhaka, Bangladesh (1962-84); the Phillips Exeter Academy Library (1965-72, Exeter, NH); and the Kimbell Art Museum (1967-72, Fort Worth, TX).[41] Kahn received various commendations and awards, including being named a Fellow of the AIA in 1953, a member of the National Institute of Arts and Letters in 1964, and a member of the American Academy of

[38] Cooperman, "Kahn, Louis Isadore (1901-1974): Biography;" Cooperman, *Alfred Newton Richards Medical Research Laboratories…*, 4.
[39] *Pennsylvania – White and Yellow Pages – Philadelphia – October 1938 through 1939*, 20; *Pennsylvania – Yellow Pages – Philadelphia – October 1944*, 19; *Pennsylvania – Yellow Pages – Philadelphia – June 1947 A through LOA*, 32; *Pennsylvania – Yellow Pages – Philadelphia – October 1955 A through LETTERS*, 43; *Pennsylvania – Yellow Pages – Philadelphia – February 1963 A through LIGHTE*, 56; Louise M. Badgley to Mr. Edmund N. Bacon, March 16, 1962.
[40] "Art: Form Evokes Function," *Time Magazine*, June 9, 1960, https://time.com/archive/6811795/art-form-evokes-function/. The Brunner Prize is awarded annually to an architect who has "made a contribution to architecture as an art."
[41] Yale Center for British Art, "Louis I. Kahn."

Arts and Sciences in 1968. Kahn was awarded the AIA Gold Medal in 1971 and RIBA's Royal Gold Metal in 1972, among other fellowships, honors, honorary degrees, and teaching chairs.[42]



Figure 23: Kahn at the interior of 1501 Walnut Street. Still from "My Architect," 12:07.
Source: The Louis Kahn Project, et. al., *My Architect: A Son's Journey*.

Kahn died unexpectedly of a heart attack in 1974 inside New York's Penn Station. He was returning to Philadelphia from a visit to his project at the Institute of Management at

[42] Yale Center for British Art; Cooperman, "Kahn, Louis Isadore (1901-1974): Biography."

Ahmedabad, in India, which was under construction. In his obituary, well-known architecture critic Paul Goldberger called him "America's foremost living architect."[43]



Figure 24: Kahn working inside 1501 Walnut. Still from "Harriet Pattison," 0:17.
Source: Cultural Landscape Foundation, The. "Harriet Pattison Biography: Louis Kahn's Office [12 of 13]."

[43] Paul Goldberger, "Louis I. Kahn Dies; Architect Was 73," *The New York Times*, March 20, 1974, https://www.nytimes.com/1974/03/20/archives/louis-i-kahn-dies-architect-was-73-louis-i-kahn-architect-dead-at.html.

Criterion D: Embodies distinguishing characteristics of an architectural style or engineering specimen.

Commercial (Chicago) Style

The development of the skeleton frame following the 1871 Chicago Fire ushered in new developments in commercial architecture. The ability of metal frames to be built to new heights combined with the divorcing of the exterior walls from buildings' structural support allowed for taller, more open structures – the first skyscrapers. Concurrently with these new developments there was an increasing rejection of historicism and a focus on expressing buildings' function.[44] These ideas were perhaps first represented by the work of William Le Baron Jenney, but also by Adler and Sullivan, Burnham and Root, and Holabird and Roche.[45]

Commercial Style buildings are often recognized by several key features:[46]

1. Vertical emphasis: 6-20 stories in height[47]
2. Flat roofs
3. Masonry wall surfaces
4. Three-part windows or projecting bay windows
5. Decorative cornices
6. Steel and beam construction
7. Ground floor storefronts

These buildings are also often divided into horizontal bands: a base and a top or a base, middle, and top. The building at 1501 Walnut Street exemplifies Features 2 through 7 of the list above, and though only five stories in height, represents the Commercial Style subtype identified by the Pennsylvania Historical and Museum Commission which is listed as a footnote to Feature 1.

While Sullivan's Auditorium Building is one of the best-known Commercial style buildings, lesser-known contemporaneous examples such as Jenney's Leiter II Building and Holabird & Roche's Marquette Building are more analogous to Hahn's building.

Leiter II, specifically, is much less reserved in its ornamentation [Figure 25]. It is divided into bays by a series of monumental pilasters whose lack of ornament tie together base, middle, and

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[44] Hugh C. Miller, *The Chicago School of Architecture: A Plan for Preserving a Significant Remnant of America's Architectural Heritage* (U.S. Department of the Interior, National Parks Service, 1973), V, 8. https://npshistory.com/publications/chicago-school-of-architecture.pdf.

[45] Pennsylvania Historical & Museum Commission.

[46] List reproduced from Pennsylvania Historical & Museum Commission, "Commercial Style 1890-1920."

[47] PHMC also identifies a subtype of the Commercial Style, a shorter, more vernacular form of the skyscraper, with many of the same features "that is more prevalent in Pennsylvania than true high style Commercial style skyscrapers."

top and diminish the building's verticality. Smaller engaged half-columns – this time with the suggestion of architectural orders – divide the upper assemblage into smaller pieces. The cornice is simplified; the frieze and architrave are flat. While much less hefty, the pilasters on Hahn's 1501 Walnut building perform similar visual functions, tying together the bottom two and the top three floors.



Figure 25: Leiter II Building, William LeBaron Jenney (1891, Chicago, Illinois)
Source: Zol87 (on Flickr), *Leiter II Building*, February 16, 2011, photograph, https://commons.wikimedia.org/w/index.php?curid=13318928.

Holabird and Roche's Marquette Building [Figure 26] more clearly emphasizes its tripartite division than does Leiter II. Marquette also links together its window openings vertically within these divisions (more successfully on the receding three bays than on the projecting bays). In his designs for 1501 Walnut, Hahn, like Holabird and Roche, used deeply carved rustication, treated the building's horizontal parts separately, but relatedly, and capped the building with a heavy cornice.



Figure 26: Marquette Building, Holabird & Roche (1895, Chicago, Illinois)
Source: J. Crocker, *Marquette Building, Chicago, IL, USA*, https://commons.wikimedia.org/w/index.php?curid=9646120.

Stripped Classicism

Spurred by changing perceptions of the role of buildings in a rapidly modernizing world, the idea of "stripped" classicism quickly rose to popularity in the early decades of the 1900s. The style sought to bridge the gap between classical styles and modernism – retaining "simplified but recognizable" classical language such as scale, massing, and symmetry but eliminating much decorative detail and only suggesting the classical orders.[48] The style was associated with forward-thinking practitioners and theorists (Étienne-Louis Boulée, Leon Krier, and Claude-Nicolas Ledoux) and architects of authoritarian regimes (Albert Speer and Paul Ludwig Troost) alike.[49] In Philadelphia, the style has been associated with Paul Philippe Cret, under whom Frank Hahn studied at the T-Square Club (see **Criterion E**). Cret "believ[ed] that classicism had to be adapted to the needs and tastes of the modern world. To that end, he […] dispensed with the Greek orders but preserved a classical sense of proportion, balance and symmetry."[50]

This last sentence typifies Hahn's approach to classicism in 1501 Walnut Street: architectural orders are hinted at, classically inspired features are used to divide the building horizontally, and despite being tall and narrow, the building feels balanced and well-proportioned.

1501 Walnut Street

Hahn's 1501 Walnut Street building is a unique merger of both the Commercial and Stripped Classicism styles, exhibiting characteristics of each. Aside from its height, the building exemplifies all the typical traits of the Commercial Style: it has a steel structure and is clad in masonry, with minimal ornament, and traditionally had ground-floor storefronts. What ornament it does have is often simplified, a tenet of Stripped Classicism: stone pilasters with flat bases and abstracted capitals, flat geometric panels between floors, and flat sections of rustication with deeply carved joints. This blend of the classical and the commercial was symbolic of an evolving built environment in Center City Philadelphia during the opening decades of the 20th century.

Further, 1501 Walnut is a rare example of Hahn's use of these styles in his buildings in a fully developed way. Hahn's body of work (see **Criterion E**) consists largely of expressly classical styles. The Schmidt Building (Sauer & Hahn, 1915, Figure 29), Royal Theatre (Hahn alone, 1920, Figure 30), Young Men's Hebrew Association on Broad Street (Hahn & Baylinson, with Cret, 1923, Figure 32), and Warwick Hotel (Hahn & Baylinson, 1925-28, Figure 33) express their

[48] Stephen Sennott, ed., *Encyclopedia of Twentieth-Century Architecture* (Fitzroy Dearborn, 2004), 269.
[49] James Stevens Curl, "Stripped Classicism," *A Dictionary of Architecture and Landscape Architecture.* https://www.encyclopedia.com/education/dictionaries-thesauruses-pictures-and-press-releases/stripped-classicism.
[50] Witold Rybczynski, "The Late, Great Paul Cret," *The New York Times*, October 21, 2014, https://www.nytimes.com/2014/10/21/t-magazine/the-late-great-paul-cret.html.

classicism especially. The Federation of Jewish Charities (Hahn & Baylinson, c. 1927, Figure 34) shows Beaux-Arts influences.

Closer inspection reveals experimentation with stripped classicism throughout Hahn's career. The pilasters of the Royal Theatre are not fluted – but they are topped by intricate capitals; pediments adorn the outer two bays. The pilasters of the Hensel & Colladay Factory (Hahn alone, 1922) have recessed panels, like those on the first two stories of 1501 Walnut Street, but the building is too far deteriorated, and has been too frequently modified, to gauge the rest of the design, and documentation is scarce. Hahn's mid-1930s store buildings are nearly devoid of all ornament, except perhaps at their cornice lines. It is only in his designs for 1501 Walnut Street – one of his earliest works – that the commercial and the classical merge in a mature, fully formed architectural language.

Criterion E: Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation.

Frank Eugene Hahn was born in Philadelphia in 1879 to Clara (nee Heiman) and Henry Hahn. He was raised in the city and attended Northeast High School in the 1890s.[51] Hahn enrolled in the University of Pennsylvania's civil engineering program, graduating with his B.S. in 1900. He worked as an engineer for a time while simultaneously attending meetings of the T-Square Club atelier, at that time run by Paul A. Davis, III and Paul Philippe Cret, who taught in the Beaux-Arts tradition.[52] As it happens, Hahn's and Kahn's professional trainings were remarkably similar, despite Kahn being over two decades younger.[53]

Hahn likely met future business partner Andrew J. Sauer in the T-Square club, as the two formed a partnership (Sauer & Hahn) in 1906.[54] The practice focused on commercial buildings, with Hahn's role largely consisting of engineering, construction management, and business operations. In 1916, Hahn left the partnership to go out on his own, "taking several commercial clients with him" and then "practic[ing] independently for several years before being joined in the 1920s by Ecole-trained S. Brian Baylinson."[55] It is unclear whether Albert S. Marks was one of those commercial clients who followed Hahn when he left Sauer, but he would certainly be one of the earliest clients Hahn had on his own as 1916 was the same year that 1501 Walnut Street was built.

Hahn also had strong ties to the Philadelphia Jewish community, and he designed several projects for local Jewish congregations and organizations.[56] These projects spanned throughout his architectural career, from his earliest days at Sauer & Hahn to his various partnerships and later days as a solo practitioner. These included Beth Israel Synagogue (1801 N. 32nd Street, 1907) under Sauer and Hahn; the Young Men's Hebrew Association building on Master Street (1916) as a solo practitioner; a second Young Men's Hebrew Association building on Broad Street (1923) under Hahn & Baylinson, collaborating with Paul Philippe Cret [Figure 32]; The

[51] Sandra L. Tatman, "Hahn, Frank Eugene (1879-1962): Biography," *Philadelphia Architects and Buildings*, The Athenaeum of Philadelphia, https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/22009.
[52] Tatman, "Hahn, Frank Eugene (1879-1962): Biography."
[53] Kahn's education was also at Penn, from 1920 to 1924, though in the architecture program. He, too, learned under Cret and was taught in the Beaux-Arts tradition.
[54] Sandra L. Tatman, "Sauer, Andrew J. (1880-1940): Biography," *Philadelphia Architects and Buildings*, The Athenaeum of Philadelphia, https://www.philadelphiabuildings.org/pab/app/ar_display.cfm/26669.
[55] Tatman, "Hahn, Frank Eugene (1879-1962): Biography."
[56] Tatman, "Hahn, Frank Eugene (1879-1962): Biography."

Federation of Jewish Charities (2501-15 S. Marshall Street, ca. 1927) under Hahn & Baylinson [Figure 34]; and a second Beth Israel Synagogue in Coatesville, Pennsylvania.[57]

As a solo practitioner, from 1916-23 and again from 1928-62, Hahn largely focused on commercial projects throughout the City of Philadelphia [Figure 27]. Many of his projects were concentrated along the commercial corridors of Market and Walnut Streets. In fact, Hahn is credited with a total of seven commercial buildings in the three-block stretch of Walnut Street between 15th and 18th streets, six of them between 1934 and 1936 [Figure 28].

Hahn died in 1962. His contributions to commercial architecture in Philadelphia, specifically in key Center City commercial corridors, is broad; the fact that many of his designs have survived in an area that has been repeatedly redeveloped is similarly impressive. Many of his buildings have previously been recognized through listing on the Philadelphia Register of Historic Places, including the Warwick Hotel (part of the Rittenhouse Fitler Historic District in 1987);[58] Temple Beth Israel (lost in 2020, individually designated in 1993);[59] 1702 Walnut Street (part of the Rittenhouse Fitler Historic District expansion in 1995);[60] the Federation of Jewish Charities (individually designated in 2013);[61] the Alexander Building (1900 Chestnut Street, individually listed in 2015);[62] the Gershman YMHA (with Cret, individually designated in 2017);[63] and Langstroth Hall / Vernon Hall (for which Hahn completed the façade; individually designated in 2019).[64]

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[57] Philadelphia Architects and Buildings, "Hahn, Frank Eugene (1879-1962): Projects," *Philadelphia Architects and Buildings*, The Athenaeum of Philadelphia, https://www.philadelphiabuildings.org/pab/app/ar_display_projects.cfm/22009.

[58] George E. Thomas, on behalf of the Center City Foundation, with the Philadelphia Historical Commission. *Philadelphia Register of Historic Places Nomination: Rittenhouse-Fitler Historic District* (City of Philadelphia, 1995). https://www.phila.gov/media/20190213131150/Historic-District-Rittenhouse-Fitler.pdf.

[59] Philadelphia Historical Commission, "PHRP without units 2-19-2026" [List of properties on the Philadelphia Register of Historic Places as of February 19, 2026] (City of Philadelphia, 2026). https://www.phila.gov/media/20260219103746/PRHP-without-units-2-19-2026.pdf.

[60] Philadelphia Historical Commission.

[61] Sharon Reid, on behalf of the Preservation Alliance of Greater Philadelphia, *Philadelphia Register of Historic Places Nomination: Jewish Education Center #2 / Stiffel Senior Center* (City of Philadelphia, 2012). https://preservationalliance.com/wp-content/uploads/2023/01/Stiffel_Nomination_Revised.pdf.

[62] Philadelphia Historical Commission.

[63] Philadelphia Historical Commission.

[64] Adrian Trevisan, *Philadelphia Register of Historic Places Nomination: Langstroth Hall, Vernon Hall, The Vernon Building / Villa Shoe Store* (City of Philadelphia, 2019). https://www.phila.gov/media/20191101135041/5700-04-Germantown-Ave-nomination.pdf.

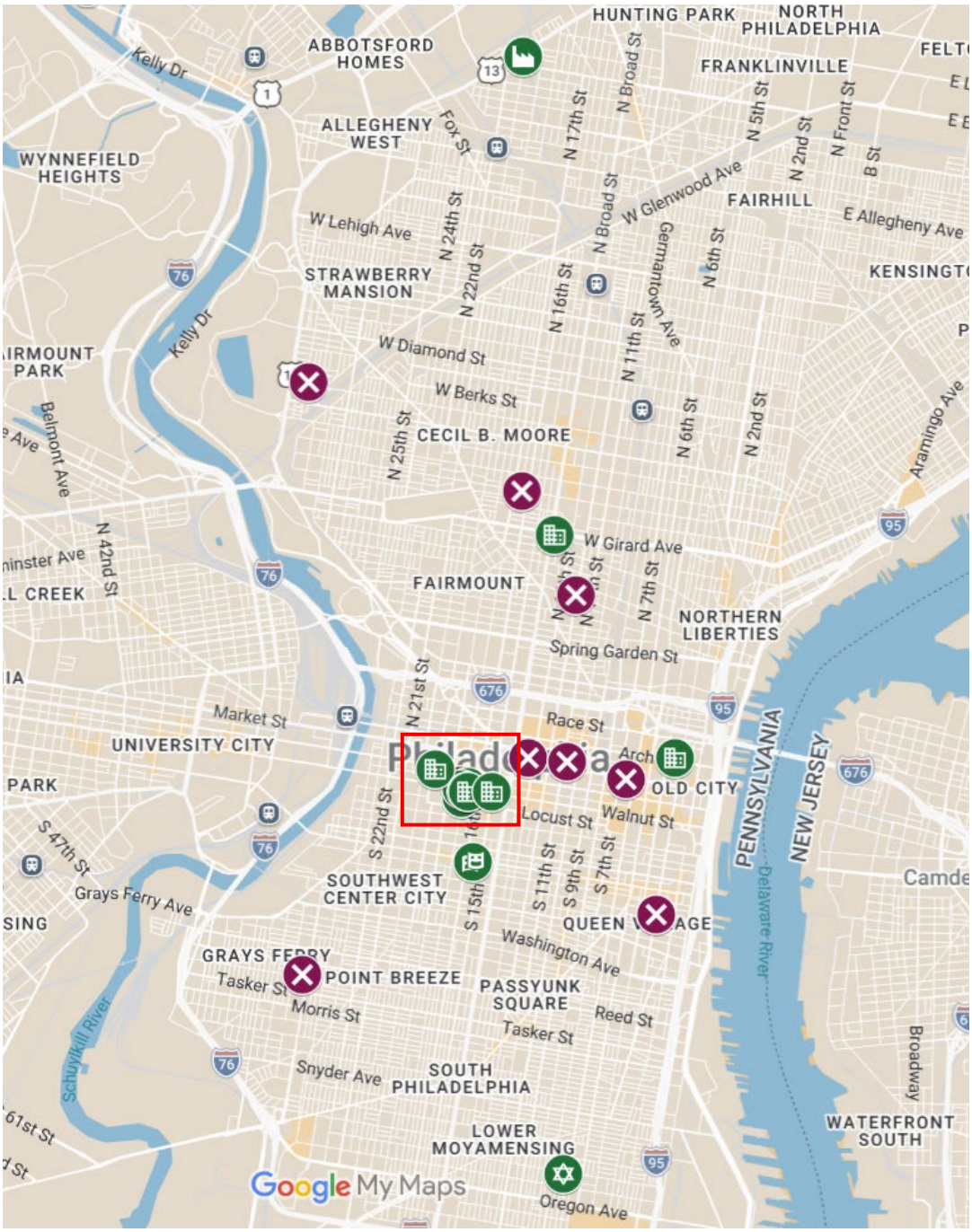


Figure 27: Map of Frank E. Hahn buildings in Philadelphia. Lost buildings are shown with maroon Xs. For enlarged inset plan (red rectangle), see Figure 28.
Source: Kevin King, via Google MyMaps, February 2026.

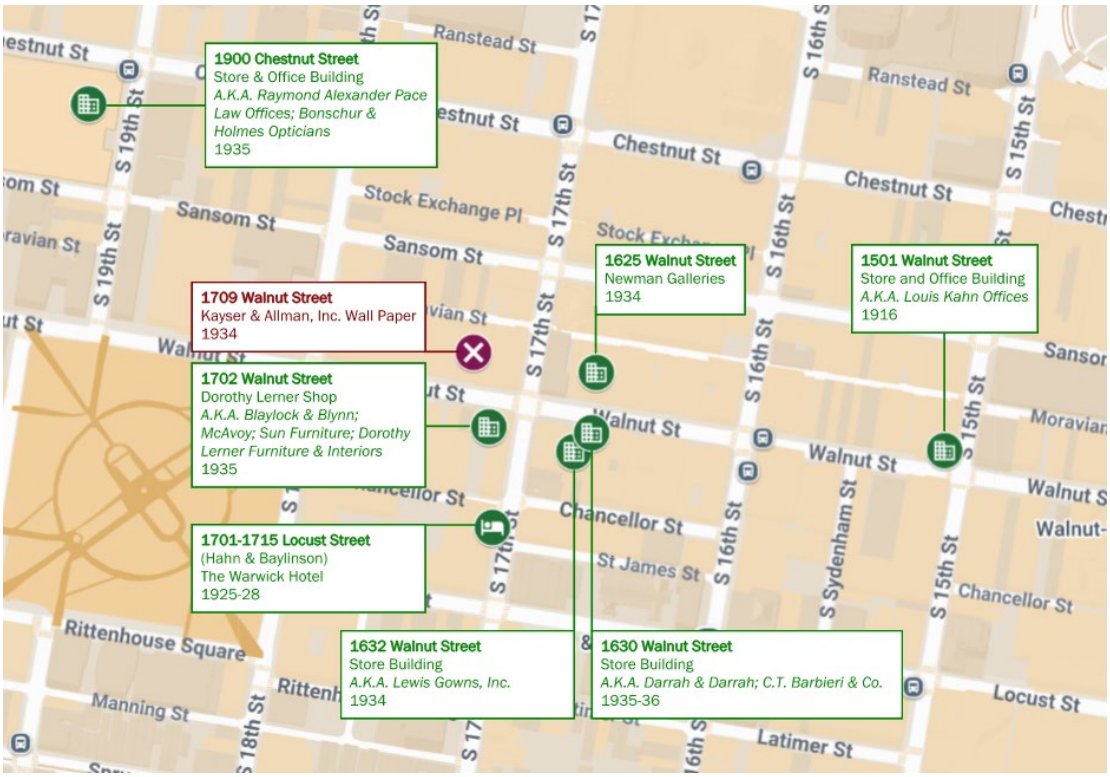


Figure 28: Detail view of map of Frank E. Hahn buildings in Philadelphia showing commercial corridor cluster. Source: Kevin King, via Google MyMaps (annotations by Kevin King), February 2026.

Hahn's notable Philadelphia buildings include:[65]

Sauer & Hahn (1906-1916):

Beth Israel Synagogue	1801 N. 32nd St.	1907 (LOST)
Schmidt Building [Figure 29]	315-319 Arch St.	1915

Frank E. Hahn (1916-1923):

1501 Walnut Street	**1501 Walnut Street**	**1916**
Young Men's Hebrew Association Building	1616 Master St.	c.1916 (LOST)
Akron Tire Company	614-616 Market St.	1917 (LOST)
Gibson Building	1307-1311 Market St.	1917 (LOST)

A.K.A. Hanscom Bros.; Hirsh & Brothers; Apollo Theatre; Bijou Dream Theatre; Family Theater; Truly Warner Store; Hirsch & Brother Umbrellas

Royal Theatre [Figure 30]	1524-1534 South St.	1920
Hensel Colladay Co. Factory [Figure 31]	2066 W. Hunting Park Ave	1922

A.K.A. Penn Fruit Warehouse

Hahn & Baylinson (1923-1928):

Young Men's Hebrew Association [Figure 32]	401-409 S. Broad St.	1923
(with Paul Cret) *A.K.A. Gershman YMHA*		
Warwick Hotel [Figure 33]	1701-1715 Locust St.	1925-28

[65] This list culled from Philadelphia Architects and Buildings, "Hahn, Frank Eugene (1879-1962): Projects." Solely alteration projects have been excluded from this list for brevity.

Federation of Jewish Charities [Figure 34]	2501-2515 S. Marshall St.	c.1927

Frank E. Hahn (1928-1962)

Kayser & Allman, Inc., Wall Paper	1709 Walnut St.	1934 (LOST)
Newman Galleries [Figure 35]	1625 Walnut St.	1934
Dorothy Lerner Shop [Figure 36]	1702 Walnut St.	1935
A.K.A. Blaylock and Blynn; McAvoy; Sun Furniture; Dorothy Lerner Furniture & Interiors		
Store and Office Building [Figure 37]	1900 Chestnut St.	1935
A.K.A. Raymond Alexander Pace Law Offices; Bonschur & Holmes Opticians		
Store Building [Figure 38]	1630 Walnut St.	1935-36
A.K.A. Darrah & Darrah; C.T. Barbieri & Co.		
Store Building [Figure 38]	1632 Walnut St.	1935
A.K.A. Lewis Gowns, Inc.		

Collaborations with Aaron Colish (1947-1962)

Private Housing Development	Fairmount Ave., 12th St., Wallace St. and Ridge Ave.	c.1952 (LOST)

Unknown Year or Affiliation

Fleisher, Inc. Factory	2500 Reed St.	c.1916 (LOST)
Franklin Theatre	747-53 S. 3rd St.	unk. (LOST)
Marks Stores [Figure 39]	SE corner of N. Broad & E. Girard Sts.	unk.
Sternberger Store	1019 Market St.	unk. (LOST)

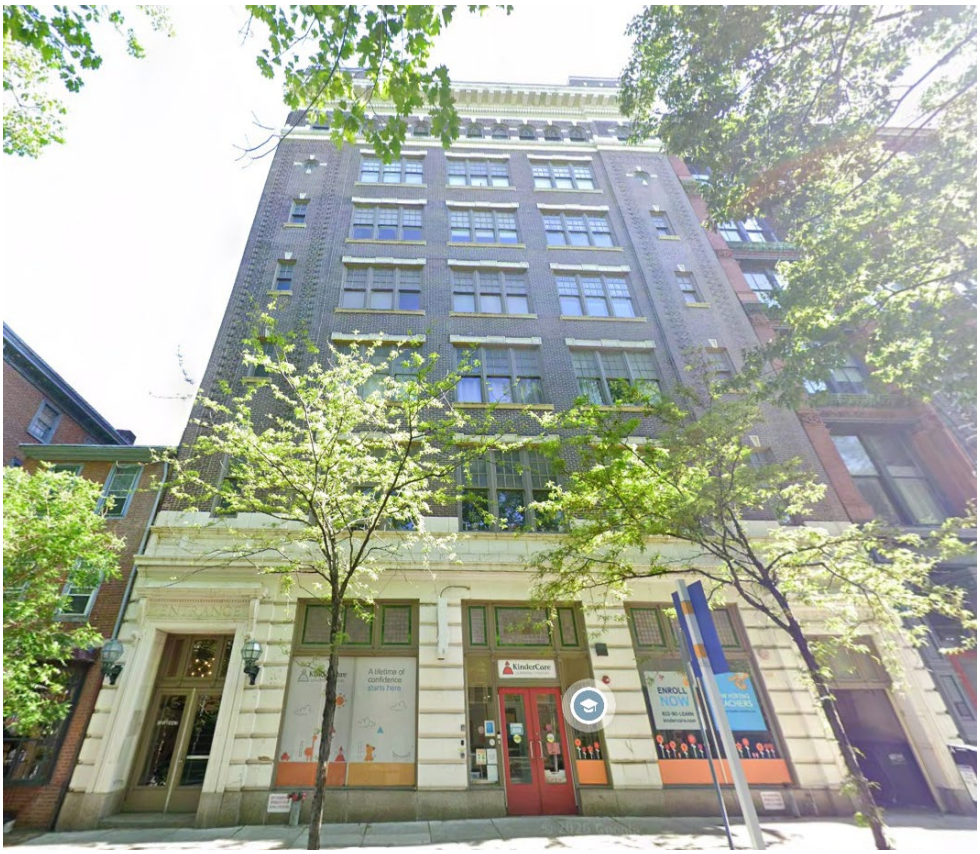


Figure 29: Schmidt Building, 315-19 Arch St., Sauer & Hahn, 1915. Source: Google Maps.



Figure 30: Royal Theatre, 1524-34 South St., Frank E. Hahn, 1920. Source: Google Maps.



Figure 31: Hensel & Colladay Co. Factory, 2066 W. Hunting Park Ave., Frank E. Hahn, 1922. Source: Google Maps.



Figure 32: Young Men's Hebrew Association, 401-09 S. Broad St., Hahn & Baylinson, with Paul Cret, 1923. Source: Google Maps.


Figure 33: Warwick Hotel, 1701-15 Locust St., Hahn & Baylinson, 1925-28.
Source: Warwick Rittenhouse Square, a Tribute Hotel by Marriott, *Warwick Rittenhouse Square Philadelphia: Photos*, https://www.warwickrittenhouse.com/photos/.



Figure 34: Federation of Jewish Charities, 2501-15 S. Marshall St., Hahn & Baylinson, c. 1927. Source: Google Maps.



Figure 35: Newman Galleries, 1625 Walnut St., Frank E. Hahn, 1934.



Figure 36: Dorothy Lerner Shop, 17xx Walnut St., Frank E. Hahn, 1935. Source: Google Maps.



Figure 37: Store and Office Building, 1900 Chestnut St., Frank E. Hahn, 1935. Source: Google Maps.



Figure 38: Store Buildings, 1630 (left) and 1632 (right) Walnut St., Frank E. Hahn, 1935-36. Source: Google Maps.

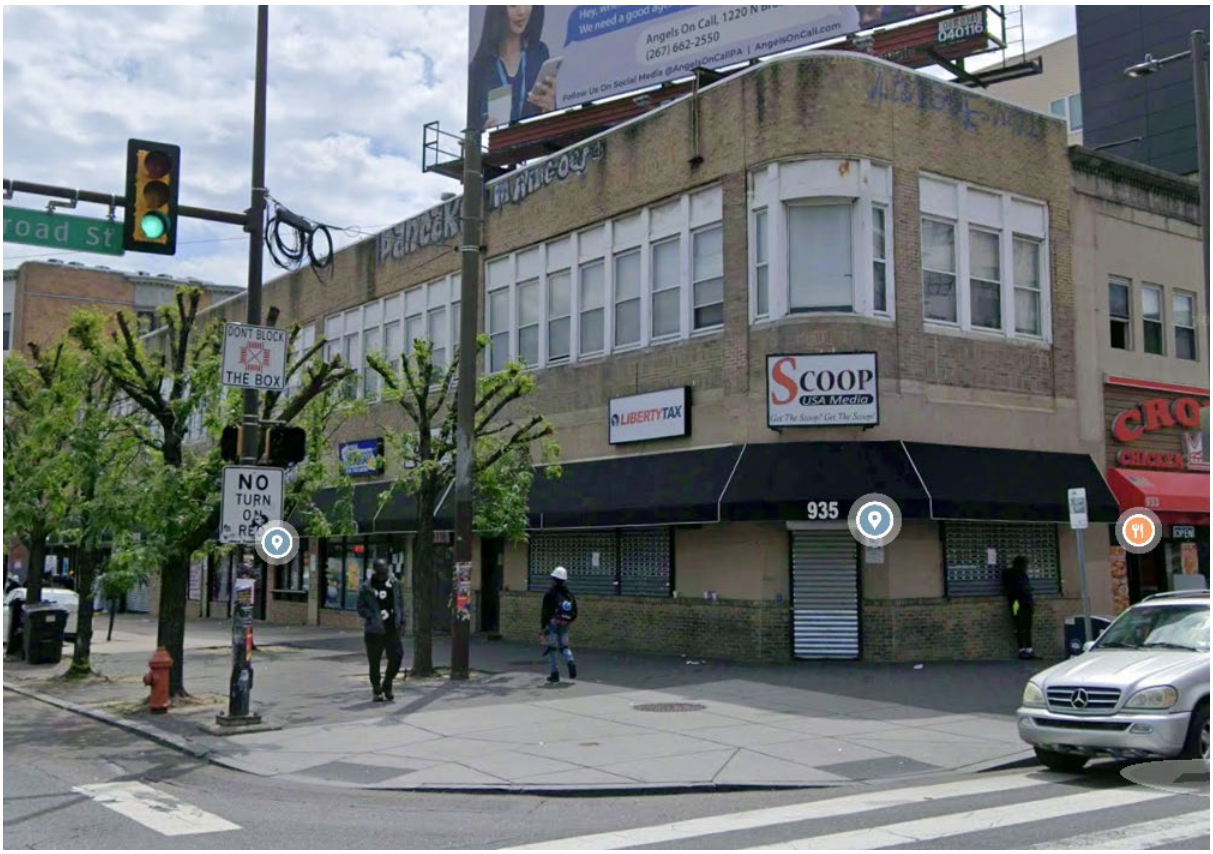


Figure 39: Marks Stores, SE Corner of Broad St. & Girard Ave., Frank E. Hahn, date unknown. Source: Google Maps.

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Deed of Sale from Maurice Slomine and Yetta, his wife to Lillian Cohen, March 25, 1953. Copy provided by the Philadelphia Historical Commission.

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Appendix A: 1501 Walnut Street Ownership Through Time

As discussed in the Significance section, the building at 1501 Walnut changed hands quite often over the first 50 years of its life, a pattern beginning almost at once after its construction when builder-developer Albert S. Marks sold it to Samuel Frederic Houston.[66]

Owners over time included:

February 3, 1917 to February 21, 1923:
Samuel F. Houston & Charlotte H.S., his wife[67]

February 21, 1923 to July 18, 1936:
Albert H. Ladner, Jr. and Grover C. Ladner / Albert H. Ladner, Jr. and Lillian G., his wife[68]
Albert H. Ladner, Jr. worked as the Custodian of Federal Buildings in Philadelphia and also the Collector of Internal Revenue in the City.[69]
Grover Ladner was a Pennsylvania Supreme Court Justice and founder of the law firm Clark, Ladner, Fortenbaugh & Young; he was also an environmentalist who helped pass the Pure Streams Act in the Commonwealth of Pennsylvania.[70]

July 18, 1936 to February 8, 1943:
Alexander Love, Jr. and Grover C. Ladner[71]

February 8, 1943 to April 25, 1945:
Northern Trust Company, Trustee for Sundry Trusts[72]

April 25, 1945: David Balaity[73]

April 25, 1945 to March 25, 1953:
Maurice Slomine and Yetta, his wife[74]

March 25, 1953: Lillian Cohen[75]

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[66] Deed of Sale from Albert S. Marks and Rena K., his wife to Samuel Frederic Houston, February 3, 1917.
[67] Deed of Sale from Samuel F. Houston & Charlotte H.S., his wife to Albert H. Ladner, Jr. and Grover S. Ladner, February 21, 1923.
[68] Deed of Sale from Albert H. Ladner, Jr. and Lillian G., his wife to Alexander Love, Jr., July 18, 1936.
[69] *Site for a Federal Building at Philadelphia, PA: Hearing Before the Committee on Public Buildings and Grounds, United States Senate.* Seventy-Second Congress (1933) (statement of Albert H. Ladner, Jr.).
[70] Philadelphia Bar Association, "Legends of the Bar." https://philadelphiabar.org/?pg=AboutLegends.
[71] Deed of Sale from Alexander Love, Jr. and Grover C. Ladner to Northern Trust Co., Trustee for Sundry Trusts, February 8, 1943. The property was sold at Sheriff's Sale into a trust.
[72] Deed of Sale from Northern Trust Company, Trustee for Sundry Trusts to David Balaity, April 25, 1945.
[73] Deed of Sale from David Balaity to Maurice Slomine and Yetta, his wife, April 25, 1945.
[74] Deed of Sale from Maurice Slomine and Yetta, his wife to Lillian Cohen, March 23, 1953.
[75] Deed of Sale from Lillian Cohen to Maurice Slomine and Yetta, his wife, March 25, 1953.

March 25, 1953 to February 18, 1966:
Maurice Slomine and Yetta Slomine, his wife[76]

February 18, 1966 to December 24, 2013:
Meyer Eglin / Meyer Eglin and Stephanie S. Eglin, his wife[77]

Meyer and Stephanie Eglin were business owners and philanthropists in Philadelphia. Meyer ran a real estate and parking business called "The Eglin Garages" or "Eglin's Garages" in the city. After his death in 1974, his wife Stephanie (known as "Sandy") took over the business. Throughout the rest of her life, she donated to various local organizations, including hospitals, arts and culture organizations, religious organizations, and others. The Philadelphia Museum of Art dedicated a gallery to Stephanie and Meyer Eglin in 1997.[78]

December 24, 2013 to present:
PR Walnut Associates, LP[79]

The building had two owners while Kahn's offices occupied the building: Maurice and Yetta Slomine (1963-66) and Meyer and Stephanie Eglin (1966-74).

[76] Deed of Sale from Maurice Slomine and Yetta Slomine, his wife to Meyer Eglin, February 18, 1966.
[77] Deed of Sale from Stephanie S. Eglin to PR Walnut Associates, LP, December 24, 2013.
[78] "Stephanie Eglin (Rudnick)," *The Philadelphia Inquirer,* August 15, 2017, https://www.legacy.com/us/obituaries/inquirer/name/stephanie-eglin-obituary?id=9353007.
[79] Deed of Sale from Stephanie S. Eglin to PR Walnut Associates, LP, December 24, 2013.

Appendix B: Kahn Projects Likely Completed at 1501 Walnut Street Offices

A comparison of Kahn's project list, sorted by year, against the years Kahn's office occupied the building (1963-74) suggests which works Kahn may have designed here. For this list, the author is indebted to the Philadelphia Architects and Buildings database, a project of the Athenaeum of Philadelphia.[80] The list is organized in alphabetical order; several unbuilt or theoretical projects are excluded for brevity.

Project Name	Client	Year(s)
Ayub Central Hospital Dhaka, Bangladesh	Islamic Republic of Pakistan People's Republic of Bangladesh	1967-69
Biology Building (David Goddard Building)	University of Pennsylvania	1962-65
Bishop Field Estate[81]		1973-74
Eleanor Donnelley Erdman Hall	Bryn Mawr College	1960-65
Family Planning Center and Maternal Health Center[82]	Government of Nepal Agency for International Dev't [AID]	1970-75
Fine Arts Center, School, and Performing Arts Theater	Fort Wayne Fine Arts Foundation	1961-73
First Unitarian Church, school addition	First Unitarian Congregational Society of Rochester	1965-69
Fisher Residence	Dr. and Mrs. Norman J. Fisher	1960-67
Graduate Theological Union Library[83]	Graduate Theological Union	1971-74
Indian Institute of Management Dormitories, Faculty & Servant Housing, and Mech. Services Tower[84] Classroom, Administration and Library Building[85]	Indian Institute of Management	 1962-68 1969-74
Kahn Residence	Louis I. and Esther I. Kahn	1964
Kimbell Art Museum	Kimbell Art Foundation	1966-72
Korman Residence	Mr. and Mrs. Steven Korman	1971-73

[80] PAB's database of Kahn's projects can be found here: https://www.philadelphiabuildings.org/pab/app/ar_display_projects.cfm/21829. Those which were completed before Kahn moved his offices to 1501 Walnut and those whose dates are unclear have been excluded from the list in this appendix.
[81] Designed and built after Kahn's death based on Kahn's site plan.
[82] Completed by David Wisdom & Associates, successor firm after Kahn's death.
[83] Built in 1974-81 (Phase I) and 1985-87 (Phase II) by Esherick, Homsey, Dodge & Davis based on Kahn's schematic designs.
[84] Associated Architect Balkrishna V. Doshi
[85] Associated Architect Anant Raje

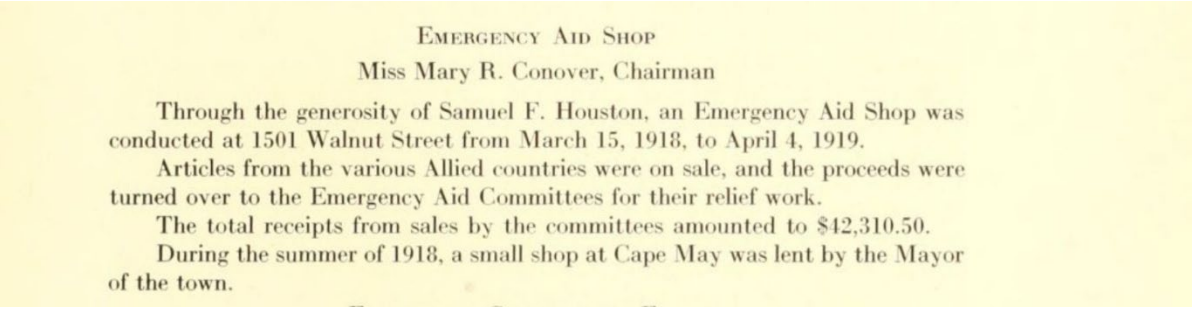
Marjorie Walter Goodhart Hall (alterations)	Bryn Mawr College	1965
Mill Creek Project, Phase II Housing and Community Center	Phila. City Planning Commission Phila. Housing Authority	1956-63
National Assembly Building Dhaka, Bangladesh[86]	Islamic Republic of Pakistan People's Republic of Bangladesh	1962-83
Office of Louis I. Kahn, Architect Interior Alterations to 1501 Walnut Street	Louis I. Kahn	1961-72
Olivetti-Underwood Factory[87]	Olivetti-Underwood Corporation	1966-70
Phillips Exeter Academy, Library and Dining Hall	Trustees of the Phillips Exeter Academy	1965-72
President's House (alterations)	University of Pennsylvania	1970-71
Salk Institute for Biological Studies	Trustees of the Salk Institute for Biological Studies	1959-67
Shapiro Residence (alterations)[88]	Dr. and Mrs. Bernard Shapiro	1973-75
Temple Beth-El Synagogue	Temple Beth-El of Northern Westchester	1966-72
Wolfson Center for Mechanical and Transportation Engineering[89]	University of Tel Aviv	1968-77
Yale Center for British Art[90]	Yale University	1969-74

[86] Completed after Kahn's death by David Wisdom & Associates, successor firm to Kahn.
[87] Associated Architect Renzo Piano for skylight design.
[88] With Anne Griswold Tyng.
[89] Associated Architect J. Mochly-I. Eldar, Ltd.
[90] Pellecchia & Meyers completed the project after Kahn's death.

Appendix C: 1501 Walnut Street and World War I

The incredible devastation of World War I spurred Americans across the country to organize support and aid drives. In Philadelphia, this effort was formed as the Emergency Aid Committee (later renamed Emergency Aid of Pennsylvania). It was founded by Mary Brown Warburton, whose husband Charles Edward Warburton was publisher of *The Evening Telegraph*.[91] Molly Lester, writing for Hidden City Philadelphia, noted that "[t]he group was the first organization in Philadelphia to send relief supplies to Europe, organizing drives for food, clothing, fabric, and money to send to soldiers and civilians abroad."[92]

1501 Walnut Street was one of the "sixteen buildings … lent in part or in full to the service of the Emergency Aid," ten of which were on Walnut Street.[93] A report on Philadelphia's role in the war, published for the Philadelphia War History Committee, contained a chapter on "The Emergency Aid of Pennsylvania," outlining its various committees and activities.[94] One such activity was the Emergency Aid Shop, run by Mary R. Conover at 1501 Walnut Street [Figure 40 & Figure 41]. Owner Samuel F. Houston allowed an Emergency Aid Shop to be opened in the building for just over a year – from March 1918 to April 1919. The report noted that more than $42,000 was raised, though it's not clear whether all was raised in this shop or through various efforts around the city.[95] This amount would be worth nearly $800,000 today.



EMERGENCY AID SHOP

Miss Mary R. Conover, Chairman

Through the generosity of Samuel F. Houston, an Emergency Aid Shop was conducted at 1501 Walnut Street from March 15, 1918, to April 4, 1919.

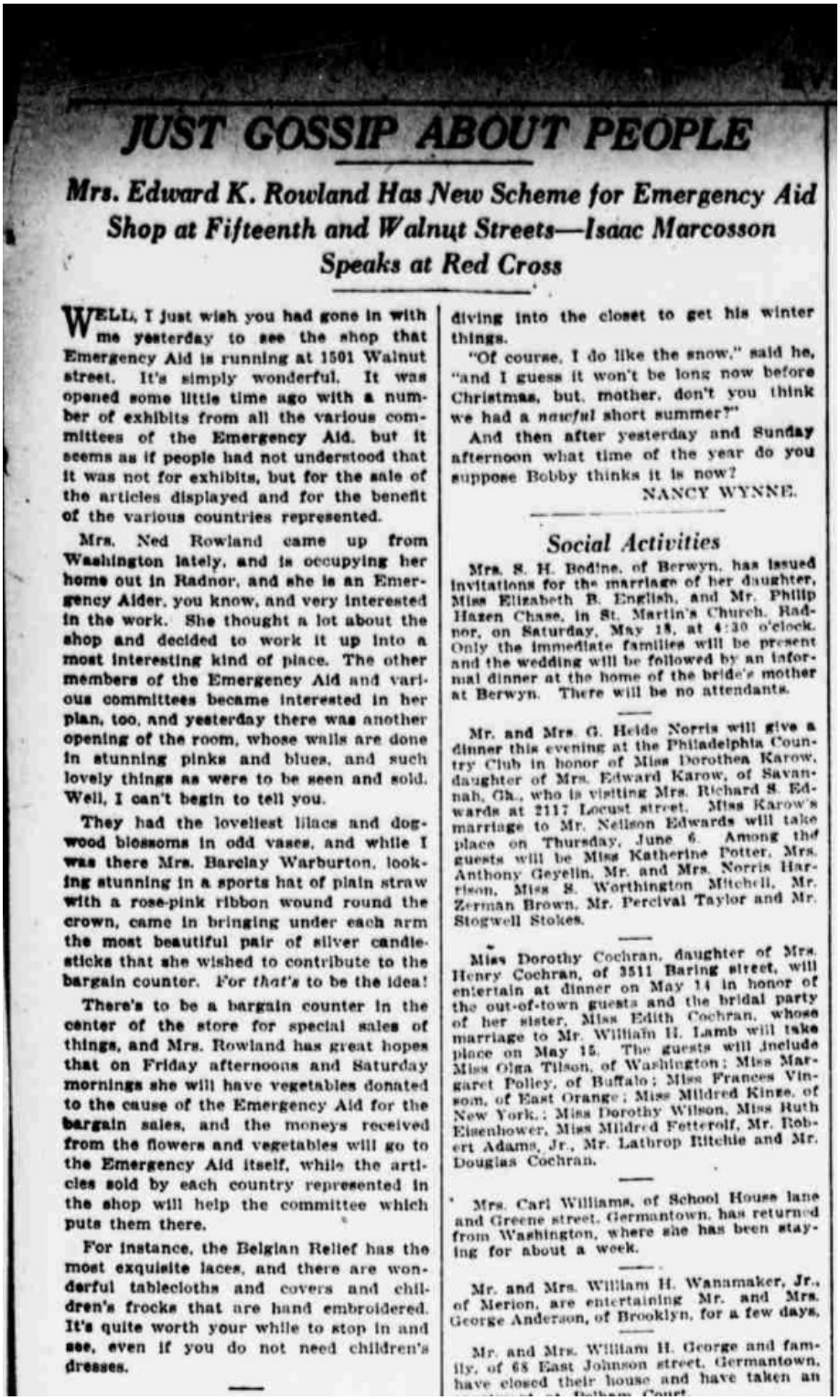
Articles from the various Allied countries were on sale, and the proceeds were turned over to the Emergency Aid Committees for their relief work.

The total receipts from sales by the committees amounted to $42,310.50.

During the summer of 1918, a small shop at Cape May was lent by the Mayor of the town.

Figure 40: Description of the Emergency Aid Shop committee run out of 1501 Walnut Street not long after the current building was constructed.
Source: The Philadelphia War History Committee, *Philadelphia in the World War, 1914-1919* (Wynkoop Hallenbeck Crawford Co., 1922), 575.

[91] Molly Lester, "Enduring Emergency Aid at 20th & Sansom," *Hidden City*, June 26, 2014, https://hiddencityphila.org/2014/06/enduring-emergency-aid-at-20th-sansom/.
[92] Lester.
[93] Lester.
[94] The Philadelphia War History Committee, 555, 557.
[95] The Philadelphia War History Committee, 575.



JUST GOSSIP ABOUT PEOPLE

Mrs. Edward K. Rowland Has New Scheme for Emergency Aid Shop at Fifteenth and Walnut Streets—Isaac Marcosson Speaks at Red Cross

WELL, I just wish you had gone in with me yesterday to see the shop that Emergency Aid is running at 1501 Walnut street. It's simply wonderful. It was opened some little time ago with a number of exhibits from all the various committees of the Emergency Aid, but it seems as if people had not understood that it was not for exhibits, but for the sale of the articles displayed and for the benefit of the various countries represented.

Mrs. Ned Rowland came up from Washington lately, and is occupying her home out in Radnor, and she is an Emergency Aider, you know, and very interested in the work. She thought a lot about the shop and decided to work it up into a most interesting kind of place. The other members of the Emergency Aid and various committees became interested in her plan, too, and yesterday there was another opening of the room, whose walls are done in stunning pinks and blues, and such lovely things as were to be seen and sold. Well, I can't begin to tell you.

They had the loveliest lilacs and dogwood blossoms in odd vases, and while I was there Mrs. Barclay Warburton, looking stunning in a sports hat of plain straw with a rose-pink ribbon wound round the crown, came in bringing under each arm the most beautiful pair of silver candlesticks that she wished to contribute to the bargain counter. For *that's* to be the idea!

There's to be a bargain counter in the center of the store for special sales of things, and Mrs. Rowland has great hopes that on Friday afternoons and Saturday mornings she will have vegetables donated to the cause of the Emergency Aid for the bargain sales, and the moneys received from the flowers and vegetables will go to the Emergency Aid itself, while the articles sold by each country represented in the shop will help the committee which puts them there.

For instance, the Belgian Relief has the most exquisite laces, and there are wonderful tablecloths and covers and children's frocks that are hand embroidered. It's quite worth your while to stop in and see, even if you do not need children's dresses.

---

diving into the closet to get his winter things.

"Of course, I do like the snow," said he, "and I guess it won't be long now before Christmas, but, mother, don't you think we had a *nawful* short summer?"

And then after yesterday and Sunday afternoon what time of the year do you suppose Bobby thinks it is now?

NANCY WYNNE.

Social Activities

Mrs. S. H. Bodine, of Berwyn, has issued invitations for the marriage of her daughter, Miss Elizabeth B. English, and Mr. Philip Hazen Chase, in St. Martin's Church, Radnor, on Saturday, May 18, at 4:30 o'clock. Only the immediate families will be present and the wedding will be followed by an informal dinner at the home of the bride's mother at Berwyn. There will be no attendants.

Mr. and Mrs. G. Heide Norris will give a dinner this evening at the Philadelphia Country Club in honor of Miss Dorothea Karow, daughter of Mrs. Edward Karow, of Savannah, Ga., who is visiting Mrs. Richard S. Edwards at 2117 Locust street. Miss Karow's marriage to Mr. Neilson Edwards will take place on Thursday, June 6. Among the guests will be Miss Katherine Potter, Mrs. Anthony Geyelin, Mr. and Mrs. Norris Harrison, Miss S. Worthington Mitchell, Mr. Zerman Brown, Mr. Percival Taylor and Mr. Stogwell Stokes.

Miss Dorothy Cochran, daughter of Mrs. Henry Cochran, of 3511 Baring street, will entertain at dinner on May 14 in honor of the out-of-town guests and the bridal party of her sister, Miss Edith Cochran, whose marriage to Mr. William H. Lamb will take place on May 15. The guests will include Miss Olga Tilson, of Washington; Miss Margaret Polley, of Buffalo; Miss Frances Vinsom, of East Orange; Miss Mildred Kinge, of New York.; Miss Dorothy Wilson, Miss Ruth Eisenhower, Miss Mildred Fetterolf, Mr. Robert Adams, Jr., Mr. Lathrop Ritchie and Mr. Douglas Cochran.

Mrs. Carl Williams, of School House lane and Greene street, Germantown, has returned from Washington, where she has been staying for about a week.

Mr. and Mrs. William H. Wanamaker, Jr., of Merion, are entertaining Mr. and Mrs. George Anderson, of Brooklyn, for a few days.

Mr. and Mrs. William H. George and family, of 68 East Johnson street, Germantown, have closed their house and have taken an

Figure 41: Evening Public Ledger article describing the Emergency Aid Shop at 1501 Walnut Street. Source: "Just Gossip About People," *Evening Public Ledger* (Philadelphia, PA), May 7, 1918. https://www.loc.gov/item/sn83045211/1918-05-07/ed-1/.