

Landmarks Preservation Commission
July 19, 1994; Designation List 259
LP-1907

DIME SAVINGS BANK, 9 DeKalb Avenue, a/k/a 9-31 DeKalb Avenue and 86 Albee Square (formerly Fleet Street), Brooklyn. Built 1906-08; Mowbray & Uffinger, architects. Enlarged 1931-32; Halsey, McCormack & Helmer, architects.

Landmark Site: Borough of Brooklyn Tax Map Block 149, Lot 75 in part, consisting of the property encompassed by a line beginning at the southeast corner of the lot, running 173'-4 1/2" west along DeKalb Avenue, then continuing along the outer edge of the southeast side of the portico, then running 46'-10 3/4" northwest along the front of the portico, then continuing along the outer edge of the northwest edge of the portico, then running 202'-2" northeast along Albee Square (Fleet Street), then continuing 89'-9 1/2" southeast, 25'-0" southwest, 9'-4" northwest, 17'-2" southwest, 9'-4" southeast, 80'-9 5/8" southeast, and 68'-0 3/4" south, to the point of beginning, as indicated on the Site Map.

On June 15, 1993, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Dime Savings Bank and the proposed designation of the related Landmark Site (Item No. 4). The hearing had been duly advertised in accordance with the provisions of law. One witness spoke in favor of designation and no witnesses spoke in opposition to designation. A representative of the owner expressed uncertainty about the proposed designation and requested that the hearing be continued to a later date. The Commission subsequently received one written submission in favor of designation. The hearing was continued on September 21, 1993 (Item No. 4), at which time the representative of the owner did not express opposition to designation, but voiced concerns regarding the impact on banking operations and the extent of the Landmark Site. Though the Commission originally considered the entire tax lot as the Landmark Site, this designation only covers that portion of the lot as described above and as illustrated by the Site Map.

DESCRIPTION AND ANALYSIS

Summary

The home office of the Dime Savings Bank, built in 1906-08 and vastly enlarged and altered in 1931-32, is among Brooklyn's most notable works of commercial architecture and stands as a symbol of that institution's long and significant role in the history of the borough. Since its founding in 1859, the Dime has been directed by many prominent Brooklynites who were instrumental in the development of Brooklyn. The bank has always maintained its headquarters in downtown Brooklyn and since the 1880s its buildings have been visually and symbolically prominent in the downtown streetscape. When the bank acquired the present location on DeKalb Avenue, it commissioned the firm of Mowbray & Uffinger to design an imposing structure. Built in 1906-08, it was articulated as a temple form adapted to the unusually-shaped site. Following several decades of institutional growth, the bank building — by then serving the largest savings institution in the borough — was substantially altered and enlarged in 1931-32; the new design reinforced the association of the bank with classical

architecture and emphasized the visual continuity between the old and new buildings. An outstanding example of neo-Classical design, the marble-clad exterior features stately Ionic colonnades, a soaring dome, and an ornamental program which appropriately allegorizes industry and progress. The alterations were designed by the firm of Halsey, McCormack & Helmer, specialists in bank buildings. For much of the twentieth century, the Dime has ranked among the largest savings banks in the country and its impact on the development of Brooklyn is pervasive. Though now established far beyond its original Brooklyn borders, the bank has retained the DeKalb Avenue building as its headquarters and the structure remains remarkably intact.

History of the Site¹

Kings County formerly consisted of six towns, one of which was the Town of Brooklyn. During the first three decades of the nineteenth century, Brooklyn developed as both an important ferry-linked suburb of New York City and a significant urban community in its own right, far outpacing its fellow Kings County neighbors. Robert Fulton's ferry company, by introducing steam service across the East River in 1814, facilitated frequent, reliable transportation for passengers and freight. Contemporary population increases led to the incorporation in 1816 of a part of the Town of Brooklyn as the Village of Brooklyn, an area extending from the waterfront on the north and west, to the approximate locations of today's Atlantic Avenue on the south, a diagonal edge aligning with Red Hook Lane on the southeast, and Navy Street and the Navy Yard on the east. By the 1820s the Town was a bucolic suburb inhabited in part by the families of Manhattan businessmen, while the dense population of the Village promoted local commerce and industry. Increasing urbanization required administrative changes, leading in 1834 to the transformation of the Village and larger Town into the City of Brooklyn, and reinforcing the independence of the community from New York City.

Between 1834 and 1860 Brooklyn grew to be the nation's third largest city and contained over ninety-five percent of the population in the county. Having consolidated with the City of Williamsburg and Town of Bushwick, the ever-growing hub expanded due to industrialization, improved means of transportation, and large groups of immigrants — particularly New Englanders and Europeans arriving to take advantage of the new employment opportunities. Across the East River, New York's emergence as the country's busiest trading port also had a spill-over effect in Brooklyn, fueling that city's rapid growth beyond the original Village lines. Development moved toward and eventually

beyond what would become the busy intersection of Fulton and DeKalb avenues, adjacent to the future location of the Dime Savings Bank Building on the then-trapezoidal block defined by DeKalb Avenue, Fleet Street (part of which is now Albee Square), Lafayette Street (demolished), and DeBevoise Street. By the 1850s, that vicinity was developed with a mix of frame and brick dwellings and frame industrial buildings; among non-residential sites were a macaroni manufactory, a chocolate and mustard mill, and a coal and wood yard. The block on which the present bank building stands was occupied at mid-century by dwellings and manufactories, the Fleet Street Methodist Church (1852-53, demolished) and school, and a large oil cloth manufactory, which was replaced by Our Lady of Mercy Catholic Church (1857-58, demolished).

The development of Brooklyn produced a great demand for the services of banks, real estate agencies, title insurance companies, and law firms, all of which sought to locate at the civic center around City Hall (now Borough Hall). The civic center was situated along the city's main spine of development, Fulton Street — which ran from the ferry terminal, past City Hall, and then eastward toward the growing community of Bedford — and was served by an expanding network of horsecar lines. Reinforcing the importance of the area was the erection of the Brooklyn Bridge (1867-83), which passed over the bustling waterfront and connected to land near City Hall. The bridge terminal was soon served by elevated, steam-powered railway lines; the Kings County Elevated Railway (begun in 1888 and commonly called the "Fulton Street El") followed the path of Fulton Street, passing by the present site of the Dime Savings Bank.

During the last two decades of the century, Brooklyn annexed the remaining parts of the

county. By the time Brooklyn was consolidated into the City of New York in 1898, the public buildings and financial institutions of the expansive borough clustered around City Hall (subsequently Borough Hall) and were bordered on the east by a mercantile district of dry goods stores soon served by Brooklyn's third bridge, the Manhattan Bridge (1905-09), which further redirected traffic patterns. It connected Manhattan, via the Flatbush Avenue Extension, to Flatbush Avenue, one of the borough's principal thoroughfares. Coinciding with the extension of Flatbush Avenue, which replaced the eastern portion of block 2084 (now 149), yielding its current triangular shape, the Dime Savings Bank was erected in 1906-08 on the southwest corner of that block (see fig. 1).

Institutional History of the Dime Savings Bank²

The Dime Savings Bank of Brooklyn was chartered in April 1859, and opened for business in June of that year, at which time it was possible to open an account with only a dime. It first occupied a small room on the ground floor of the Post Office Building at 211 Montague Street. Its first president was John A. Cross, a popular politician and an alderman of the seventh ward. The first Board of Directors consisted of prominent Brooklynites, including Cyrus Porter Smith, George Hall, Samuel S. Powell, Conklin Brush, Daniel Chauncey, Alanson Trask, and Moses S. Beach. The majority of the early directors were prosperous merchants with businesses in Manhattan, and several directors were former mayors of Brooklyn. The first depositor was one John Halsey (possibly the trustee with that name), who invested fifty dollars. After the first business day, the bank had ninety depositors and after a month that number grew to exceed one thousand.

Continued growth necessitated larger quarters and the bank relocated without sacrificing prime location. Its subsequent addresses were the Hamilton Building at 40-44 Court Street (later, the site of the Temple Bar Building) and the northern half of the Halsey Building (later the Arbuckle Building) at 67-73 Fulton Street, both facing City Hall. By 1884 the Dime had about 40,000 depositors, with about \$12 million of deposits; the institution's trustees continued to include the city's most prominent citizens: John W. Hunter, Abraham J. Beekman, Alfred Smith Barnes, and Jeremiah P. Robinson.³ Under the leadership of these men and their fellow trustees, the bank purchased the site of the Hooley Opera House for

\$250,000 and built its own structure (1883-84, Mercein Thomas) on the site, located at the southwest corner of Remsen and Court streets (fig. 2).

The institution moved to its present location at the corner of DeKalb Avenue and Fleet Street (now Albee Square) in 1908, following the establishment of the transportation hub and adjacent businesses situated to the east of Borough Hall. Steady growth in the number of depositors and their deposits continued until 1910, after which prosperity absolutely boomed. The building was enlarged in 1918 with the addition of a two-story wing along Fleet Street (no trace of this wing remains on the exterior of the building). By 1920 depositors and their deposits almost doubled from 1910 figures, and between 1920 and 1932 deposits nearly tripled to \$170 million. The opening of a branch bank in Bensonhurst in 1929 and the acquisition of the Navy Savings Bank in 1930 made the Dime Brooklyn's busiest savings bank and the only one in the borough with more than one branch. Reflecting this period of spectacular growth, the Dime's modernization program included opening a Flatbush branch in 1932 and vastly enlarging the home office in 1931-32. By 1933, the Dime was the seventh largest bank in the state; its 195,000 depositors were served by a home office on a newly-enlarged site, which was served by trolleys and subway lines, buses, and the Atlantic Avenue Terminal of the Long Island Railroad, and convenient to furniture stores, department stores, and many smaller businesses.

Freestanding Bank Buildings in New York⁴

During the last decades of the nineteenth century and first decades of the twentieth century, the design of savings banks was affected greatly by the desire to be simultaneously convenient and impressive. Since savings banks, unlike commercial banks, did not need to be located on expensive downtown sites, they could afford to build for their own exclusive use — as opposed to providing office space to offset site acquisition costs — and the resulting structures were much smaller than those of commercial banks. On the other hand, compared to commercial banks, savings banks were more often visited by the general public and thus found it prudent to convey a reassuring image of stability in a time of volatile economic conditions.

Thus the freestanding bank building, although not a new building type, became more prevalent

during that era. Edward Hale Kendall's German Savings Bank (1872, demolished) on Union Square was an early example in the Second Empire style. Later bank buildings were often expressed in the classical vocabulary, beginning with Robert W. Gibson's Greenwich Savings Bank (1892, demolished) at Sixth Avenue and West 16th Street. Other prominent examples include Cyrus L. W. Eidlitz's Bank for Savings (1892) at Fourth Avenue and East 22nd Street, and three designated New York City Landmarks which combine temple-like colonnades and Pantheon-inspired domes — George B. Post's Williamsburgh Savings Bank (1870-75, with later additions) at 175 Broadway in Brooklyn, 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 West 14th Street. The original design of the Dime Savings Bank Building on DeKalb Avenue in Brooklyn reflected the trends fostered by New York's premier architects.

Historic associations with the civic pride that gave rise to the treasuries and temples built in ancient Greece as well as the innovative spatial arrangements reached by the architects of ancient Rome, who linked the idea of civic pride with their vaulted designs for large public shelters, law courts, and baths, prompted modern architects to return to these classical prototypes. The ancient Roman innovation of grand domed spaces had been revived by Renaissance architects and, repeated subsequently in a multitude of variations, became the source for the new banking temples cited above. Kendall's German Savings Bank and Post's Williamsburgh Savings Bank buildings were one such variation. Forty years later, York & Sawyer strongly endorsed this traditional model for the firm's numerous bank building commissions, bringing to it an academic refinement until then unseen in this country. The type and its associated imagery were symbolic of a bank's wealth and stability, and were intended to inspire confidence in the investor.

Following the First World War, New York had achieved its status as a world financial center, and its new bank buildings continued to project the dignified and conservative image preferred by the world of finance.⁵ This was typically accomplished through the associations implicit in the neo-Renaissance and neo-Classical styles, combined with spatially impressive banking rooms. Examples include a branch of the Staten Island

Savings Bank (1925, Delano & Aldrich) at 81 Water Street in Staten Island, which features a round portico at its corner and an elliptical double-height banking room; two designated Landmarks — the neo-Classical Greenwich Savings Bank (1924, York & Sawyer, now Crossland Federal Savings Bank) at West 36th Street, featuring an elliptical banking room crowned by a skylight in its domed coffered ceiling, and the Central Savings Bank (1928, York & Sawyer, now the Apple Bank for Savings) at Broadway and West 73rd Street; and the enlarged home office of the Dime Savings Bank of Brooklyn.

The Original Dime Savings Bank Building on the Site⁶

The new home office of the Dime (fig. 3), the original bank building on the DeKalb Avenue site, was a striking example of the classical trend in bank architecture. Purchased for \$230,000, the irregularly-shaped site consisted of a triangular section and a rectangular extension behind three adjacent buildings, Nos. 67-69, 71, and 73 Fleet Street. Begun in 1906 and opened for business in December 1908, under president John Laurence Marcellus, the building combined ancient Greek and Roman elements in an ingenious plan. Supported on a concrete foundation and steel girders, the bank building had brick walls faced in pentelic marble. Widely used by ancient Greeks in their temples and known for its translucence, pentelic marble was made available by a British syndicate which had reopened the ancient quarries; the Dime's building was the first in the country to use the material. The stately neo-Classical structure, entered from its chamfered corner, was characterized by an imposing Ionic colonnade, slightly recessed between pilastered *antae* and framing large window openings, which supported a modillioned and denticulated entablature and a paneled attic story. The short chamfered side, facing the intersection of DeKalb Avenue and Fleet Street, featured a wide central intercolumniation which contained the bronze main entrance, its surround capped by a bracketed cornice with a clock and a large window opening decorated by a fruited garland. The frieze bore the inscription "THE DIME SAVINGS BANK OF BROOKLYN" and the attic was embellished with an elaborate cartouche and tall flagpole. The large banking hall, lined with fluted pilasters, enclosed an elaborate tellers' cage crowned by a circular, forty-foot-diameter copper skylight with leaded and stained glass. Adjacent to the banking hall was a three-story office block. The total cost of the new

structure exceeded \$600,000.

The architects were Louis M. Mowbray and Justin M. Uffinger (dates unknown). Mowbray belonged to a Brooklyn-based family of builders and real estate developers which was active in Manhattan and Brooklyn from the 1880s to the early twentieth century and specialized in residential work.⁷ The firm of Mowbray & Uffinger, listed in directories at several Manhattan addresses between 1895 and 1921,⁸ produced many residences: a row of limestone-fronted townhouses (1899-1900) now in the Riverside-West 105th Street Historic District; the Louis M. Mowbray Residence (1904), a neo-Georgian townhouse at 874 Carroll Street, and a freestanding neo-Federal mansion (1910) at 1 Montgomery Place, both now in the Park Slope Historic District. The firm also designed the neo-French Renaissance Newark (N.J.) City Hall (1902-06), and two neo-Classical bank buildings: the People's Trust Company Bank (1904) at 181-183 Montague Street in Brooklyn, and the Chatham & Phenix National Bank (circa 1916-17) at 205-209 East 57th Street (subsequently altered as the Sutton Theater) in Manhattan. No other information has been uncovered about Justin M. Uffinger, except that he had been a resident of Jersey City and by the end of the partnership he had moved to Summit, New Jersey.

In 1918, under the direction of bank president Russell S. Walker, a rectangular addition of seventy-one by fifty-seven feet was erected along the Fleet Street side of the bank,⁹ replacing Nos. 67-69, 71, and 73 Fleet Street, three buildings of two stories on raised basements. Its neo-Renaissance facade (no trace of which remains evident), articulated as a Florentine palazzo, was sheathed in granite and marble to match the original building. It was designed by the firm of Russell Tracy Walker & Leroy P. Ward, Associate Architects. Little is known about the partnership of Walker & Ward, which is listed in Manhattan directories from 1914 to 1921, though several of Ward's projects built in the 1920s were published subsequently, including residential buildings in Great Neck, Long Island.¹⁰

Design and Construction of the Enlarged Building¹¹

In 1931 the Dime was headed by president Frederick W. Jackson (1850-1932). A native of Brooklyn whose grandfather had owned the property which became the Brooklyn Navy Yard,

Jackson began working in the glass business and transferred to the Banking Department of New York State before entering the employ of the Dime in 1894. By 1931, Jackson was president of the bank, the resources of which had increased six-fold since its move in 1908 to the present site yet which had had only one modestly-sized expansion, as mentioned above. Therefore, an application to substantially alter the building was filed in March 1931, by the firm of Halsey, McCormack & Helmer, on behalf of the bank.

The design capitalized on the association of the bank with classical architecture and the visual continuity between the old and new buildings — a wedge-shaped Ionic temple entered at its chamfered apex (figs. 4-6). In fact, historic photographs would indicate that the original fluted columns and carved friezes were reused in the enlarged design. Above the fenestrated attic story and hexagonal drum is a large marble-covered dome which rises to a height of 110 feet. The Dime's promotional material praised the classical tradition evoked by the design, and the exterior was described alternately as "Greek in design" and "intended to follow the classical lines of the Pantheon in Rome." Adjacent to the banking hall on the eastern and northern corners of the lot were five-story volumes containing offices and other private spaces of the bank; at the fifth story, the drum of the rotunda was surrounded by rooms which filled in the envelope of the exterior walls. Likewise, the basement was divided into smaller spaces to serve the needs of the bank. New construction also included sub-basements and a mezzanine level. At the northern end of the site, a service drive and one-story garage were installed (these are not included in this designation). Much attention was lavished on bronze details such as the decorated window spandrels and sliding security gates at the entrances.

Interspersed throughout the building are elements of an ingenious decorative program which appropriately allegorizes industry and progress. In the pediment over the main entrance the sculptural group, "Morning and Evening of Life" depicts youthful "Morning" preparing for work, aged "Evening" enjoying the fruits of his industry, and a clock framed by a spur gear resting on smaller gears. The eastern entrance on DeKalb Avenue features transom grilles bearing figures engaged in industrious activities. At each entrance appears a carved Winged Cap dime or "Mercury" dime, the bank's quintessential symbol, since at

the time of the bank's founding in 1859 one could open a savings account with just a dime. Designed by Adolph Alexander Weinman and minted from 1916 to 1945, the Winged Cap dime depicts Elsie Kachel Stevens dressed as Ms. Liberty in a close-fitting, brimless winged cap; the image was often mistaken for that of Mercury, the Roman god of eloquence and feats of skill, usually identified by his *petasos*, a flat and broad-brimmed winged hat.¹² It is not surprising, then, that the designers of the bank building confused the two figures, as evidenced in their inclusion of another image of Mercury on the trumeau at the main entrance. Scenes of the Brooklyn Bridge and modern skyscrapers also decorate the trumeau.

To avoid disrupting business, the addition was built first and, though meant ultimately for offices, was used for all banking activities while the original structure underwent extensive renovation. Work, which was assigned to the William Kennedy Construction Company, was completed in December 1932, and the whole building opened at that time. The entire area of the building had been increased by almost 14,000 square feet to over 29,000 square feet at a cost of \$2.5 million. Bank president Jackson died during construction, so the grand opening occurred under Philip A. Benson (1881/82-1946), who was widely known in banking circles. A Brooklyn native who had risen through the insurance and real estate fields before joining the Dime in 1917, he was president of the Savings Bank Association of New York, active in banking affairs at the national level, and a noted civic leader and philanthropist.

The Firm of Halsey, McCormack & Helmer¹³

The architects, Halsey, McCormack & Helmer, Inc., maintained an office at 286 Fifth Avenue, Manhattan, from 1928 or 1929 into the 1960s.¹⁴ In 1920 Hayward S. Halsey co-founded the architectural and real estate development company of Thomas Bruce Boyd and then changed its name to Halsey, McCormack & Helmer in 1925. George H. McCormack (d. 1954) started his professional career as a banker and was also an officer of the Boyd company before co-founding the firm which bore his name. Robert Helmer, whose name often followed the firm's full title in their advertisements ("Halsey, McCormack & Helmer, Inc., Robert Helmer, R.A., Architects and Engineers"), was a registered architect in New York.¹⁵ One can assume that he was the trained architect and supervisor of a staff of designers. The firm often contracted with consulting

engineers, among whom were Lange & Noske.

For more than thirty years Halsey, McCormack & Helmer, Inc. specialized in bank buildings and was involved in the construction or enlargement of over two dozen such structures. From the Williamsburgh Savings Bank's 512-foot skyscraper (1927-29, a designated Landmark) in downtown Brooklyn to the Seamen's Bank for Savings (1955, now a branch of Chase Manhattan Bank) at 30 Wall Street, the firm designed bank buildings and branch offices for most of the leading savings banks in the metropolitan area as well as in upstate New York, Long Island, and New Jersey.¹⁶ During the Spring of 1931, as plans were filed for the enlargement of the Dime home office, two of the firm's recently-completed bank buildings were recognized by Chambers of Commerce as excellent designs: the Ridgewood Savings Bank in Queens and the Kings County Savings Bank in Crown Heights, Brooklyn. That the firm could maintain such a specialized practice recalls the near-monopoly on bank design which the firm of York & Sawyer sustained within the first three decades of this century. Halsey, McCormack & Helmer advertised assiduously in the *Savings Bank Journal* and representatives of the firm attended the annual meetings of the National Association of Savings Banks.¹⁷ Like Edward Palmer York, who had won many of his firm's large banking commissions,¹⁸ George McCormack was familiar with bankers and banking. Halsey, McCormack & Helmer's predominance in bank design in New York in the 1930s, '40s, and '50s can be attributed, in part, to McCormack's connections in banking circles.¹⁹

The firm's success is also attributable to certain points of innovative construction. After the First World War, American architects and engineers continued to collaborate in the development of steel-frame construction in order to achieve even greater spatial flexibility than had been realized in the previous decades. For example, at Halsey, McCormack & Helmer's Williamsburgh Savings Bank Building the steel framing had to accommodate the sixty-three foot-high banking room and superimposed twenty-six-story office tower. New office towers offered only one of the challenges facing architects and their consulting engineers. Halsey, McCormack & Helmer was commissioned to enlarge existing bank buildings in 1931-32 — the home office of the Dime Savings Bank of Brooklyn (characterized by its unusually spacious banking hall) and the

Onondaga County Savings Bank in Syracuse, New York.²⁰ The wide experience gained with framing in such large commissions prompted these architects and engineers to adapt this flexibility to smaller buildings as well, such as at the firm's Brevoort Savings Bank (1931) at 1281 Fulton Street, in the Bedford-Stuyvesant section of Brooklyn.

Of the many bank buildings Halsey, McCormack & Helmer designed before 1932, several are in the Romanesque and Art Deco styles, and at least a dozen are modern variations of neo-Classicism. Stylistically, the firm's early work reflects prototypes created by York & Sawyer, particularly the Romanesque/Byzantine East 42nd Street Branch of the Bowery Savings Bank and the neo-Classical Greenwich Savings Bank (see above) at Broadway and West 36th Street. The Greenwich Savings Bank is evoked by Halsey, McCormack & Helmer's home office of the Dime, a major example of that firm's classical design.

Description

Clad in white marble and resting on a polished pink granite podium, the bank has a temple form adapted to an unusually-shaped site. The exterior is articulated with fluted Ionic columns at the central portions of the side facades and at the pedimented entrance portico at the chamfered apex of the building on the southwest corner of the lot. The volume of the building steps back into an attic, octagonal drum, and massive dome.

The chamfered corner facing the southwest has a tetrastyle Ionic portico (figs. 4-6). Its triangular pediment features an allegorical sculptural group, "Morning and Evening of Life" which presents the main theme of the bank's ornamental program. "Morning" is depicted as a youth at dawn preparing for a day's work, and "Evening" is an old man surrounded by the fruits of his industry. The figures flank an illuminated clock in a frame shaped like a spur gear resting on smaller gears, in keeping with the theme of industry. The frieze proclaims "THE DIME SAVINGS BANK OF BROOKLYN." A low flight of stairs pierces the portico and leads to the main entrance (fig. 10). Doors are separated by a bronze trumeau panel bearing images of the building in front of the Brooklyn Bridge and skyscrapers of the modern era, a frontal figure of Mercury and a Mercury head, and the building's address ("No. 9"). Sheet-metal strips have been added to the edges of the

trumeau. At the transom grilles and sliding security gates, bronze panels have a foliated pattern which serves as a background for images of Mercury and classically-robed figures who are engaged in various tasks that connote industry and progress — such as sawing and bricklaying. The entablature of the bronze surround bears the inscription "THE DIME SAVINGS BANK OF BROOKLYN" and is surmounted with acroteria. The bronze surround and glazed over-transom are framed by a marble surround decorated with bezants, acanthus leaves, and a bead molding; its denticulated cornice rests on scrolled brackets. The soffit of the portico has a stone framework of hexagonal panels outfitted with modern recessed light fixtures. At the base of the portico, two marble-sheathed projections have been inserted; they accommodate metal-framed service windows (no longer used) and an automatic teller machine (ATM).

The DeKalb Avenue and Albee Square facades are nearly mirror images (figs. 6-7). Each is composed of an Ionic colonnade which frames tall window openings surmounted by fruited garlands (fig. 8). The historic metal window frames contain both fixed and operable glazed panels; bronze spandrel panels, embellished with floral patterns around classicizing heads, are capped by delicate acroteria. At the end sections of both facades, flat pilasters with stylized capital bands and ornamental friezes with rams' skulls and fruited garlands define the bays. On the DeKalb Avenue side, one-quarter-columns bracket a bay containing a large round-arched window opening, embellished with a Mercury-head keystone and containing original metal-framed windows, and an entrance surround crowned with a Winged cap ("Mercury") dime set between oak leaves and pine branches (fig. 9). Modern glazed aluminum-framed doors and an intermediate window have been installed beneath the original bronze transom grille, which displays figures engaged in industrious activities. Additional features on the DeKalb Avenue front include two metal display cases and, at the easternmost bay, a paneled bronze service door below a marble screen which frames a bronze foliated panel.

Recessed beyond the main parapet of the building stands the fifth-story attic, characterized by its pilaster-framed window openings; the attic is divided into projecting sections of marble — with fluted pilasters, carved over-window panels, and a Greek-key frieze — and recessed,

elaborately detailed bronze sections surmounted by half-round acroteria. At the eastern end of the DeKalb Avenue side there is a stone-coped brick enclosure which is visible from the street. Resting on an acroteria-capped hexagonal drum is the marble-clad dome, smooth except for its modillioned base. A flagpole is situated at the southwest corner of the roof.

The northern end of the Albee Square side (fig. 11) is a five-story wall of buff brick, laid in common bond with occasional modified soldier courses, resting on the polished granite water table continued from the marble colonnaded front. Window openings, which are protected by iron bars at the first and second stories, contain one-over-one double-hung metal sash.

Subsequent History of the Dime Savings Bank²¹

The Dime Savings Bank continued its phenomenal growth during the decades following the enlargement of its home office. Contemporaneous with that project was the opening of branches in Bensonhurst (1929) and Flatbush (1932), both already mentioned. The home office was again expanded in 1940 when the bank acquired an existing building at the northern corner of the block, using it for a time as a drive-in bank, and in 1942 when the bank erected the surviving five-story addition (neither is subject to this designation). In recognition of the bank's beneficence, the borough of Brooklyn temporarily renamed the adjacent Macomber Square "Dime Square" in 1959.

Off site, later expansion took place in Coney Island and other Brooklyn neighborhoods, Valley

Stream (Long Island), Manhattan, Queens, and Staten Island, so that in recent years many branches have been operating in the metropolitan area. During the second half of the twentieth century, the Dime has been among the largest savings banks in the country, and twice the size of the next largest Brooklyn-based savings bank, The Williamsburgh. This success was achieved in part by expanding beyond the borders of Brooklyn; like other banks taking the same approach, in the 1970s the Dime Savings Bank of Brooklyn dropped its birthplace from its name in order to attract investors from other locales. During that same decade, as the Dime Savings Bank of New York, the organization was widely accused of redlining (refusing to make loans in specific low-income neighborhoods) in its home turf of Brooklyn. But in the 1980s it visibly redirected its mortgage lending activity (among the most publicized results was a bank branch within a supermarket at Restoration Plaza in Bedford-Stuyvesant) and hired as bank president Richard Parsons, a respected African-American attorney raised in Bedford-Stuyvesant. During the Summer of 1994, the Dime announced its merger with the Anchor Savings Bank; the resulting Dime Bancorp will be the fourth largest thrift institution in the country. Throughout the twentieth century, the Dime has relied on its historical ties to Brooklyn as a marketing tool: a 1988 advertisement mentions Nathan's hot dogs and the prospect of winning a trip to the Dutch town of Breukelen.

*Report prepared by
David M. Breiner,
Research Department*

NOTES

1. Block 149, on which the Dime Savings Bank is now located, was formerly known as Block 2084 and it is under the latter number that almost all permits are filed at the Brooklyn Department of Buildings. Research on the early history of the Dime was greatly facilitated by the staff of the Brooklyn Public Library, especially Judith Walsh of the History Division, and the LPC wishes to express its gratitude for that assistance.

This section is based on the following sources: William Perris, *Maps of the City of Brooklyn* (New York: William Perris, 1855), pl. 25; Matthew Dripps, *Map of the City of Brooklyn* (New York: M. Dripps, 1869), pl. 6; G.W. Bromley & Co., *Atlas of the City of Brooklyn* (New York: Geo. W. Bromley & E. Robinson, 1880), pl. 4; George W. and Walter S. Bromley, *Atlas of the City of Brooklyn, N.Y.* (Philadelphia: G.W. Bromley, 1893), pls. 2, 5; *Atlas of the Borough of Brooklyn* (Brooklyn: E. Belcher Hyde, 1904), vol. 2, pl. 1. Brooklyn Eagle, *Historic and Beautiful Brooklyn* (Brooklyn: Brooklyn Eagle, 1946), vol. 1, 15 [map of the Village of Brooklyn in 1817]. David Ment, *The Shaping of a City. A Brief History of Brooklyn* (Brooklyn: Brooklyn Rediscovery and The Brooklyn Educational Alliance, 1979), 28-80; David Ment with Anthony Robins and David Framberger, *Building Blocks of Brooklyn. A Study of Urban Growth* (Brooklyn Rediscovery and The Brooklyn Educational Alliance, 1979), 45-59.

2. This account summarizes portions of several references on Brooklyn history. J. Lain, *The Brooklyn City Directory* (Brooklyn: J. Lain & Co., 1859). John Lomas and Alfred S. Peace, *The Wealthy Men and Women of Brooklyn and Williamsburgh* (Brooklyn: A.S. Peace, 1847), passim, lists the estimated possessions in real and personal property of the several hundred citizens whose worth exceeded \$10,000. Among them are fourteen of the thirty-one members of the Dime's first Board of Directors; the average estimated worth in 1847 among these individuals was almost \$33,000. Biographies on some of the early directors are found in Henry R. Stiles, ed.-in-chief, *The Civil, Political, Professional and Ecclesiastical History and Commercial and Industrial Record of the County of Kings and the City of Brooklyn, New York, from 1683 to 1884* (New York: W.W. Munsell & Co., 1884), I, 626 [the Dime], 146 [Hall], 149 [Smith], 153 [Brush], 485 [Powell], 625 [Chauncey], 785 [Trask]; II, 510-11 [Hunter], 626 [Beekman], 740-42 [Barnes], 637-38 [Robinson]. "The Dime Savings Bank of Brooklyn," *Brooklyn Daily Eagle* [hereafter, *Eagle*], Jan. 2, 1898; *Eagle*, May 13, 1917; Henry Isham Hazelton, *The Boroughs of Brooklyn and Queens, Counties of Nassau and Suffolk, Long Island, New York. 1609-1924* (New York: Lewis Historical Publishing Co., 1925), III, 1622. "Dime Savings Bank Celebrates Its 75th Anniversary," *Eagle*, June 1, 1934. See also, "Beach, Moses Sperry," *Who Was Who in America*, vol. IV (Chicago: A.N. Marquis, 1968), 47; "Dime Savings Bank in \$163,000,000 Merger; To Be Largest Institution of Kind in Brooklyn," *New York Times* [hereafter *NYT*], Aug. 26, 1930, p.4; *The Dime Savings Bank of Brooklyn* (N.p.: the Bank, 1932), a pamphlet found in the subject file in the Brooklyn Collection of the Brooklyn Public Library. "Deaths taken from the *Brooklyn Eagle*, copied and compiled by Gertrude A. Barber," vols. 14 [1870] and 27 [1880]: Brush's obituary appeared on July 5, 1870 and Trask's on April 23, 1880. Barnes's year of death is found in the card catalogue of the Brooklyn Historical Society, under Alfred Smith Barnes, *In Memory of Alfred Smith Barnes* [N.p.: n.p.], 1889.

New Hampshire-born Cyrus Porter Smith (1800-1876/77) was a wealthy attorney who served in many public positions throughout the 1830s, '40s, and '50s — including mayor and supervisor of Brooklyn and State Senator — and who managed transportation companies, co-founded the City Hospital, and was a strong supporter of public education. New Yorker George Hall (1795-1868), a painter and glazier who served as Brooklyn's first mayor, was active in many civic affairs and philanthropies. Samuel S. Powell (1815-1879), another New Yorker, worked his way up through the clothing business to become a political leader and also served as mayor and comptroller of Brooklyn. Conklin Brush (1793/94-1870), the wealthy head of nine highly prosperous mercantile firms and the Mechanics' Bank, moved to Brooklyn in 1827 and held several public offices, including mayor; he was responsible for the city's first public lamps, helped to select and secure a site for City Hall, and planned the Atlantic docks. Daniel Chauncey (d. 1883), a builder, moved to Brooklyn in the 1840s and expanded his interests into the worlds of insurance and banking. Alanson Trask (1808-1880), a native of Massachusetts, arrived in Brooklyn in 1834 and became a nationally important jobber and manufacturer of shoes and boots; he was involved in many benevolent institutions and was prominently connected with the Dime. Moses S. Beach (1822-1892), a widely-traveled inventor, was a noted newspaper publisher, first in Boston and then in Manhattan.

3. See note 2 for sources. Born in the Kings County village of Bedford, the Honorable John W. Hunter (1807-1900) worked his way up through the wholesale grocery business to the position of auditor at the New York Custom House; he served in several public offices, including mayor of Brooklyn, directed insurance and trust companies, and was devoted to public education. His contemporary, Henry R. Stiles, Brooklyn's most notable historian, credits much of the Dime's success to him. New Jersey-native Abraham J. Beekman (1810-?), descendant of the early settlers of New Amsterdam, worked in the dry-goods business until his premature retirement, during which time he became involved in banking and insurance companies in Brooklyn. A native of Connecticut, Alfred Smith Barnes (1817-?) was a notable school-book publisher who moved his expanding business to Brooklyn, an early promoter of rail transport, a director of several banks and insurance companies, a trustee of notable schools and universities, and a director of the Long Island (now Brooklyn) Historical Society. Jeremiah P. Robinson (1819-?) left Rhode Island in 1836 and attached himself to a Manhattan fish jobbing company, of which he eventually became the principal partner; having moved to Brooklyn in 1843, he was a pioneering real-estate developer along the Brooklyn waterfront, investing, with William Beard, in the planning and building of the Erie Basin, piers, and warehouses in South Brooklyn and, as the president of the New York & Brooklyn Bridge Company, was a prominent supporter of the Brooklyn Bridge.
4. Robert A.M. Stern, Gregory Gilmartin, and John Massengale, *New York 1900: Metropolitan Architecture and Urbanism, 1890-1915* (New York: Rizzoli, 1983), 177-181; Landmarks Preservation Commission, *Manufacturers Hanover Trust Building Designation Report* (LP-1633), prepared by Elisa Urbanelli (New York: City of New York, 1988); LPC, *Greenwich Savings Bank Designation Report* (LP-1766), prepared by Charles Savage (New York: City of New York, 1992). For information on particular buildings mentioned, see: LPC, *Bowery Savings Bank Designation Report*, LP-0184 (1966); LPC, *Greenpoint Historic District Designation*

Report, LP-1248 (1982), 51.

5. For a discussion of bank design in New York during this period, see Robert A.M. Stern, Gregory Gilmartin, and Thomas Mellins, *New York 1930: Architecture and Urbanism between the Two World Wars* (New York: Rizzoli, 1987), 171-183.
6. NYC, Department of Buildings, Brooklyn. Plans, Permits and Dockets, Block 149 (formerly 2084), Lot 75. NB 3626-1906. "Pentelic Marble Bank," *New York Tribune*, Dec. 8, 1907; "To Move \$31,000,000," *NYT*, Dec. 19, 1908, p.7; "Dime Savings Bank of Brooklyn, New York," *Architecture* 19 (Feb. 1909), pls. XI-XIII. Hazelton, vol. III, 1622.
7. "People's Trust Company's Building, Montague Street," *American Architect & Building News* 90 (July 28, 1906), 32; Federal Writers' Project, *New Jersey. A Guide to its Present and Past* (New York: Hastings House, 1939), 334; LPC, *Riverside-West 105th Street Historic District Designation Report*, LP-0323 (1973), 7, 14-16; LPC, *Park Slope Historic District Designation Report*, LP-0709 (1973), 71, 91; LPC, *Hamilton Heights Historic District Designation Report*, LP-0872 (1974), 25-26; Norval White and Elliot Willensky, *AIA Guide to New York City* 2nd ed. (New York: Macmillan, 1978), 128; Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 29, 57, 77; Ment *et al.*, *Building Blocks of Brooklyn*, 48, 53; LPC, *Upper East Side Historic District Designation Report*, LP-1051 (1981), 1301; Robert A.M. Stern, Gregory Gilmartin, and John Massengale, *New York 1900: Metropolitan Architecture and Urbanism, 1890-1915* (New York: Rizzoli, 1983), 209; *National Register of Historic Places — New Jersey* [microform] (Teaneck, N.J.: Chadwyck-Healy, 1984), 77; James Ward, *Architects in Practice, New York City, 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 56.

The extent of collaboration among William E., Anthony, and Louis M. Mowbray is undetermined. However, it is known that William E. Mowbray designed distinctive residences now in the Hamilton Heights Historic District; Oscar B. Hammerstein's neo-Renaissance Manhattan Opera House (1901-07; later the Manhattan Center, now the Unification Church) at 311-321 West 34th Street; and, now in the Upper East Side Historic District, the neo-Renaissance Verona Apartments (1907-08) at the corner of Madison Avenue and East 64th Street and five rowhouses (1887-89, and altered to varying extents) on East 75th Street.

8. In 1897 the firm was listed as Ely, Uffinger & Mowbray; nothing further is known of E.F. Ely.
9. NYC, Department of Buildings, Brooklyn. Plans, Permits and Dockets, Block 149, Lot 75. ALT 1098-1918.
10. See "Residence of S.L. Vandever, Esq.," *Architectural Record* 60 (Sept. 1926), 225-231; and "Some Recent Apartment Buildings," *Architectural Record* 63 (Mar. 1928), 236-237 and 259, which illustrates designs for Tuscan Court and the Kenwood Apartments.
11. NYC, Department of Buildings, Brooklyn. Plans, Permits and Dockets, Block 149, Lot 75. ALT 5360-1931. For images of the bank just after its completion, see: New York Public Library, *Photographic Views of New York City, 1870s-1970s* (Ann Arbor: University Microfilms, 1981), fiche 0157-0158. Regarding Jackson, see Hazelton, VI, 451-452. Despite the misleading title, progress in construction is documented by "New Quarters for Connecticut Banks," *Savings Bank Journal* [hereafter, *SBJ*] 13, no. 1 (Mar. 1932), 29-32. The opening of the renovated building was prominently covered by the press: "Dime Savings Bank Virtually New Building," *Eagle*, Dec. 4, 1932; "Open Enlarged Dime Savings Bank Tuesday," *Eagle*, Dec. 16, 1932; and "Dime Savings Bank Sets a Mark," *SBJ* 13, no. 11 (Jan. 1933), 28-30. For information on Benson, see Philip Benson obituary, *NYT*, Oct. 17, 1946, p.23.
12. For the history of the Winged Cap dime, popularly called the "Mercury dime," see Walter Breen, *Walter Breen's Complete Encyclopedia of U.S. and Colonial Coins* (New York: Doubleday, 1988), 327-29. Stevens was the wife of award-winning poet and insurance executive Wallace Stevens (1879-1955); see "Stevens, Wallace," *Who Was Who in America*, vol. III (Chicago: A.N. Marquis Co., 1960), 819.
13. This section is based on the corresponding portion of LPC, *Dollar Savings Bank Designation Report*; as well as: "Prize Award to New York Bank," *SBJ* 12, no. 1 (Mar. 1931), 26-28; *SBJ* 12, no. 2 (Apr. 1931); Advertisement for Halsey, McCormack & Helmer, *SBJ* 12, no. 4 (June 1932), 51; *American Architects Directory*, George S. Koyl, ed., (New York: American Institute of Architects - R.R. Bowker, 1962), 501; H. D. Balcom, "Structural Frames of Banks," *Architectural Forum* 48 (June 1928), 945-48; LPC, *Williamsburgh*

Savings Bank Designation Report, LP-0971 (New York, 1977); LPC, *Former New York Bank for Savings and Former New York Bank for Savings Interior Designation Reports*, LP-1634 and LP-1635 (New York, 1988), reports prepared by Charles Savage; Harold D. Lauf, *Design of Steel Buildings* (New York: John Wiley & Sons, Inc., 1949); George H. McCormack obituary, *NYT*, July 23, 1954, p.17; W. T. McIntosh, "Pre-Stressed Footings," *Construction Methods* 14 (May 1932), 33-35. See also New York County, County Clerk's Office, Division of Old Records, 9321-1920C, Certificate of Incorporation of Thomas Bruce Boyd, Inc., 1920; Certificate of Change of Name of Thomas Bruce Boyd, Inc. to Halsey McCormack & Helmer, Dec. 24, 1925.

14. Ward, 32, lists the firm at this address between 1928 and 1940. In George H. McCormack's obituary, 1929 is the year given for the firm's commencement; see George H. McCormack obituary, *NYT*, July 23, 1954. Adolf L. Muller of that firm was still at the address in *American Architects Directory*.
15. According to Ward, 34, Helmer was located at 286 Fifth Avenue from 1915 to 1917. Perhaps World War I interrupted his professional career. Then, in 1925, when he had returned to this address, he formed the corporation with Halsey and McCormack.
16. In a full-page advertisement of their representative bank buildings, small photos of buildings frame a map of the New York region. In addition to the Dime Savings Bank alteration, the advertised projects include other banks in Brooklyn (Flatbush, East New York, Brownsville, Williamsburgh, and Bensonhurst), Manhattan, and Queens (Ridgewood); in White Plains, Albany, Port Chester, Binghamton, Troy, Rockville Center, and Dobbs Ferry, N.Y.; and in Passaic, N.J. *SBJ* 13, no. 4 (June 1932), 51. Additional bank buildings by Halsey, McCormack & Helmer published in *SBJ* were located in Brooklyn (Flatbush, Greenpoint), Manhattan, Queens (Richmond Hill), and Staten Island (St. George); and in the communities of Cohoes and Syracuse, N.Y. See *SBJ* 7, no. 2 (Apr. 1931), 26; VII, no. 12 (Feb. 1932); 13, no. 8 (Oct. 1932), 29; 16, no. 7 (Sept. 1935); 17, no. 11 (Jan. 1937), 50-51; 17, no. 12 (Feb. 1937); 19, no. 8 (Oct. 1938), 52; 30, no. 12 (Feb. 1950), 21.
17. E. M. Benjamin, H.J. Dickson, and George McCormack represented the firm at the annual National Savings Banks Association meeting 1932 at the Waldorf-Astoria, *SBJ* 13, no. 4 (June 1932), 155.
18. Philip Sawyer, *Edward Palmer York*, preface by Royal Cortissoz (Stonington, CT, 1951), 23.
19. There were two other architecture firms that sustained extensive practices in bank design in the East: Tilghman-Moyer Company of Allentown, PA, and Hutchins & French in Boston.
20. Contracting with the civil engineers Lange & Noske in the initial framing alterations to enlarge the two-story banking room of the seven-story Onondaga County Savings Bank (1896-97, Robert W. Gibson) as well as the safe deposit department below it, Lange & Noske and the sub-contracted engineers Spencer, White & Prentiss, slipped heavy girders under the building's third story. Work continued on the upper floors while the alterations were carried out below.
21. *The Dime Savings Bank of Brooklyn invites you to help celebrate The First Anniversary of our Coney Island Branch* (1951), a pamphlet found in the subject file in the Brooklyn Collection of the Brooklyn Public Library. *Telegraph*, Jan. 2, 1959; Advertisement in *Brooklyn Real Estate Board Year Book and Diary for 1964*, 6 [clipping in the subject file of the Brooklyn Collection]; "Dime Bank Raises Rates on Savings," *NYT*, June 25, 1966, p.35; Jon Ciner, "Why They Are What They Are: A Look At the Major Brooklyn Savings Banks," *The Phoenix*, Aug. 25, 1977, p.14; Stan Strachan, "Bank agency rift stalls branches," *New York Post*, Apr. 12, 1978, p.71; Chris Stankowski, "Community Forum," *The Phoenix*, Nov. 9, 1978, p.9; "Williams encourages groups to bank on the Dime," *New York Amsterdam News*, June 7, 1980, pp.4, 28; Jared McCallister, "Dime Savings branches out into Bed-Stuy," *Daily News*, Oct. 9, 1984, p.8; "Count Yourself a Brooklyn Original," advertisement in *Daily News*, Oct. 25, 1988; "Banking on a Dime," *Ebony* 44 (Dec. 1988), 156, 158; Saul Hansell, "Dime and Anchor Plan a Merger To Form No. 4 U.S. Savings Bank," *NYT*, July 7, 1994, pp.A1, D4; Laurence Zuckerman, "2 Banks Merge" *NYT*, July 10, 1994, sect. 4, p.2.

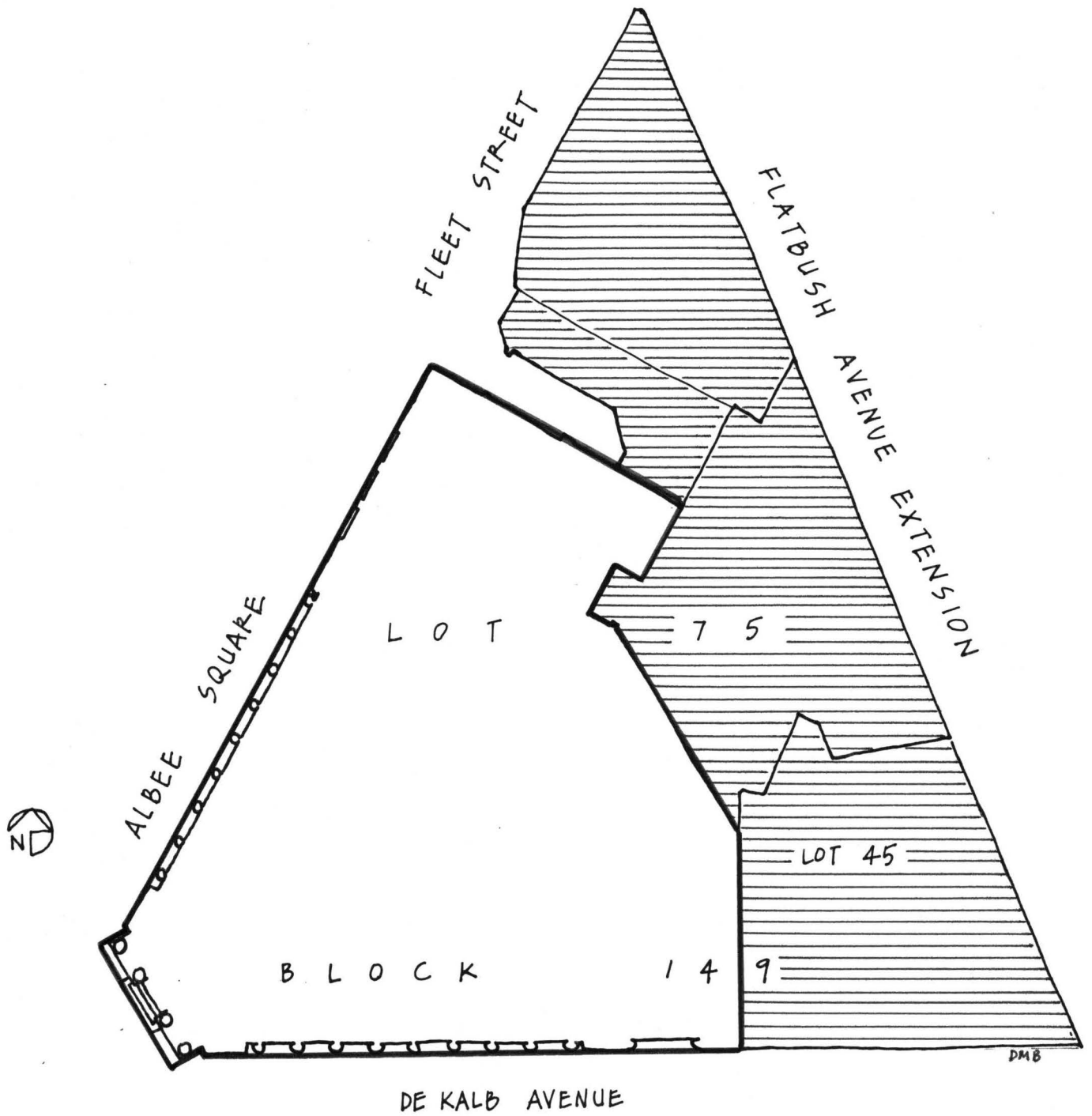
"Dime Bank Traces 1st Mortgage Loan," *Journal American*, Oct. 1, 1959, notes that the bank issued its first loan, of \$3,000, on Oct. 1, 1859 to William and Maria Taylor on property near the intersection of Bedford Avenue and Wilson Street. One hundred years later, the Dime was advancing over \$500,000 per day.

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 Dime 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 City.

The Commission further finds that, among its important qualities, the Dime Savings Bank, one of Brooklyn's most notable works of commercial architecture, was created in 1931-32 by the firm of Halsey, McCormack & Helmer, specialists in bank design, to serve as the home office of the Dime Savings Bank; that it was the most visible product of a vast modernization program which coincided with a period of spectacular growth for the bank; that the structure is the result of an extensive rebuilding of the bank's previous structure, reinforcing the association of the bank with classical architecture and on the visual continuity with the old building, which was designed by the firm of Mowbray & Uffinger and erected in 1906-08; that the imposing bank building is a popularly recognized symbol of an institution with a long and significant role in the historical development of the borough; that its neo-Classical exterior, largely intact and clad in marble and bronze, features Ionic colonnades, a soaring dome, and a richly embellished entrance portico; that the building is characterized by an ornamental program which appropriately allegorizes industry and progress; that during the twentieth century, the Dime has ranked among the largest savings banks in the country while it has continued to be administered from its home office; that, since its founding in 1859, the Dime has been directed by prominent Brooklynites who were instrumental in the development of Brooklyn, and that the bank's impact on the development of Brooklyn remains pervasive; and that the institution has maintained a highly visible presence in downtown Brooklyn since the 1880s.

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 Dime Savings Bank, 9 DeKalb Avenue, a/k/a 9-31 DeKalb Avenue and 86 Albee Square (formerly Fleet Street), and designates as its Landmark Site Brooklyn Tax Map Block 149, Lot 75 in part, consisting of the property encompassed by a line beginning at the southeast corner of the lot, running 173'-4 1/2" west along DeKalb Avenue, then continuing along the outer edge of the southeast side of the portico, then running 46'-10 3/4" northwest along the front of the portico, then continuing along the outer edge of the northwest edge of the portico, then running 202'-2" northeast along Albee Square (Fleet Street), then continuing 89'-9 1/2" southeast, 25'-0" southwest, 9'-4" northwest, 17'-2" southwest, 9'-4" southeast, 80'-9 5/8" southeast, and 68'-0 3/4" south, to the point of beginning, as indicated on the Site Map.



	Designated Landmark Site		Not Designated
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Fig. 1: DIME SAVINGS BANK, 9 DeKalb Avenue, Brooklyn .

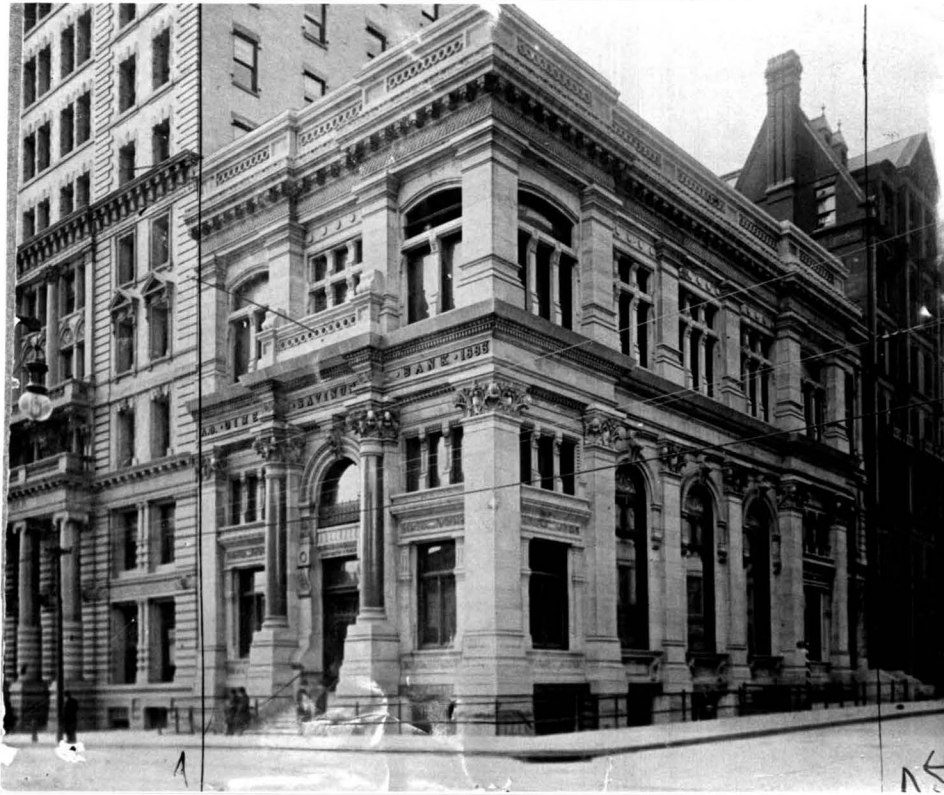
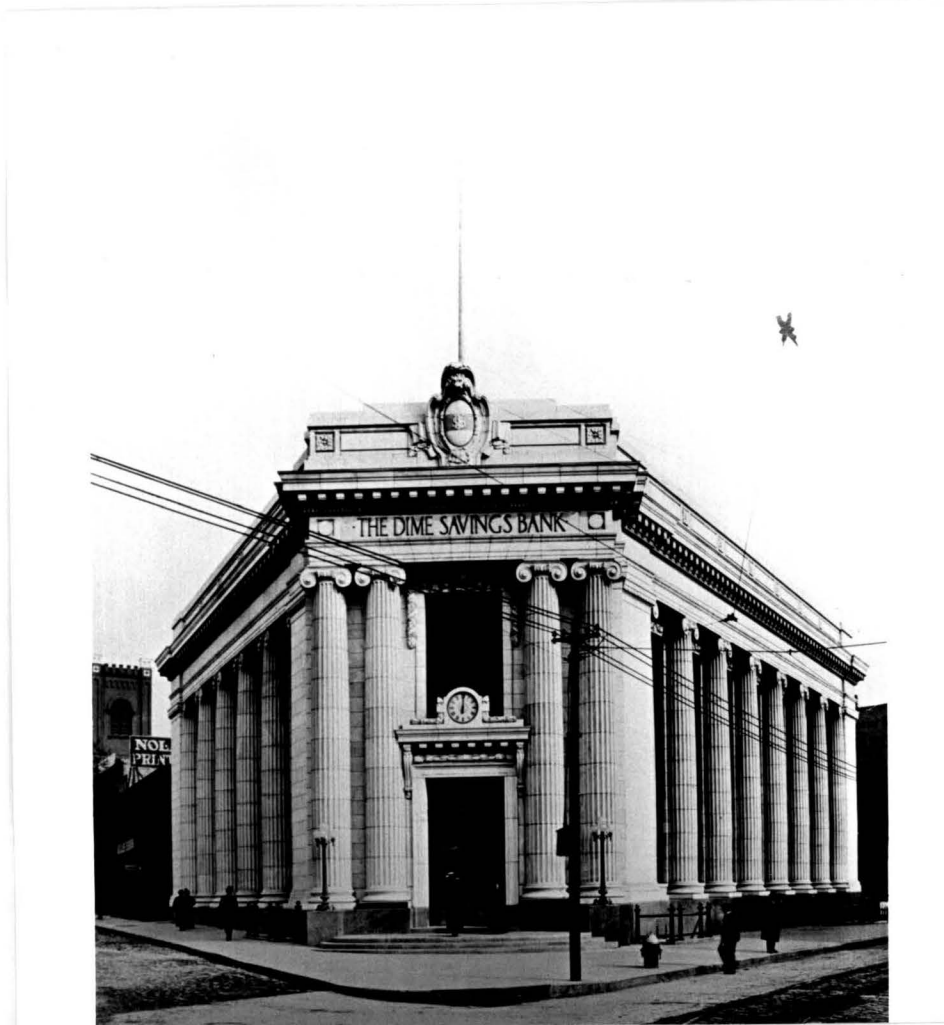


Fig. 2: First Dime Savings Bank Building (1883-84, Mercein Thomas, demolished)
[Historic photo, Brooklyn Collection, Brooklyn Public Library]
Fig. 3: Dime Savings Bank Building before enlargement (1906-08, Mowbray & Uffinger)
[*Architecture* 19 (Feb., 1909), pl. XI]



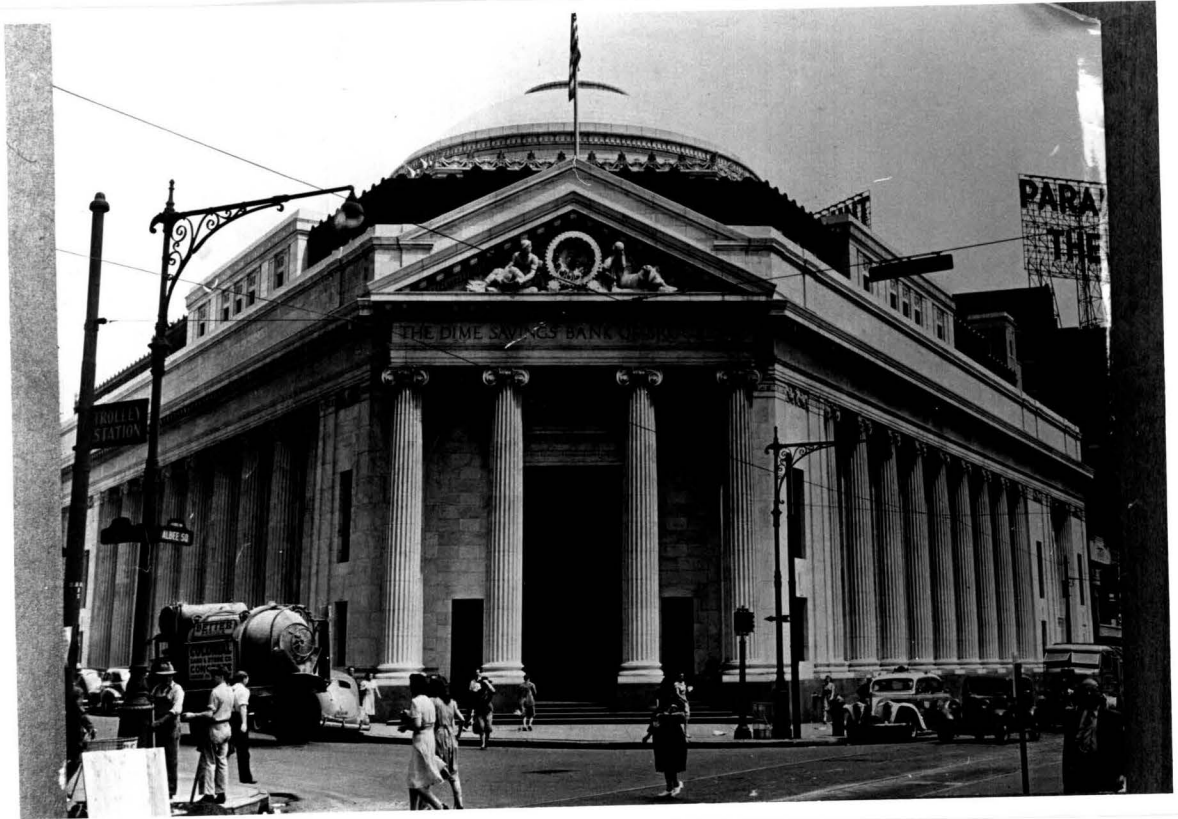


Fig. 4: Dime Savings Bank Building after enlargement (1931-32, Halsey, McCormack & Helmer)
[Historic photo, Brooklyn Collection, Brooklyn Public Library]

Fig. 5: Dime Savings Bank Building, detail of front portico (D. Breiner)





Fig. 6: Portico and south (DeKalb Avenue) facade

(D. Breiner)



Fig. 7: Northwest (Albee Square) facade

(D. Breiner)

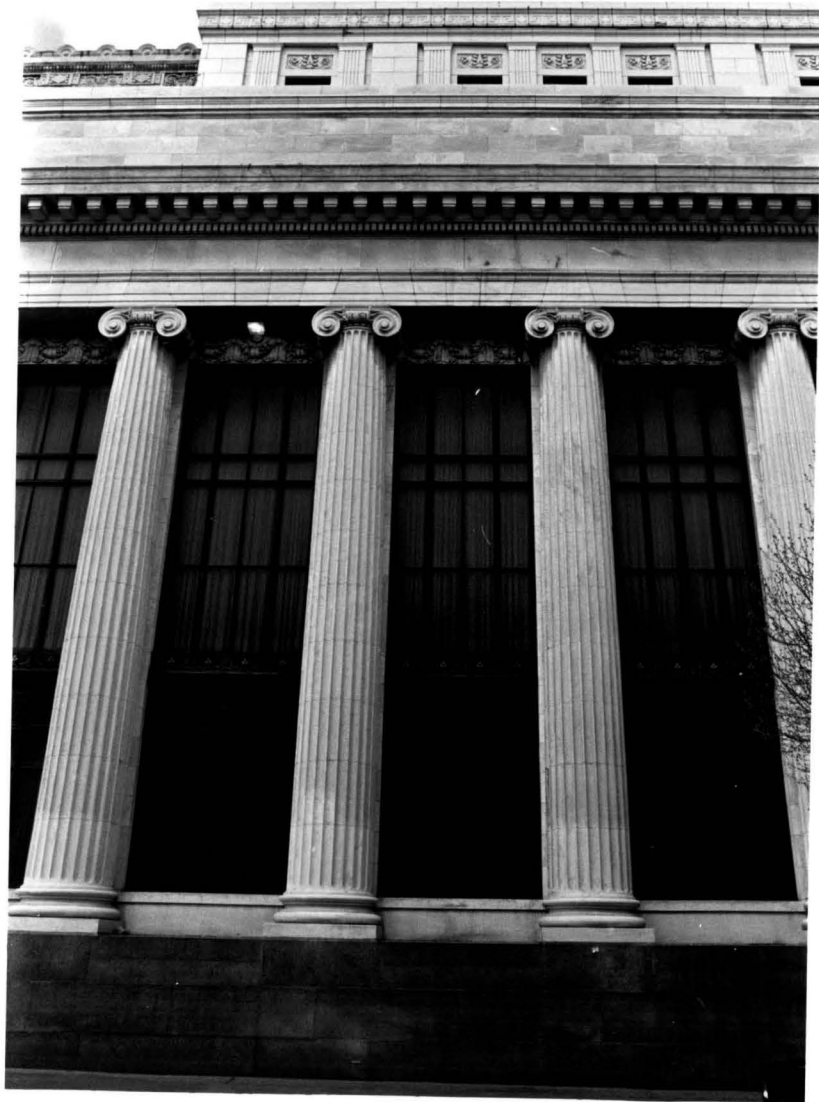


Fig. 8: Detail of colonnade, south facade



Fig. 9: Detail of east entrance, south facade

(D. Breiner)



Fig. 10: Detail of portico



Fig. 11: View of north end of Albee Square side

(D. Erciner)