

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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RECEIVED MAY 24 1977

DATE ENTERED AUG 18 1977

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORMSEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS**1 NAME**

**HISTORIC

Citizen's and Southern Bank Building

AND/OR COMMON

2 LOCATION

STREET & NUMBER 35 Broad Street

__NOT FOR PUBLICATION

CITY, TOWN

Atlanta

CONGRESSIONAL DISTRICT

__ VICINITY OF

5th - Andrew Young

STATE

Georgia

CODE

13

COUNTY

Fulton

CODE

121

3 CLASSIFICATION

CATEGORY

__DISTRICT

 BUILDING(S)

__STRUCTURE

__SITE

__OBJECT

OWNERSHIP

__PUBLIC

 PRIVATE

__BOTH

PUBLIC ACQUISITION

__IN PROCESS

__BEING CONSIDERED

STATUS

 OCCUPIED

__UNOCCUPIED

__WORK IN PROGRESS

ACCESSIBLE

 YES: RESTRICTED

__YES: UNRESTRICTED

__NO

PRESENT USE

__AGRICULTURE

__MUSEUM

 COMMERCIAL

__PARK

__EDUCATIONAL

__PRIVATE RESIDENCE

__ENTERTAINMENT

__RELIGIOUS

__GOVERNMENT

__SCIENTIFIC

__INDUSTRIAL

__TRANSPORTATION

__MILITARY

__OTHER:

4 OWNER OF PROPERTY

NAME

Citizen's and Southern National Bank Real Estate Holding Company

STREET & NUMBER

35 Broad Street

CITY, TOWN

Atlanta

__ VICINITY OF

STATE

Georgia

5 LOCATION OF LEGAL DESCRIPTIONCOURTHOUSE,
REGISTRY OF DEEDS, ETC.

Fulton County Courthouse

STREET & NUMBER

260 Pryor Street, S.W.

CITY, TOWN

Atlanta

STATE

Georgia

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Atlanta Urban Design Commission Survey of Historic Sites, Structures and Districts

DATE

1972

__FEDERAL __STATE __COUNTY LOCALDEPOSITORY FOR
SURVEY RECORDS

Atlanta Urban Design Commission, City Hall

CITY, TOWN

Atlanta

STATE

Georgia

7 DESCRIPTION

CONDITION

EXCELLENT
 GOOD
 FAIR

DETERIORATED
 RUINS
 UNEXPOSED

CHECK ONE

UNALTERED
 ALTERED

CHECK ONE

ORIGINAL SITE
 MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Citizen's and Southern Bank Building at the intersection of Broad and Marietta Streets was originally constructed in the commercial style and later in its history, the lower floors of the building were remodelled in the Second Renaissance Revival style. In its initial form, however, the facades of the building were straight, the roof was flat and the skyline level. "The fenestration pattern was one of regularly spaced paired windows with the glass area large in proportion to the area of masonry. The piers and spandrels were in the same general plane with a fairly even balance between vertical and horizontal elements of the facade. The facade was terminated by a cornice of moderate projection." The base of the original building consisted of the three lower floors of the building and had large, squarish openings of glass separated by strongly expressed piers. The eleven floors above the base constituted the shaft of the original building and were clad in tan or warm buff brick. The windows were grouped in pairs over simple spandrel panels. The top three floors of the building were treated slightly differently from the typical shaft floors. "At the sill line of the top(14th) floor and the 12th floor rather flat minor cornice treatments occur. At the sill line on the 13th floor the sill is extended horizontally across the pier in a treatment which is not typical of the other shaft floors. The main cornice which tops the facade is relatively flat and unassuming. The cornice is peculiar in that at the corners the lower members of the cornice do not carry around the corner. Instead, they return on themselves creating a rather strange open corner."

In the late 1920's the architectural firm of Hentz, Adler and Schutze redesigned the three-story base of the building in the Second Renaissance Revival Style. At that time the stucco which had previously been used as a facing material and the cast iron used for classical ornament and detailing was abandoned in favor of stone.

In the new scheme, the three lower floors of the bank became more solid than void with only a small number of openings penetrating the skin of the building. "The first openings in the corners of the lower two floors occur well away from the corners. Stone niches occur on all three street facades in the corner bays. On the longer (Broad Street) facade which contains the entrance to the building lobby a rhythm of niche, tall arched opening, three large rectangular windows, three tall arched openings, three large rectangular windows, tall arched openings, niche form the pattern of the two lower floors. At the third floors level, and separated from the lower portion of the base by a horizontal stone band course, are large rectangular windows which are centered above the arches and windows which occur in the lower floors.

In the traditional manner of the Renaissance, all of the openings and corners of the base of the building have rusticated stone trim. "The arched openings which contain windows have a window with heavily moulded trim and a pediment in the lower part of the opening. Above the spring line of the arch is a window filling the arch and being subdivided by vertical mullions into three segments." The three arches which contain entrances --- on the Marietta, Broad and Walton Street sides --- extend down to the sidewalk level rather than stopping at a shoulder high base as is the case with those arches containing windows. On the Marietta Street facade can be found one entrance arch leading to the banking room and flanking arches to the side contain windows; the entrance is in the arch farthest away from Broad Street. The Walton Street facade also has one entrance arch leading to the banking room and one window arch with the two being separated by typical rectangular windows. The main building entrance on Broad Street provides one of the more unusual features of the design of the base. "The entrance occurs in the right (southern) arch of the central group of three arches and not as might be expected, in the center arch."

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On the interior, the main banking room extends the length of the block from Walton Street to Marietta Street and is a full two stories in height. With walls finished in warm, Italian marble and contrasting white marble trim, dark Corinthian pilasters support a cornice which runs entirely around the room. The pilasters also help to divide the walls into panels which contain shallow arched niches below rectangular recessed panels on the wall behind the banking counter. On the opposite wall the arches are functional in providing access between the banking hall and the offices of the bank's officers; rectangular openings can be found over the arches on this wall that give visual access to the executive spaces at the second floor level. The floor of the banking hall is noteworthy for its marble pattern in large alternating circles and squares in four colors. The large circular bronze chandeliers down the center of the room are all consistent in scale and design treatment with the room's other architectural features.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES 1901/1929

BUILDER/ARCHITECT Morgan and Dillon, 1901
Hentz, Adler and Schutze, 1929

STATEMENT OF SIGNIFICANCE

The Citizens and Southern Bank Building, built in 1901 and remodelled in 1929, is significant architecturally as a work of two leading Atlanta firms, Morgan and Dillon (1901) and Hentz, Adler and Schutze (1929). As originally planned and built during the years 1901-1902, the Citizen's and Southern Bank Building, then known as the Empire Building, exhibited characteristics usually associated with the Chicago School: "Unity between structure and design is achieved through the interpenetration of vertical piers with horizontal spandrels expressive of the steel cage construction. Ornament, used sparingly in base and upper two stories and around entrances, does not interfere with this unity. Horizontally elongated windows, characteristics of the Chicago School, provide a maximum glass area." The design of this building "reflected the influence of Morgan's trip to Chicago and New York," which the architect had made only a short time before beginning this project.

Between the years 1919 and 1929 the Empire Building was known as the Atlanta Trust Building, and in 1929 became the Citizen's and Southern Bank after being purchased by that organization. The well-known Atlanta architectural office of Hentz, Adler and Schutze were engaged to remodel the lower floors of the building only a short time after the building was acquired in December, 1929. The design, which features an Italian Renaissance-inspired three-story base and on the interior a large, two-story banking hall, was "inspired by the Pantheon in Rome, Italy" according to one report. "Liberally floored and wainscoted in marble" the banking portion is as luxurious as any bank would ever hope for and stands even to this day as not only a monument to the banking profession but a monument to the Atlanta architectural firms that created it.

As a product of two periods of Atlanta's growth, the Citizen's and Southern Bank Building represents in its architectural form characteristic attitudes of Atlanta's business community. These men in the boom period of the turn of the century when Atlanta rapidly took on the appearance of a metropolis through a cluster of tall buildings, proud proclaimed Atlanta the New York of the South. Embracing the new technology of steel frame skeleton construction, they built the office building center of the New South. At the same time in tune with national trends, they cloaked the progressive construction of their business buildings in monumental, classically detailed facades. During the twenties, this design approach was dominant and continued to express the affluence and success of the city's commercial growth. The Renaissance banking hall, actually an intrusion in the fabric of an interesting Commercial Style building, is yet, because of the skill of its architect, one of the grandest and well-designed spaces in central Atlanta.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Lyon, Elizabeth A., Business Buildings in Atlanta, 1865-1930: A Study in Urban Growth and Form, Ph.D. Dissertation, (Emory University, 1971).
- Garrett, Franklin M., Atlanta and Environs, Vol. II, (New York: 1954).
- Finch, J.H., "Classification and Description of Historic Atlanta Business Buildings," Seminar Paper (Georgia State University, 1972).
- Consultation with Dr. Elizabeth A. Lyon, Chairman, Atlanta Urban Design Commission Advisory Committee on Historic Sites, Structures and Districts

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Less than one acre

UTM REFERENCES

A	1,6	7,4,1,7,7,0	3,7,3,7,8,4,0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

Bounded on the south by Marietta Street, on the west by Broad Street, on the north by Walton Street, and on the east by the property line.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE
H. Lee Dunagan, Consultant, Atlanta Urban Design Commission
Elizabeth A. Lyon, Consultant, Historic Preservation Section

ORGANIZATION
Dept. of Natural Resources, Historic Preservation Section

DATE
March 5, 1976

STREET & NUMBER
270 Washington Street, S.W.

TELEPHONE
(404) 656-2840

CITY OR TOWN
Atlanta

STATE
Georgia

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ___ STATE ___ LOCAL X

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE *David M. Sherman* DATE 5-11-77
 TITLE Chief, Historic Preservation Section

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION *Wm. Sturtevant* DATE 8/18/77
 ATTEST: *Charles D. ...* KEEPER OF THE NATIONAL REGISTER
 KEEPER OF THE NATIONAL REGISTER DATE 8-15-77

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CONTINUATION SHEET Photographs ITEM NUMBER PAGE

Citizen's and Southern Bank Building, Atlanta, Fulton County
Photographs by: David J. Kaminsky
Date: March, 1977
Negatives filed at: Department of Natural Resources

1. Ground level, looking south.
2. Broad and Marietta Street facades, looking northeast.
3. Main entrance, looking east.
4. Detail of north facade.
5. Detail in main lobby, interior north wall.
6. Main lobby looking north.
7. Main lobby, looking south from the center.
8. Looking west from main lobby into offices.
9. Elevator Lobby, looking north.