

1206

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name Greenwich Savings Bank

other names/site number _____

2. Location

street & number 1352-1362 Broadway [] not for publication

city or town New York [] vicinity

state New York code NY county New York code 061 zip code 10018

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property [X] meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide [X] locally. ([] see continuation sheet for additional comments.)

[Signature]
Signature of certifying official/Title

9/20/05
Date

New York State Office of Parks, Recreation & Historic Preservation

State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- ☒ entered in the National Register
[] see continuation sheet
[] determined eligible for the National Register
[] see continuation sheet
[] determined not eligible for the National Register

[] removed from the National Register

[] other (explain) _____

[Signature]
Signature of the Keeper

date of action

Edson H. Beall

11.16.05

Greenwich Savings Bank
Name of Property

New York County, New York
County and State

5. Classification

Ownership of Property
(check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property
(Check only one box)

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>0</u>	TOTAL

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(enter categories from instructions)

COMMERCE/TRADE: financial institution

Current Functions

(Enter categories from instructions)

COMMERCE/TRADE: business

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH AND 20TH CENTURY REVIVALS:

Classical Revival

Materials

(Enter categories from instructions)

foundation Granite

walls Limestone

roof

other Bronze. Iron. Glass.

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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Section 7 Page 1

Greenwich Savings Bank
Name of Property
New York County, New York
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SECTION 7: DESCRIPTION¹

The former Greenwich Savings Bank Building, at 1352-1362 Broadway, in Manhattan, is an early 20th century bank designed by the firm of York & Sawyer and built in 1922-24 to be the fifth home of the bank. It is located between Herald Square to the south and Times Square a few blocks to the north. The Classical Revival style bank retains a high degree of period integrity.

EXTERIOR

The exterior is clad with Indiana limestone above a polished pink granite base. The treatment of the façade in the classically inspired arrangement of podium, major order, and attic, conceals the fact that between the elliptical banking room and the exterior walls the building contains six stories and a basement.

Broadway façade

A projecting podium of smooth-faced, rusticated ashlar, eight-columned portico, and attic dominate the Broadway façade. An eared surround, containing both astragal and cable moldings, frames the Broadway entrance and the four pink granite steps which lead up to the heavy bronze double doors cast in classical, alternating, low relief motifs. The soffits are articulated with alternating square and rectangular panels with bead moldings. The square panels contain rosette bosses. The stone ceiling just beyond the bronze doors – visible when the doors are open – is articulated with two panels flanking a rosette boss incorporating a simple electric light fixture. The building's address, "1356 BROADWAY," is inscribed on the eared tablet flanked by griffins above the door. On either side of the entrance are placed lead-colored metal plaques bearing the current owner's name.² Three window openings on either side of the entrance are cut deep into the podium's rusticated surface. Four of these are covered with iron grilles cast in a lattice of entwined cable and set flush with the podium's wall.³ The two windows immediately flanking the entrance have become glazed vitrines.

¹ This section is adapted almost in its entirety from the New York City Landmarks Preservation Commission's *Greenwich Savings Bank Designation Report* (LP-1766) and *Greenwich Savings Bank Interior Designation Report* (LP-1767), both prepared by Charles Savage under the direction of Marjorie Pearson; additions include general updating, plus the descriptions of several ancillary spaces and the building's upper floors.

² Under each of these plaques is the building's original name inscribed in Roman classic lettering: "THE GREENWICH SAVINGS BANK."

³ These grilles have been painted with gold-colored paint. The windows immediately flanking the entrance are now glazed vitrines. The windows have bronze frames with two square panes up and two rectangular panes down; the square panes open as hoppers, the long panes open as casements. The two windows to the north of the left-hand vitrine, though framed like the other windows, contain amber leaded glass; the lead comes create nine smaller panes above and fifteen below. These leaded windows light the Tudor style boardroom within. The north of the portico's projection there is a smaller window. This small window lights the lavatory adjacent to the boardroom. It is a one-by-one casement and is fronted by an iron grille cast in the entwined cable pattern. A brass night deposit hopper is below the right-hand vitrine.

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The monumental Roman Corinthian order of eight fluted columns, an octastyle, rises from its continuous plinth above the podium. The portico entablature soffits and beams are *en guilloches*; between beams the portico ceiling is coffered; each coffer contains a rosette boss. Like the podium below, the greater part of the wall surface between the key fret and the paneled frieze is rusticated, though these channeled blocks are slightly smaller. The wall behind the octastyle is recessed and in it three identical arched windows light the banking room within. Denticulated imposts support the windows' archivols.⁴ The *antae* and corner pilasters flanking the octastyle are unfluted; their capitals are an abbreviated variation of the full Corinthian capitals. Within the dado and below the fret, single windows flank the octastyle; these repeat the configuration of those within the portico.⁵ The continuous entablature, like the podium cornice and columnar plinth below, is a major component in uniting all three of these facades. The well-proportioned architrave and frieze support a modillioned cornice and cymatium articulated with lion heads.

The limestone of the attic is smooth faced. The attic inscription is covered with beige panels bearing the current owner's name.⁶ Raised panels, corresponding to the extreme portico columns and corner pilasters below, and a denticulated cornice, complete the attic's architectural arrangement.

West 36th Street façade

Like the Broadway and Sixth Avenue facades the West 36th Street façade is tripartite – podium, colonnade with entablature, and attic. The rusticated podium is pierced by ten windows, grouped five and five toward the corners of the façade.⁷ Dominating this façade are the nine engaged columns on the continuous plinth atop the podium. There are eight windows in the dado below the fret molding, one between each of the corner and *antae* pilasters and three between the outermost columns of the colonnade.⁸ As on the Broadway façade, the attic is articulated with raised panels corresponding with the pilasters below. The denticulated cornice supports the attic's coping. There is no signage. Three new windows have been cut through the attic's limestone surface.⁹

⁴ Two bronze mullions, articulated with guilloches, separate each window into three long lights – twelve panes in the center and eight panes each on the sides. The lunettes are likewise separated into three lights – the center with six panes, the sides with four. A horizontal mullion at the springing line is articulated with swags and palmettes. Below each of these arched windows is a smaller window; the hopper-above/casement-below configuration of the podium is repeated in these windows.

⁵ Originally the frieze in the octastyle's entablature bore this inscription in Roman classic lettering: "THE GREENWICH SAVINGS BANK," but this has been filled in.

⁶ This attic on the building's Broadway elevation, now covered, bears this lengthy inscription in Roman classic: "AMONG THE PASSERSBY SOME GO THEIR HEEDLESS WAY TO POVERTY. BUT YOU WHO WISELY ENTER THROUGH THESE DOORS TO BRING YOUR SAVINGS MAY JOIN WITH US TO LAY FOUNDATIONS FOR THE PROSPERITY OF MULTITUDES TODAY AND KNOW THAT YOUR OWN MONEY REWARDED FOR ITS SERVICE RETURNS TO YOU AS STRENGTH AND SURETY FOR THE YEARS TO COME."

⁷ Eight of these have the hopper-above/casement-below configuration and are covered with the iron grilles. Now the two outermost windows contain glazed vitrines.

⁸ These have the hopper-above/casement-below configuration.

⁹ These windows were cut through the wall when new computers were installed on the sixth floor between 1967 and 1971. One is between the Broadway corner panel and adjacent inside panel, another is just east of this inside panel and the third is just west of the

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Sixth Avenue façade

The Sixth Avenue façade is almost a twin of the building's Broadway elevation except that it is the building's narrowest. As a result of this reduced width, the design of the façade has been compressed. Consequently there is no northernmost pilaster and corresponding attic panel above. The projecting podium and portico are narrower, as is the width of the setback at the building's southeast corner. An employees' entrance is tucked between the podium and the northern lot line behind a high iron picket fence. Bronze double doors in the main entrance have four panels each. The difference in grades between Broadway and Sixth Avenue eliminated the need for steps at the Sixth Avenue entrance; there is just a pink granite sill. Inscribed within the eared tablet above is the address: "985 SIXTH AVENUE." The small window to the south of the podium's projection, a mate to the small window in the Broadway facade, has been included. It, too, is a one-over-one bronze casement and is protected by an iron grille.¹⁰

The same changes made to the Broadway entrance have been made here: the lead-colored plaques carrying the current owner's name have been installed on either side of the entrance;¹¹ and the two windows immediately flanking the entrance have become glazed vitrines.

The window arrangement within the portico is different from that within the Broadway portico. A broad, arched window is flanked by two straight-headed windows – a Palladian motif without the customary aedication – instead of three round-headed windows. This broad window and its sidelights illuminate the eastern portion of the banking room within.¹² The portico columns and flanking pilasters support the entablature.

The Sixth Avenue attic inscription has been covered with beige panels bearing the current owner's name.¹³

inside dado panel toward the Sixth Avenue corner. These window frames are aluminum – two-over-two horizontal sash. The computers were moved in 1983 when the sixth floor became the new teller training facility.

¹⁰ Rather than a lavatory, it lights what otherwise would have been a very dark corner office space.

¹¹ These plaques cover the old inscription "GREENWICH SAVINGS BANK."

¹² Denticulated imposts support the central window's round architrave. The two vertical mullions in the central arched window are articulated with guilloches. A horizontal mullion bears a pattern of palmettes and swags. The center section contains twelve panes; the side sections contain eight panes. The lunette's center section contains six panes, its side sections four. The flanking windows contain sixteen panes each; the top panes open as hoppers. All three windows are glazed with amber glass. Above each of the flanking windows there is a plaque carved in high relief, bearing an eagle, entwined and with wings outspread. Two office windows are located in the dado below the fret between the pilasters outside the portico; both are of the hoppers-above/casements-below configuration with bronze frames.

¹³ The obscured inscription reads: "THIS BANK WAS INCORPORATED IN THE YEAR 1833 AND WAS FIRST OPENED AT NUMBER TWELVE CARMINE STREET WHERE IT REMAINED UNTIL 1839 WHEN IT WAS REMOVED TO SIXTH AVENUE OCCUPYING NUMBER ELEVEN UNTIL 1846. NUMBER FORTY-ONE UNTIL 1854; NUMBER SEVENTY-FIVE UNTIL 1892. AND NUMBER TWO HUNDRED AND FORTY-SIX UNTIL THIS BUILDING WAS ERECTED IN 1924."

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INTERIOR

The Broadway Vestibule

From Broadway the building is entered through a small, irregular octagonal vestibule. While the wall embrasures and radiator recesses and their grilles are of the same dimension, the chamfered sides of this irregular octagon are not. The floor is of travertine marble with a polished Belgian black marble border. Within this is a second border of alternating black and white tesserae against a bold double row of black tesserae. An irregular lozenge (29" x 31") in the center of the floor contains the image of a trumpeting triton made of black tesserae laid in green and white veined marble and enframed with a double border of alternating black and white tesserae.¹⁴ The door sills are bordered with the polished Belgian black marble and outlined with a double row of alternating black and white tesserae. The walls, above a polished Belgian black marble socle, are limestone. Double radiator grilles of wrought bronze are centered in the walls to the left and to the right as one enters. The Broadway doorway consists of two doors – each is a single pane of glass in a bright-bronze frame, articulated with guilloche molding. Five long parallel panes fill the transom above the doors. Access to the foyer beyond is through a revolving door. The design of the shallow coffers in the plaster ceiling contributes some geometric organization to this unsymmetrical space and, in partnership with the asymmetrical floor medallion, re-orientes the visitor to the building's major east-west axis.

The Broadway Foyer

The foyer is octagonal in plan, though the four sides on the principal axes – those containing the doorway – are wider than the alternating solid sides. The floor is travertine with an inlaid pattern of tesserae and a central medallion depicting a ship of brass under full sail on a sea of deep green *verde antique* marble cut in wave-like fragments. A revolving door of bronze and glass with a transom of five vertical panes of glass above it fills the entrance from the vestibule; but heavy, ornamental bronze grilles slide from within the walls across the other three doorways. Like the vestibule's walls, the foyer's walls, above the polished black Belgian marble socle, are limestone but sandstone has been used as well to add warmth of tone. The plaster ceiling is not flat but gently cants upward; the pattern of its eight coffered facets, rising to a central square containing a rosette, is the reverse of both vestibule ceilings. A hexagonal bronze lantern depends from the rosette's center. The four narrower walls perform a commemorative function; above the radiator grilles each wall carries a carved inscription in Roman capitals infilled with gold and lit by projecting brass electrical light fixtures.

Room South of the Broadway Foyer

This is an irregularly shaped room, whose ceiling is supported by two large octagonal stone-faced columns. The ceiling is coffered, with moldings at the walls. Doors lead from this room into both the Foyer and the Banking Hall.

¹⁴ This youth, repeated in the floor of the Sixth Avenue vestibule, is one of a larger program of mythic images laid in the banking room pavement, allegories to evoke Greenwich Village's early seafaring days.

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Stair Hall Room North of the Broadway Foyer

A small rectangular room north of the foyer has walls faced in blocks of smooth stone, and a coffered ceiling and a decorative floor like those in the foyer. At the north of this room is the entrance to the enclosed barrel-vaulted staircase.

Vestibule and Room off the Stair Hall Room North of the Broadway Foyer

To the west of the Stair Hall is a small vestibule with paneled wooden walls, a plaster paneled ceiling, and a decorative floor similar to that in the foyer. The vestibule leads to a larger rectangular room with paneled walls, a strapwork plaster ceiling, and a fireplace.

The Sixth Avenue Vestibule

In this vestibule, on the building's major east-west axis, all opposite sides are parallel and all components have equal dimensions whether on the floor, the walls, or the ceiling. This vestibule has all of the same features the Broadway vestibule does: the same floor materials and patterns; walls of limestone; the same wall embrasures and radiator grilles – only here these are taller; the same doorway and transom configuration; a plaster ceiling of shallow, geometric coffers with even the same electrical light fixture and shade.

The Banking Room

The spacious, elliptical banking room is articulated in much the same manner as the building's exterior with a footed podium, and above, on a continuous plinth, the major Corinthian order with channeled walls – in effect the exterior of the building turned inward. The banking room floor consists of the broad perimeter pavement laid in a pattern of wide and narrow segments radiating from the foot of the oval counter. A variety of imported colored marbles were used in sharp contrast to create the repetitive borders and decorative infill in a manner evocative of antique pavement. The teller's counter is of black and gold veined marble upon a base of polished Belgian black marble comparable to the room's socle. Bronze ventilator grilles are set into the foot of the counter at regular intervals. The bright-bronze tellers' screen atop the counter is supported by paired standards articulated as herms – representations of Mercury (Commerce) and Minerva (wisdom) – set at regular intervals. In the outer walls doorways pierce the limestone and sandstone of the rusticated podium. The paneled doors are bronze. The Corinthian columns and their *antae* screen the loggias above the two major entrances on the room's longest, east-west axis. While the columns and *antae* are limestone, their capitals are cast stone. A balustrade of bronze 'x's spans the spaces between columns and *antae*. Five blind windows, placed at regular intervals along the top of the fret, punctuate the sweeping arcs of channeled wall between loggias. Two broad rectangular tables of limestone, one above each of the center blind windows, contain bronze clock faces and inscriptions – encomiums to the benefits of thrift.¹⁵ The frieze of swags and candelabra is of cast stone. The

¹⁵ The north wall inscription, in classical Roman letters incised on both sides of the clock face, reads: "IT IS WHAT WE SAVE RATHER THAN WHAT WE EARN THAT INSURES A COMPETENCE IN THE FUTURE. HAVING LITTLE YOU CANNOT RISK LOSS. HAVING MUCH YOU SHOULD THE MORE CAREFULLY PROTECT IT." The inscription flanking the clock on the

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entablature frieze carries another inscription advocating thrift and is uninterrupted for the full circuit of the ellipse.¹⁶ The banking room's ceiling – a gentle, coffered cove of plaster on a steel frame and a flat, bi-colored, glazed light-diffuser – is articulated as a shallow dome.

Attached Furnishings

Hanging from the center of the light-diffuser is a magnificent, tripartite, many bracketed bright-bronze chandelier. Eight bright-bronze wall sconces, attached to the podium's rusticated surface, illuminate the lower region of the banking room. The Broadway and Sixth Avenue entrances to the banking room are flanked by four bright-bronze torcheres (two at either entrance), each standing over eight feet high. Four elbow-height wall-desks, carried on brackets of bright-bronze, are placed at regular intervals around the banking room's perimeter. The writing surface is a single sheet of beveled glass. Four formerly freestanding counters have been adapted as four wall-desks. Their reeded bright-bronze legs support counter tops of three-quarter inch beveled glass.¹⁷

Broadway Mezzanine

A barrel-vaulted enclosed staircase with stone-faced walls and ceiling, and with two landings with decorative floors, leads to the Broadway Mezzanine. The mezzanine has three walls; the fourth wall is comprised of the giant columns opening onto the banking hall. The three walls are faced in wood paneling from the floor to the bottom of the giant windows looking out on Broadway; above this level, the walls are faced in rusticated stone. Between the windows are decorative metal grilles. The ceiling is coffered.

The enclosed staircase opens onto the north side of the mezzanine. On the south side of the mezzanine, a door leads to a small room with paneled walls and a fireplace; that room in turn leads to several ancillary spaces.

Sixth Avenue Mezzanine

The Sixth Avenue Mezzanine is similar in design to the Broadway Mezzanine, but is much shallower. Its walls are not paneled, and there is a plain, plaster ceiling with no coffers. There are eight decorative metal grilles in the long wall. Doors at the north and south end lead to plain ancillary spaces with elevators and fire-stairs.

south wall reads: "WASTE NEITHER TIME NOR MONEY BUT USE THEM BOTH FOR YOUR OWN AND YOUR NEIGHBOUR'S GOOD. THERE IS NO GAIN SO SURE AS THAT WHICH RESULTS FROM ECONOMIZING WHAT YOU HAVE." Most likely the author of these inscriptions was Walter Russell Bowie, D.D.

¹⁶ The entablature inscription reads: "THE HABIT OF SAVING IS ITSELF AN EDUCATION. IT FOSTERS EVERY VIRTUE. TEACHES SELF-DENIAL. CULTIVATES THE SENSE OF ORDER. TRAINS TO FORETHOUGHT AND SO BROADENS THE MIND."

¹⁷ In addition to the fixed furniture, there are four bright-bronze double desks, or writing tables, of conventional height which have their top surfaces divided by a low rack designed to hold pens, deposit and withdrawal forms. Seven square-seated stools of bright-bronze accompany these desks.

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Other Stories

Between the elliptical banking room and the exterior walls, the building contains six stories and a basement, office floors housing various commercial functions.

The basement has been entirely reconfigured; a vault with a heavy door survives. The third and fifth stories are small spaces now used for storage; they are both locked and inaccessible. The fourth story is a small office, entirely reconfigured, with no surviving original detail. The sixth story, which is above the banking hall ceiling, is an extensive set of offices, all reconfigured, with no surviving original detail.

ALTERATIONS

Change to the building's physical fabric has been minimal.

Exterior: the refitting of certain of the podium windows as vitrines occurred soon after the building opened. The three aluminum sash windows were inserted into the limestone of the attic on the West 36th Street elevation in 1971 when a computer room was installed on the sixth floor. The exterior was cleaned in 1979. In 1981 the bank became the Metropolitan Savings Bank and the signage was changed. The frieze inscription was removed and the attic inscriptions were covered; today they bear the current owner's name. Two years later Metropolitan became Crossland Savings Bank and the signage was altered once more. The logos were changed on both the Broadway and Sixth Avenue attic elevations. Lead colored metal plaques were superimposed over the inscriptions flanking the entrances on Broadway and Sixth Avenue, and bore the bank's then current name; today they bear the current owner's name.

Interior: An early change appears to be the revolving door installed in the doorway between the Broadway vestibule and the foyer. The original metal work of the tellers' screen remains intact but over time modifications have been made to expedite customer service. Spot lights have been inserted into the rim of the light diffuser.

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8. Statement of Significance**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ **A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all boxes that apply.)

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location
- ☐ **C** a birthplace or grave
- ☐ **D** a cemetery
- ☐ **E** a reconstructed building, object, or structure
- ☐ **F** a commemorative property
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:

(Enter categories from instructions)

Architecture

Period of Significance:

1922-1924

Significant Dates:**Significant Person:**

N/A

Cultural Affiliation:

N/A

Architect/Builder:

York & Sawyer

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by historic American Building Survey

- ☐ recorded by Historic American Engineering Record

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal Agency
- ☒ Local Government (NYC LPC)
- ☐ University
- ☐ Other repository: _____

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SECTION 8: SIGNIFICANCE

8. Statement of Significance¹⁸

The former Greenwich Savings Bank building, at 1352-1362 Broadway, in Manhattan, designed by the prominent firm of York & Sawyer, is significant under Criterion C as an outstanding example of the early 20th century academic classical architectural tradition.

Summary

The Greenwich Savings Bank building, constructed in 1922-24 as the imposing new headquarters to mark this institution's progress from its modest Greenwich Village origins to a prominent midtown location, is one of the most refined examples in the impressive corpus of bank buildings from the firm of York & Sawyer. Both architects, initially employed by McKim, Mead & White, carried the senior firm's monumental classicism toward a more academic classical architecture. In keeping with the American tradition of bank building, Philip Sawyer displayed his knowledge of ancient Roman prototypes, and his appreciation of the organization which characterizes 18th- and 19th-century French design and planning, in the adaptation of the bank's three facades and its great, elliptical banking room and accessory spaces – entrance vestibules, foyer, and upper loggias – to the bank's irregular four-sided site. The projecting and recessed planes of the exterior colonnades, raised high on the rusticated ground story, unify the bank's three facades while belying the building's skeletal steel frame. The bank's interior displays Sawyer's consummate skill in manipulating the classical architectural idiom to create a spatial allegory – a veritable temple to thrift – in limestone, sandstone and steel. The elements of allegory – the evocation of ancient monuments, the encomiums inscribed on the walls, and the antique attributes of "Wisdom" and "Commerce" – are expressed in a variety of rich materials found throughout the interior spaces. The banking room's continuous interior elevation – the podium, the Corinthian order and rusticated wall surfaces – reflects the components of the imposing exterior, now turned inward and adapted to the elliptical plan. There is a subtle correspondence of decorative forms and motifs throughout. The ancillary spaces and the vast banking room are fused by doorways on the lower level and loggias above. The daylight penetrating the bi-colored amber glass light-diffuser pervades the high cella of the banking room with a golden glow suggesting that the practice of thriftiness was a sacred litany. In the Greenwich Savings Bank building Sawyer displayed his versatility in manipulating the classical architectural canon to make the bank one of the finest examples of the academic classical architectural tradition in this country.

¹⁸ This section is adapted almost in its entirety from the New York City Landmarks Preservation Commission's *Greenwich Savings Bank Designation Report* (LP-1766) and *Greenwich Savings Bank Interior Designation Report* (LP-1767), both prepared by Charles Savage under the direction of Marjorie Pearson (New York: City of New York, 1992).

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Brief History of the Greenwich Savings Bank¹⁹

The growth of the Greenwich Savings Bank was linked inextricably to the expansion of the city of New York. In 1832 the population of Greenwich Village suddenly increased when a cholera epidemic sent many residents of the city at Manhattan's tip to the healthier climate of the Village. To prepare for what must have been seen as inevitable growth, the bank's founding trustees, a group of farsighted local businessmen, met in 1833 at the Northern Dispensary to found the Greenwich Savings Bank. Housed in the first floor of a row house at 10 Carmine Street, just off Sixth Avenue, the bank expanded into No. 12 a year later. At this time it was the only savings institution in Greenwich Village.²⁰ The state legislature authorized the bank to receive deposits and invest these in bonds or stocks issued by the United States Treasury or by the states of Pennsylvania, New Jersey, Ohio, or New York. Following the fires that swept the city in 1835, Greenwich Village again found itself serving an expanded population. In 1836 the state legislature authorized the bank to make loans on unencumbered real estate in New York City. Exemplary management carried the bank through the national financial crises of 1837, 1857, 1873, 1893, and 1907.

In 1839 the trustees moved the bank around the corner to quarters at 11 Sixth Avenue, the avenue on which the Greenwich Savings Bank would do business for nearly a century and a half. Keeping pace with the northward surge of the city's population up Manhattan Island, the bank's addresses rose steadily up Sixth Avenue. In 1846 the bank leased space on the northwest corner of 4th Street at 41 Sixth Avenue where it remained until 1853 when the trustees acquired two lots on the southwest corner of Sixth Avenue and Waverly Place. The new building opened in 1854. When the bank outgrew that site, the southeast corner of West 16th Street and Sixth Avenue, adjacent to Saint Francis Xavier Roman Catholic church, was purchased in 1889-90, with the bank's fifth home opening in 1892. Now demolished, it was designed by Robert W. Gibson, well known as an ecclesiastical architect.²¹ With this commission the bank's trustees demonstrated that they understood the associational advantage implicit in a well-designed building in a good location. They repeated this practice thirty years later when they retained York & Sawyer to design a new building to be constructed at 985 Sixth Avenue, on the lot between Sixth and Broadway at 36th Street

¹⁹ Information in this section was compiled from: James H. Collins, *Ninety Years of the Greenwich Savings Bank* (New York: Greenwich Savings Bank, 1923); *History of the Greenwich Savings Bank* (New York: Greenwich Savings Bank, 1896); Joseph Husband, *One Hundred Years of the Greenwich Savings Bank* (New York: Greenwich Savings Bank, 1933).

²⁰ Unlike commercial banks, savings banks have no stockholders. Originally the president, vice-president and thirty trustees, rendering a neighborly service, received no pay. Salaries were paid only to the accountant, the clerk and the porter. The Greenwich Savings Bank was the third savings bank founded in this country to be governed by unpaid trustees. The first was the Philadelphia Savings Fund Society, established in 1816.

²¹ St. Michael's Church on Amsterdam Avenue at 99th Street is his design as is the Episcopal Cathedral in Albany, in the competition for which he was selected over H.H. Richardson among others.

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Banks and Architectural Imagery²²

The freestanding bank building, although not a new building type, became more prevalent at the end of the last century when the savings bank industry made itself more accessible to the individual depositor. A convenient location was one way this accessibility was achieved; an impressive and distinguished building was another. Gibson's building for the Greenwich Savings Bank at Sixth Avenue and 16th Street was one of these. Other examples include the Bank for Savings (1892) at 22nd Street and Fourth Avenue, designed by Cyrus L.W. Eidlitz; McKim, Mead & White's Bowery Savings Bank (1893-95) at Grand Street and the Bowery; and R.H. Robertson's New York Bank for Savings (1896-97) at Eighth Avenue and 14th Street. Throughout western civilization, historic associations with the civic pride that gave rise to the treasuries and temples built in ancient Greece have prompted architects to return to this classical prototype. The architects of ancient Rome introduced a spatial factor to the prototype, linking the idea of civic pride with their designs for large public structures, law courts and baths. This traditional source, in a multitude of variations, was the model for the new banking temples cited above; this model was strongly endorsed by York & Sawyer for the firm's subsequent bank building commissions, expressed with an academic refinement until then unseen in this country. The round plan, covered with a dome, was an ancient Roman innovation and a form often repeated subsequently. In this country it was employed by Jefferson, Bulfinch, Latrobe and Strickland. Town & Davis' Federal Hall (1834-1842) at 28 Wall Street is a good New York example. Philip Sawyer would have known the banking hall of Isaiah Rogers' Merchants' Exchange (1836-1842) at 55 Wall Street, the great dome of which McKim, Mead & White replaced with an upper addition for the National City Bank in 1907.

York & Sawyer²³

Edward Palmer York (1863-1928) was born in Wellsville, New York, the son of a banker. Studying architecture at Cornell from 1887 to 1889, he then entered the office of McKim, Mead & White in 1890 where he became Stanford White's assistant and supervised the construction of the Governor Levi P. Morton house (1896-1898) at 681 Fifth Avenue (demolished). In 1898 he established his own practice in partnership with Philip Sawyer. Sawyer (1868-1949) was born in New London, Connecticut, but grew up in Washington, D.C. Sawyer first studied engineering and then architecture at Columbia University. In 1889 he worked as an

²² For a comprehensive discussion of banks and architectural imagery, the reader can refer to the New York City Landmarks Preservation Commission's *Manufacturers Hanover Trust Building Designation Report* (LP-1633), prepared by Elisa Urbanelli (New York: City of New York, 1988).

²³ This section has been compiled from: Philip Sawyer Collection, Archives and Drawings, Avery Architectural and Fine Arts Library, Columbia University, New York; "Edward Palmer York (1865-1928)," *Pencil Points* 10 (1929), 128-129; Leland Roth, *McKim, Mead & White* (New York: Harper & Row, 1983); Philip Sawyer, *Edward Palmer York*, preface by Royal Cortissoz (Stonington, CT, 1951); Philip Sawyer obituary, *Architectural Record* 106, no. 1 (July 1949), 22, 164, 166; William Rhinelander Stewart, *Grace Church and Old New York* (New York: E.P. Dutton & Co., 1924); "The Greenwich Savings Bank - York & Sawyer, Architects," *Architecture* 50, no. 2 (August 1924), 272-273, plates CXIII-CXVIII; "The Greenwich Savings Bank," *Architecture & Building* 56, no. 8 (August 1924), 75-76; "The Federal Reserve Bank in New York," *American Architect* 116, no. 2289 (Nov. 5, 1919), 569-580; *American Architect-Architectural Review* 125 (June 4, 1924), n.p.; "The Recent Work of York & Sawyer," *The Architectural Review* 16, no. 8 (1909), 97-116; Muriel York, "Personal Reminiscences by His Friend and Partner, Philip Sawyer," *Journal of the American Institute of Architects* 16 (November 1951) 195-200 and (December 1951) 275-279.

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engineer for the Fort Payne Coal and Iron Co., near Birmingham, Alabama, and the following year for the United States Geological Survey in the Sangre de Cristo mountain range of New Mexico and in Yellowstone. In 1891 he entered the office of McKim, Mead & White, only to leave a year later for the Ecole des Beaux-Arts in Paris where he was in Odilon Redon's atelier.²⁴ His sketchbooks reflect not only his itinerary on the continent but also his enthusiasm for recording the details and component profiles of the architectural monuments he visited, especially the examples of classical antiquity. He returned to the McKim, Mead & White office in 1894.

The individual strengths of the future partners were complementary. Sawyer's recollection of their days at McKim, Mead & White was that York had a desk while he, himself, worked at a drafting table. York was occupied with overall management, organizing programs and winning good clients. He was also counselor and critic. Sawyer's greatest pleasure was "rounding out" a building on paper to its last details.²⁵ At the York & Sawyer firm, as at McKim, Mead & White after 1890, any one of the partners might be responsible for a commission. For example, the Bowery Savings Bank (1924) at 42nd Street and Park Avenue was York's commission (the designer was partner Lewis Ayres); the Greenwich Savings Bank (1924) was Sawyer's.²⁶ Between York's critical judgment and Sawyer's eye for details, a very high standard was maintained.

Four of the five partners²⁷ in the York & Sawyer firm had received their earliest professional training in the office of McKim, Mead & White where the spirit of the Italian Renaissance was adapted to the requirements of modern commercial and public buildings and the monumental tradition in American architecture was born.²⁸ Sawyer asserted that in the 1890s the McKim, Mead & White office had offered the best opportunity for experience, the most diverse criticism, the best ideas of planning, design and construction, and a setting of architectural professionalism.²⁹ York & Sawyer designed many hospital, collegiate and federal buildings, and won a number of ecclesiastic and residential commissions, but the firm is best known for its bank buildings. After a decade of practice a whole sequence of the work of the York & Sawyer firm – including several banks – was discussed and illustrated in *The Architectural Review*.³⁰

The Franklin Savings Bank, 42nd Street and Eighth Avenue (1901, demolished) appears to have been the firm's first bank commission. The firm went on to design other major banks in New York and elsewhere including the

²⁴ Many of the foreigners attending the Ecole des Beaux-Arts, regardless of discipline – be they students of painting, sculpture or architecture – were assigned to Odilon Redon's atelier. (Sawyer remembered him as Odile Redon.)

²⁵ Sawyer, 23. Sawyer recalled that, for York, architectural drawings were a means to an end, and that York seldom made any himself. For Sawyer a career in architecture had been a compromise; had he been able to afford it, he would have spent his life drawing, etching, and painting.

²⁶ Though credit for several of the firm's commissions overlaps in the partners' obituaries, these two attributions cannot be disputed. "Edward Palmer York (1865-1928)," 128-129. Philip Sawyer obituary, 22.

²⁷ Two other draftsmen, Lindley Murray Franklin (1875-1960) and Lewis Ayres (1874-1947) were hired away from McKim, Mead & White about 1901 and were made partners in 1910. A fifth partner, Frederick Staples Benedict (1861-1936), who had worked at Babb, Cook & Willard, was in charge of personnel and office management.

²⁸ Roth, 84ff.

²⁹ Sawyer, 19.

³⁰ "The Recent Work of York & Sawyer," 97-116.

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Provident Savings Bank, Baltimore (1902); the National Commercial Bank, Albany (1903); the American Security & Trust Company, Washington (1904); the Rochester Trust & Safe Deposit Company, Rochester, New York (1905); and, in New York City, the Guaranty Trust Company, Broadway and Liberty Street (1912, demolished), the Federal Reserve Bank, 33 Liberty Street (1919-24), the Bowery Savings Bank, 110-116 East 42nd Street (1923), the Greenwich Savings Bank, 1352-1362 Broadway (1922-24), and the Central Savings Bank, 2100-2108 Broadway (1926-28). These bank buildings illustrate the evolution of York & Sawyer's work into an ever more distinguished representation of academic classicism during the first quarter of the 20th century.

The value of the partners' network of acquaintances in the banking profession cannot be overestimated. Edward York, as Stanford White's representative, had worked closely with Governor Levi P. Morton on his Fifth Avenue mansion. Morton recommended York & Sawyer to the president of the Franklin Savings Bank for its new bank building, completed in 1901. York would have become acquainted with the officers of the Bowery Savings Bank when, as White's assistant, he supervised the bank's building at Grand Street and the Bowery in 1893-95. When thirty years later the Bowery Savings Bank wanted a building designed for its new site on 42nd Street, York & Sawyer was chosen. From 1909 to 1913 Philip Sawyer was an architectural consultant to the United States Treasury Department. By 1911 he had supervised the rebuilding of the Treasury building in Washington as well as the building of sub-treasuries in other cities. In that same year Sawyer was sent abroad by the department with letters of introduction to the principal officers of the Bank of England, the Bank of Italy, and the Reichsbank in Berlin to study their methods of handling and storing money. There can be little doubt that this experience strengthened York & Sawyer's candidacy in the New York Federal Reserve Bank competition held in 1919. In 1902 Charles Sabin, then vice-president at the National Commercial Bank in Albany, worked with York & Sawyer on this bank's new Albany headquarters. In 1912, as President of the Guaranty Trust, he retained York & Sawyer to design the bank's new building.

In 1921 the Greenwich Savings Bank trustees, eager to follow the commercial district's move up Sixth Avenue, bought the block-wide lot along West 36th Street between Sixth Avenue and Broadway.³¹ It is likely that previous acquaintance, as well as a solid reputation as bank designers, brought York & Sawyer the commission for the Greenwich Savings Bank in 1922, although in this instance the connection may not have been solely a banking one. In 1909 York & Sawyer had been commissioned to design a new choir house on Fourth Avenue, north of 10th Street, for Grace Church – it was finished in 1911. Eleven years later the firm designed the addition to the church's parish house. William Rhinelander Stewart, a Grace Church warden in 1909, was a trustee of the Greenwich Savings Bank and a member of the bank's new building committee in 1922-24. The rector of Grace Church, Walter Russell Bowie, D.D., may well have furnished all the encomiums to the merits of saving, which are inscribed throughout the bank's interior as well as on the exterior attic face, high above the bank's Broadway entrance.³²

³¹ New York County. Office of the Register. Liber Deeds and Conveyances, Liber 3222, p.498. The New Building permit, NB 350-1922, was issued in 1922.

³² The inscription on the Broadway attic as given in "The Greenwich Savings Bank: York & Sawyer, Architects," 273, is incorrect. The correct one, indicated here, is visible in *American Architect-Architectural Review*. The terse and oracular style here matches the inscribed encomiums within, for one of which [in the Foyer] there is an author cited, W. Russell Bowie, D.D. (1882-1969) who was rector of Grace Church from 1923 until 1939.

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Design and Construction³³

The site of the Greenwich Savings Bank was formerly occupied by a two-story structure known as the Sheridan Building. As a consequence of Broadway's diagonal axis, the lot is irregularly quadrilateral. There is a difference in grade as well; the site gently slopes downward from Sixth Avenue toward Broadway. Two blocks south – at Herald Square – Broadway's diagonal path intersects the city's grid pattern as Sixth Avenue and West 34th Street. A busy commercial district, the area reached its present density just after World War I as a center for publishing, the garment industry, retail department stores, transportation, and hotels. The two-story, Italian Renaissance Revival-style Herald Building (demolished), built in 1890-95 to the plans of McKim, Mead & White for James Gordon Bennett, Jr., occupied the triangular block immediately south of the Greenwich Savings Bank site, a factor which influenced the bank's design. There is no entrance on West 36th Street because of the congestion caused by the Herald's delivery trucks. As a result there is one entrance on Broadway and another, at the insistence of the building committee, on Sixth Avenue. These entrances lead to the building's largest interior space, the banking room, which is elliptical in plan to best maximize the available space within this irregularly shaped lot.

On the exterior, Sawyer demonstrated his considerable knowledge of ancient Roman architecture on the three facades, each articulated with a rusticated podium, monumental Corinthian colonnade, and a high attic. (The podium height was comparable to the height of the Herald building's ground-story colonnades.) These facades are skillfully composed; the repetition of their projecting and receding planes creates a remarkable homogeneity obscuring their unequal width (necessitated by the irregular quadrilateral site). The emphatic verticality of the colonnade is balanced by horizontals above and below: the podium cornice, the continuous columnar plinth, and the entablature. Two secondary horizontal elements within the colonnade – the dado with its double-key fret and the paneled frieze below the architrave – subtly define the building's mass exclusive of the columniation. Royal Cortissoz described York & Sawyer's design as "pure and scholarly" and "spiritually classical."³⁴ Another contemporary critic, well aware of Sawyer's preference for elemental classicism, thought he recognized a prototype for the column capital of the Greenwich Savings Bank – those of the temple of Vesta and Sybil at Tivoli. The limestone cyma reversa molding above the bank's granite base reminded him of a similar molding at the base of the Temple of Vesta in Rome.³⁵ Indeed, the rusticated podium supporting a colonnade is characteristic of monumental Roman architecture in the first through the fourth centuries, A.D. The spare use of secondary architectural elements – the Greek key fret and paneled frieze – and the rusticated wall surfaces (in

³³ Information in this section is compiled, in part, from: Allan Braham, *The Architecture of the French Enlightenment* (Berkeley: University of California Press, 1980); Royal Cortissoz, "Commercial Buildings," *Scribner's Magazine* 76, no. 4 (October 1924), 454-456; Hans Naef, *Ingres in Rome* (Washington, D.C.: International Exhibitions Foundation, 1971); Ernest Nash, *Pictorial Dictionary of Ancient Rome*, 2 vols. (London: Thames & Hudson, 1968).

³⁴ Cortissoz, 454.

³⁵ "The Greenwich Savings Bank – York & Sawyer, Architects," 272. The visual record of the Temple of Vesta, one of Tivoli's most popular attractions, is among the more complete. Jean-Auguste-Dominique Ingres' careful drawing of this temple as reproduced in Naef, 118-119, corroborates this identification. The Temple of Vesta in the Roman Forum has just this sort of cyma reversa molding at its foot, see Nash, vol. 2, 473. Sawyer's sketchbooks survive in the collection at the Avery Library; details of ancient Roman monuments were favorite subjects.

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contrast to the major order), defining the building's volume, suggests that Sawyer also looked at the French mid-eighteenth century work of Soufflot, J.-A. Gabriel, de Wailly, and Ledoux, also inspired by classical antiquity. Using such prototypes, Sawyer was able to create in the Greenwich Savings Bank one of the finest examples of the academic classical architectural tradition in the country.

On the interior, the elliptical plan is characteristic of ancient amphitheatres; the Flavian amphitheatre – the Colosseum – is the prime Roman example. The room's high podium, Corinthian order, and rusticated wall surface evoke several classical prototypes: the round temple in Rome's Forum Boarium with its rusticated walls and peristyle and the similarly articulated Temple of Vesta. But here these prototypical elevations have become the basis for an interior space, covered by the coffered cove and simulated coffering of the light diffuser which imply an antique interior. The antique allusion is sustained through the subtle variations of corresponding decorative motives: the low-relief candelabra in both the wall tablets and the garland frieze above and the freestanding torches flanking the entrances; the paired dolphins in low relief at the feet of the standards of both the tellers' screen and the formerly freestanding counters, and the paired dolphins incorporated within the legs of the banking room benches.³⁶ The didactic tone of the inscriptions and the personifications of Minerva (wisdom) and Mercury (commerce) in the bright-bronze tellers' screen suggest that Sawyer's design was allegorical, allegory enhanced by the rich paving marbles – travertine, deep green *verde antique*, yellow *kasota fleuri*, red, plum, green and white veined *serpentino di Fundres*, and Belgian black marbles – and the re-orienting progression of spaces along the building's east-west axis with which he joined the street to the brilliant surprise of the high banking hall. The confident manner in which Sawyer integrated all of these elements is reminiscent of the work of the mid-eighteenth century *pensionnaires* of the French Academy in Rome, who returned to establish the architecture of the French Enlightenment and, subsequently, the principles on which the Ecole des Beaux-Arts was founded. Within the classical Roman architectural idiom, Sawyer created an austere original and imposing interior; more than an arena for savings, his monumental, elliptical interior is the cella within the temple to thrift.

The Greenwich Savings Bank is generously top-lit, and for all of the building's historicism, the banking room's light diffuser is a twentieth-century invention. Top light for banking rooms was already standard practice and it appears to have been a solution preferred by York & Sawyer whenever it was feasible. Stanford White implemented it for the banking room of the Bowery Savings Bank (1893-95) at Grand Street and the Bowery, and Gibson used a sequence of three skylights over the banking room of the Greenwich Savings Bank (1892) at Sixth Avenue and 16th Street. Both buildings would have been familiar to York & Sawyer. The banking room's cove ceiling of molded plaster and the broad, glazed light-diffuser are suspended from steel beams. But Sawyer's knowledge and judicious use of historic motifs make this hung ceiling and light diffuser perfectly consistent with the architecture below.

³⁶ These repetitive decorative variations are numerous: the cresting above the vestibule doorways and above the tellers' screen in the banking room; the alternating patterns within the sliding grilles in the foyer and the ventilators in the vestibules, foyer, and in the foot of the tellers' counter; the guilloche border repeated on the ceilings of the vestibules, foyer, on the banking room cove and on the door stiles; the several variations of the alternate black and white tesserae in the pavement of the vestibules, foyer, and banking room. The sequence of six mythic marine images of black tesserae set in the banking room pavement – allegories associated with Greenwich Village's early commercial dependence upon the sea – repeats itself three times around the banking room.

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The Building's Structure and Plan

Belying its academic classical design, the Greenwich Savings Bank building is of fireproof, steel-frame construction. Photographs taken of the building under construction show the steel columns at the building's corners as well as those forming the central ellipse of the banking room. The banking room is faced with both Indiana limestone and Ohio sandstone. This elliptical and continuous screen conceals the fact that between these interior and the exterior walls the building contains six stories and a basement – office floors housing banking functions. Access to the banking room from Broadway is through a vestibule and an octagonal foyer. Broadway's diagonal path necessitated a re-orientation to the building's true east-west axis and it is in the plan of the Broadway vestibule that Sawyer compensated for the change. Access to the banking room from Sixth Avenue is through a vestibule.

Subsequent history

Greenwich Savings Bank remained in the building until 1980, to be succeeded by Metropolitan Savings Bank, Crossland Savings Bank, and Crossland Federal Savings Bank. Today the building is owned by Haier America, an appliance and electronics manufacturer, which uses it as their American headquarters. The main banking hall, now called "Gotham Hall," is rented out for events ranging from weddings to corporate dinners.

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Journal of the American Institute of Architects 16 (November 1951) 195-200 and (December 1951) 275-279.

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10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 585466 4511431
Zone Easting Northing

3 18
Zone Easting Northing

2 18

4 18

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By (*See continuation sheet for author)

name/title Contact: Kathy Howe, Historic Preservation Specialist

NYS Office of Parks, Recreation and Historic Preservation

organization Bureau of Historic Preservation

date July 5, 2005

street & number Peebles Island, PO Box 189

telephone 518-237-8643 ext. 3266

city or town Waterford

state NY zip code 12188

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name Mr. Micahel Jemal, Haier America Building, LLC, Haier America

street & number 1356 Broadway telephone (212) 594-3300 ext. 8020

city or town New York state NY zip code 10018

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10. Geographical Data

Verbal Boundary Description

The boundary of this nomination is outlined on the attached Sanborn map.

Boundary Justification

The boundary of this nomination includes the entire parcel historically and currently associated with the building.

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Form prepared by:

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Black and white photos

Photos by Anthony Robins
May 2005

Negatives stored with Anthony Robins
50 West 67th Street 1-F
New York, NY 10023

EXTERIOR PHOTOS

1. Broadway façade (1356 Broadway), overview, looking east
2. Broadway façade, entranceway, looking east
3. Broadway façade, detail of central columns, looking east
4. Broadway façade, looking up between columns
5. West 36th Street façade, looking east
6. West 36th Street façade, southwest corner at Broadway, looking north
7. West 36th Street façade, street level detail, looking north
8. West 36th Street façade, street level window grille detail, looking north
9. Sixth Avenue façade (985 Sixth Avenue), overview, looking northwest
10. Sixth Avenue façade, upper stories detail, looking west
11. Sixth Avenue façade, entranceway, looking west
12. Sixth Avenue façade, entranceway, door detail, looking west

INTERIOR PHOTOS

13. Broadway foyer, looking north
14. Stair hall room north of the Broadway foyer, looking north
15. Vestibule off the stair hall room north of the Broadway foyer, looking west
16. Room off the stair hall room north of the Broadway foyer, looking north
17. Banking hall, floor and lower wall, looking west
18. Banking hall, south wall
19. Banking hall, coved ceiling, looking east from the Broadway mezzanine
20. Banking hall, bright-bronze torchere, at entrance to Sixth Avenue vestibule

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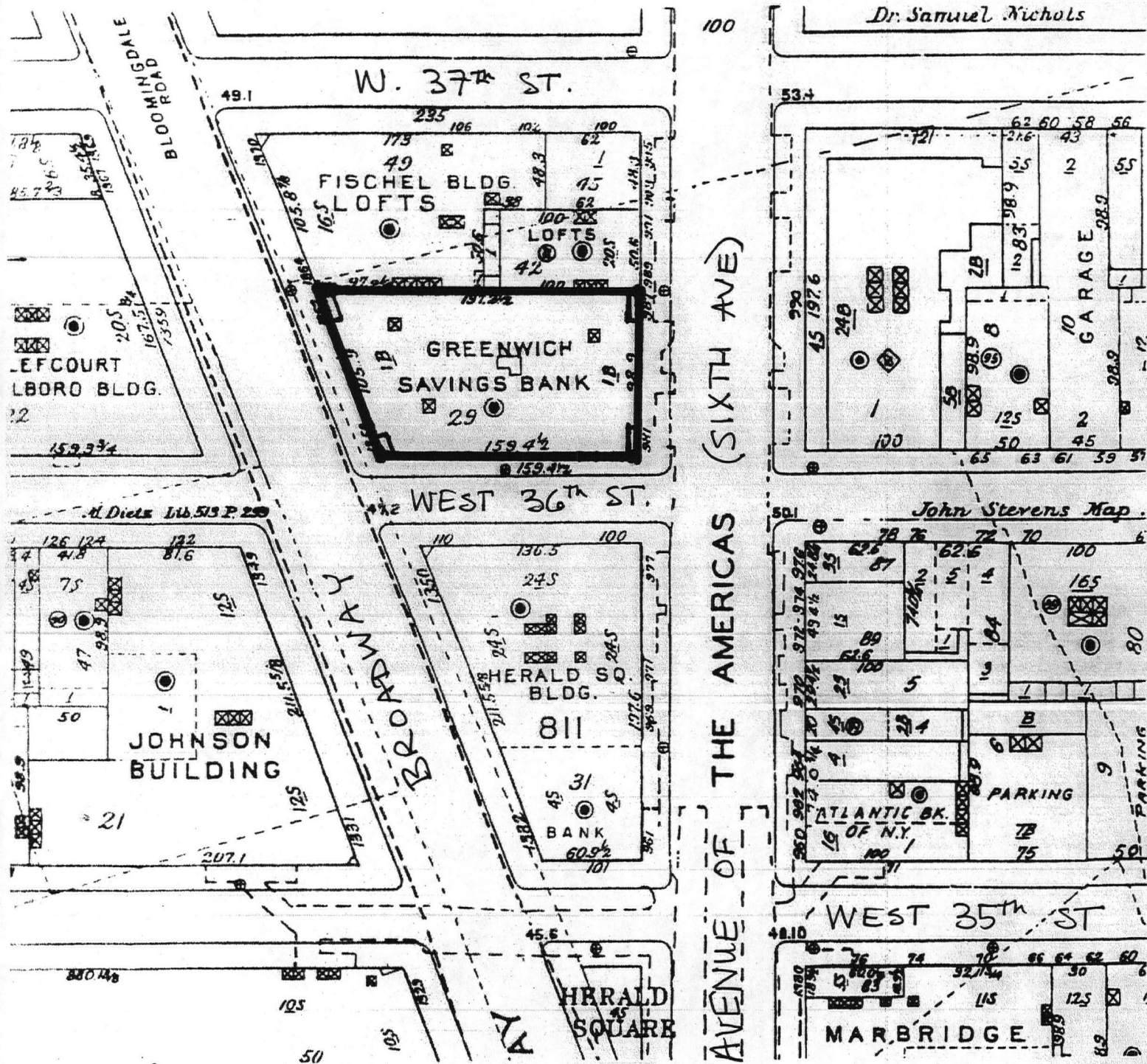
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21. Banking hall, detail of tellers' cage grille
22. Stair hall to Broadway mezzanine
23. Broadway mezzanine, looking north
24. Broadway mezzanine, looking south
25. Sixth Avenue mezzanine
26. Basement, former vault door
27. Fourth story, small office
28. Sixth story, offices/showroom

Former Greenwich Savings Bank *Manhattan Land Book of the City of*
 1352-1362 Broadway *New York, Plate 60*
 New York County, NY *Redi/Sanborn, 1990-91*
 Scale: 120 feet to an inch



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Greenwich Savings Bank
NAME:

MULTIPLE
NAME:

STATE & COUNTY: NEW YORK, New York

DATE RECEIVED: 10/07/05 DATE OF PENDING LIST: 10/25/05
DATE OF 16TH DAY: 11/09/05 DATE OF 45TH DAY: 11/20/05
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 05001286

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 11.16.05 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in the
National Register

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

THE WATER BUILDING



Greenwich Savings Bank
New York County, NY

1.

10001 2/MT443606 0312 1111

1356 BROADWAY



Greenwich Savings Bank
New York County, NY

DUGGAL B/WL100606 0312 H N

2.

3



Greenwich Savings
Bank

New York County, NY

3.



Greenwich Savings Bank
New York County, N.Y.

4.



Greenwich Savings Bank
New York County, N.Y.

5.

POSTMASTER: RETURN TO NEW YORK COUNTY OFFICE OF THE CLERK



Greenwich Savings Bank
New York County, N.Y.

9
6.



ARROW

YUKON



PRIME MECH
SYSTEMS

Air Conditioning Se

Greenwich Savings Bank
New York County, N.Y.

7.

01/22/2006 08:12 1 M



SPRING
BAS



Greenwich Savings
Bank

DUGGAL E/ML14JGUG 0312 H-1

New York County, NY

8.



THE HAIER BUILDING

27
moving AHEAD

ONE WAY
→

Greenwich Savings Bank
New York County, NY

9.

12
BRI
2/ML280606 0312 1-1

THE HALLER BUILDING



Greenwich Savings Bank
New York County, NY

10.

1015
B-ML262006 0312 1-1

985 SIXTH AVE

NG
Y

Greenwich Savings
Bank
New York County, NY

11.



Greenwich Savings Bank
New York County, NY

DUGGAL B/ML183606 0312 1 N

12.



AMONG THE FIRST
TO GO THEIR HEELS
TO POVERTY BUT YOU
ENTER THROUGH THEM
BRING YOUR SAVING
WITH US TO PAY FOR
THE PROSPERITY
TUDOR TO DAY AND
YOUR OWN MONEY
FOR ITS SERVICE RE
YOUR AS STRENGTH A
FOR THE YEARS T

W. H. R. 1871

Preferred
HOTEL GROUP

The finest collection of
independent hotel experiences
the world has to offer

Preferred

SUMMIT

BOUTIQUE

STERLING



100 YEARS OF
INDEPENDENCE

Greenwich Savings Bank
New York County, NY

DUGGAL B/WL533606 0312 2

13.



Greenwich Savings
Bank

DUGAN 11/14/06 0312 2 2

New York County, NY

14.



Greenwich Savings
Bank
New York County, N.Y.

21
15.



Greenwich Savings Bank
New York County, NY

16.

LIBRARY OF CONGRESS
0312 13



Greenwich Savings Bank
New York County, NY

17.

LOCAL F MCO12607 0312 1 4



Greenwich Savings
Bank
New York County, NY

18.



Greenwich Savings
Bank
New York County, NY

19.



Greenwich Savings
Bank

New York County, NY
20.



Greenwich Savings
Bank

DUGGAN 0312 1 2

New York County, NY

21.



Greenwich Savings
Bank
New York County, NY

22.



Greenwich Savings
Bank

New York County, NY

23.



Greenwich Savings
Bank

DUGGAL E/ME202607 0312 14

New York County, NY

39
24.



Greenwich Savings
Bank
New York County, NY

25.



DUGGAL B/WES607 0312 1 1

Greenwich Savings
Bank 37

New York County, NY

26



Greenwich Savings Bank
New York County, NY

27.

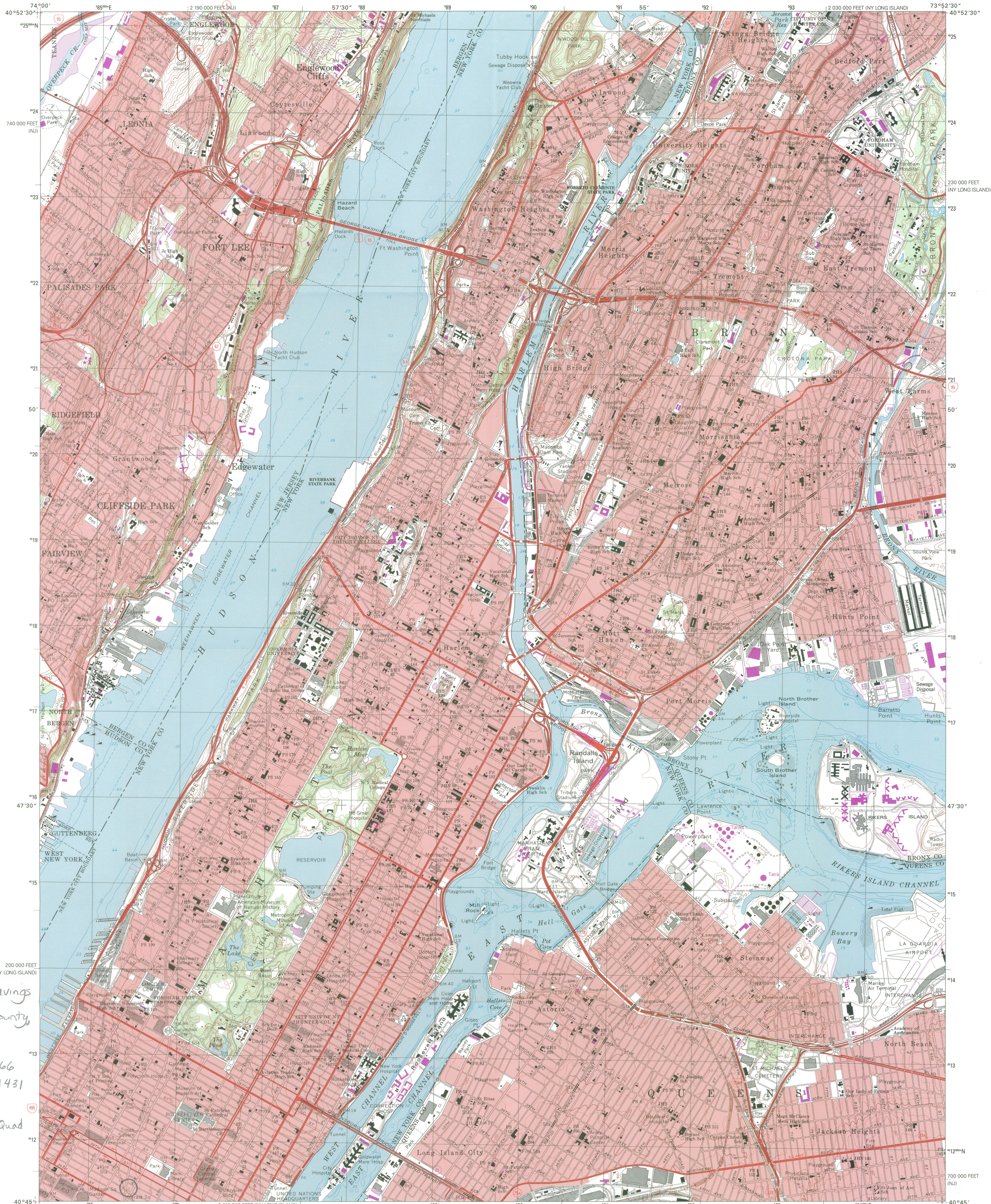
LIBRARY OF THE NEW YORK PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATION
1000 5TH AVENUE
NEW YORK, N.Y. 10028-1500



Greenwich Savings Bank
New York County, NY

28.

LEGAL B/WES1J607 0312 1 3

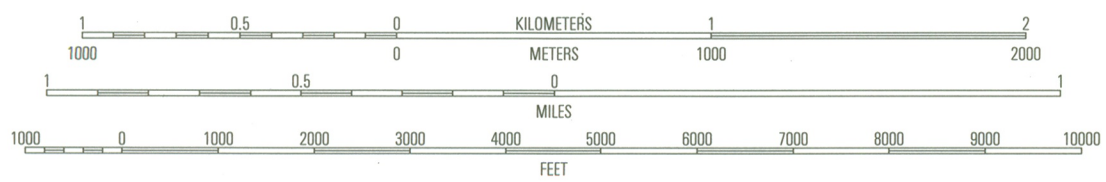
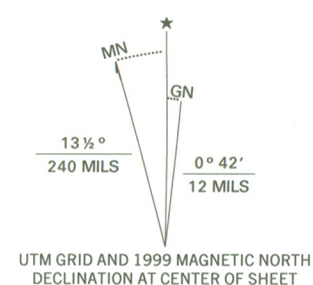


Greenwich Savings
Bank
New York County,
NY

Zone 18
Easting 585466
Northing 4511431

USGS
Central Park Quad
1:24 000

Produced by the United States Geological Survey
Topography compiled 1966. Planimetry derived from imagery taken 1977 and other sources. Photospectroscopy using imagery dated 1995; no major culture or drainage changes observed. Survey control current as of 1966. Boundaries, other than corporate, revised 1999. Selected hydrographic data compiled from NOS charts 226, 274, 745, 746, and 747 (1966). This information is not intended for navigational purposes. North American Datum of 1927 (NAD 27).
Projection: New York coordinate system, Long Island zone (transverse Mercator).
10 000-foot ticks: New York coordinate system, Long Island zone and New Jersey coordinate system.
1000-meter Universal Transverse Mercator grid, zone 18.
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software.
There may be private inholdings within the boundaries of the National or State reservations shown on this map. Information shown in purple may not meet USGS content standards and may conflict with previously mapped contours.



CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048
DEPTH CURVES AND SOUNDINGS IN FEET, DATUM IS MEAN LOWER LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
THE MEAN RANGE OF TIDE IS APPROXIMATELY
4 FEET IN THE HUDSON RIVER AND 5.7 FEET IN THE EAST RIVER

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



ROAD CLASSIFICATION

Primary highway
hard surface
Secondary highway
hard surface
Unimproved road
Light-duty road, hard or improved surface
Interstate Route
U.S. Route
State Route

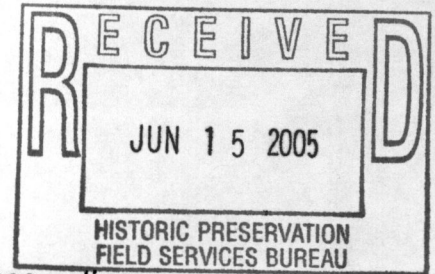
1	2	3
4	5	6
7	8	

ADJOINING 7.5' QUADRANGLE NAMES

CENTRAL PARK, NY-NJ
1995
NIMA 6265 IV SW-SERIES V821



June 7, 2005



Ms. Kathy Howe
New York State Office of Parks, Recreation & Historic Preservation
Field Services Bureau
P.O. Box 189
Peebles Island
Waterford, NY 12188

**Re: The Former Greenwich Savings Bank
1356 Broadway, New York, NY**

Dear Ms. Howe,

As the owners of the above referenced property, I am writing to you to express our unqualified support for its listing on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you require any further comment on this matter.

Sincerely,

A handwritten signature in black ink, appearing to read "Michael Jemal".

Mr. Michael Jemal
Haier America Building, LLC
Haier America
1356 Broadway
New York, NY 10018
(212) 594-3300 x 3020
mjemal@haieramerica.com



The New York City Landmarks Preservation Commission

1 Centre Street, 9th Floor North, New York NY 10007 TEL: 212-669-7922 FAX: 212-669-7797

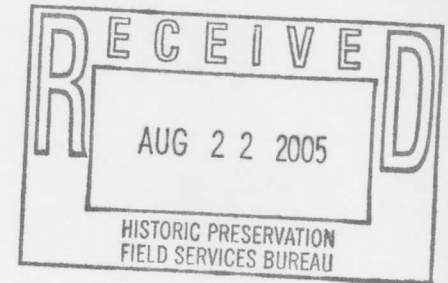
<http://nyc.gov/landmarks/>



RONDA WIST
EXECUTIVE DIRECTOR
rwist@lpc.nyc.gov

August 17, 2005

Ms. Ruth Pierpont, Director
New York State Office of Parks Recreation
and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189



Re: Greenwich Savings Bank, 1352-1362 Broadway, New
York, New York

Dear Ms. Pierpont:

I write on behalf of Chair Robert B. Tierney in response to your request for comment on the eligibility of the Greenwich Savings Bank at 1352-1362 Broadway in Manhattan for the State and National Registers of Historic Places.

The Commission supports the nomination of the Greenwich Savings Bank. In 1992, the New York City Landmarks Preservation Commission voted to designate the Greenwich Savings Bank an interior and exterior New York City landmark. The bank building is a sophisticated rendition of academic classicism by the noted bank architects York & Sawyer.

Based on the Commission's review of the building and the materials submitted by the Historic Preservation Field Services Bureau, the Commission has determined that the Greenwich Savings Bank appears to meet the criteria for inclusion on the State and National Registers of Historic Places.

Sincerely yours,

Ronda Wist

cc: Robert B. Tierney, Chair
Mary Beth Betts