

PEOPLE'S TRUST COMPANY BUILDING, 181 Montague Street (aka 181-183 Montague Street), Brooklyn.

Built 1904-06; architects Mowbray & Uffinger.

Landmark Site: Borough of Brooklyn Tax Map Block 244, Lot 15 in part, consisting of the portion of the lot bounded by a line beginning at the southwest corner of the lot; thence running northerly along the western lot line approximately 91'9" to the northwest corner of the 1904-1906 People's Trust Company Building; thence running easterly along the exterior of the north wall of said building approximately 31'5" to its meeting point with the west wall of the 1929 annex, and continuing in a straight line approximately 18'2" to the eastern lot line, for a total distance of approximately 49'7"; thence running southerly along the eastern lot line approximately 91'7" to the southern lot line; thence running westerly along the southern lot line approximately 49'7" to the point of beginning, as shown on the attached map.

On November 29, 2016, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the People's Trust Company Building and the proposed designation of the related Landmark Site (Public Hearing Item No. 1). The hearing had been duly advertised in accordance with the provisions of the law. Seven people spoke in favor of designation, including representatives of Council Member Stephen Levin, the Brooklyn Heights Association, the Municipal Art Society of New York, the New York Landmarks Conservancy, and the Historic Districts Council, as well as two individuals. No one spoke in opposition to designation. The Commission also received a written statement of support from Brooklyn Community Board 2.

Summary

This imposing one-story, double-height neo-Classical bank building was constructed for the Brooklyn-based People's Trust Company from 1904-1906. The exterior of the building, designed by architects Louis M. Mowbray and Justin M. Uffinger, skillfully blends Greek, Roman, and Renaissance elements and exemplifies turn-of-the-20th-century commercial bank architecture, linking ideas of civic pride, wealth, and stability.

A richly carved and detailed pediment rests atop four monolithic Ionic columns; at the time of construction, these columns were the largest blocks of marble ever quarried, each weighing 28 tons. Free-standing anthemia and lions-head details further adorn the structure's pediment and roofline.

The architects, Mowbray & Uffinger, are responsible for the designs of several New York City landmarks, including the Dime Savings Bank exterior and interior at 9 DeKalb Avenue,



Brooklyn. As one of the first commercial banks built in this section of Brooklyn Heights, the People's Trust Company Building was critical to the development of Bank Row on Montague Street. Today, the building continues its banking tradition by housing a Citibank branch, and remains an essential component of Bank Row.

DESCRIPTION

The People's Trust Company Building is a one-story, double-height, neo-Classical bank building designed by Mowbray & Uffinger and constructed from 1904-1906. The façade is clad in white Dover marble on a polished Milford pink Granite base¹ and features a classical temple front with four monumental fluted columns; these columns define a three-bayed portico with full-height window openings beneath a robust architrave and pediment that incorporates richly carved ornament and sculpture.

Historic: Polished Milford pink granite base; white Dover marble façade; projecting tetrastyle portico featuring monolithic fluted columns with Scamozzi capitals and bellflower drops; fasciated architrave with taeniae, regulae, and guttae centered above each column capital; frieze with acanthus scroll panels at terminal ends;² pediment with raking and horizontal modillion cornices above dentil courses; recessed tympanum with sculptural group featuring addorsed, reclining male and female allegorical figures flanking a cartouche;³ rosettes at corners of pediment soffit; acroteria at pediment apex and corners; corner stone inscribed with "THE PEOPLES TRUST COMPANY/ERECTED AD 1904"; behind the colonnade, fluted pilasters with echinus and astragal moldings, separating double-height window openings with Vitruvian scroll moldings and keystone lintels; slightly inset from the edges of the building, rusticated piers that rise to the height of the monolithic columns; behind the pediment, flat roof with fasciated architrave, fluted cornice, and four rusticated pilasters crowned with lions-head gargoyles and palmette antefixes centered over the monolithic columns below; rusticated panels between pilasters on flat roof

Alterations: Window and entrance infill replaced; bays flanking window openings enlarged; alternating acanthus scroll and fluted cartouche-and-bellflower frieze panels installed; sunken areaway brought to grade; historic metal areaway railing above granite curbing removed; access ramp with metal hand rail installed

SITE HISTORY

Early Site History

The Borough of Brooklyn began as a constellation of six settlements "purchased" from the Lenape and granted as vast tracts to Dutch West India Company patent holders. Closest to the Dutch colonial capital of Nieuw Amsterdam was Breuckelen, now Brooklyn Heights, across the East River from Lower Manhattan.⁴ In 1706, the Dutch-American farmer Joris Remsen purchased an estate in the southern portion of what is now Brooklyn Heights from his father-in-law, Dirck Janse Woertman, who had consolidated the titles to the Hudde, Manje, and Ruyter patents granted by Dutch Director General William Kieft in 1644. Remsen sold fourteen acres which came to be known as the De Bevoise Farm to his own son-in-law, Jacobus De Bevoise, in 1734.⁵ In 1802, the merchant Hezekiah Beers Pierpont⁶ began to piece together a sixty-acre estate from

portions of the Remsen and De Bevoise Farms and the adjacent Livingston Gin Distillery. Born in New Haven, Connecticut, to a prominent New England family, Pierpont became one of Brooklyn's wealthiest and most influential businessmen and civic icons. In 1804, Pierpont took up residence in Four Chimneys, a mansion built before the American Revolution on an escarpment above the East River.⁷

Transportation Improvements and Early Brooklyn Heights

To encourage the future development and subdivision of his estate, Pierpont advocated transit across the East River to Manhattan and became a prominent investor in, and subsequent director of, Robert Fulton's New York and Brooklyn Steam Ferry Boat Company.⁸ The development of Brooklyn Heights as a residential suburb began in earnest after the introduction of service between Brooklyn and Manhattan in 1814.⁹ At the time, Brooklyn Heights was a patchwork of vast estates like Pierpont's. In 1816, the Village of Brooklyn was incorporated into the Town of Brooklyn, its boundaries drawn relative to Hezekiah Pierpont's estate.¹⁰ Most of the structures built in the Village of Brooklyn during an 1820s boom after ferries began operation were timber frame residences for tradespeople, sailors, and waterfront workers. Envisioning Brooklyn Heights as an upper-class suburb for a "select neighborhood and circle of society," Pierpont insisted that all future construction on his estate be in brick or stone. Likewise, while the Town of Brooklyn had been mapped on its incorporation in 1816, Pierpont commissioned the surveyors Jeremiah Lott and Thomas Poppleton to redraw his estate to include larger blocks and wider streets in 1819.¹¹ When the Lott and Poppleton map was drawn, Montague Street had not yet assumed its present form; Four Chimneys, the Pierpont mansion, stood at the center of what is now the western terminus of Montague Street.¹²

Civic Space and Early Montague Street Development

In 1834, the Town of Brooklyn became the City of Brooklyn and the nascent municipal government purchased a site for its City Hall from Hezekiah Pierpont and the Remsen descendants. Bounded by Fulton, Joralemon, and Court Streets, the site was deeded with a stipulation from Pierpont that a broad public plaza be built in front of the structure. The creation of this new, focal civic space and the completion of Brooklyn City Hall (1845-1848, a designated New York City Landmark)¹³ drove both institutional growth in Brooklyn's financial center and future development on Montague Street – then the two-block Constable Street running from Clinton to Hicks Street.

In 1840, Constable Street was extended and renamed Montague Street for the Pierpont cousin and English author Lady Mary Wortley Montagu;¹⁴ lots on the new block were sold by Pierpont's heirs, and in the 1850s, the first buildings were erected, among them a mansion for George Taylor, an attorney and congressman. The completion of Brooklyn City Hall set in motion the development of Montague Street between Court and Clinton Streets, with the residential community of Brooklyn Heights to the west and the civic center, later Downtown Brooklyn, to the east. Three major cultural institutions soon erected buildings on this stretch of Montague Street: the 1860 Brooklyn Academy of Music and 1872 Brooklyn Art Association on the south side, and the 1869 Mercantile Library on the north.¹⁵

The blocks adjacent to Brooklyn City Hall became attractive to banks, law firms, title insurance companies, and real estate companies that sought to capitalize on the area's prestige. Aside from the Mechanic's Bank, which erected a building at the corner of Montague and Court Streets in 1857, emergent financial institutions chose to rent quarters on Montague Street rather than construct purpose-built facilities in an uncertain economic climate. In 1873, the Brooklyn Trust Company converted the Taylor Mansion at the intersection of Montague and Clinton Streets for use as its headquarters. Across Montague Street, the Brooklyn Art Association leased its ground floor to the People's Trust Company from 1891 to 1895 and the National Title Guaranty Company from 1924 to 1929. These adapted structures were substantial but discreet; their exterior appearances did not broadcast their function.¹⁶

Bank Buildings and Architectural Imagery¹⁷

Although the Civil War brought precipitous economic growth to the northern United States, the periodic Panics of 1857, 1873, 1893, 1901, and 1907 and their subsequent economic depressions made for an uncertain economic climate.¹⁸ As a result of economic volatility, the officers of savings and trust companies sought to reassure investors of their banks' stability and security through a steadfast public image; thus, turn-of-the-twentieth-century banks turned to classical architectural precedents to assert themselves as reliable, stable institutions. This re-emergence of classicism was in line with two major architectural currents of the time — the City Beautiful Movement and Academic Classicism — both of which had risen in the wake of the Chicago World's Columbian Exposition of 1893.¹⁹ Financial institutions of the time made intentional allusion to Ancient Greek treasuries and Roman temple forms, with reference to long-established American banks, which, since Benjamin Henry Latrobe's 1799 Bank of Pennsylvania, had been dominated by the Greek Revival. This Greco-Roman neo-Classical vogue would endure for the subsequent three decades. The architects of the People's Trust Company Building employed variants of the neo-Classical style for their numerous bank commissions, including the Dime Savings Bank (1908, a designated New York City Landmark).²⁰

Builders of the Ancient Greek and Roman temples, treasuries, basilicas, and baths had been intentional in their linkage of civic pride to works of architecture rich with fine materials, seductive details, and allegorical images. Because of its proximity to Brooklyn City Hall, Montague Street was a suitable location for neo-Classical architecture and its historic associations with civic wealth, power, and pride.

Bank Row

Built from 1904-1906, the People's Trust Company Building was the first of the monumental neo-Classical banks to be purpose-built on Montague Street. Between 1913 and 1916, the Brooklyn Trust Company razed its headquarters in the adjacent Taylor Mansion to construct the palazzo-inspired Brooklyn Trust Company Building (a designated New York City Landmark). On Montague Street from Clinton to Court Street, the nine-story Real Estate Exchange (1890), ten-story Franklin Trust Company (1891, George L. Morse), and ten-story Lawyers Title Insurance Company (1904, Helmle, Huberty & Hudswell, part of the Borough Hall Skyscraper Historic District) set a precedent for the construction of Brooklyn Heights' skyscrapers; in 1929, the Art Deco

National Title Guaranty Company Building (a designated New York City Landmark) was built alongside the People's Trust Company Building. The agglomeration of flagship banks, title insurance companies, real estate companies, and other financial institutions on Montague Street between Clinton and Court Streets earned the block the nickname "Bank Row."²¹

The People's Trust Company and the People's Trust Company Building

The People's Trust Company²² was established in 1889, renting quarters at 201 Montague Street from October 1889 to April 1890 and at 172 Montague Street from April 1890 to March 1906.²³ The company enjoyed early success; in its first months of operation, it was solvent enough to make substantial investments in the Atlantic Avenue Elevated Railroad Company, Brooklyn City Railroad Company, Coney Island & Brooklyn Railroad, and Brooklyn Rapid Transit Companies.²⁴

On May 28, 1904, the *Brooklyn Daily Eagle* announced the People's Trust Company Building's impending construction "of an office building devoted exclusively to its own banking business ... on Montague Street nearly opposite to its present office building" alongside an illustration of the bank's exterior.²⁵ With eager anticipation, on September 16, 1905, the *Eagle* wrote that "The People's Trust Company building, with its classic front and beautiful exterior, will be finished and occupied during the latter part of December, and from a purely architectural point of view it will be the most attractive business building on the street."²⁶ The People's Trust Company Building opened to "crowds of down-town business men" on Saturday, March 24, 1906, and, as the *Eagle* observed, was unmistakable in its aspiration to timelessness: "While the architects left nothing to be desired from an artistic standpoint, their work reveals no useless or superfluous ornamentation. It is one of the most ornate structures in this borough, if not in the greater city, and, as it has been built along lines of stability, it is entirely probable that many future generations will admire its beautiful design."²⁷ *The Architect and Builder's Magazine* echoed the *Eagle's* impression of the structure's gravitas: "The rich Ionic of the facade herewith illustrated has solidity and strength. Its endurance and its beauty seem to go hand in hand. Such a domicile is proper for a great banking business, the security of which is the foremost attribute."²⁸ News outlets marveled at the feats of engineering necessitated by the building's construction; several noted that specially-constructed derricks were needed to raise the monolithic exterior columns — at the time, the largest single blocks of marble ever quarried, each weighing 28 tons.²⁹

By 1909, the People's Trust Company at 181-183 Montague Street had \$1,000,000 in capital, \$1,600,000 in surplus, and \$18,000,000 in deposits, and was the largest trust company in the borough with branches on Bedford, Clinton, and Myrtle Avenues.³⁰ By 1922, the number of branches had grown to eight with 181-183 Montague Street remaining its center of operations.³¹ The People's Trust Company grew over the course of a decades-long series of acquisitions of its competitors, which included the Bedford Bank in 1903; Wallabout Bank of Brooklyn in 1905; Home Bank of Brooklyn in 1910; the Bank of Flatbush in 1918; and Homestead Bank of Brooklyn in 1922. After conversion to Federal Peoples Trust Company of Brooklyn, N.A. of New York in 1926, the bank was acquired by the Federal National City Bank of New York in 1926, which became the First National City Bank of New York in 1955, the First National City Bank in 1962, and finally Citibank, N.A. in 1976. It was after its acquisition in 1926 that

preparations for a rear addition were made. Designed by Walker & Gillette in 1929,³² the annex sits off-axis with the People's Trust Company Building and reproduces the First National City Bank of New York's 1927-1930 corporate architecture model; near-identical entrance surrounds exist on Citibanks across New York City, and were executed by other architects as far as Buenos Aires, Argentina.³³ Because of the annex's construction after the People's Trust Company was acquired and ceased operation, its stylistic departure from the People's Trust Company Building and off-axis siting, and its replication of a corporate architecture model executed earlier elsewhere, it has not been included in the bounds of the landmark site.

Mowbray & Uffinger, Architects

Louis Montayne Mowbray (1867-1921) and Justin Maximo Uffinger, Sr. (1871-1948) were a Manhattan-based architectural partnership from 1895 to 1921. As Mowbray & Uffinger, the two were known as bank designers and vault engineers, and drew plans for more than 400 banks throughout the United States. Mowbray & Uffinger produced numerous residences in New York City: 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 City Hall (1902-06), the Dime Savings Bank in Brooklyn, and the Chatham & Phenix National Bank (c. 1916-17, subsequently altered as the Sutton Theater) at 205-209 East 57th Street in Manhattan.³⁴

Louis Mowbray was born to a Brooklyn-based family of builders and real estate developers that was active in Manhattan and Brooklyn from the 1880s to the early twentieth century. After Mowbray's death in 1921, the firm continued under the name Mowbray & Uffinger until 1927, when it was reorganized as Uffinger, Foster, and Bookwalter.³⁵

Justin Uffinger was born Justus Maximo Ueffinger to German immigrants in Manhattan.³⁶ Uffinger entered the City College of New York at age 13 and completed studies in engineering and architecture at Cooper Union in 1891. He interned for the celebrated architect Richard Morris Hunt while at Cooper Union, prior to forming a partnership with Louis Mowbray in 1895. Uffinger retired from the architectural profession in 1930, but continued to work as a consultant as late as 1940.

Conclusion

For nearly a century, the section of Montague Street between Clinton and Court Streets has been known as Bank Row and has been populated by financial institutions seeking to locate close to Borough Hall while providing services to the growing population of Brooklyn Heights. Montague Street, and particularly Bank Row, has historically been a connector between civic and residential, between the city and its private citizens, and between physically distinct districts. As one of the first financial institutions built in this section of Brooklyn Heights, the People's Trust Company has been critical to the development of Bank Row. With the neighboring Brooklyn Trust Company Building and National Title Guaranty Company Building, the People's Trust Company Buildings anchors this block of Montague Street and is essential to the distinctive character of Bank Row.

Report by
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Research Department

NOTES

¹ White Dover Marble was quarried in Dover, New York and Milford Pink Granite in the area near Milford, Massachusetts. The latter was prized as a building material from about 1870-1940.

² Currently, the frieze displays alternating acanthus scroll and fluted cartouche-and-bellflower panels. At some point after 1976, these panels replaced or covered all but the acanthus scroll panels at either end the original frieze band, which was originally incised with “THE PEOPLE’S TRUST COMPANY.”

³ The male figure holds a mallet in his right hand. The female holds a small coin purse.

⁴ The Lenape “system of land tenure was that of occupancy for the needs of a group”; sales that the Europeans deemed outright transfers of property were, to the Native Americans, closer to leases or joint tenancy contracts wherein they retained rights to the property. Reginald Pelham Bolton, *New York City in Indian Possession*, vol. II (New York: Museum of the American Indian, Heye Foundation, 1920), 231.

⁵ Henry Reed Stiles, *A History of the City of Brooklyn: Including the Old Town and Village of Brooklyn, the Town of Bushwick, and the Village and City of Williamsburgh*, vol. II (Brooklyn, New York, 1869), 146.

⁶ Although Hezekiah Pierpont preferred the anglicized spelling of his surname and is referred to accordingly throughout this report, his children reverted to the original spelling. Pierrepont Street, which runs through the former Pierpont estate, uses his descendants’ preferred spelling.

⁷ For Pierpont, Four Chimneys brought with it the prestige of association with the nation’s founding: “The old Cornell house, afterwards known as the Pierrepont mansion, which formerly stood on the line of the present Montague street, near the little iron foot-bridge which spans the carriage-way, was the headquarters of Washington during this Important contest (the Battle of Long Island, August 29th, 1776). It was a spacious and costly house, having large chimneys, from which it was known as ‘the Four Chimnies [sic],’ and upon its roof a telegraph was arranged, by which communication was hold with New York City.” Stiles, 284.

⁸ Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1998), 449-51.

⁹ Linkage to Manhattan was augmented by the 1853 opening of the Wall Street Ferry at the west end of Montague Street.

¹⁰ “Beginning at the public landing south of Pierrepont’s distillery, formerly the property of Philip Livingston ...” Stiles, 17.

¹¹ Burrows and Wallace, 449-450. See also Ralph Foster Weld, *Brooklyn Village, 1816-1834* (New York: Columbia University Press, 1938), 20.

¹² David Ment, Anthony Robins, and David Framberger, *Building Blocks of Brooklyn: A Study of Urban Growth* (Brooklyn, New York: The Brooklyn Educational & Cultural Alliance, 1979), 30-31.

¹³ Brooklyn City Hall was completed after a long delay caused by the nationwide Panic of 1837, which might explain the reluctance of other institutions to construct their own facilities in the area.

¹⁴ Pierpont’s heirs, who reverted to the Pierrepont spelling of their own surname, might have been responsible for the spelling of Montague Street, though Lady Mary Wortley Montagu herself was known to have employed several spellings, including Mountague, Mountagu, and Montagu. See Isobel Grundy, *Lady Mary Wortley Montagu* (Oxford, United Kingdom: Oxford University Press, 1999) 57.

¹⁵ Although critical to the development of Montague Street as a center of culture, none of these institutions remain. Leopold Eidlitz’s Brooklyn Academy of Music was destroyed by fire in 1903; the exterior of J.C. Cady’s Brooklyn Art Association was demolished in 1936; P.B. Wight’s Mercantile Library was demolished in 1961.

¹⁶ The Taylor Mansion is illustrated in *Kings Views of Brooklyn* (New York: Moses King, 1905; Arno Press, rpt. 1980), 50.

¹⁷ Information in this section is based on the following sources: Elisa Urbanelli, *Manufacturers Hanover Trust Company Building Designation Report, LP-1633* (New York: Landmarks Preservation Commission, 1988). See also Robert A.M. Stern, et al., *New York 1900: Metropolitan Architecture and Urbanism, 1890-1915* (New York: Rizzoli, 1983), 177.

¹⁸ These Panics were met with a series of National Banking Acts in 1863, 1864, and 1865, as well as the Gold Standard Act of 1900. To stabilize economic fluctuation, the National Banking Acts established the dollar as the national currency and instituted a financial system with both national and state banks — the only dual system in the world.

¹⁹ The adoption of classicism in the World's Columbian Exposition of 1893 was due to the influence of architects Daniel Burnham, Richard Morris Hunt, and McKim, Mead, & White. Indeed, one of the first neo-Classical banks in Manhattan was the Bowery Savings Bank, a designated New York City Landmark designed by McKim, Mead & White in 1894. Justin Uffinger interned with Richard Morris Hunt until 1895, when he formed a partnership with Mowbray.

²⁰ See David M. Breiner, *Dime Savings Bank, LP-1907* (New York: Landmarks Preservation Commission, 1994).

²¹ See Nancy J. Goeschel, *Brooklyn Trust Company, LP-1905* (New York: Landmarks Preservation Commission, 1996), 3. Building information in this paragraph has been drawn from David Ment, Anthony Robins, and David Framberger, *Building Blocks of Brooklyn: A Study of Urban Growth*.

²² A trust company acts as a fiduciary, agent, or trustee on behalf of an individual or business to administer, manage, or transfer assets. The "trust" name refers to the ability of the institution's to act as a trustee, with assets typically held in the form of a trust — a legal instrument that names beneficiaries and stipulates use of the assets. The "trust" name had the added benefit of communicating a sense of reliability, as in trustworthiness.

²³ David Ment, Anthony Robins, and David Framberger, *Building Blocks of Brooklyn: A Study of Urban Growth*, 48.

²⁴ *United States Investor and Promoter of American Enterprises*, vol. 9 (Investor Publishing Company, March 26, 1898) 449.

²⁵ "Financial," *Brooklyn Life* (Brooklyn, New York), May 28, 1904, 24.

²⁶ "Real Estate," *Brooklyn Daily Eagle* (Brooklyn, New York) Sep. 16 1905, 28.

²⁷ "People's Trust Company in Handsome New Home: Building on Montague Street Has Unique Impressiveness and Convenience," *Brooklyn Daily Eagle* (Brooklyn, New York) Mar. 25, 1906, 64.

²⁸ "The People's Trust Company," *Architects' and Builders' Magazine*, vol.38 (New York: William T. Comstock, October 1905-September 1906), 524-529.

²⁹ "People's Trust Company in Handsome New Home," *Brooklyn Daily Eagle*, Mar. 25, 1906.

³⁰ Robert M. Palmer, *Palmer's Views of New York, Past and Present* (New York: R.M. Palmer, 1909), 55.

³¹ "Condition of Greater New York Trust Companies," *Trust Companies*, vol. 35, issue 18 (New York: Fiduciary Publishers, Inc., 1922), 96.

³² Although numerous sources have credited the architects Shreve, Lamb, and Harmon with the design of the annex, contemporary documents verify that the annex was designed by Walker & Gillette and executed by the Starrett Brothers construction firm. See: Department of Buildings, Borough of Brooklyn Certificate of Occupancy No. 60083, April 10, 1930; "Building Plans Filed at Bureau Total \$4,000,000," *Brooklyn Daily Eagle* (Brooklyn, New York) Mar. 24, 1929, 41; and *Brooklyn Daily Eagle* "New \$600,000 Bank Building n Brooklyn," *Brooklyn Daily Eagle* (Brooklyn, New York) Oct. 10, 1929, 12.

³³ Almost identical addorsed eagle surrounds are visible on at least five extant Citibanks in New York City that were designed by Walker & Gillette and completed prior to the annex discussed here. These are: 415 Broadway (1927, part of the Tribeca East Historic District), 123 East 86th Street (1927), 29-14 Northern Boulevard (1928), 201 West 34th Street (1929), and 4249 Broadway (altered in 1941). Documentation including the June 11, 1952 *New York Times* obituary for A. Stewart Walker notes that firm designed 15 National City Banks in New York, Havana, Paris, Buenos Aires, Panama City, and Puerto Rico. Between 1921 and 1930, Citibank expanded to 100 branches in 23 countries outside of the United States, and the corporate model designed by Walker & Gillette was executed by a number of local architects, including Luís Aberastain Oro and Lyman Dudley in Buenos Aires, Argentina from 1928-1929.

³⁴ Information in this section is based on David M. Breiner, *Dime Savings Bank*.

³⁵ Judith Paine McBrien, and John F. DeSalvo, *Pocket Guide to Miami Architecture* (New York: W. W. Norton & Company, 2012), 50.

³⁶ In censuses from 1880-1900, he appears as Justus or Gustus Ueffinger; between 1910 and 1930, he appears as Justin Uffinger. The Anglicization of his name might have coincided with his 1905 marriage.

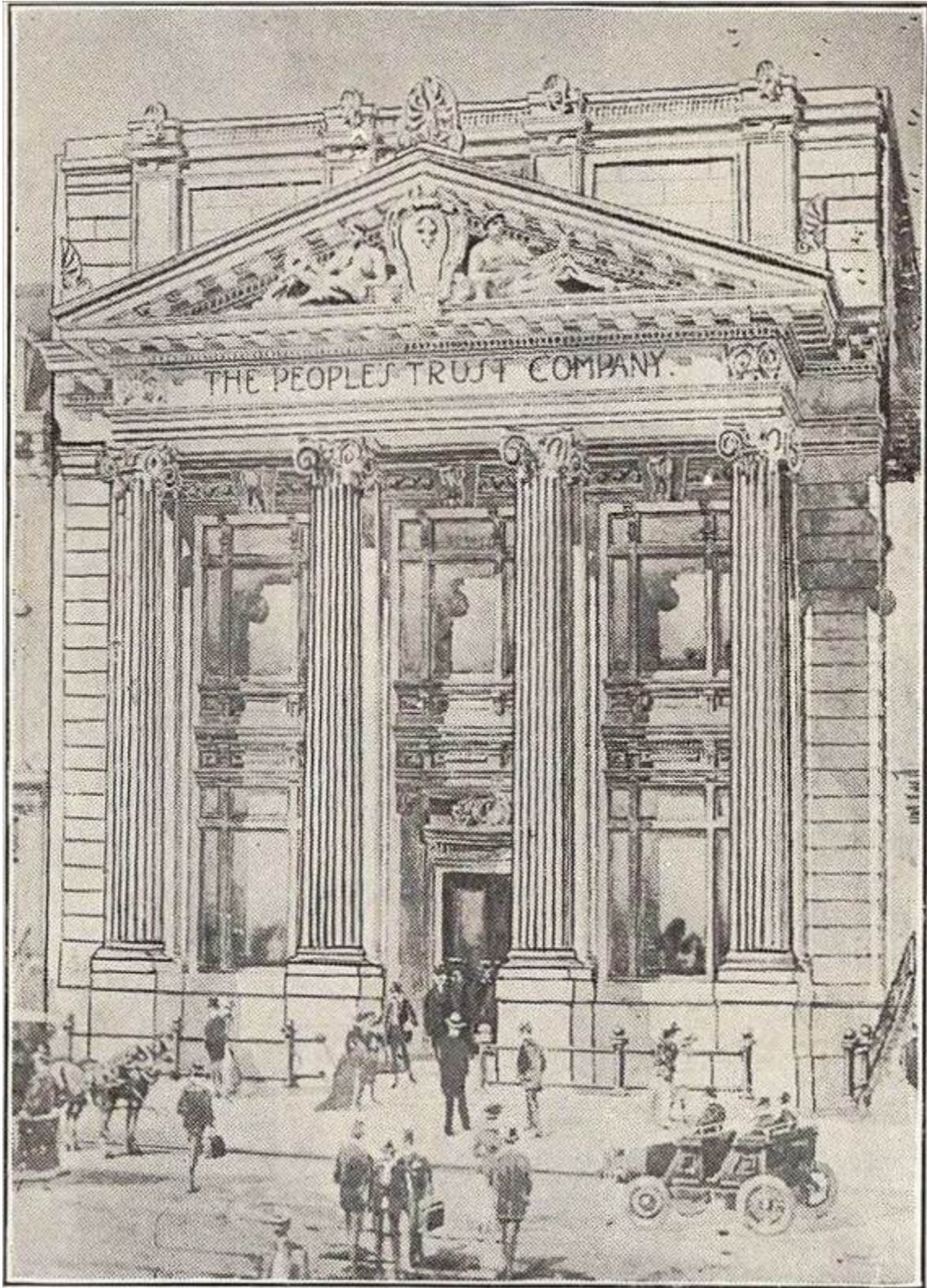
FINDINGS AND DESIGNATION

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 People's Trust Company Building has a special character and a special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of the City of New York.

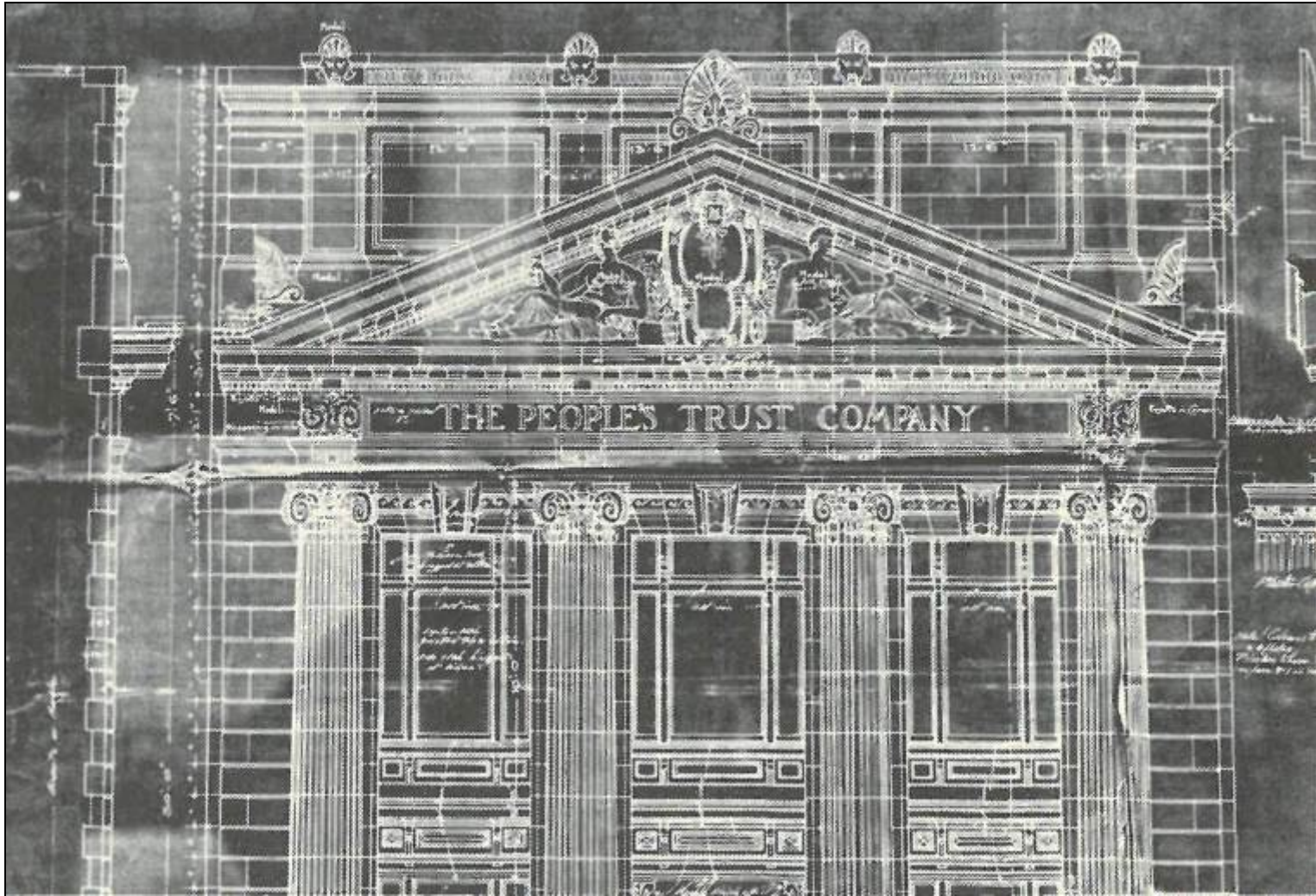
The Commission further finds that, among its important qualities the People's Trust Company Building is a one-story, double-height bank building in the neo-Classical style; that it was designed by the firm of Mowbray & Uffinger, a firm known as bank designers and vault engineers that drew plans for more than 400 banks throughout the United States; that the building skillfully blends Greek, Roman, and Renaissance elements and exemplifies turn-of-the-20th-century commercial bank architecture; that the entrance portico's four monolithic Ionic columns were, at the time of construction, purported to be the largest blocks of marble ever quarried; that the People's Trust Company was established in 1889; that the People's Trust Company Building was commissioned by the company in 1903 and remained its headquarters until the company was acquired by the Federal National City Bank of New York in 1926; that the building is remarkably intact and is one of an ensemble of three buildings reflecting the early 20th century commercial character of Montague Street.

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 People's Trust Company Building, 181 Montague Street (aka aka 181-183 Montague Street), Borough of Brooklyn, and designates Borough of Brooklyn Tax Map Block 244, Lot 15 in part, as its Landmark Site.

Meenakshi Srinivasan, Chair
Frederick Bland, Wellington Chen,
Michael Devonshire, Michael Goldblum,
John Gustafsson, Jeanne Lutfy, Commissioners



Pre-construction postcard based on Mowbray & Uffinger's original exterior rendering
Photograph: "People's Trust Company Building, Montague Street Near Clinton," Brooklyn Eagle Post
Card, Series 6, No. 33, 1905



Fragment of original exterior elevation by Mowbray & Uffinger, c.1904
Source: Reprinted in Building Blocks of Brooklyn: A Study in Urban Growth, 53



Montague Street c. 1910, prior to the construction of the Brooklyn Trust Company Building (1913-1916) and National Title Guaranty Company Building (1929). The reverse reads, “Montague Street, extending from the East River to Court Street, forms the heart of the Brooklyn Financial District. From the People’s Trust Co., located on the corner of Clinton Street, to Court Street are numerous banks and trust companies, the larger portion of them native to Brooklyn.”

Postcard: Brown Bros., c.1910



The north side of Montague Street's Bank Row: The Brooklyn Trust Company Building, The People's Trust Company Building, and The National Title Guaranty Building
Photograph: Sarah Moses, 2016



The People's Trust Company Building exterior
Photograph: Sarah Moses, 2016



Detail of marble facade
Photograph: Sarah Moses, 2016

People's Trust Company Building | LP-2586

