Landmarks Preservation Commission
February 5, 2008, Designation List 400
LP-2298

AMERICAN BANK NOTE COMPANY PRINTING PLANT, 1201 Lafayette Avenue (aka 1201-1239 Lafayette Avenue; 801-841 Barretto Street; 890 and 930 Garrison Avenue; 800-818 Tiffany Street) and 938 Garrison Avenue (aka 851 Barretto Street), the Bronx.
Built 1909-1911; Architects Kirby, Petit & Green.

Landmark Site: Borough of the Bronx, Tax Map Block 2739, Lot 15.

On January 15, 2008, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the American Bank Note Company Printing Plant and the proposed designation of the related Landmark Site (Public Hearing Item No. 2). Three speakers were in favor of the designation including representatives of the owners of the property, the Municipal Art Society of New York, and the Historic Districts Council. Bronx Community Board 2 asked for additional time to evaluate the proposed designation. There were no speakers in opposition to the designation. Subsequent to the hearing, the Commission received a letter in support from Bronx Community Board 2. The site was previously heard on June 2, 1992 and December 8, 1992 (LP-1897).

Summary

The American Bank Note Company Printing Plant, designed by the architectural firm Kirby, Petit & Green, was an important symbol of progress for the prominent securities printing firm. The leading producer of money, securities, and other types of printed and engraved products, the American Bank Note Company constructed the plant during a period when it restructured its management and expanded its production facilities. Occupying a prominent location near major transportation routes in the Hunts Point area of the Bronx, the American Bank Note Company Printing Plant has been a neighborhood focal point since its completion in 1911.

Architecturally, the American Bank Note Company Printing Plant recalls a time when the emerging discipline of industrial engineering was beginning to be incorporated into the exterior expression of new industrial facilities. The form of the American Bank Note Company plant, for example, which consists of a low pressroom wing adjacent to a taller "office," was designed to accommodate a newly-engineered production line, in addition to an engraving department, similar to other printing plants of the era. Signature elements of industrial architecture, such as the saw-tooth roof and large expanses of industrial sash, allowed ample light into the interior spaces of the plant, aiding both the fine work done in the pressrooms and the meticulous hand work of the engravers. The arsenal-like exterior of the plant, which is surrounded by a brick wall, embodied a sense of strength while also providing security for the specialized printing operation. The crenellated rectangular tower rising above the Lafayette Avenue wing and the articulation of the walls as massive brick piers forming multi-story arcades reinforced this fortress-like character. Such an expressive approach to industrial architecture would later be abandoned for a more severe, functional aesthetic. Upon completion, the American Bank Note Company Printing Plant was considered one of the most complete facilities of its kind, remaining in operation for nearly 75 years. Today, the expressive and monumental structure continues to serve as an important visual landmark for the Hunts Point neighborhood.

DESCRIPTION AND ANALYSIS

The Early Twentieth Century Development of Hunts Point[1]

Hunts Point, along with Clason's Point, Screvin's Neck, and Throg's Neck, is one of several large salt meadowland peninsulas in the Bronx which jut into the East River. Until the Civil War, Hunts Point was characterized as a rural area where prominent businessmen maintained country estates. As with many New York City neighborhoods, the creation and availability of transit routes to the Hunts Point area in the early twentieth century helped initiate development of the once-remote area. The opening of the extension of the West Side IRT subway into the Bronx in 1904 helped bring about a period of feverish land speculation southeast of Westchester Avenue near the transit line. The opening of the Intervale Avenue subway station in 1910, in particular, has been an acknowledged impetus for development near Hunts Point. The Hunts Point station of the New Haven Railroad, Harlem River branch, which had opened in the 1850s, began serving the area as a station of the New York, Westchester and Boston Railway line after 1912.

In addition to increased transportation options, local boosters could point to the many advantages the South Bronx offered to industry, including the excellent rail service and freight terminals of several major lines that provided the means for transporting raw materials, supplies, and finished products conveniently. There were ample sites for building in the vicinity of the waterfront or adjacent to rail lines, and the power to operate facilities was relatively inexpensive because of the easy access to coal deliveries. The growing local labor force could be supplemented by workers traveling to the Bronx via the rail and transit lines. In 1909, there were 700 factories in the Bronx; by 1912, the number of industrial operations in the borough had more than doubled. By the close of the first decade of the twentieth century, the local real estate press enthused that "a great city [was] building along Southern Boulevard."[2]

At the start of the twentieth century, most of the Hunts Point area was controlled by a small number of real estate developers, including George F. Johnson and James F. Meehan, who were developing elevator apartment houses, flats, and semi-detached houses near the subway stop.[3] In 1908, the American Bank Note Company purchased from George F. Johnson a large tract of land on which the "Old Faile mansion" stood. Although change was already underway in Hunts Point at the time the American Bank Note Company purchased its property, the real estate industry considered that sale to be another great impetus for future development in the area.

Not only would the siting of the plant in Hunts Point help encourage other firms to consider the area for their industrial operations, but it was expected that the large number of skilled and highly-paid employees of the company, "a most desirable body of citizens," would need housing and other services.[4] The Hunts Point area was envisioned as one of mixed use, with residences located near to and north of the rail corridor and industrial establishments to the south on the point.[5] In fact, the impending purchase of the American Bank Note Company site may have prompted Johnson and Meehan to construct rows of two-family brick houses on both sides of Manida Street, immediately to the east of the American Bank Note Company site. These buildings would soon become part of a residential area that developed northeast of the printing plant, between Garrison and Lafayette Avenues.[6] Construction of housing, including semi-detached houses and multiple dwellings of various sizes, in Hunts Point and in the nearby area, accelerated after 1912.

The American Bank Note Company[7]

The American Bank Note Company has long dominated the specialized field of security engraving.[8] The company was formed in 1858 as the result of the merger of seven major note engraving companies based in several cities throughout the United States.[9] The printing of bank notes is a unique type of printing, started during the early nineteenth century by several companies which produced paper currency for the large number of newly-established state banks. Because of the need to protect documents against counterfeiting and to prevent any losses during the course of printing and issue, the production of securities and currency differed from other types of printing. In order to produce documents that could not be easily replicated, the American Bank Note Company manufactured its own machinery and inks, developed specialized printing methods and unusual types of paper, and used vignettes and other complex designs produced by highly skilled engravers. As the preeminent security engraving firm during the nineteenth century, the American Bank Note Company produced bank notes, postage and revenue stamps, bonds, stock certificates, checks, drafts, and letters of credit

for many governments and institutions. In 1891, the American Bank Note Company began producing the American Express Company's new "Travelers Cheques."

On its founding in 1858, the American Bank Note Company established its New York City headquarters in the Merchants' Exchange Building at 55 Wall Street.[10] The company would remain in the financial district of New York City for several decades, moving its office and plant to 142 Broadway (at the corner of Liberty Street) in 1867, and again to another new facility at 78-86 Trinity Place in 1882. A period of rapid growth during the early years of the twentieth century, however, coupled with the increased value of Lower Manhattan real estate, created the need for other New York facilities.[11] Under the leadership of president Warren L. Green, an engraver who rose through the management ranks of the organization, the American Bank Note Company began to update several aspects of its operation.[12] The removal (in 1908) of the company's administrative and sales functions to a new building by Kirby, Petit & Green at 70 Broad Street, in the heart of the financial district, was the first step towards easing the space shortage.[13] Shortly thereafter (1909-1911), plans were drawn for a new plant at Hunts Point in the Bronx, also designed by Kirby, Petit & Green. This separation of administration and production was accompanied by a restructuring and streamlining of management and a more efficient reorganization of the printing operation. The changes were related to the emerging discipline of industrial engineering, which influenced the industrial production and management of many establishments around the turn of the century.

When the Bronx facility was completed in 1911, the new state-of-the-art plant boasted five-hundred motors powering everything from the facility's 200 presses to the arc and incandescent lamps located throughout the building. The company apparently maintained a private restaurant and a hospital on site, in addition to machine and carpenter shops in constant operation, a laboratory for developing special inks, and a laundry. At the time the facility was completed, the output of the plant was being shipped to almost "every quarter of the globe" including China, South America, Cuba, and Europe.[14] The American Bank Note Company was justifiably proud, and considered itself the organization in the bank note industry with the finest office building, the best-equipped plant, the most advanced employee welfare and research programs, and the most skilled designers, engineers, and printers. [15]

"The Most Complete Engraving and Printing Plant in America"[16]

After considering various locations in the New York City metropolitan area, and after discussing its considerable freight delivery needs with the New York, New Haven and Hartford Railroad – some 10,000 tons annually of mostly paper – the American Bank Note Company selected a large site in Hunts Point for the expansion of its newly decentralized operation.[17] Located at one of the highest points in the area, just east of the Hunts Point rail station, the plant would be adjacent to small partial blocks which remained vacant for many years near the rail line, and the park-like grounds of the Monastery of Corpus Christi (established in 1889), which occupied the block to the south. These conditions, together with the irregular shape of the block, afforded a self-contained site on which security could be maintained.

The first plan for the printing plant, presented in May 1909, called for a group of four connected buildings placed along the perimeter of the irregularly-shaped block and a pair of towers rising above an elongated structure fronting Lafayette Avenue (see Figure 1). The multi-story buildings were intended to house various departments of the operation, while a separate storage building was sited in the yard. The design included a single entrance to the complex through which both employees and materials would pass. This early scheme for the new plant, though characteristic of nineteenth-century industrial design, was not particularly adapted to the needs of the American Bank Note Company operation.

By late 1909, a new layout for the facility had been adopted, one more influenced by the emerging discipline of industrial engineering and more suited to the particular needs of the printing operation. One large T-shaped structure was proposed to occupy nearly the entire block. The shift in design is representative of a change from the practice of arranging production machines into buildings of a standard size, to one of designing spaces to accommodate engineered production lines.[18] At the time the American Bank Note Company Printing Plant was being planned, schemes for "ideal" printing plants were being published in printing trade journals. Plans, such as a two-part facility consisting of a large one-story pressroom extending behind a two-story office structure with a tower, printed in one such journal in 1909, apparently influenced the design of the American Bank Note Company facility (see Figure 2).[19]

Later designs for the Bronx plant of the American Bank Note Company were similar in form to industry ideals for printing facilities, featuring a pressroom extending from an "office" wing. The ultimate design for the American Bank Note Company Printing Plant featured a long, narrow, multi-storied "office" wing located along Lafayette Avenue, which was adapted for use as the engraving and lithography departments. The press rooms were housed behind, in the large north "printing press" wing. The two acres of rumbling machinery were located on the upper level of this part of the facility, and were surrounded by a partial mezzanine and offices. The securely guarded plate storage vault, which contained more than 130,000 plates ready to print at a moment's notice, occupied the lower level, as did several other functions. Joseph R. Ford, the company's counterfeiter, labored for many years within the offices of the tower above Lafayette Avenue, trying to replicate the firm's products as part of the internal security program.

Printers, like other manufacturers, placed a high value on economical and efficient facilities that provided ample light and ventilation. The incredible need for sufficient light in both the press rooms and the engraving department of the American Bank Note Company required that daylight supplement electric lighting in these areas. Signature elements of industrial architecture, such as the saw-tooth roof and large expanses of industrial sash, would allow ample light into the interior spaces of the plant, aiding both the fine work done in the pressrooms as well as the meticulous hand work of the engravers, and were thus incorporated into the design of the American Bank Note Company Printing Plant.[20]

Although the aesthetic basis of American industrial building design was rarely strictly utilitarian, neither was it ever firmly rooted in the traditions of recognized architectural styles. In the United States, the American round-arched style, an interpretation of the Rundbogenstil style developed in Germany during the 1830s and 1840s that relied largely on brick and locally available stone, was widely used as the basis for both commercial and industrial building design. The style was largely characterized by the use of round or segmentally arched openings, pilasters and horizontal bands forming grids, elaborate brick corbelling, and molded surrounds. By the late nineteenth century, the articulation of monumental arcades had become the tradition of warehouses and other building types in New York City.[21] The facades of the American Bank Note Company plant clearly follow in this tradition, featuring a combination of large, self-supporting brick piers forming multi-story arcades, and recessed brick spandrels.[22]

Adaptations of Gothic details also became popular in both British and American industrial buildings in the early twentieth century, as architects emphasized entrances with Gothic tracery and ornament, and made visual connections between buttresses and exterior piers, considering this to be an honest expression of a building's underlying structure.[23] The arsenal-like exterior expression of the American Bank Note Company plant, with its central tower with crenellated parapet, and fortress-like, Gothic-inspired pointed-arch window openings, follows this tradition, while also providing the building with a "pervading sense of strength and security essential to the type of work being performed within."[24] The massive brick piers, according to the architects, further emphasized the company's "strength and foreshadow the heavy construction within," while the tower simultaneously reinforces the structure's fortress-like character and reflects the ideal plant designs of the era.[25] A brick wall encloses much of the block.[26]

After several years of planning and construction, upon completion in 1911, the American Bank Note Company Printing Plant was considered one of the most complete facilities of its kind in the country and an important symbol of progress for the securities printing firm. The machines in the press room were powered by the most advanced means of electric drive – individual motors attached to each machine.[27] Moreover, the new plan allowed for the expansion of the company's commercial printing services, while also reducing production costs. In addition to the engraved currency and steel plate divisions' production of certificates of stock, bonds, and postage stamps, the typographic division printed catalogues, booklets, folders, maps, railroad tickets, and business literature for railroads, steamship lines, and other clients.

In the ensuing years, the American Bank Note Company Printing Plant site would be further developed with auxiliary structures. A garage, designed by Kirby, Petit & Green, was built in a complementary design in 1910 at the corner of Garrison Avenue and Barretto Street. In 1928, the garage was nearly doubled in size and the additional space was used for ink production. A one-story addition designed by architect H.W. Butts in 1912 extended from the Lafayette Avenue wing of the plant along Barretto Street (later known as the Barretto Street wing), and would house a laundry and pulp mill. This structure, raised to a height of three stories in 1928 by architect Oscar P. Cadmus, would later provide additional space for printing presses and the machine shop, and was also designed in a manner sympathetic to the existing buildings on the site. Nearby,

other facilities of the American Bank Note Company (not included as part of this designation) included a building used for employee welfare and research across Barretto Street on Lafayette Avenue (1913, W.H. Butts, architect), a distribution center (1925), and a paper storage warehouse (1949).

Kirby, Petit & Green[28]

The firm of Kirby, Petit & Green was active during the first decade of the twentieth century.[29] The firm's work included two office buildings in Lower Manhattan – one for the Bush Terminal Company (ca. 1904-06, now demolished) at 100 Broad Street, and the office of the American Bank Note Company at 70 Broad Street (a designated New York City landmark). In addition to the Bronx printing plant for the American Bank Note Company (1909-1911), Kirby, Petit & Green created plans for other printing facilities, including the Hearst Building in San Francisco (1908), a nineteen-story building which housed the *Examiner* printing plant on its lower floors, and the new facility for the Country Life Press in Garden City, Long Island (1910), which was cited as a model factory in a park-like setting. Kirby, Petit & Green's local work also included alterations on a Hearst-owned building near Columbus Circle in Manhattan (1909), "Dreamland" at Coney Island (ca. 1904), and several residences in New York and Connecticut.

The senior partner in the firm was Henry P. Kirby (1853-1915), son of an architect and builder who grew up in Seneca County, New York. Kirby trained with Thomas U. Walter in Philadelphia, had brief periods of residency in several Midwest cities, and also studied in Europe. Working for more than twenty years as chief designer for George B. Post, Kirby is considered to have had a major role in the design of the New York Times Building on Park Row (1888-1889), the Union Trust Building at 78-82 Broadway (1889-1990, now demolished), the City College Competition entry (1897), several city residences, and many other projects. During the 1890s, *Compositions by Henry P. Kirby* was published in Boston. Through his drawings and paintings, Kirby gained a reputation as a gifted delineator and a champion of the eclectic, romantic school of architecture.

John C. Petit (1870-1923) established a practice in Brooklyn during the early 1890s and is best known for his residential work in what is now the Prospect Park South Historic District.[30] Petit was the official architect employed by the developer of the Prospect Park South area and several of his residential designs were published in *Architects' and Builders' Magazine.* Some of the finest houses in the district were designed by Petit in styles ranging from the Colonial Revival, neo-Tudor, and Queen Anne, to more uncommon examples such as the Swiss chalet and the Japanese pagoda. Petit is also responsible for the design of the All Souls Universalist Church (1905) at Ocean and Newkirk Avenues in Flatbush, in addition to rowhouses and tenements in other sections of Brooklyn. Petit maintained an architectural office through 1922.

James C. Green (1867-1927) attended the University of Missouri and also studied at the Ecole des Beaux-Arts in Paris. Green was the head draftsman in the office of Nathan Clark Mellen in New York City from 1899 to 1901. After leaving the firm of Kirby, Petit & Green in 1909, Green maintained an architectural practice in New York City through the early 1920s, designing large office buildings in New York, Chicago, and San Francisco, in addition to a number of large residences in various states. Between approximate 1910 and 1914, Green apparently served as the architect for the building operations of William Randolph Hearst. Green also was offered, but declined, the chair of architecture at the University of Missouri.

Subsequent History[31]

Although described in the 1939 WPA *New York City Guide* as "…an area of bleak residences, industrial plants, and tidal flats…," Hunts Point's reputation as a thriving economic zone continued to grow during the first half of the twentieth century. The opening of the New York City Produce market in 1967, the Hunts Point Meat Market in 1974, and the designation of Hunts Point as an In-Place Industrial Park in 1980, furthered the area's viability as a location for industrial and commercial activity later in the century. Despite increased economic growth, however, the 1960s and 1970s represented a period of increasing violence and abandonment for the greater South Bronx area, and for the Hunts Point neighborhood, in particular. By the 1980s, the name Hunts Point had become largely synonymous in New York City with the urban decline ravaging so many of the nation's inner cities at the time. This low period in the history of Hunts Point, characterized by frequent arson and mass abandonment, was further emphasized by the flight of nearly 60,000 of the area's residents – approximately two-thirds of the existing population.

In 1984, the American Bank Note Company relocated its printing facilities to a more modern and secure site in Rockland County, New York.[32] Among the numerous motivations for the move were the financial incentives being offered by the upstate town, which included a three percent discount off of the plants' immense electric bills, made possible by a new state law which was not available for companies already established in other areas. Approximately 500 people were employed by the American Bank Note Company Printing Plant, which had occupied its Hunts Point site for more than seven decades, at the time it relocated.

After 1986, several neighborhood rehabilitation projects were initiated that helped to slowly transform the South Bronx back into a livable community. Zoned for industry, physically separated from the rest of the Bronx by the elevated Bruckner Expressway, and the home of waste transfer stations, warehouses, scrap metal shops, and a 1.9 million square foot food distribution center, it is not surprising that the Hunts Point neighborhood was slower to experience the resurgence. By the late 1990s, however, storefront vacancies on the area's main street, Hunts Point Avenue, had fallen, from 60 percent in 1997 to 25 percent in 2000. The year 2000 also brought the arrival of many of the area's first amenities in decades, if not in its history, including its first post office, the first banking service in 25 years, a primary care clinic, youth recreation center, and a new park located along the Bronx River. In 2004, the Fulton Fish Market, a former staple of the Lower Manhattan waterfront since 1853, was relocated to Hunts Point.

Since closing its printing operations in 1986, the American Bank Note Company Printing Plant building has served as home to a variety of tenants. Soon after the property was vacated by the American Bank Note Company, the building was used to provide space for garment manufacturing, and became known as the Bronx Apparel Center. Presently, much of the Lafayette Avenue wing of the building serves as the Bronx branch of the John V. Lindsay Wildcat Academy, an alternative high school for students who have dropped out of or have been dismissed from regular schools. The current owners of the building plan to undertake a commercial adaptive reuse project.

Description

Plan & Circulation

The American Bank Note Company Printing Plant occupies an irregularly-shaped, sloping block bounded by Lafayette and Garrison Avenues to the north and south, and Tiffany and Barretto Streets to the east and west. The site is surrounded by brick walls along Tiffany Street, Garrison Avenue, and Barretto Street, with the main vehicular gate located along Tiffany Street, and the primary pedestrian entry at the corner of Tiffany Street and Garrison Avenue.[33] The principal T-shaped structure features a long, narrow wing along Lafayette Avenue (ranging from four to six stories exposed above grade) and a lower, broader, perpendicular printing-press wing extending to the north (three stories above grade). A third, later wing is located along Barretto Street, and follows the curvature of the road. Primary entry into the complex of buildings is via the west facade of the printing-press wing. Additional entries into the buildings can be found along Lafayette Avenue and Barretto Street. A one-story red brick garage is located on the northeast corner of the landmark site. All three wings of the steel-framed building feature red brick exterior walls and originally featured large expanses of industrial steel-sash in window openings. Nearly all facades of the American Bank Note Company Printing Plant, including the associated garage structure and the remaining original sections of the enclosing brick wall, are laid in a five-course American bond. A small, non-historic, one-story gable-roofed metal building is located immediately north of the printing press wing.

Lafayette Avenue Wing

The Lafayette Avenue wing of the American Bank Note Company Printing Plant, while only three bays deep, runs nearly 465 feet in length along Lafayette Avenue. The Lafayette Avenue (south) facade of this wing features three-story arcades formed by substantial brick pilasters that are spanned by recessed brick spandrels, thus separating the facade into 22 equal-sized bays. An additional narrow bay flanks each end of the Lafayette Avenue facade. Each of the pilasters, which separate the bays, is capped by a stepped-brick motif that is repeated on the remaining facades of this wing. Each of the recessed, round-headed arches that span the distance between the pilasters is detailed by a single header course of brick. Beneath each arch, most of the original arched steel-sash windows with operable sections remain with simple, rectangular sills (typical for the site), although unsympathetic glazing repairs and the intrusion of through-the-wall air conditioning units and louvered vents are visible. The first and second stories of the arcades feature square-headed fenestration

surrounded by brick lintels (also typical for the site) and the same simple, rectangular sills of the arched third story fenestration. The windows of the first story are substantially taller than those of the second story. Many of the original steel-sash windows with operable sections also remain along the first and second stories of the arcades, although they, too, have seen unsympathetic alterations and inclusions. Non-historic mesh security grilles have also been added to the first story window exteriors of the arcade located o the right of the central tower. At the second story, to the left of the central tower, two narrow, rectangular windows with iron security grilles appear to be original to the building, and probably serviced an interior area where less daylight and more security was requisite.

Directly above the arcades, the top-most story of the Lafayette Avenue facade is composed of a two-bay-deep 1925 addition to the wing, constructed of materials that closely match the original. Similar to the first and second stories of the arcades, this upper story features square-headed fenestration surrounded by the typical brick lintels and rectangular sills. Some of the original steel-sash windows with operable sections remain, while several have been replaced with modern windows or have received unsympathetic alterations and inclusions. Three bays to the left of the central tower feature narrow, rectangular windows with iron security grilles and appear to be original to the addition.

Beneath the three-story arcades, a series of square-headed "basement" level windows is visible, although only five such windows exist to the right of the central tower due to the slope of the site. The steel-sash fenestration with operable sections of this story is flush with the brick facade and features the typical lintels and sills for the site. Modern flashing and other alterations are visible at this level, particularly to the right of the central tower where the glazing of at least one window has been entirely replaced by louvered vents, exhaust flues, and a mesh security grille. Several square headed, "sub-basement" level windows are present to the left of the central tower. Each set of the paired fenestration of this level is equivalent in width to the windows of the stories above and features the typical lintels and sills. Like the fenestration in other parts of the building, the windows here are industrial steel-sash, but do not feature operable sections. The majority of the windows are covered by mesh security grilles and also have suffered from unsympathetic repairs and replacements of glazed elements.

To the left of the central tower, a "sub-sub-basement" level of windows is visible below grade along a depressed areaway. The windows of this level are identical in size and placement to the windows of the "sub-basement" level, and also feature the typical lintels and sills of the site. Nearly all of the original steel-sash windows of this level have been bricked-in or otherwise altered. A non-original iron fence is present along the areaway, both to the left and to the right of the central tower.

The narrow bays that flank each end of the Lafayette Avenue facade are articulated in a similar fashion to the rest of the facade. The majority of the windows are square-headed and align with the other windows of the facade. The windows that align with the arcades complement the design of the arcades, featuring windows that are recessed slightly from the brick facade, with the top-most windows characterized by round-headed arches. Doorways are present at ground level, accessible above two-concrete steps. Above each doorway is a large, rectangular, industrial steel-sash transom. Due to the slope of Lafayette Avenue, the narrow bay to the right of the central tower is only four stories in height, while the bay to the left is six stories tall. The transom of the left bay is presently obscured by a mesh security grille. Non-historic signage is also present above each doorway.

The nine-story, rectangular tower that rises through the center of the Lafayette Avenue wing is carefully articulated as a more solid volume and is divided into two equal-sized recessed, pointed-arch bays containing narrow windows. The recessed openings containing the windows widen gradually in steps as they rise to pointed-arch terminations. The pointed arches are detailed by a single header course of brick with three consecutive recessed brick arches beneath. The pointed-arch window openings are present on all four of the tower's facades, as are the narrow, slit windows of the tower's top-most story.[34] Below the pointed-arch windows on all four sides, the spandrels are corbelled to meet the flanking piers and suggest balconies. The windows that align with the rounded-arch windows of the arcades to the left and the right of the central tower repeat the rounded-arch motif and are also articulated with a single header course of brick. At the ground level of the tower there are two openings, not original to the building, one a raised garage door, the other a standard doorway. To the left of the raised garage door, at both the "sub-basement" and "sub-sub-basement" levels, steel-sash windows have been replaced with glass block. All of the remaining windows of the tower retain their original steel-sash windows with operable sections and feature the typical lintels for the site. The

rectangular sills beneath the windows within the bays extend beyond the window openings, spanning the width of the recessed areas. Below the third-story window openings, a balcony supported by concrete brackets spans the tower. A flagpole once rose above the tower's crenellated parapet but is no longer extant.

The east and west facades of the Lafayette Avenue wing of the American Bank Note Company Printing Plant are articulated in a very similar manner to the Lafayette Avenue facade. Both the east and west facades feature substantial brick pilasters spanned by recessed brick spandrels that separate them into two equal-sized bays. A shorter, third bay to the north projects slightly from the west facade, but is recessed slightly at the east facade. The bays closest to Lafayette Avenue on both the east and west facades feature narrow, recessed rectangular windows, while the remaining openings feature the typical large expanses of industrial steel-sash windows. The typical lintels and sills are also present on both the east and west facades. The windows of the two bays closest to Lafayette Avenue, including the rounded-arch windows of the top-story of the arcades, align with similar windows along the south facade. The top-most story of the shorter, northern bays of the east and west facades also feature rounded-arch windows. On the west facade, the large, square-headed windows of the "sub-sub-basement" level have been filled in with brick. Cellular phone antennas are present on this facade, particularly along the shorter, northern bay. Attempts to camouflage the antennas as brick elements have been made. Two vehicular openings have been cut into the shorter, northern bay of the otherwise identical east facade.

The north facade of the Lafayette Avenue wing is similarly articulated as multiple bays separated by substantial brick pilasters. To the west of the printing press wing, nine four-story arcades are visible, each capped with a rounded-arch window opening. Recessed above the roofline, an additional two stories are visible. The fenestration of these top-most stories align with similarly placed windows along the south facade of the Lafayette Avenue wing. Many of the original steel-sash windows with operable sections still remain along the north facade, although many, particularly at the bottom-most story, have unsympathetic alterations and inclusions, including at least one roll-down security gate. Adjacent to the north facade, a sheet-metal clad chimney stands next to a small, adjoining, one-story brick structure. The chimney, though original to the site, has apparently been shortened since the time of construction. Fire escapes are visible on the north facade.

With the exception of the crenellated tower, the Lafayette Avenue wing of the American Bank Note Company Printing Plant features a flat roof beyond a shallow parapet. The parapet features terra-cotta coping on all sides. There have long been three bulkheads on the roof of this wing: one near the west end, one just west of the central tower, and one near the center of the wing. Non-historic lighting, cellular phone antennas, security cameras, and signage, are present throughout.

Printing Press Wing

The larger, printing press wing, located north of and perpendicular to the Lafayette Avenue wing, is articulated similarly to the Lafayette Avenue wing, divided into three-story arcades framed by shallow pilasters. The pilasters of the printing press wing terminate with square caps, rather than the stepped caps present on the Lafayette Avenue wing. The east and west facades are divided into 16 bays each. The seven bays adjacent to the Lafayette Avenue wing are somewhat taller and wider than the nine bays located to the rear (north). The difference in height is made up by slightly taller third-story windows present in the seven bays adjacent to the Lafayette Avenue wing and accommodate a partial mezzanine level inside. The north facade of the printing press wing is divided into 11 bays, while the wing is fully attached to the Lafayette Avenue wing to the south. The top-most story of the three visible facades of the printing press wing feature rounded-arch windows similar to those of the Lafayette Avenue wing. To the east, only this upper story is visible from street level, as the rest of the facade is obscured by the Barretto Street wing. The north facade is partially obscured from street level by the brick wall that surrounds the landmark site.

A loading platform extends along much of the west side of the printing press wing. At the main entrance to the building, which is located at the approximate mid-point of the west facade, a canopy protects four arched openings. The main entrance currently features two pairs of non-historic aluminum-framed doors, and is slightly recessed in its arched opening below a blocked transom. A non-historic iron railing presently lines the loading platform.

The saw-tooth roofline and numerous vents are visible above the edge of the roof parapet of the printing press wing. Several fire escapes serving the roof and upper stories are present on both the north and west facades of this wing. Many of the original industrial steel-sash windows have been replaced or altered, including the addition of through-the-wall air conditioning units. Towards the center of the north facade, a

non-original third-story garage door is present. A shallow parapet surrounds the printing press wing on all four sides and is capped by terra-cotta coping, similar to the Lafayette Avenue wing.

Barretto Street Wing

The Barretto Street wing of the American Bank Note Company Printing Plant, which fills much of the space between the two primary wings and Barretto Street, complements the appearance of the two larger wings, featuring an arcaded facade separated by square-capped pilasters, and large window openings. The east facade of the Barretto Street wing is divided into 12 three-story bays. The first-story windows of each bay increase in height with the downward slope of the street, while the entire facade curves gently to the northwest following a bend in the road. The large window openings, like those present on the primary wings, span the distance between the pilasters and feature the typical sills for the site.[35] The top-most story of east facade of the Barretto Avenue wing features rounded-arch windows similar to those of the Lafayette Avenue and printing press wings. These windows are also present on the north facade of the Barretto Street wing, which is only two bays wide. These are the only original industrial steel-sash windows present on the portions of this wing visible from the street, and at least one has been modified to accommodate a through-the-wall air condition unit. The windows of the second story were recently replaced with non-historic aluminum sash windows, while the majority of the ground floor windows along the entire expanse of this facade have been either blocked-in or painted over with murals. The entire length of the first story of the east facade has been stuccoed and painted grey.

Towards the north end of the east facade of the Barretto Street wing, the structure was altered to accommodate vehicular entrances and doors. An entrance bay near the south end of the east facade is a narrower variation on the wide bays of the rest of the facade, featuring a narrow, rounded-arch window at the top story. The narrow, square-headed window of the second story of this entrance bay has non-historic sashes. The presence of a doorway at the ground floor, which sits at the top of two concrete stairs, may be historic, although the actual door and the roll-down gate above it probably are not. A non-historic call box is located to the right of the doorway.

To the south, the Barretto Street wing is fully attached to the Lafayette Avenue wing, while to the west, this wing is only semi-attached to the printing press wing. The saw-tooth skylights of the roof are visible from Lafayette Avenue, as is the terra-cotta coping of the shallow parapets along the roofline. To the north, a flat-roofed, one-story brick addition is present, featuring the typical terra-cotta coping for the site. Non-historic lighting and signage is present throughout the east facade.

Related Landmark Site

A one-story, flat-roofed, red brick garage, located on the northeast corner of the landmark site, is also articulated similarly to the Lafayette Avenue, printing press, and Barretto Street wings of the plant, featuring a series of bays separated by shallow pilasters with stepped caps. Between the bays are a various configurations of vehicular and pedestrian doorways, and square-headed windows. All window openings are recessed the distance of a single brick course and feature the typical brick lintels and rectangular sills for the site. Non-historic alterations are evident in many of these openings. A shallow parapet surrounds the garage on all four sides and is capped by terra-cotta coping. Non-historic signage, painting, lighting, and a security camera are present throughout.

The brick wall, some portions of which are historic, much of which has been replaced, is stepped along much of its length due to grade changes. The wall has been further heightened in some areas by an iron railing supporting chain link fencing. The right half of a historic metal double-door is present between the gate posts of the main pedestrian entrance at the intersection of Tiffany Street and Garrison Avenue. The concrete walk with stairs which extends beyond the main pedestrian entry to the printing press wing was originally flanked by lampposts, manicured lawns, and a curved driveway extending from the vehicular entrance along Tiffany Street. Presently, the areas that were once lawns are paved for parking purposes, and none of the original lampposts remain.[36]

Report by
Betsey Bradley & Jennifer Most
Research Department

NOTES

[1] Information in this section is based on the following sources: "The American Bank Note Company," *Edison Monthly* 5 (June 1912), 14-17; *The Bronx Board of Trade Bulletin* 5 (May 1919), 9; John Croce, "Hunt Point: Wilderness Transformed 1663-1930," *The Bronx County Historic Society Journal* 18 (Fall 1981), 56-61; *Real Estate Record & Guide (RER&G)* 82 (November 21, 1908), 976-986; "A New City in the Bronx," *RER&G* 83 (April 17, 1909), 753-754; *RER&G* 84 (November 6, 1909), 825-826; *RER&G* 85 (April 2, 1910), 697-698.

[2] "A New City in the Bronx," 753.

[3] Other prominent developers active in the area were the American Real Estate and the Henry Morgenthau companies.

[4] "A New City in the Bronx," 753.

[5] It is estimated that 1,500 men and women were employed by the new Hunts Point plant near the time of its opening in 1912.

[6] The tract was a portion of the Faile estate, and extended from the railroad tracks to Manida Street, except for eighteen house lots on Manida Street. The back yards of the houses on the southwest side of Manida Street face the American Bank Note Company plant across Barretto Street.

[7] Information in this section is based on the following sources: *Edison Monthly*, 14-17; William H. Griffiths, *The Story of the American Bank Note Company* (New York: American Bank Note Co., 1959); W.C. Heinz, "The Mysterious Money Factory," *Saturday Evening Post* 234 (April 8, 1961), 33, 70-72; Landmarks Preservation Commission (LPC) *American Bank Note Company Office Building (LP-1955)* (New York: City of New York, 1997) written by Virginia Kurshan; Robert Noxon Toppan, "A Hundred Years of Bank Note Engraving in the United States," pamphlet on file at the New York Public Library, 1986; United Bank Note Company and the American Bank Note Company Annual Reports; *Who's Who in New York* (New York: L.R. Hamersly & Co., 1919), 577.

[8] The American Bank Note Company remains an industry leader in secure printing technology and is part of a global combination of companies comprising the American Bank Note Group. The American Bank Note Company presently employs several thousand people on sites spread across four continents.

[9] The seven major engraving companies included Danforth, Perkins & Co. (offices in New York, Philadelphia, Cincinnati, and Boston), Bald, Cousland & Co. (offices in New York and Philadelphia), Toppan, Carpenter & Co. (offices in New York, Philadelphia, Cincinnati, and Boston), Jocelyn, Draper, Welsh & Co. (offices in New York), John E. Gavit (offices in Albany), Wellstood, Hay & Whiting (offices in New York and Chicago), and Rawdon, Wright, Hatch & Edson (offices in New York, Boston, Cincinnati, Montreal, and New Orleans). Although the American Bank Note Company would be headquartered in New York City, many of the offices of the original seven companies became branch offices of the newly consolidated firm. After President Lincoln's 1861 proclamation forbidding trading with Confederate areas, however, relations with the New Orleans office were ended. After New Orleans fell to Union forces in 1862, ties were reestablished, and whatever money made by the southern plant during the war years was reportedly remitted to the home office in New York.

[10] The largest of the formerly independent firms, Rawdon, Wright, Hatch & Edson, had its printing plant in the building. A large penthouse was added in 1860 to accommodate the growing operation of the American Bank Note Company.

[11] The company expanded to Canada in 1896, building a plant in Ottawa. Another factory was established in Philadelphia in 1900, and the company took over the northern Manhattan plant and other operations of the International Bank Note Company in 1902. The company operated plants in Chicago as well.

[12] Warren L. Green (1855-1919) was a nephew of James Macdonogh, a manager who became president of the American Bank Note Company and who began working for the company as an apprentice designer in 1882. Green became manager of the Canadian branch of the company in 1896, rose to the rank of vice-president in 1901, and served as president of the company from 1906-1919. The modernization of facilities was extended to the Ottawa and Boston branch plants as well. Green also oversaw the merging of all domestic subsidiaries into the parent company and the conversion of the company to a corporation, which involved the formation of the United Bank Note Corporation (a holding company formed to acquire stock in the American Bank Note Company); the two corporations merged in 1911. Griffith, 59-61.

[13] The American Bank Note Company Office Building at 70 Broad Street (aka 70-72 Broad Street, 30 Beaver Street and 1 Marketfield Street) in Manhattan was designated a New York City landmark in 1997.

[14] In fact, the first electric motors used in connection with bank note engraving were installed in the American Bank Note Company's Trinity Place plant. *Edison Monthly,* 16.

[15] Griffiths, 61.

[16] This phrase was used in American Bank Note Company advertising in *Harpers Weekly* (February 23, 1911), 38. Other information in this section is based on the following sources: Betsy Hunter Bradley, *The Works: The Industrial Architecture of the United States* (New York: Oxford University Press, 1999), 201-239; *Edison Monthly*, 14-17; "An Ideal Printing Plant," *Cement Age* 8 (February 1909), 127-130; "Completing Plans for Immense Plant of American Bank Note Company," *New York Times* (May 23, 1909), 14; Warren D. Devine Jr., "The Printing Industry as a Leader in Electrification, 1883-1930," *Printing History* 7 (1985), 27-36; "Factory of the American Bank Note Company," *Architecture and Building* 43 (August 1911), 490-494; Benedict Fitzpatrick, *The Bronx and Its People, A History, 1609-1927* (New York: The Lewis Historical Publishing Co., 1927), 719; LPC, *Second Battery Armory (LP-1794)* (New York: New York City, 1992) prepared by Jay Shockley; LPC, *Thomson Meter Company Building (LP-2139)* (New York: City of New York, 2004) prepared by Jay Shockley; "Plant for 2,500 Men Moves to the Bronx," *New York Times* (November 21, 1908), 1; *RER&G* 49 (June 18, 1910), 1317; Knight C. Richmond, "Saw-Tooth Roofs for Factories," *American Society of Mechanical Engineers Proceedings* 28 (November 1906), 287-300.

[17] Early descriptions of the project mention the cutting of a shaft to connect the building with a private railroad spur.

[18] It seems likely that an industrial engineer, perhaps the one involved with the design of the new production lines, influenced the change from several small structures to one larger building. NYC, Bronx New Building Application 1175-1909 was filed by Kirby, Petit & Green on November 5, 1909. In 1910, the location of Barretto Street was moved slightly north when the American Bank Note Company ceded to the City the roadbed of the street between Garrison to Lafayette Avenues in exchange for a strip of land to the northeast, thus increasing the size of the company's property.

[19] Based on a discussion of ideal facilities in issues of *Printing Art* in 1908. The ideal plant, with a tower rising above the office wing and a saw-tooth roof over the press room wing, is presented in a rendering provided by Fred. S. Hinds, Architect and Engineer, Boston. See "An Ideal Printing Plant," 127-130.

[20] The saw-tooth roof, long used in England on one-story weaving sheds to admit north light without glare, had recently come into more common use in the United States. The initial resistance to the roof form in the United States resulted from concern for the roof's ability to carry a load of snow in the harsher North American climate and for leakage that would damage equipment and goods. Richmond in "Saw-Tooth Roofs for Factories," 287-300, notes that the roof provides diffused overhead light while excluding direct sunlight. By the early twentieth century, American engineers had perfected wood, steel, and concrete framing for the roof structure, the best width and angles for the sections of the roof, and the means to eliminate problems with condensation and leakage. The use of saw-tooth roofs and construction of wider, lower industrial buildings proceeded simultaneously during the first decades of the twentieth century.

[21] LPC, *Thomson Meter Company Building.*

[22] Although the popularity of reinforced concrete construction for industrial buildings would grow in the twentieth century, Kirby, Petit & Green appear to have preferred steel construction with masonry exterior walls, utilizing this system in several of their industrial commissions from the time. This type of construction was used by the firm for the Hearst Building, the American Bank Note Company Printing Plant, and the Country Life Press. The steel skylight construction over the press room of the American Bank Note Company printing plan, however, was entirely encased in concrete.

[23] Bradley, 218-219.

[24] The architects' intent is related in "Factory of the American Bank Note Company," 490-494. Although the article used the word arsenal, the form of the building is like an armory with a narrow head house fronting a low drill shed extending to the rear. Although there were no formal standards for the plan and design of New York City armories, a general consensus was reached in the early twentieth century about the appropriateness of the imagery of the medieval fortress or castle for an armory's exterior appearance. In addition to connotations of military function, the medieval appearance was perceived as conveying concepts of power and control, perceptions vital also to the securities printing trade. See LPC, *Second Battery Armory.*

[25] "Factory of the American Bank Note Company," 490.

[26] Large portions of the wall surrounding the site have been replaced or painted. The main pedestrian entry to the facility was located at the corner of Garrison Avenue and Tiffany Street. Vehicles entered through nearby gates.

[27] The early adoption of electric drive by the printing industry in the mid-1880s suggests that the American Bank Note Company probably used electricity to power line shafting at the Trinity Place Plant. Devine, in "The Printing Industry as a Leader in Electrification…", 27-36, documents the pioneering role of the printing industry in the use of electricity and notes that the Boston Bank Note and Lithograph Company had adopted electricity to drive line shafting by 1890. The design of the Bronx plant represents the continued advancements made in the use of electricity for printing – the change to the use of individual motors, "unit drive," – which did not become widespread

in general manufacturing until the 1920s. Electrical engineers incorporated the placement of extensive conduit and wiring into the design for the facility in the Bronx.

[28] Information in this section is based on the following sources: *American Architect and Building News* 93 (January 18, 1908), 19-23; "Country Home Development Active in Choice Sections around New York," *New York Times* (September 27, 1914), XX3; Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 35, 47 and 94; "James C. Green," obituary, *New York Times* (October 22, 1927), 11; "Real Estate Field: Hearst Residence for Bachelors Apartments," *New York Times* (June 23, 1910), 14; "The Real Estate Field: Hearst to Build on Circle Plot," *New York Times* (March 21, 1912), 16; "The Real Estate Field: Hearst to Build Taxpayer at Circle," *New York Times* (June 11, 1914), 17; *RER&G* 83, 1089; *RER&G* 84, 862; Francis S. Swales, "Henry P. Kirby 1853-1915," *Pencil Points* 13 (October 1932), 657-669; James Ward, *Architects in Practice in New York City, 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 30, 43 and 60; Henry R. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey and Ingalls, 1970), 348.

[29] According to Swales, Kirby spent the last twelve years of his life mainly on the Mediterranean coast, producing architectural paintings, and therefore, his direct involvement with the firm's projects may have been limited. Green's obituary states that he was responsible for office buildings in New York, Chicago, and San Francisco, and a number of large residences in various states. See LPC, *Prospect Park South Historic District Designation Report (LP-0797)* (New York: City of New York, 1979), report prepared by Andrew Scott Dolkart, for more information on John J. Petit's work and illustrations of many of the residences he designed in that area between 1899 and 1907.

[30] For more information see: LPC, *Prospect Park South Historic District Designation Report.*

[31] Information in this section is based on the following sources: Federal Writer's Project in New York City, *New York City Guide* (New York: Random House, 1939), 509-510; Juan Forero, "No Longer a War Zone, Hunts Point Gains Status," *New York Times* (August 23, 2000), B1and B4; Christopher Gray, "Streetscapes: The American Banknote Company Building, A Bronx Hybrid: Mill, or an Arsenal?," *New York Times* (September 13, 1992), R7; Edward Hudson, "Incentives Lure a Bronx Concern to Rockland," *New York Times* (March 18, 1984), 40; LPC, *American Bank Note Company Office Building*; Nina Roberts, "Raising Anchor," *New York Times* (December 12, 2004), CY1.

[32] The 70 Broad Street office of the company was also moved around this time (1988) to Blauvelt, New York.

[33] An additional entry into the site is located along Barretto Street. The location of these entry points appear to be original to the landmark site.

[34] The rectangular footprint of the central tower features longer spans to the north and south, and more narrow spans to the east and west. As a result, only one pointed-arch window and one slit window are present on the east and west facades of the tower. On the north facade of the tower, an additional two windows are visible beneath the pair of pointed-arch windows. A fire escape is also present on the north facade of the tower.

[35] The windows openings of the east facade of the Barretto Street wing do not feature the typical brick lintels present on the facades of the primary wings. Many of the sills of this facade appear altered.

[36] One historic, non-original globe light fixture remains on the right gate post of the main pedestrian entrance, but is not functional; non-functioning remnants of other light fixtures are present atop the remaining original posts of the brick wall; a historic globe lamppost remains atop a brick pier within the parking lot, but is not functional.

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 American Bank Note Company Printing Plant 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 American Bank Note Company Printing Plant, designed by the architectural firm of Kirby, Petit & Green and erected between 1909 and 1911, was a symbol of progress for the prominent securities printing firm; that it was erected at a time when industrial operations often incorporated the goals of the emerging discipline of industrial engineering into distinctive facilities that demonstrated an expressive approach to industrial architecture; that the form of the plant is determined by the need to enclose an engineered production line and consists of a low pressroom wing adjacent to a taller "office" wing, in this case used by the engraving department, and that it is similar to other printing plants of the era; that the saw-tooth roof and large expanses of industrial sash enclose well-lit interiors needed for the fine work done in the pressrooms and the meticulous hand work of engravers; that notwithstanding the influence of industrial engineering on the layout and form of the new plant, the architects intended that the building have an "arsenal-like appearance" which embodies a sense of strength and conveys the need for security in the specialized printing operation; that the crenellated square tower that rises above the Lafayette Avenue wing of the plant and the articulation of the walls of the structure as massive brick piers forming multi-story arcades reinforce its fortress-like character; that its overall height, massing and articulation make it a visual landmark for the area; that the American Bank Note Company constructed this plant during a period when it restructured its management and expanded its production facilities; that the American Bank Note Company occupied the plant for nearly 75 years.

Accordingly, pursuant to the provision 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 American Bank Note Company Printing Plant and designates Borough of the Bronx Tax Map Block 2739, Lot 15, as its Landmark Site.

Robert B. Tierney, Chair
Pablo Vengoechea, Vice-Chair
Stephen F. Byrns, Diana Chapin, Roberta Brandes Gratz, Christopher Moore, Margery Perlmutter, Elizabeth Ryan, Roberta Washington, Commissioners

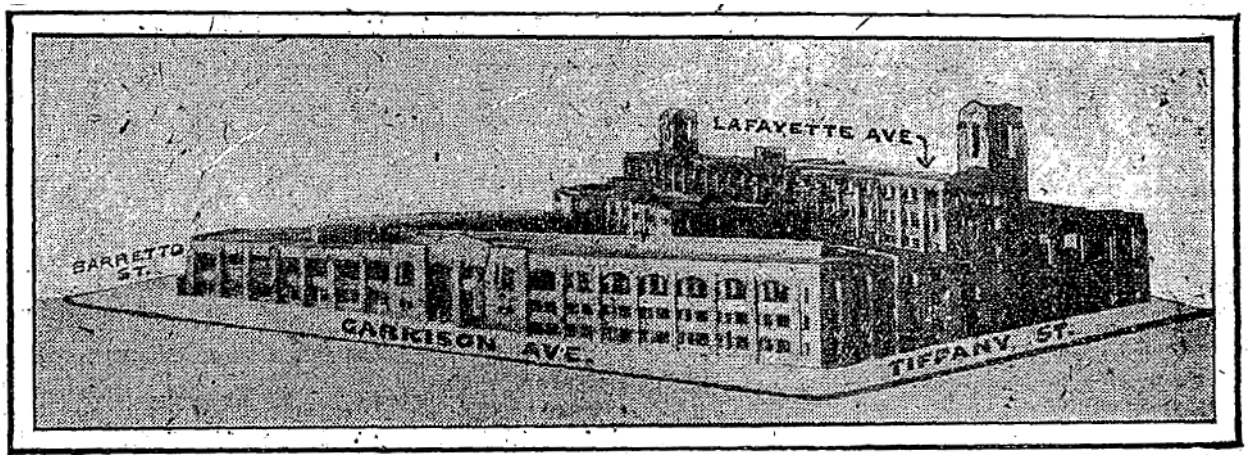


Figure 1: "New Buildings to be Erected by American Bank Note Company in the Bronx…" from "Completing Plans for Immense Plant of American Bank Note Company," *New York Times*, May 23, 1909, p. 14.

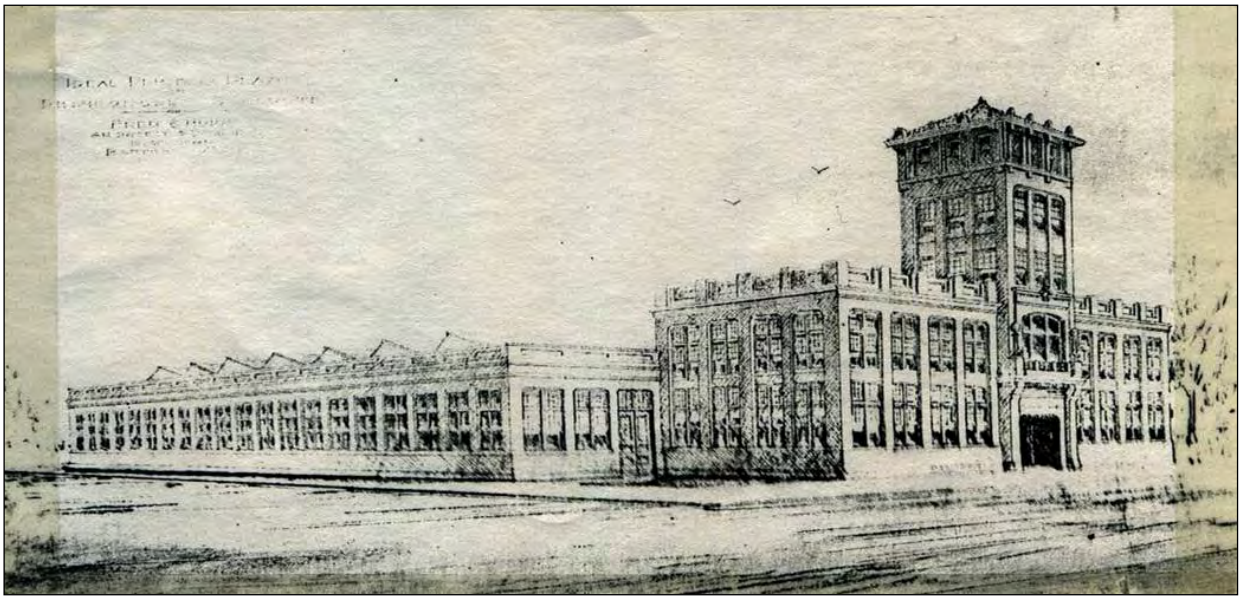


Figure 2: "An Ideal Printing Plant," *Cement Age Vol. 8*, February 1909, Frontispiece. Fred S. Hinds, Architect and Engineer, Boston.

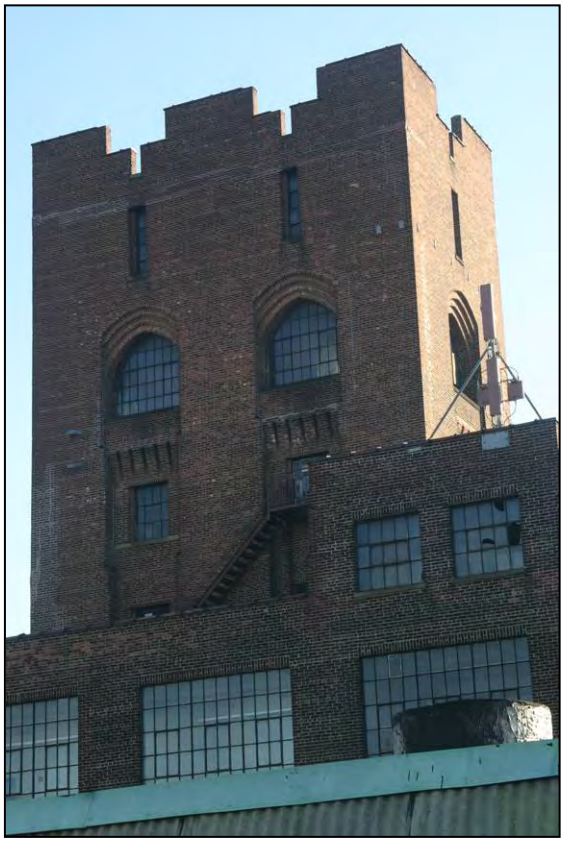
American Bank Note Company Printing Plant (Figure 3): Lafayette Avenue wing, west and south facades (Photo: Carl Forster)

American Bank Note Company Printing Plant (Figure 4): Lafayette Avenue wing, south facade (Photo: Carl Forster)

American Bank Note Company Printing Plant (Figure 5): Lafayette Avenue and Barretto Street wings, east facades (Photo: Carl Forster)

American Bank Note Company Printing Plant (Figure 6): Lafayette Avenue wing, south facade (Photo: Carl Forster)

American Bank Note Company Printing Plant (Figure 7): Lafayette Avenue wing, tower, south facade (Photo: Carl Forster)

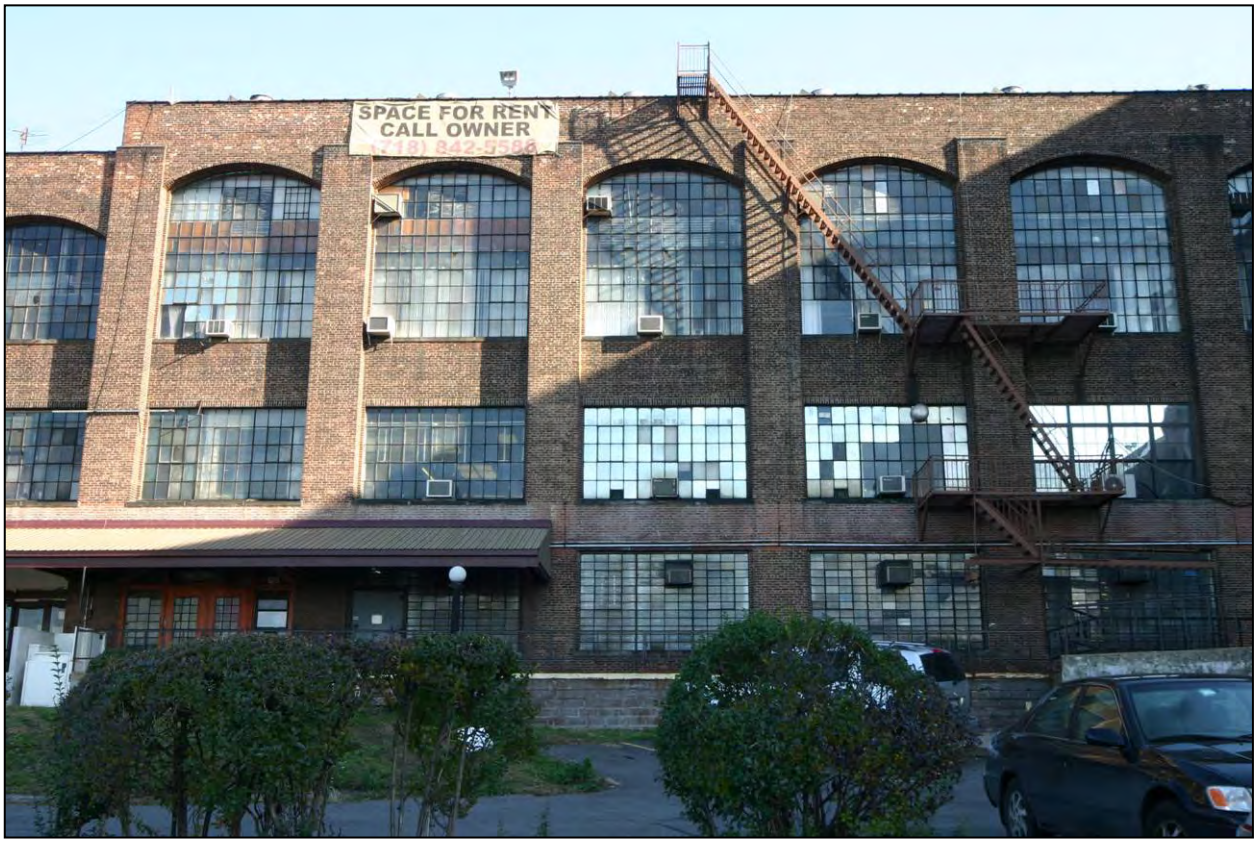


American Bank Note Company Printing Plant (Figure 8): Lafayette Avenue wing, tower, north facade (Photo: Carl Forster)

American Bank Note Company Printing Plant (Figure 9): Lafayette Avenue wing, south facade (Photo: Carl Forster)

American Bank Note Company Printing Plant (Figure 10): Lafayette Avenue wing, north facade (Photo: Carl Forster)

American Bank Note Company Printing Plant (Figure 11): Printing Press wing, west facade, and brick wall (Photo: Carl Forster)



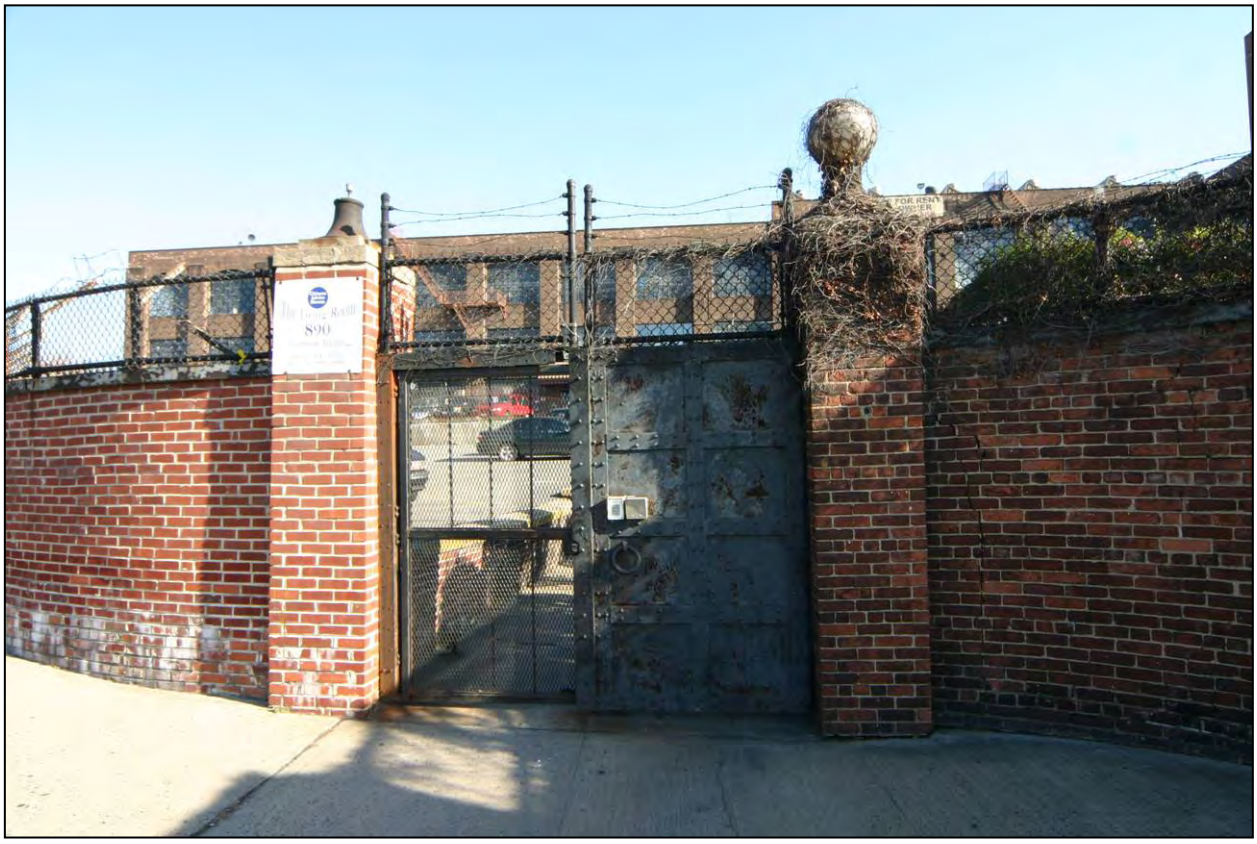
American Bank Note Company Printing Plant (Figure 12): Printing Press wing, west facade, and loading dock (Photo: Carl Forster)

American Bank Note Company Printing Plant (Figure 13): Printing Press wing, west facade (Photo: Carl Forster)

American Bank Note Company Printing Plant (Figure 14): Printing press wing loading dock
(Photo: Carl Forster)

American Bank Note Company Printing Plant
(Figure 15): Parking lot light fixture
(Photo: Carl Forster)

American Bank Note Company Printing Plant
(Figure 16): Brick wall, Garrison Avenue
(Photo: Carl Forster)



American Bank Note Company Printing Plant (Figure 17): Gated entry, Tiffany Street & Garrison Avenue (Photo: Carl Forster)

American Bank Note Company Printing Plant (Figure 18): Printing press wing, north facade (Photo: Carl Forster)

American Bank Note Company Printing Plant (Figure 19): Printing Press wing and garage
(Photo: Carl Forster)

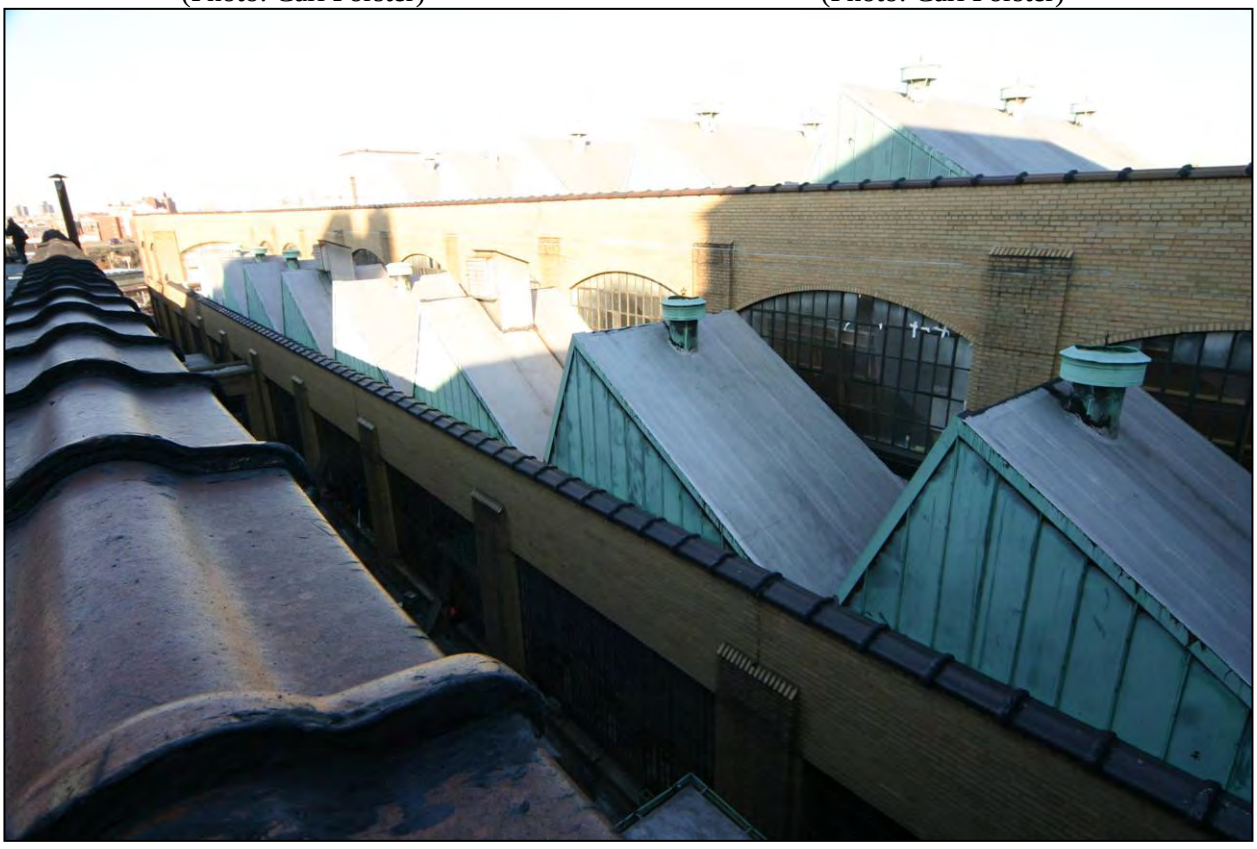
American Bank Note Company Printing Plant (Figure 20): Garage, east facade
(Photo: Carl Forster)

American Bank Note Company Printing Plant (Figure 21): Barretto Street wing, Printing Press wing, garage (l-r), and brick wall (Photo: Carl Forster)

American Bank Note Company Printing Plant (Figure 22): Barretto Street wing, east facade (Photo: Carl Forster)

American Bank Note Company Printing Plant (Figure 23): Barretto Street wing, east facade (Photo: Carl Forster)

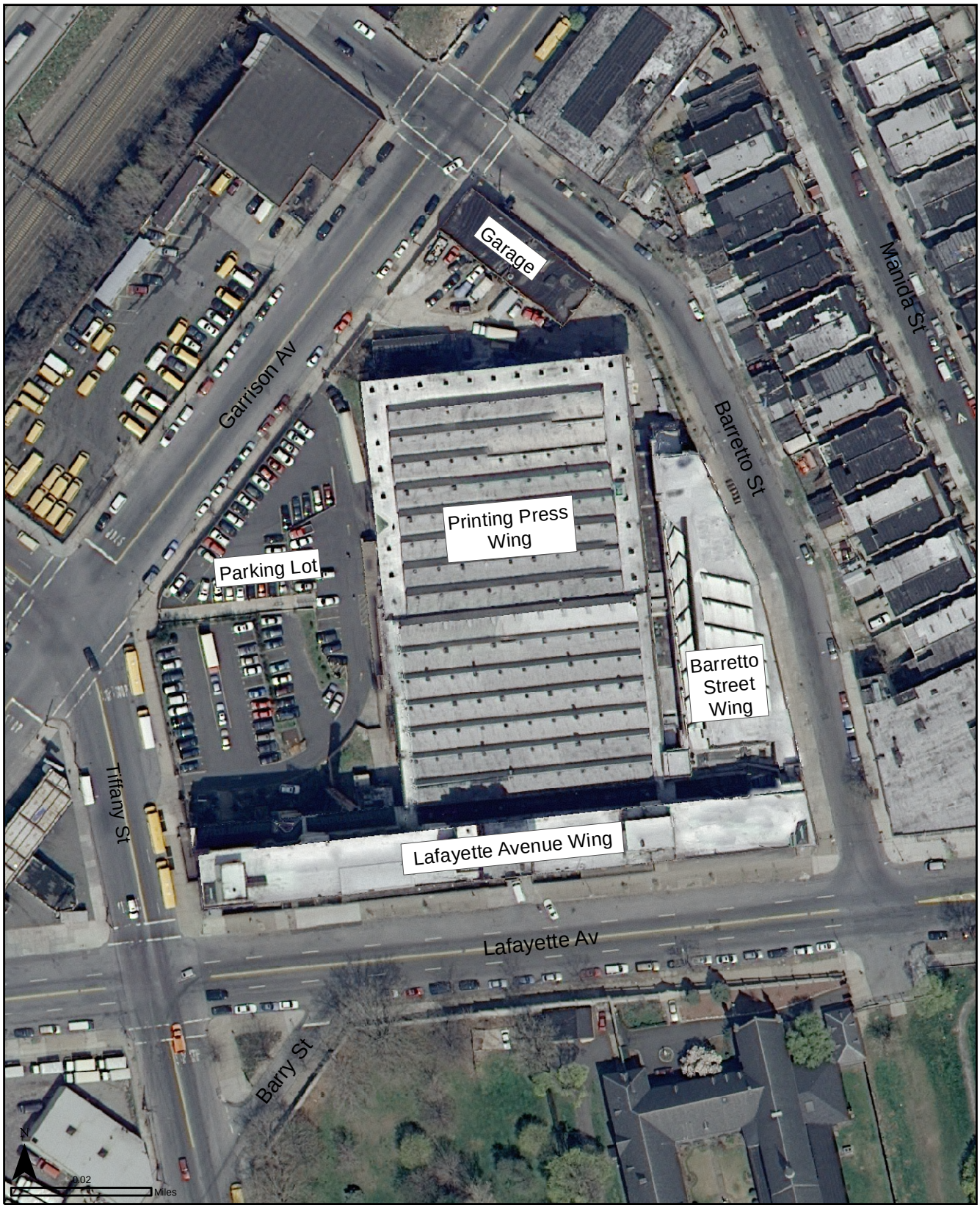
American Bank Note Company Printing Plant (Figure 24): Barretto Street wing, north facade (Photo: Carl Forster)



American Bank Note Company Printing Plant (Figure 25): Barretto Street wing, west facade, and coping of Lafayette Avenue wing (Photo: Carl Forster)

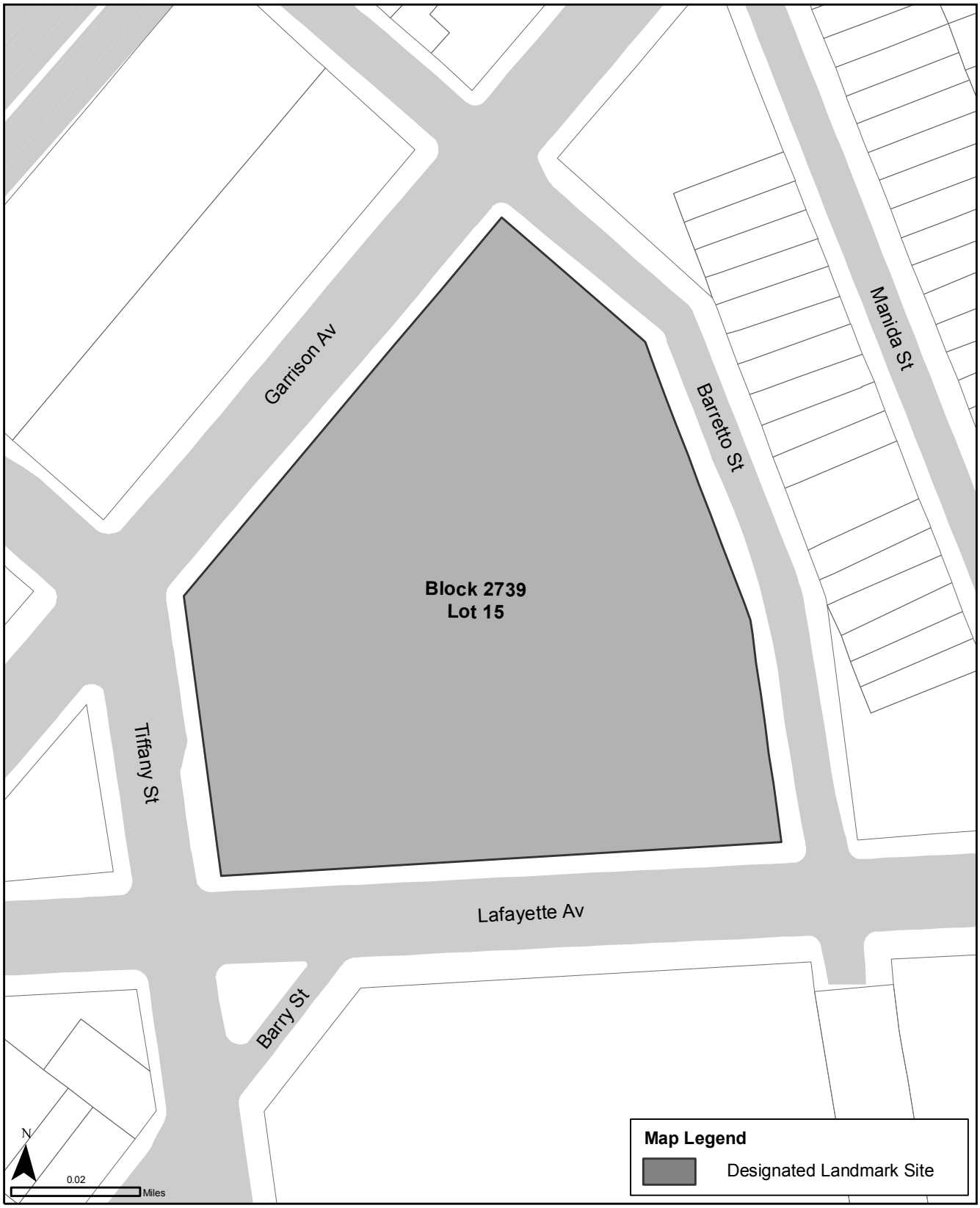
American Bank Note Company Printing Plant (Figure 26): Saw-tooth roof of Printing Press wing (Photo: Carl Forster)

American Bank Note Company Printing Plant (Figure 27): Parking lot at Tiffany Street and Garrison Avenue (Photo: Carl Forster)



Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 06C, December 2006. Author: New York City Landmarks Preservation Commission, JM.

AMERICAN BANK NOTE COMPANY PRINTING PLANT
Site Plan (Aerial View)



AMERICAN BANK NOTE COMPANY PRINTING PLANT (LP-2298), 1201 Lafayette Avenue (aka 1201-1239 Lafayette Avenue; 801-841 Barretto Street; 890 and 930 Garrison Avenue; 800-818 Tiffany Street) and 938 Garrison Avenue (aka 851 Barretto Street). Borough of the Bronx, Tax Map Block 2739, Lot 15.

Designated: February 5, 2008

Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 06C, December 2006.
Author: New York City Landmarks Preservation Commission, JM.