

CITIZENS SAVINGS BANK, 58 Bowery (aka 54-58 Bowery, 150 Canal Street), Manhattan.
Built: 1922-24; architect, Clarence W. Brazer.

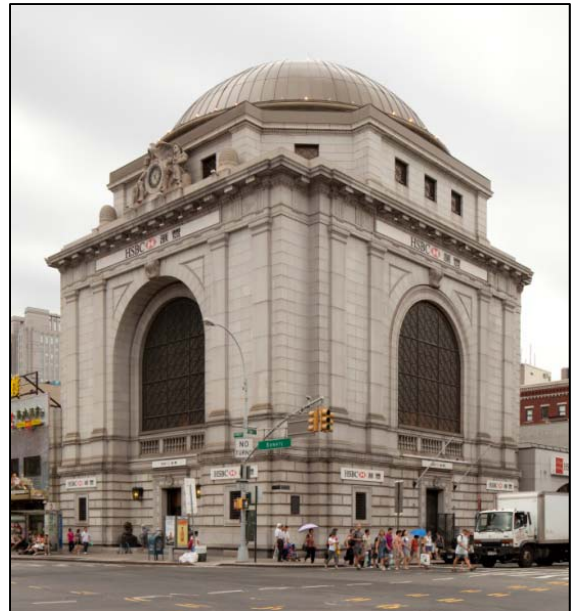
Landmark Site: Borough of Manhattan Tax Map Block 202, Lot 18 in part consisting of the land underneath the 1922-24 building.

On March 22, 2011, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Citizens Savings Bank and the proposed designation of the related Landmark Site (Item No. 3). The hearing had been duly advertised in accordance with the provisions of law. Four people spoke in favor of designation, including representatives of the Historic Districts Council, Bowery Alliance of Neighbors, and New York Landmarks Conservancy.

Summary

The monumental Beaux-Arts style building at the southwest corner of the Bowery and Canal Street was designed in 1922 by the respected architect Clarence W. Brazer (1880-1956) for the Citizens Savings Bank and completed in 1924. Chartered by the State of New York in 1860 to provide banking services to the small depositor, the Citizens Savings Bank moved to this location in 1862. The bank's business increased throughout the 19th century and by the 1920s bank officials determined that a larger building was required. During a two year period, construction took place "under, around and over the existing building"¹ to avoid disrupting daily operations of the bank.

The Citizens Savings Bank is a fine example of the Beaux-Arts style bank building of the late 19th and early 20th century. Brazer's restrained interpretation of classical precedents conveyed a sense of financial strength and stability while not overwhelming the bank's depositors. Four monumental arched windows (one now infilled) provided natural light to the banking room. The street facades have Renaissance-inspired rusticated bases above which the windows are enframed by paired pilasters supporting an entablature in the Roman Doric order. Above the banking room an octagonal clerestory surmounted by the bank's signature dome (reroofed in aluminum) denotes the transition from public to private space. To further identify the building and its purpose, the cornice of the Bowery facade is adorned with stone sculptures by Charles Keck that were drawn from elements found in the Citizens Savings Bank seal. The central grouping, a wreathed clock with an eagle and seated figures of a Native American and a sailor, and beehives, the traditional symbols of thrift, were intended to be easily visible to commuters on the Third Avenue El (now demolished) and travelers on the Manhattan Bridge. Due to its prominent location, height, massing, and design, the Citizens Savings Bank, now a branch of HSBC, remains a visual anchor for commuters and the surrounding community.



DESCRIPTION AND ANALYSIS

The Development of the Bowery²

Once a major Native American trail, the Bowery in the mid-18th century was the main road connecting the farms in Harlem and Manhattanville to the city and formed part of the Boston Post Road linking New York to Boston. After the American Revolution the area developed rapidly and by the 1830s, virtually the entire area had been transformed into a bustling urban neighborhood. For a time the Bowery was one of the city's fashionable addresses; by the 1840s, the wealthy merchants and middle-class families migrated out of the neighborhood, replaced by waves of working-class Irish and German immigrants fleeing famine and revolution in their homelands. These in their turn were replaced by Eastern European Jews, Italians, and Chinese as the century came to a close.

After the Civil War, the Bowery became known for its cheap amusements – some wholesome, some not – as music halls, dramatic theaters, and German beer halls shared the street with bars, pawnbrokers, medicine shows, confidence men, shady merchants staging “mock auctions,” and “museums” featuring sword swallowers, exotic animals, and scantily clad women. With the opening of the Third Avenue Elevated along the Bowery in 1878, the street was cast into permanent shadow, and pedestrians were showered with hot cinders from the steam trains running above. Nevertheless through the 19th century the Bowery remained “the liveliest mile on the face of the earth.”³ Despite its honky-tonk reputation, the Bowery also functioned as “the grand avenue of the respectable lower classes,”⁴ where Federal-era residences, some converted to saloons and boarding houses, stood cheek-by-jowl with grand architectural showpieces constructed by the neighborhood's financial and cultural institutions, such as the Young Men's Institute Building of the YMCA (Bradford L. Gilbert, 1884-85) at No. 222; Bowery Savings Bank (McKim, Mead & White, 1893-95) at No. 130; and Germania Bank (Robert Maynicke, 1898-99) at No. 190 (all designated New York City Landmarks).

In the 20th century, the Bowery became notorious as a “skid row” lined with flophouses and vagrants, but at the same time, because of low rents, became one of New York's centers of such specialty shops as lighting fixtures and restaurant equipment. The elevated railway line, reconstructed in the middle of the Bowery in 1916 and finally demolished in 1955, helped to deter the redevelopment of this area for decades.

History of the Citizens Savings Bank

In 1860, New York City had a population of approximately 800,000, including a large number of Irish and German immigrants who had begun arriving in the city in the 1840s. Transportation services had improved with various street car, omnibus, and stage routes, including the Third Avenue street car that ran up the Bowery from Chatham Street.⁵

The Citizens Savings Bank was chartered by New York State on April 5, 1860 to receive on deposit “such sums of money as may be from time to time offered therefor, by tradesmen, clerks, mechanics, laborers, minors, servants, and others, and to invest the same in the securities and stocks of any State, or of the United States; or in the public debt, stocks, or bonds of any city or county of this state.”⁶ Its original trustees included prominent men in the city among whom was Seymour A. Bunce, a bookseller and one-time councilman, who was instrumental in the creation of the bank and obtaining its charter and served as its first secretary.⁷ The first president was George Folsom (1860-1869), a retired lawyer, former New York State Senator, *charge d'affaires* to Holland, and well-regarded historian. Chartered to do business in the 17th Ward (the

area bounded by the Bowery, Clinton Street and Avenue B, Rivington and 14th Streets), the bank opened for business at 13 Avenue A in a building owned by Philip Rupp, a photographer. By the end of its first six months in business it had 425 depositors and \$27,767.11 on deposit.⁸

In 1862, the bank's charter was amended to allow it to operate in the Sixth Ward (the area bounded by Broadway, the Bowery, Walker, Canal, and Chatham Streets) and it moved to quarters in the basement of the Citizens' Bank, at 58 Bowery at the corner of Canal Street.⁹ With increasing numbers of depositors, Citizens Savings Bank purchased the building in 1864 and purchased the two adjoining half-lots to the south in 1868 and 1869. Under the presidency of Edward A. Quintard (1869-1880, 1882-1899) the existing building was doubled in size in 1883-84.¹⁰ The bank survived the national financial crises of 1873, 1878, 1893 as well as a run of dubious origin that was restricted to Citizens Savings Bank in 1890.¹¹ At the time of the bank's 50th Anniversary in 1910 President Henry Hasler (1899-1919) noted that in the course of its history the bank had handled just over \$197 million in deposits and nearly \$181.5 million in withdrawals for some 308,158 depositors ranging from architects to wheelwrights, the largest groups being tailors, clerks, laborers, operators, peddlers, and accounts held by women and children. Depositors included native-born Americans and immigrants from some 25 countries including Austria, Germany, Ireland, Poland, and Russia.¹² Under President Hasler, who had joined the bank in 1870, the deposits continued to grow and at the start of 1920 the bank reported some \$21.8 million on deposit plus a large surplus. Henry Sayler was elected president in 1920, having served as secretary since 1902. The trustees of the bank determined that the building was no longer sufficient to manage the increase in business and that a new building should be erected. The bank's building committee, under the chairmanship of Vice-President James Rowland, hired Clarence W. Brazier to design an appropriate edifice that would be erected on the site of the existing bank. Citizens Savings Bank remained open for business in its historic location throughout the construction period as the new building was built, "under, around and over the existing building."¹³

Bank Design¹⁴

Banks in the immediate post-Civil War era were often located in converted houses or other structures. By the 1880s and 1890s, this began to change as banking houses, prompted by increasing costs in the central financial area, constructed tall office buildings in which all but the ground floor space was used for rental income. However, the savings banks, which were located in more remote neighborhoods and had direct contact with the local populations, built freestanding purpose-built structures. In an era which saw several traumatic economic upheavals, savings banks understood the important role that architecture played in assuring their communities and the public of their financial stability.

In the opening decades of the 20th century, buildings with classical elements such as columns, arches, rusticated stonework and cornices communicated a sense of continuity and tradition during the economic turmoil preceding and following World War I. Through most of the 1920s, classical designs dominated bank architecture. When these designs were used for neighborhood savings and branch banks the results often produced the most significant buildings in the community as exemplified by the four banks constructed along the Bowery: Citizens Savings Bank, Bowery Bank (York & Sawyer, 1900-02), Bowery Savings Bank (McKim, Mead & White, 1893-95) and Germania Bank (Robert Maynicke, 1898-99). By the late 1920s, however, monumental classicism was being replaced by a variety of other styles. York & Sawyer, New York's premier bank architects had already begun diversifying their stylistic

vocabulary with French Renaissance precedents in the 1924 extension to the Franklin Savings Bank on 42nd Street and Eighth Avenue (demolished), a Florentine Renaissance palazzo for the Federal Reserve Bank at Liberty and Nassau Streets and Maiden Lane (1919-24, a designated New York City Landmark), and the Byzantine- and Romanesque-inspired Bowery Savings Bank on 42nd Street (1921-23, extension 1931-33, a designated New York City Landmark and Interior Landmark). Once the dominance of classicism was broken, other architectural firms followed suit adapting Georgian and American Colonial styles to fit the needs of modern banks.

Clarence W. Brazer

Clarence Wilson Brazer was born in Philadelphia on March 13, 1880 and graduated from Drexel Institute in 1899. He apprenticed for two years in the firms of Wilson Bros. & Co. and Newman, Woodman & Harris prior to moving to New York City where he entered the offices of Cass Gilbert in 1901. During his four years in Gilbert's office he worked on several important buildings including the State Capitol in St. Paul, Minnesota and the U. S. Customs House in New York (a designated New York City Landmark). At the same time, he studied with Frank Perkins and John Van Pelt. In 1905, he established his own firm in New York and in 1908-09 attended Columbia University to study town planning. He won second prize in a design competition for the Capitol building in San Juan, Puerto Rico in 1908. From 1911 to 1914, he was part of the partnership Brazer & Robb. Among their commissions was St. Paul's Church in Kittanning, Pennsylvania (1913). Brazer returned to Pennsylvania and practiced independently after 1915 and appears to have maintained an office in New York City at the same time. Among his Pennsylvania commissions was the Westinghouse Village in Essington built during World War I to house 7,000 company employees. Among his New York commissions were the Citizens Savings Bank (1922-24), a brick church on St. Nicholas Avenue for the Presbytery of New York (1925), and a Tudor Revival style house at 4520 Livingston Avenue in the Fieldston Historic District. Brazer was also known for his work restoring colonial buildings including Innerwick his residence in Flushing, New York. In addition to his practice, Brazer served as president of the Pennsylvania State Association of Architects, and on the Pennsylvania State Board of Examiners of Architects, the National Council of Architectural Registration Boards, and the Delaware County (Pennsylvania) Historic Society. Brazer died at his home in Flushing on May 6, 1956.¹⁵

Subsequent History¹⁶

The Citizens Savings Bank's business continued to grow and in 1938 it opened its first branch office at 570 Lexington Avenue. The following year it was the first savings bank in Manhattan authorized by state authorities to sell savings bank life insurance. In 1940, at the time of its 80th anniversary, the bank had more than 45,000 depositors and \$45 million on deposit. Two years later Citizens Savings Bank lost its independence when it was merged with Manhattan Savings Institution and became known as the Manhattan Savings Bank; the two Citizens Savings Bank offices became branches of the new bank. Republic New York Corporation acquired Manhattan Savings Bank in 1990 and merged it with the Williamsburgh Savings Bank. During the 1990s Manhattan Savings Bank was renamed Republic Bank for Savings. The building at Canal Street and Bowery became a branch of HBSC following the purchase of Republic New York Corporation by HSBC Holdings P. L. C. in 1999.

Design of the Citizens Savings Bank

The Citizens Savings Bank is a fine example of the monumental Beaux-Arts bank building of the late 19th and early 20th centuries. The massive structure, approximately 110 feet in height, is sited on a nearly square footprint at the corner of the Bowery and Canal Street directly across from the Manhattan Bridge arch and colonnade (Carrère & Hastings, 1910-15, a designated New York City Landmark). In contrast to the bridge's more elaborate design, Brazer's design relies on a simpler interpretation of classical precedents that would not overwhelm the bank's depositors yet would convey to them a sense of the bank's strength and stability.

The street facades begin with a strong Renaissance-inspired rusticated base broken only by a central entrance flanked by small windows on each elevation. Each has a molded surround, those of the entrances enhanced by a pattern of roundels and a central cartouche. To provide natural light into the roughly 70-foot high banking room within, monumental arched windows form the central feature of all four facades although that on the south has since been blocked. While on the secondary facades the windows were set in the plane of the wall and unadorned, on the street facades Brazer set each within a framework in the form of a triumphal arch, a reference to the entrance to the Manhattan Bridge. Here the deeply recessed windows, particularly on the Bowery facade, are framed by engaged pilasters supporting an entablature in the Roman Doric order. To denote the transition from the public space to private space, Brazer adopted the octagonal clerestory crowned by a dome, famously used by Charles F. McKim of McKim, Mead & White for Columbia University's Low Memorial Library (1894-97, a designated New York City Landmark).¹⁷ A significant feature of the bank's Bowery facade is the series of sculptures located on the cornice designed by the sculptor Charles Keck. They are based on elements found in the bank's seal, designed by Seymour A. Bunce, the bank's first secretary and later its president.¹⁸ The central group features a stone-framed clock mounted by an eagle and flanked by seated figures of a Native American and a sailor; at each corner are stone beehives, traditional symbols of thrift. Rising high above the Bowery, the building was a prominent landmark to riders of the Third Avenue Elevated and travelers approaching the city across the Manhattan Bridge as well as to its many depositors from the surrounding community.

Description

A Beaux-Arts style building on a roughly square corner lot with monumental primary facades of Light Barre granite, rusticated at the base and topped by a low dome supported on an octagonal clerestory. The symmetrical fenestration retains the original metal grillwork.

East facade: granite; steps and landing; rusticated base; entrance with bronze pocket doors; possibly historic brass or bronze doorframe and transom; possibly historic lights in soffit; possibly historic doorbell in entrance reveal; metal wall sconces; casement window with reinforced glass on north; metal grilles; metal grillwork/multi-light window in monumental arched opening and clerestory; sculptural group with clock; octagonal clerestory; dome; key box.

Alterations: door replaced; historic pocket doors fixed in open position; card reader installed in entrance reveal; landing partially extended over lower step; non-historic railings; non-historic lion sculptures; basement windows blocked; louvered vent in south window; non-historic signage above windows, door, and in entablature; Chinese language street sign at corner; lighting and conduits at cornice and clerestory; GFRP panels installed over arched windows (c. 1989); metal mesh screen on arched window; metal cresting replaced above clerestory; lights on dome; dome reroofed with batten-seamed aluminum (c. 1989)¹⁹; cover removed from key box.

North facade: similar to east facade; stone stoop; bronze pocket doors; service entrance; basement window with metal grille; casement windows with reinforced glass; arched window not as deeply recessed; metal plaque noting history of the site;²⁰ flag poles (installed between 1940 and 1957).²¹

Alterations: non-historic metal fences and gates at main and service entrances; service door and transom replaced; three basement windows blocked; transom of west window altered for air conditioner; non-historic signage similar to main facade; Chinese language street sign at corner; lights above entrance, under cornice, and at clerestory.

South facade (partially visible): partially designed; clerestory fenestration same as east facade; bulkhead and chimney.

Alterations: arched window blocked; facade parged; vent on roof.

West facade (partially visible): partially designed; fenestration same as east facade; possibly historic louvered vent at level of clerestory; bulkhead and chimney.

Alterations: facade parged below clerestory; two windows replaced.

Site features: standing siamese hydrant on Canal Street.

Researched and written by
Marianne S. Percival
Research Department

NOTES

¹ *Citizens' Savings Bank: Its Founders, History and Homes, 1860-1924* (New York: Citizens Savings Bank, 1924), 44.

² Portions of this section were taken from Landmarks Preservation Commission (LPC), *143 Allen Street House Designation Report (LP-2350)* (New York: City of New York, 2010), prepared by Christopher D. Brazee, 2-3; *511 Grand Street House Designation Report (LP-2269)* (New York: City of New York, 2007), prepared by Marianne S. Percival, 2-3; and *94 Greenwich Street House Designation Report (LP-2218)* (New York: City of New York, 2009), written and researched by Jay Shockley.

³ Alvin F. Harlow, *Old Bowery Days: The Chronicles of a Famous Street* (New York: D. Appleton, 1931), 389.

⁴ *Ibid*, 390.

⁵ Herbert Manchester, *The Lower East Side and the Citizens Savings Bank* (New York: Citizens Savings Bank, © 1930), 19.

⁶ Henry Hasler, compiler, *Citizens' Savings Bank, 1860-1910* (New York: Citizens Savings Bank, 1910), 7, 9.

⁷ *Citizens'*, 21.

⁸ *Citizens'*, 22; Hasler, 13.

⁹ The Citizens' Bank of the City of New York was not related to Citizens Savings Bank. Chartered in 1851, it purchased the corner lot at Bowery and Canal Street from the descendants of James Odell that same year. Citizens' Bank merged with Chemical National Bank of New York in 1920. Chemical National Bank through mergers and name changes became JPMorgan Chase Bank, NA in 2004. New York County, Office of the Register, Deeds and

Conveyances, Liber 580, p. 527, (July 15, 1851); Bob Kerstein, "New York Bank History-National Bank History," www.scripophily.com/nybankhistoryc.htm (accessed March 2, 2011).

¹⁰ Hasler, 15; Deeds and Conveyances, Liber 1042, p. 550 (March 25, 1868), Liber 112, p. 287 (October 4, 1869); *Citizens'*, 39.

¹¹ According to the accounts in the *New York Times*, the 1890 panic was touched off by a depositor who misunderstood the teller when he tried to withdraw money after the bank had closed for the day and the rumor spread through the immigrant press. *Citizens'*, 38; "Depositors in a Panic," *New York Times* (NYT), November 21, 1890, 8; "Shivering in the Line," NYT, November 22, 1890, 2; "The Run Abating," NYT, November 23, 1890, 9.

¹² Hasler, 28-30.

¹³ During construction Citizens Savings Bank purchased the two lots to the west on Canal Street. *Citizens'*, 44. The modern building later built on the lots is not included in this designation.

¹⁴ Information on bank architecture based on Robert A. M. Stern, Gregory Gilmartin, and John Massengale, *New York 1900: Metropolitan Architecture and Urbanism, 1890-1915* (New York: Rizzoli, 1992), 177-183 and Robert A. M. Stern, Gregory Gilmartin, and Thomas Mellins, *New York 1930: Architecture and Urbanism Between the Two World Wars* (New York: Rizzoli, 1987), 171, 174; LPC, *Ridgewood Savings Bank, Forest Hills Branch Designation Report* (LP-2066) (New York: City of New York, 2000), prepared by Virginia Kurshan, 3.

¹⁵ Based on "C. W. Brazer, 76, Architect Here," NYT, May 8, 1956, 33; "Dr. Clarence Wilson Brazer," *American Philatelic Society- Hall of Fame-1955-1959* http://www.stamps.org/almanac/alm_HallofFame-1955-59.htm (accessed Jan. 1, 2011); Sandra L. Tatman, "Brazer, Clarence Wilson (1880-1956)," *Philadelphia Architects and Buildings* http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/23655?&Printable=1 (accessed Oct. 17, 2005); Office for Metropolitan History, "Manhattan NB Database 1900-1986," (June 30, 2010), <http://www.MetroHistory.com>; James Ward, *Architects in Practice, 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 10.

¹⁶ This section is based on "Bank to Open Uptown Branch," NYT, December 27, 1938, 27; "Savings Bank Celebrates," NYT, June 19, 1939, 30; "Savings Bank 80 Years Old," NYT, June 3, 1940, 28; "Manhattan and Citizens Savings in Merger for More Efficiency," NYT, July 16, 1942, 27; "State Banking Rulings," NYT, July 18, 1942, 19; Michael Quint, "Seamen's Bank Seized; Chase Buys Its Deposits," NYT, April 19, 1990, D2; Bob Kerstein, "New York Bank History-National Bank History," <http://www.scripophily.com/nybankhistoryc.htm> (accessed June 29, 2010).

¹⁷ Oliver Whitwell Wilson, "The Citizen's Savings Bank, New York, Clarence Wilson Brazer, Architect," *Architectural Record* 60 (July 1926), 31-32.

¹⁸ *Citizens'*, 21-22; Wilson, 31.

¹⁹ Kate Burns Ottavino, "Replacement Alternatives: A Guide to Specifying Original Materials and New Substitutes," *Architecture* 80 (November 1991), 119.

²⁰ The legend on the plaque notes that The Black Horse Inn, along with the Bull's Head Tavern, were the meeting place for the Evacuation Day parade on November 25, 1783. The Black Horse Inn at 52-54 Bowery on the southern section of the bank site, opened in 1802 and closed in 1811. Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1999), 259-260, 475; *Citizens'*, 28-30; I. N. Phelps Stokes, *Iconography of Manhattan Island 1498-1909* (New York: Robert H. Dodd, 1918, 1928), 3, 962, 977; 6, 610.

²¹ Based on photographic images. Department of Taxation, 1939-40 Tax Photographs; Wurts Bros. "Canal Street and Bowery. Manhattan Savings Bank, view along Canal Street and rear from N. W., with Manhattan Bridge approach showing (8/28/1957)," image X2010.7.1.13636, Museum of the City of New York. http://collections.mcny.org/MCNY/C.aspx?VP3=CMS3&VF=MNY_HomePage#/ViewBox&VBID=24UP1GRU6OGX&IT=ZoomImageTemplate01_VForm&CT=Search&PN=74&SH=1&SF=1&PPM=0, (accessed Mar. 10, 2011)

FINDINGS AND DESIGNATION

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

The Commission further finds that the Beaux-Arts style Citizens Savings Bank was constructed on the corner of the Bowery and Canal Streets in 1922-24 to the design of the respected architect Clarence W. Brazier; that it is an important example of the 20th-century Beaux-Arts bank building combining Renaissance and classical precedents, with the building's unusual height and nearly square massing, conveying its financial strength and stability to depositors; that the street facades have rusticated bases above which rise monumental, arched windows enframed by engaged pilasters supporting an entablature in the Roman Doric order, that four arched windows (one now infilled) provided natural light to the banking room within, and that the transition between public and private space was delineated by an octagonal clerestory beneath the building's signature dome (now reroofed with aluminum); that to identify the building and its purpose noted sculptor Charles Keck designed a sculptural group, with a clock, that incorporates elements from the seal of the Citizens Savings Bank, including a Native American, a sailor, an eagle, and beehives, traditional symbols of thrift; that the Citizens Savings Bank was founded in 1860 and moved to this location in 1862, and that the building was constructed on the site of the bank's previous office without disrupting service to the bank's depositors; and that due to the building's prominent location, height, massing, and design, it continues to be a visual anchor in the community.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 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 Citizens Savings Bank, 58 Bowery (aka 54-58 Bowery, 150 Canal Street), Borough of Manhattan and designates Borough of Manhattan Tax Map Block 202, Lot 18 in part consisting of the land underneath the 1922-24 building, as its Landmark Site.

Robert B. Tierney, Chair
Pablo Vengoechea, Vice-Chair
Diana Chapin, Michael Devonshire, Joan Gerner,
Christopher Moore, Margery Perlmutter, Roberta Washington, Commissioners



Citizens Savings Bank
58 Bowery (aka 54-58 Bowery, 150 Canal Street), Manhattan
Block 202, Lot 18 (in part)
Photo: Christopher D. Brazee, 2011



Citizens Savings Bank
Bowery facade
Photo: Christopher D. Brazee, 2011



Citizens Savings Bank
Canal Street facade
Photo: Christopher D. Brazee, 2011



Citizens Savings Bank
Canal Street and west facades
Photo: Christopher D. Brazee, 2011



Citizens Savings Bank
Bowery and south facades
Photo: Christopher D. Brazee, 2011



Citizens Savings Bank
 Bowery (left) and Canal Street (right) entrances
Photo: Christopher D. Braze, 2011



Citizens Savings Bank
Sculptural group by Charles Keck
Photo: Christopher D. Brazee, 2011



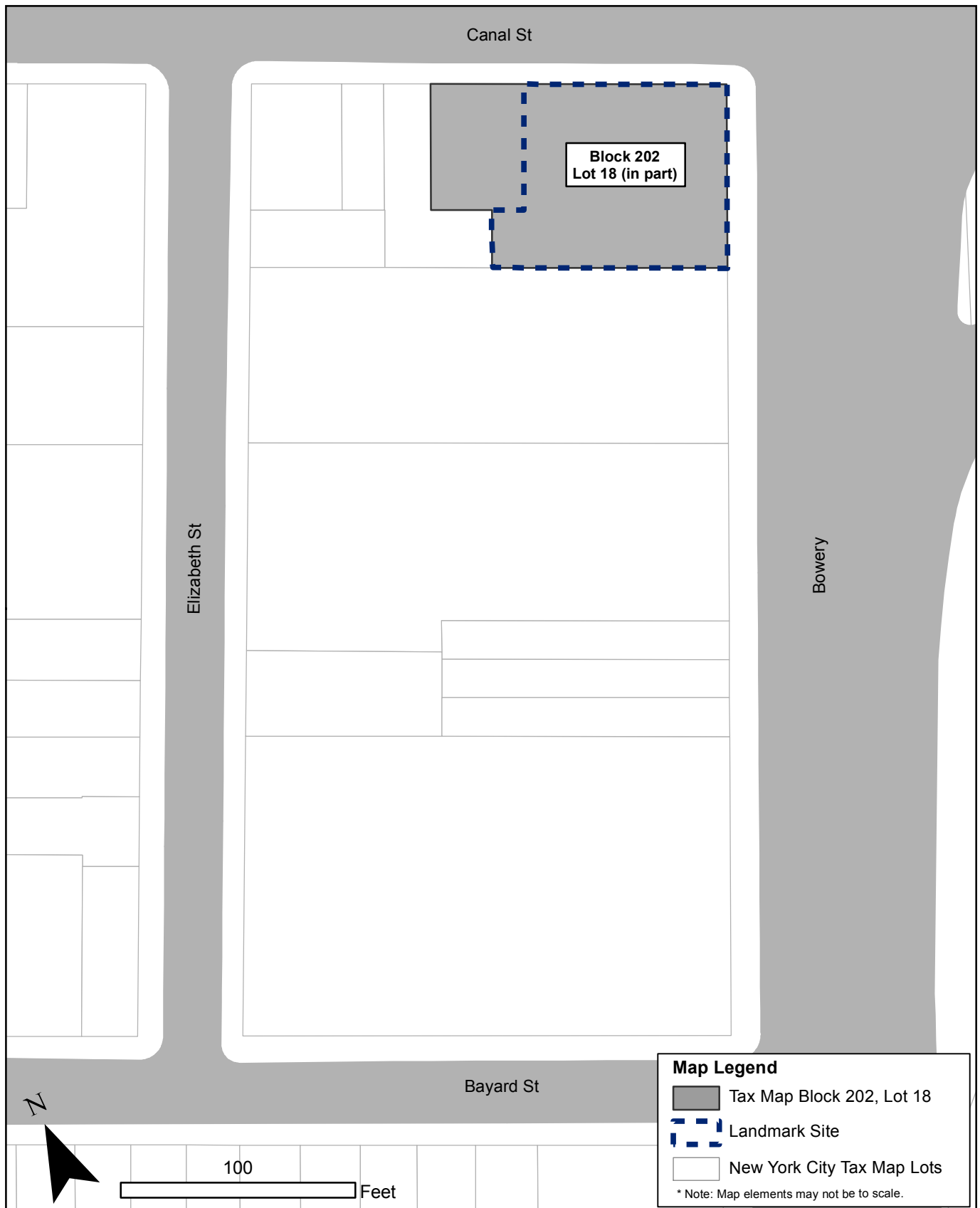
Citizens Savings Bank
Commemorative plaque, Canal Street facade
Photo: Marianne S. Percival, 2011



Citizens Savings Bank
Bowery entrance
Photo: Marianne S. Percival, 2011



Citizens Savings Bank, Canal Street facade
Photo: New York City, Dept. of Taxes (c. 1940), Municipal Archives



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Designated: August 9, 2011