

RECEIVED

MAR 13 1992

CENTRAL INTAKE
DEPT. OF CITY PLANNING

N920468HKM

Landmarks Preservation Commission
March 3, 1992; Designation List 243
LP-1766

GREENWICH SAVINGS BANK (now Crossland Federal Savings Bank),
1352-1362 Broadway, aka 985 Sixth Avenue, Borough of Manhattan.
Built 1922-24; architects York & Sawyer.

Landmark Site: Borough of Manhattan Tax Map Block 812, Lot 29.

On December 12, 1989, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Greenwich Savings Bank and the proposed designation of the related Landmark Site (Item No. 30).¹ The hearing had been duly advertised in accordance with the provisions of law. Two witnesses spoke in favor of designation. There were no speakers in opposition to designation. One letter has been received supporting the designation. The owner of the underlying fee for the property -- exclusive of the improvements upon it -- has expressed opposition to the designation.

DESCRIPTION AND ANALYSIS

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 into a more academic classical architecture. Philip Sawyer's knowledge of ancient Roman prototypes, and his appreciation for the organization which characterizes eighteenth- and nineteenth-century French design and planning is demonstrated in the adaptation of the bank's three facades to the irregular site. The projecting and recessed planes of the colonnades, raised high on the rusticated ground story, unify the bank's three facades while belying the building's skeletal steel frame. In the Greenwich Savings Bank building Sawyer displayed his versatility in manipulating the classical architectural canon to create a veritable temple to thrift and to make the Greenwich Savings Bank one of the finest examples of the academic classical architectural tradition in this country.

Brief History of the Greenwich Savings Bank²

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.³ 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.⁴ 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.

Banks and Architectural Imagery⁵

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, a designated New York City Landmark) at Grand Street and the Bowery; and R. H. Robertson's New York Bank for Savings (1896-97, a designated New York City Landmark) 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.

York & Sawyer⁶

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 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 Christo 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.⁷ His sketchbooks reflect not only his itinerary on the continent but 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.⁸ 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.⁹ Between York's critical judgment and Sawyer's eye for details, a very high standard was maintained.

Four of the five partners¹⁰ 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.¹¹ 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.¹² 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*.¹³

The Franklin Savings Bank, 42nd Street and Eighth Avenue (1901, demolished) appears to have been the firm's first bank commission. It went on to design other major banks in New York and elsewhere including the 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); the Guaranty Trust Company, Broadway and Liberty (1912, demolished); the Federal Reserve Bank, 33 Liberty (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, a designated New York City Landmark). 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 this century.

The value of the partners' network of acquaintances in the banking profession cannot be underestimated. 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, again 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.¹⁴ 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.¹⁵

Design and Construction¹⁶

The site of the Greenwich Savings Bank (Plate 1) 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 at 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 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.

Sawyer demonstrated his considerable knowledge of ancient Roman architecture on the bank's 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."¹⁷ Another contemporary critic, well aware of Sawyer's preference for elemental classicism, thought he recognized a prototype for the column capitals 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.¹⁸ 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 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.

Description

Belying its academic classical design, the Greenwich Savings Bank building is of fireproof, steel-frame construction. Photographs taken of the building under construction, and on view in the banking room, show both the steel columns at the building's corners as well as those forming the central ellipse of the banking room. The exterior is clad with Indiana limestone above a polished pink granite base. The treatment of the facade 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. These are office floors housing banking functions supplemental to the activity in the banking room.

The Broadway Facade. A projecting podium of smooth-faced, rusticated ashlar, eight-columned portico, and attic dominate the Broadway facade (plate 2). 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. A sheet-metal (electric) light box sign with the current name of the bank has been inserted within the top of this entrance. 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 bank's name and its corporate symbol.¹⁹ 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.²⁰

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 impostes support the windows' archivolts.²¹ 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.²² 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 lionheads.

The limestone of the attic is smooth faced. The attic inscription is covered with beige sheet metal panels bearing the bank's current name and its corporate symbol.²³ Raised panels, corresponding to the extreme portico columns and corner pilasters below, and a denticulated cornice complete the attic's architectural arrangement.

The West 36th Street Facade. Like the Broadway and Sixth Avenue facades the West 36th Street facade is tripartite -- podium, colonnade with entablature, and attic (Plates 2,3 and 4). The rusticated podium is pierced by ten windows, grouped five and five toward the corners of the facade.²⁴ Dominating this facade 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.²⁵ As on the Broadway facade, 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.²⁶

The Sixth Avenue Facade. The Sixth Avenue facade (Plate 3) 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 facade 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-by-one bronze casement and is protected by an iron grille.²⁷

The same changes made to the Broadway entrance have been made here: a sheet-metal electric light sign has been inserted within the top of the Sixth Avenue entrance; the lead-colored plaques carrying the bank's current name and symbol have been installed on either side of the entrance;²⁸ 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.²⁹ The portico columns and flanking pilasters support the entablature.

The Sixth Avenue attic inscription has been covered with beige sheet-metal panels bearing the current name of the bank and its symbol.³⁰

Subsequent History

The Greenwich Savings Bank building has seen minimal changes to its physical fabric since the day when it opened nearly seventy years ago (Plate 4). The refitting of certain of the podium windows as vitrines occurred soon after the building opened. The three new aluminum sash windows were inserted into the limestone of the attic on the West 36th Street elevation in 1971 when the computer room was installed on the sixth floor. The exterior was cleaned in 1979. In 1981 the bank became Metropolitan Savings Bank and the signage was changed. The frieze inscription was removed and the attic inscriptions were covered. 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, superimposed over the inscriptions flanking the entrances on Broadway and Sixth Avenue, bear the bank's current name. Sheet-metal light boxes have been inserted into the heads of these entrances, again bearing the bank's current name.

Report prepared by Charles Savage,
Research Department
Report edited by Marjorie Pearson,
Director of Research

NOTES

1. On November 15, 1983, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Greenwich Savings Bank (LP-1487) and the proposed designation of the related Landmark Site (Item No. 30). The hearing had been duly advertised in accordance with the provisions of law. Three witnesses spoke in favor of designation. There were no speakers in opposition to designation. Letters and statements have been received supporting the designation.
2. This section 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).
3. 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.

4. 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.
5. For a comprehensive discussion of banks and architectural imagery, the reader can refer to L.P.C., *Manufacturers Hanover Trust Building Designation Report* (LP-1633), prepared by Elisa Urbanelli (New York: City of New York, 1988).
6. This section 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 Rhineland 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 (Aug., 1924), 272-273, plates CXIII-CXVIII; "The Greenwich Savings Bank," *Architecture & Building* 56, no. 8 (Aug., 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 (Nov., 1951), 195-200 and (Dec., 1951), 275-279.
7. 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.)
8. 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.
9. 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.
10. 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.
11. Roth, 84ff.
12. Sawyer, 19.
13. "The Recent Work of York & Sawyer," 97-116.
14. 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.
15. 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.

16. 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 (Oct., 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).
17. Cortissoz, 454.
18. "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.
19. Under each of these plaques is the building's original name inscribed in Roman classic lettering: "THE GREENWICH SAVINGS BANK."
20. 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 board room within. To 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 righthand vitrine.
21. 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 hooper above-casement below configuration of the podium is repeated in these windows.
22. 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.

A letter to the Landmarks Preservation Commission from Patrick J. Sweeney of Woodside, Queens, dated October 31, 1980, called attention to workmen filling in the inscriptions adorning the former Greenwich Savings Bank's exterior. The Greenwich Savings Bank became the Metropolitan Savings Bank the following year.

23. 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." See Note 15.

24. 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.
25. These have the hopper-above/casement-below configuration.
26. 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 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.
27. Rather than a lavatory, it lights what otherwise would have been a very dark corner office space.
28. These plaques cover the old inscription "GREENWICH SAVINGS BANK."
29. 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, enwreathed 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.
30. 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."

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and the other features of this building, the Landmarks Preservation Commission finds that the Greenwich Savings Bank has a special character, special historic and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the Greenwich Savings Bank, constructed in 1922-24 as the imposing, new headquarters marking 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; that both architects, initially employed by McKim, Mead & White, carried the senior firm's monumental classicism into a more academic classical architecture; that Sawyer's knowledge of ancient Roman prototypes and his appreciation for the organization which characterizes eighteenth- and nineteenth-century French design and planning are demonstrated in the adaptation of the bank's three facades to the irregular site; that the projecting and recessed planes of the colonnades, raised high on the rusticated ground story, unify the bank's three facades while belying the building's skeletal steel frame; that in the Greenwich Savings Bank building Philip Sawyer displayed his versatility in manipulating the classical architectural canon to create a veritable temple to thrift and to make the Greenwich Savings Bank one of the finest examples within the academic classical architectural tradition in this country.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 (formerly Section 534 of Chapter 21) of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Greenwich Savings Bank (now Crossland Savings), 1352-62 Broadway, aka 985 Sixth Avenue, Borough of Manhattan, and designates Tax Map Block 812, Lot 29, Borough of Manhattan, as its related Landmark Site.

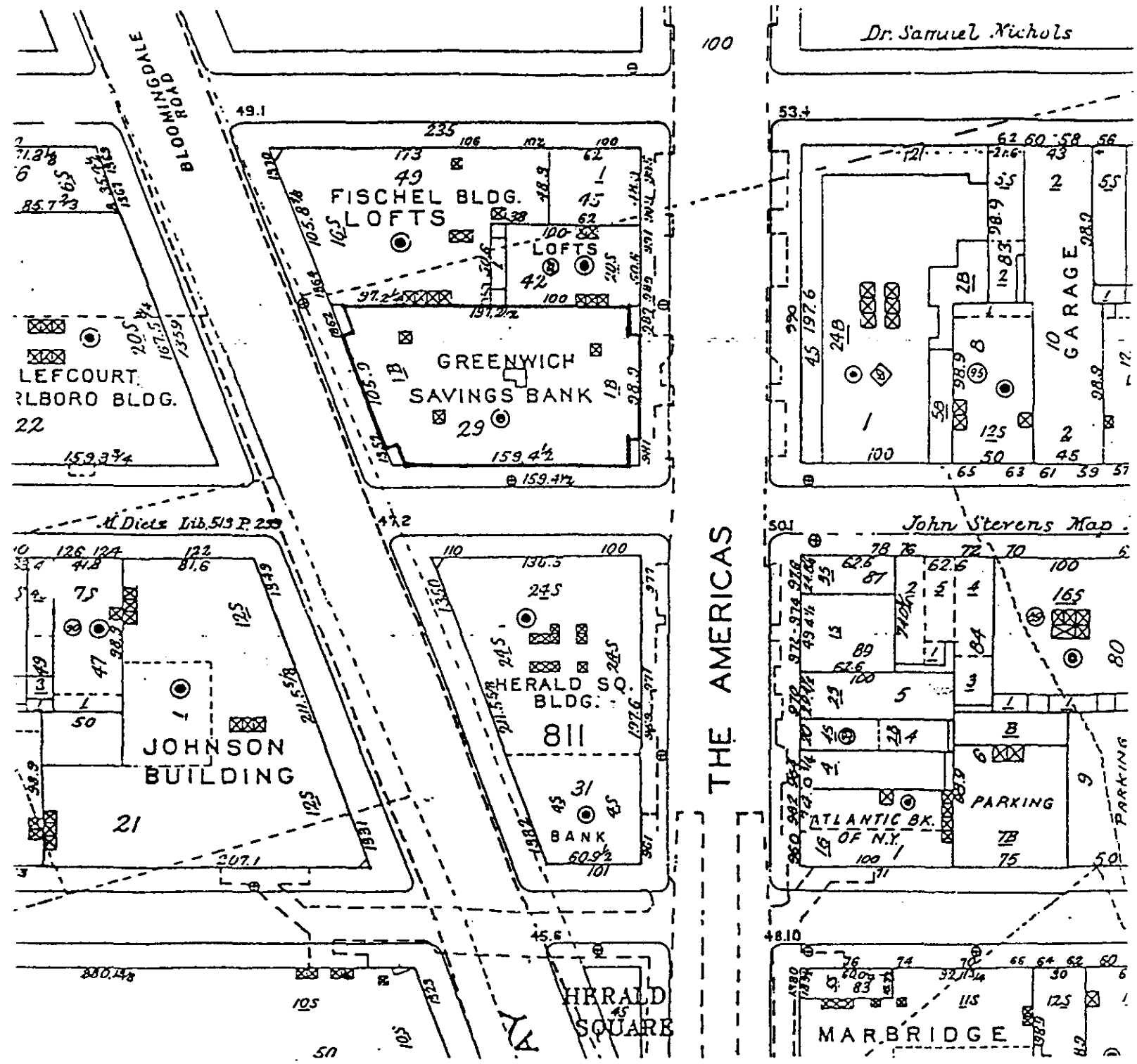


Plate 1. *Manhattan Landbook.* (New York: Redi/Sanborn, 1990-91), Plate 60 (detail).

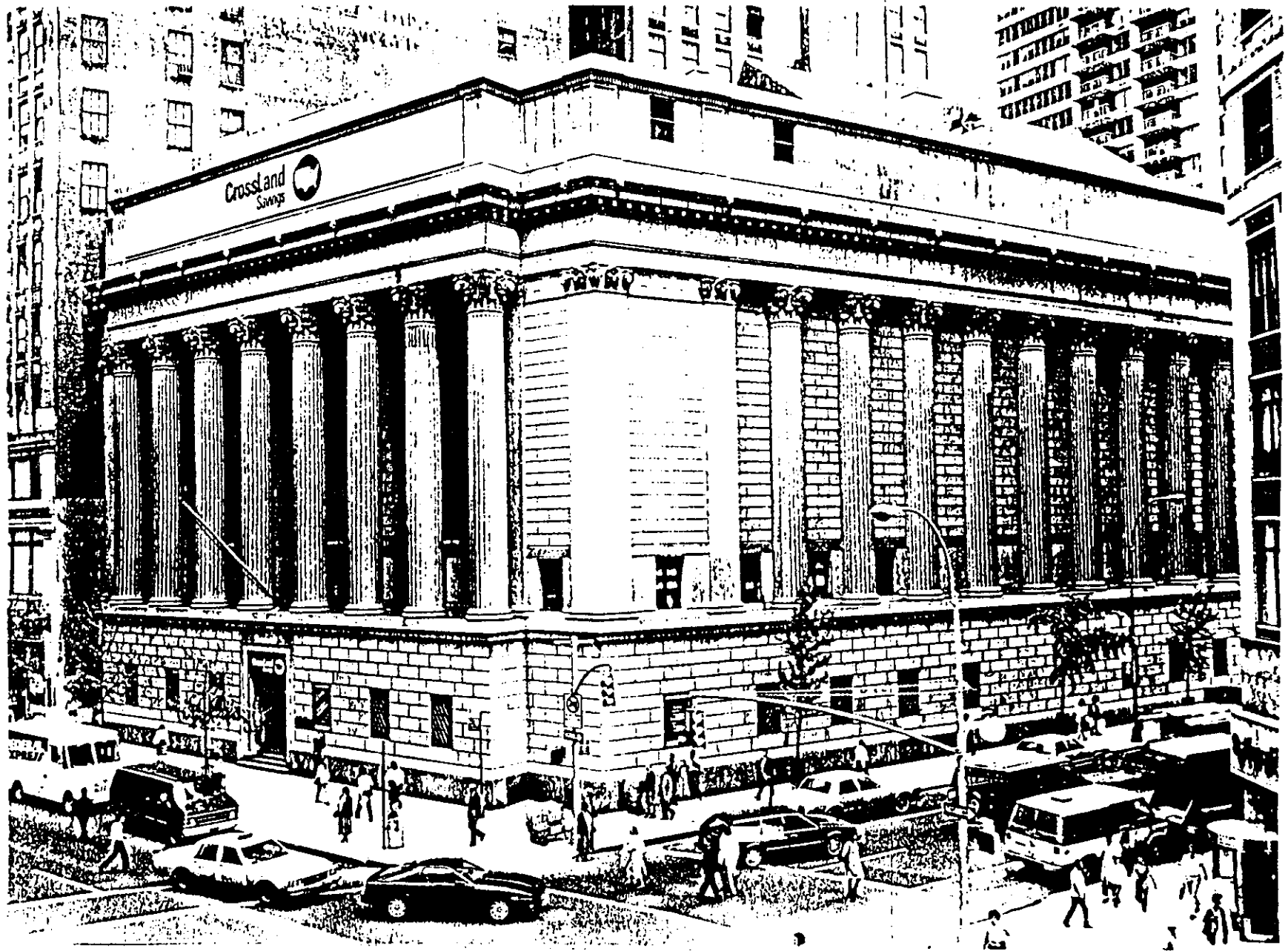


Plate 2.

Greenwich Savings Bank, 1922-24. York & Broadway and West 36th Street Elevations.

(Savage)

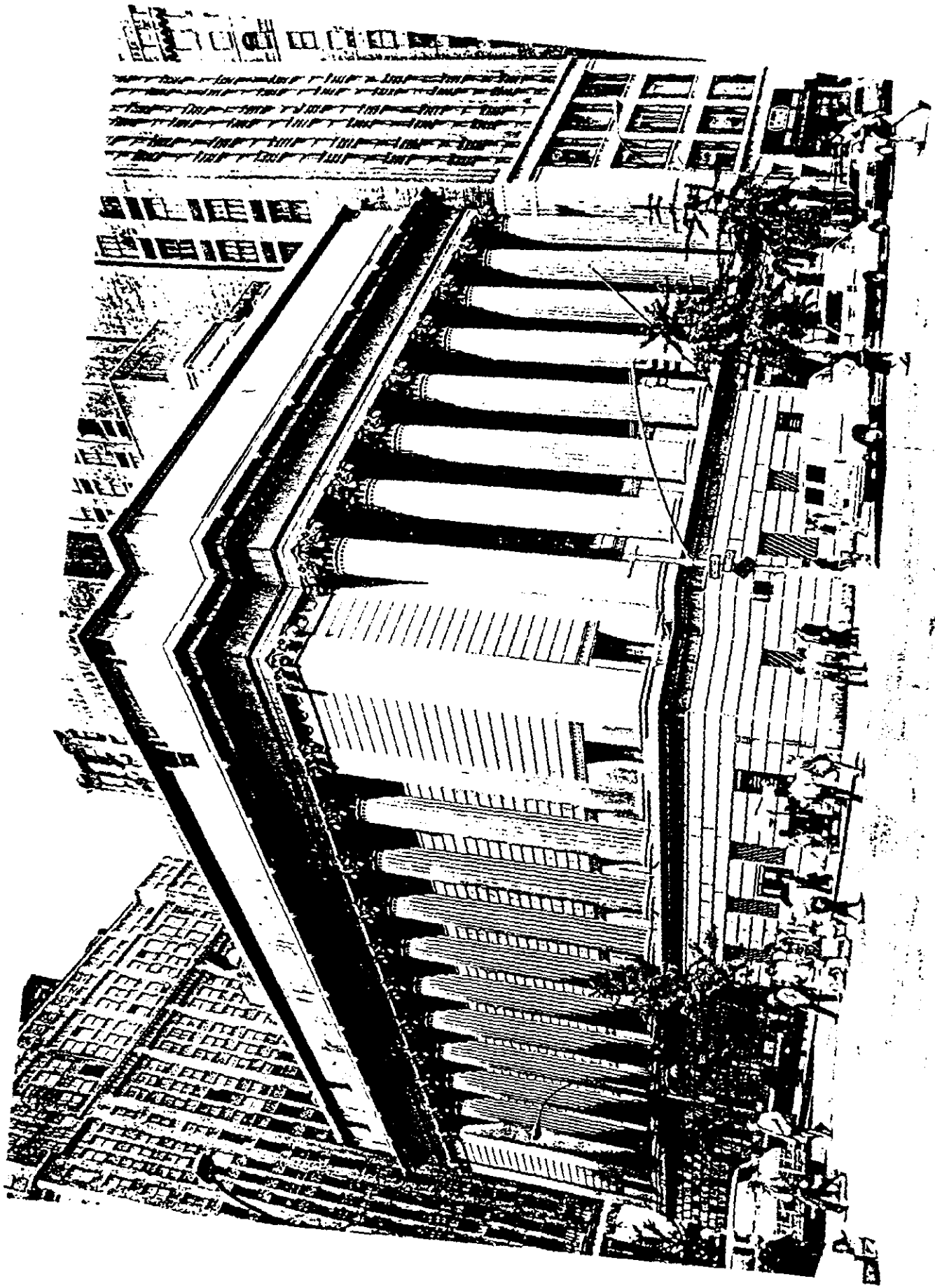


Plate 3. Greenwich Savings Bank, 1922-24. York & Sawyer.
Sixth Avenue West 36th Street elevations.

(Savage)

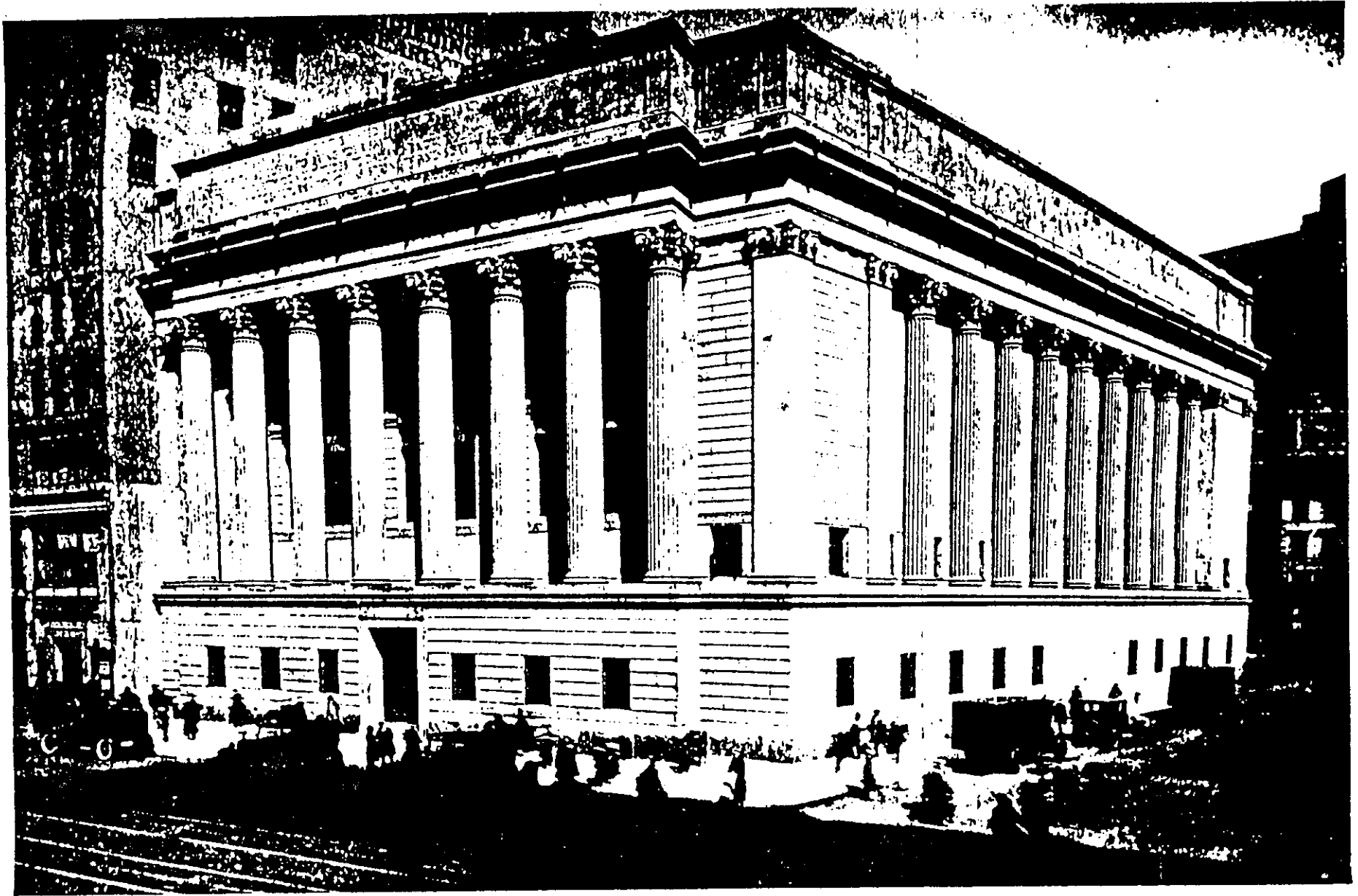


Plate 4. Greenwich Savings Bank, c. 1926. Broadway and West 36th Street.