

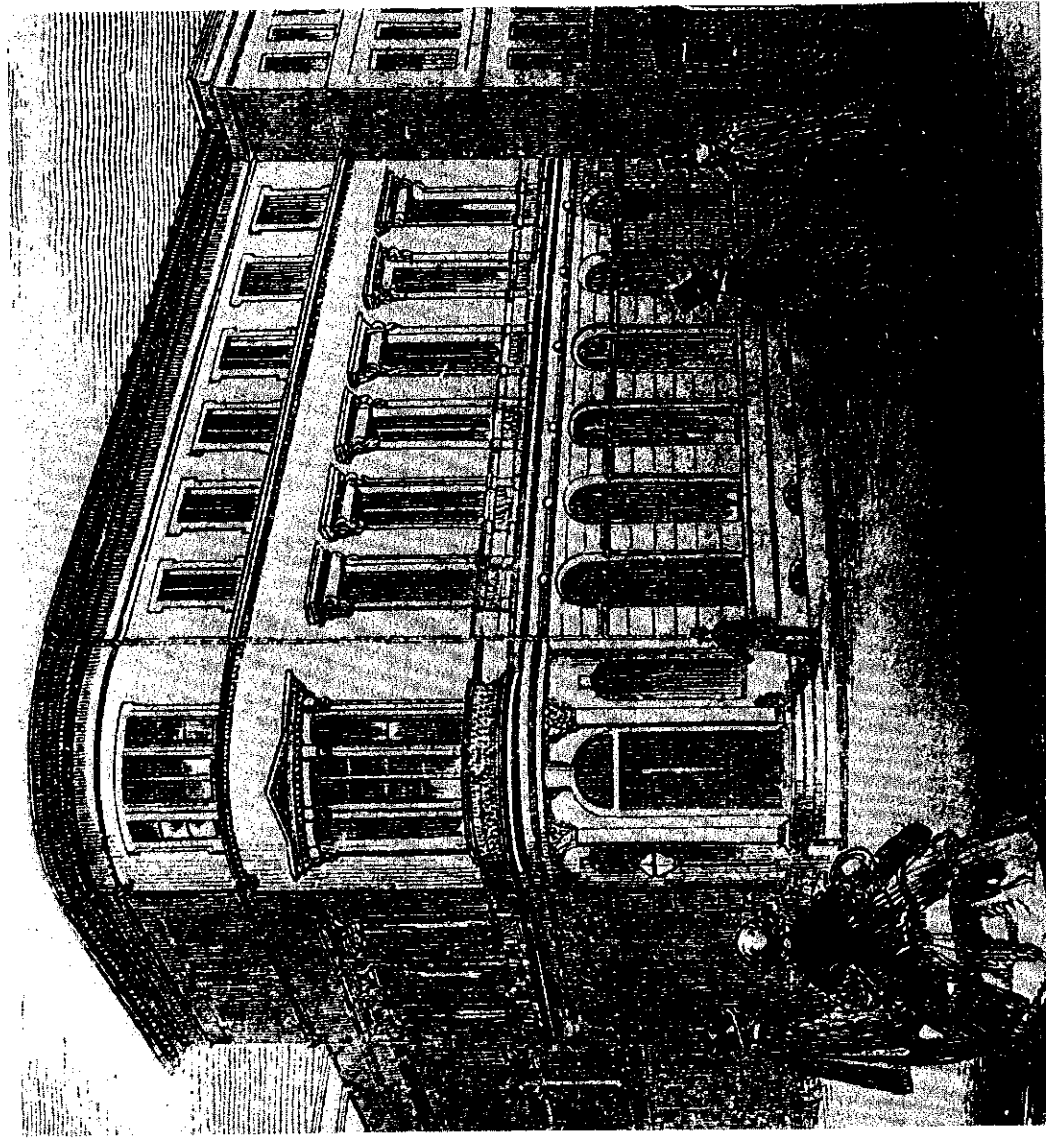
fitting by, at the hands of this inequality of large banks and the "smaller buildings" put on them to unroot the larger?

The legislature to reduce the in order to increase those of four—"two additional stories, that was happening architecture observed in early 1853 surprise in the recent subscription which they have been common of more bank buildings.

Bank at the corner of Broad Lee as a three-story Italian-bold in style and innovative with sensitivity to its site, the acute angle formed by a diagonally across from the Ex-bildings with exterior details ted first story and the window building retained its own English commercial building naissiance palazzo.

Two buildings involved both characteristics of a banking ton in the 1850s. The bank's id the stylistic choice, while masonry and the ostentatious s in rustic work, with piers are carved with lion's heads.

which are of French style, rough ventilation. . . . The projecting bracketed Italian corform not the least imposing prior was both practical and ir climate, where it is subject to be as durable as granite, es it a great advantage in the



Jones & Lee, State Bank, 1853-55. From *Harper's New Monthly Magazine* 15 (June 1857). Carolina Art Association/Gibbes Art Gallery.

than light, is an especially agreeable part of this imposing and massive building."

The early Victorian exterior did not preclude internal functionalism, where the banking requirements were carefully studied to ensure the same operational efficiency as Jones's Browning and Leman Store. In fact, the focus of contemporary descriptions vacillated between matters of convenience and aesthetic effects:

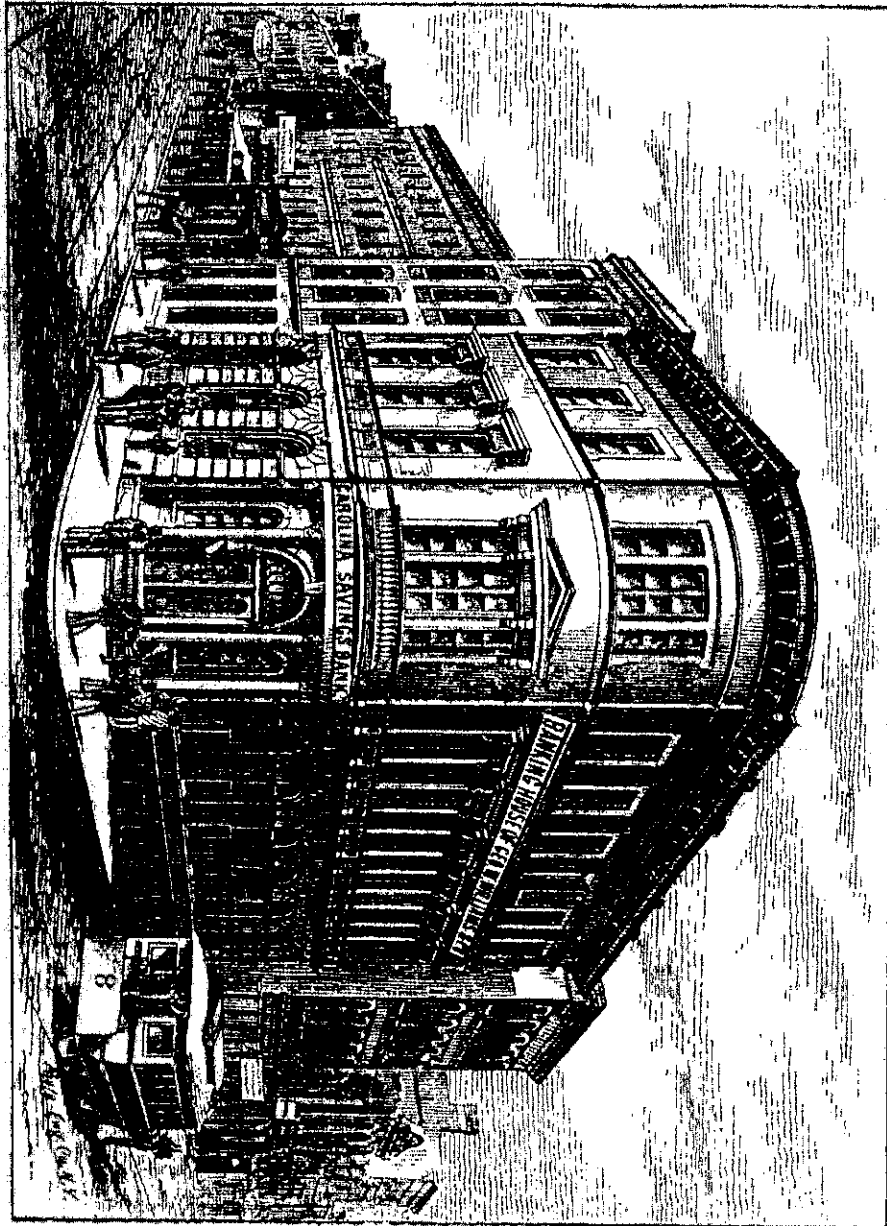


Photo. by Howard.

CAROLINA SAVINGS BANK.

Eng. by Photo. Eng. Co., N. Y.

1875 M. F. W. C.