

United States Department of the Interior
National Park Service

National Register of Historic Places **DRAFT** Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Miller, Hall & Hartwell Shirt Collar Factory

other names/site number Miller & Bingham Collar Factory; Hall, Hartwell & Co. Collar Factory; Standard Furniture Co. Warehouse

name of related multiple property listing Textile Factory Buildings in Troy, New York, 1880-1920

Location

street & number 547 and 558 River Street not for publication
city or town Troy vicinity
state New York code NY county Rensselaer code 083 zip code 12180

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Signature of certifying official/Title _____ Date _____

State or Federal agency/bureau or Tribal Government _____

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined not eligible for the National Register
- other (explain:) _____
- determined eligible for the National Register
- removed from the National Register

Signature of the Keeper _____ Date of Action _____

Miller, Hall & Hartwell Shirt Collar Factory
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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
2	0	buildings
		sites
		structures
		objects
2	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

Textile Factory Buildings in Troy, New York, 1880-1920

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

INDUSTRY/Manufacturing Facility

SOCIAL/Civic

GOVERNMENT/Government Office

COMMERCE/TRADE/Business

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

LATE VICTORIAN/Italianate

foundation: BRICK, STONE, CONCRETE

LATE VICTORIAN/Romanesque Revival

walls: BRICK, CONCRETE, STONE, METAL

No Style

roof: ASPHALT ROLL

other:

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Miller, Hall & Hartwell Collar Factory is a manufacturing facility located at 547 and 558 River Street in the City of Troy, Rensselaer County, New York. The property is composed of two brick buildings on either side of River Street that were constructed between 1880 and ca.1915 for Miller, Hall & Hartwell, a local textile manufacturing company. The buildings that make up the facility were the main cuff and collar factory (547 River Street), located on the west side of the street, and a box-making factory (558 River Street) located directly across River Street on the east side. Both are contributing buildings (Figure 1). The five-story brick cuff and collar factory was built in two major campaigns. The southern half was constructed in 1880 and the northern half was added in 1891. The two-story brick box factory was built ca. 1915.

Narrative Description

The nominated property is located just north of the city's central business district on two separate parcels totaling 2.0 acres. The immediate area around the facility has been heavily impacted by urban renewal demolitions and is characterized by largely paved or grassy lots interspersed with two- and three-story brick multi-family residential buildings, some with ground-floor commercial spaces. The large, east-west Collar City Bridge (1981), which crosses the Hudson River to the immediate south of the property, created a major gash in the once dense River Street industrial corridor. However, both north and south of the nominated buildings on River Street, there are several other large manufacturing facilities associated with the cuff and collar industry, among them the Wilbur, Campbell, Stephens Company Cuff & Collar Factory (15NR00096) and the Van Zandt, Jacobs & Co. Collar and Cuff Factory (13NR06517), which have been listed on the National Register as part of the Textile Buildings in Troy multiple property nomination. Many of the buildings that remain in the neighborhood retain excellent integrity of materials and detailing and represent architectural styles common to the second half of the nineteenth century, including Greek Revival, Gothic Revival, Italianate, and Neoclassical styles. It appears that, except for the bridge, there has been almost no new construction in the immediate area since the 1920s.

The building at 558 River Street is located at the foot of the Hudson River and the site slopes somewhat sharply downward to the west and south, dropping more than fifteen feet across the parcel so that the rear basement story is fully exposed. The east-facing facade fronts directly onto the sidewalk of River Street. The north elevation is set slightly farther back from Vanderheyden Street and features a narrow strip of shrubbery along the wall. Across the street, the box factory site also slopes down to the west; however, the change in elevation is less severe, dropping only seven feet.

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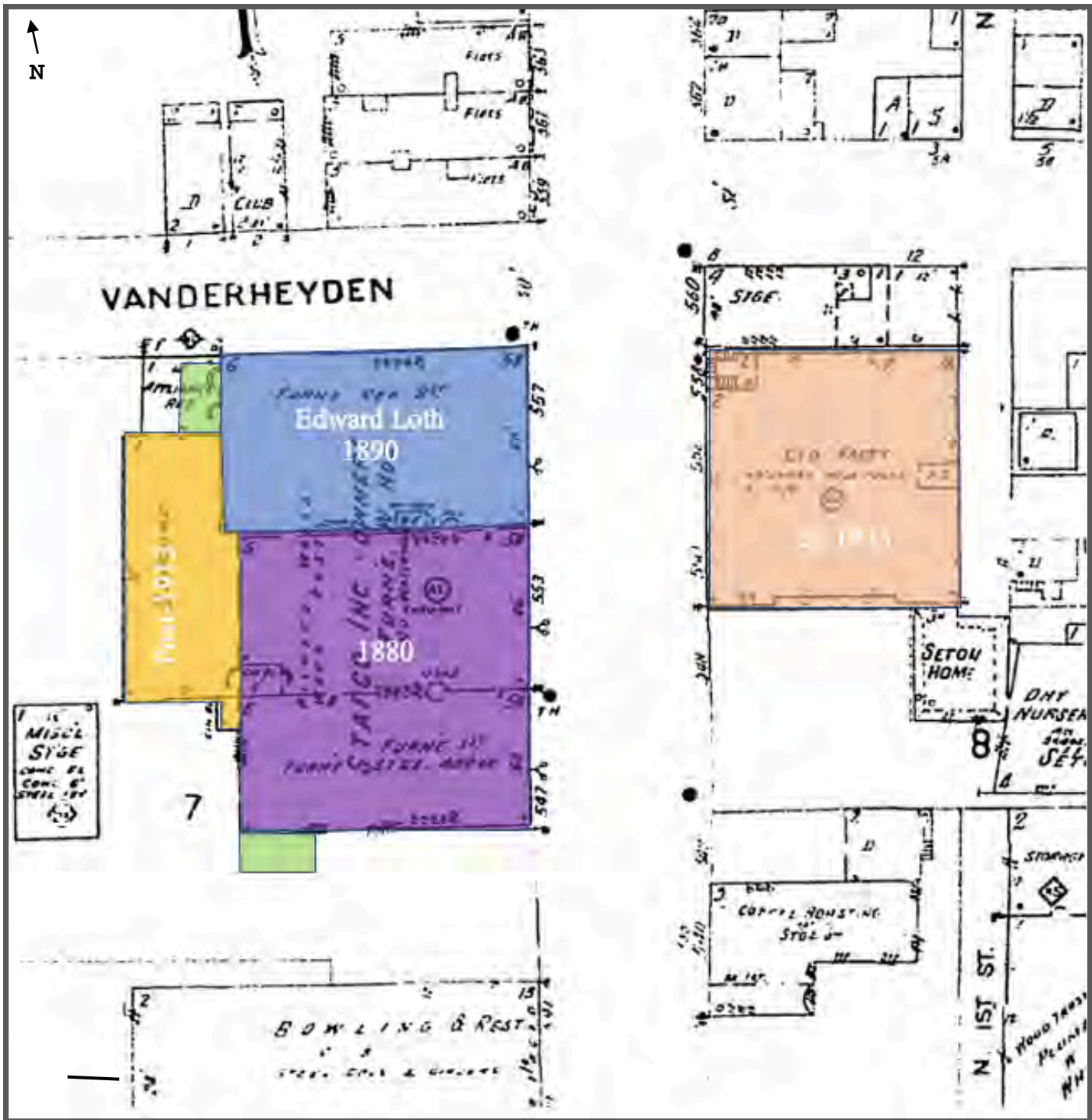


Figure 1: The Miller, Hall & Hartwell Shirt Collar Factory, showing buildings, dates of construction, and the architect/builder, if known, for the main factory at 547 River Street (at left) and the box-making facility at 558 River Street (at right).

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The Collar Factory (547 River Street)

Date of Construction: 1880; addition 1891

Architect: Edward Loth (addition)

One Contributing Building

Exterior:

The collar factory is a five-story, rectangular, brick and stone building designed in a blend of Italianate and Romanesque Revival styles. Exterior loadbearing brick walls and interior wood posts and beams support the structure above a stone foundation. The slope of the site results in the basement level being completely below grade on the east-facing facade and completely exposed on the west (rear) elevation, with the transition visible along the north and south side elevations. The entire factory is twenty bays by nine bays, with a flat roof, and is rectangular in massing, except for a one-story loading dock addition with four garage bays on the west elevation, an exterior chimney, also on the west elevation, and two concrete block stair towers at the northwest and southwest corners, projecting above the roofline of the building. The painted red brick is laid in common bond throughout, with abundant stone and metal accents. Some of the first-floor windows are metal four-light replacements with thick mullions, but the remaining windows on the facade have been replaced by metal sash with grilles suspended between two panes, visually dividing the lights in four. The upper third of all the windows have been permanently enclosed; however, the original openings and all trim survives. The windows feature stone sills and a variety of flat and arched stone lintels.

Facade (East Elevation)

The facade is five stories tall and twenty bays wide with a regular fenestration. Although the building is aesthetically cohesive, with matching brick and stone, the 1880 and 1891 portions of the facade are stylistically distinct. The 1880 (southern portion) is twelve bays wide and divided by strong horizontal and vertical elements. Metal belt courses, likely cast iron, separate each story and full-height brick pilasters frame the six center bays, which are flanked by three bays on either side. Although the execution is different, the eight-bay 1891 northern addition also has strong horizontal and vertical elements, divided into two-bay sections by brick pilasters that terminate at the fourth floor in four three-centered arches over each of the paired bays, above which there are four series of three windows. The stone courses are much less prominent but provide a similar horizontal division to the 1880 block.

At the ground floor of the facade, the basement level is barely visible. Window wells provide light to the basement windows in the eight northern bays, while the downward slope of the site reveals more of the rough-cut limestone foundation and basement level in the twelve bays to the south. Eight basement windows were once located beneath first-story windows in the 1880 block but have been bricked closed (possibly due to road and sidewalk alterations). A light-colored ashlar water table divides the basement level from the first floor.

At the first story, all the openings in the 1880 block are brick round arches with ashlar imposts and keystones with rosettes. The imposts continue across the full-height pilasters that frame the six center bays and corners of the original building, as well as a second stone accent band that is located mid-way up the first story. The replacement windows are rectangular, and the arch above them is infilled with metal panels. The seventh southernmost bay is infilled, as are all of the openings in the floors directly above it. The openings in the 1891 addition are rectangular, with rough-cut stone lintels that span pairs of windows and the wall between pilasters, without continuing across them. The windows have smooth stone sills and recessed brick spandrels. The five pilasters in the addition have three rough-cut stone accent bands below the window lintels.

There are two entrances in the eighth and ninth southernmost bays, featuring glazed doors and sidelights with arched transoms. They are accessed via a concrete ramp with metal railings. Additional doors were once located at the fifth northernmost opening and the fourth southernmost opening; however, these doorways have been replaced by windows and the stoops have been removed. Both the 1880 and 1891 portions have cornices over the first story. The southern cornice is metal, likely cast iron, with brackets between each arched opening and a cartouche at the four brick pilasters. In

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the northern portion, a stone cornice with an egg-and-dart motif is located above each of the four pairs of windows and does not cross the brick pilasters.

Above the first floor, the upper stories in the southern (1880) block take the form of two stacked units, where the second story and fourth story are identical and the third and fifth stories are the same, while the four upper floors of the northern 1891 addition are all different from one another. At the second story, the twelve southern bays feature recessed rectangular openings topped by flat stone hoods with rosettes. The recessed area above the lintels features reeding to the base of a sill course in the story above. The seventh southernmost bay is infilled. A stone course runs across the second story just beneath the lintels, not crossing the four full-height pilasters. The eight northern bays feature flattened arch openings with rectangular windows and rough-cut stone hoods. A rough-cut stone course runs across the second story just beneath the lintels, not crossing the five pilasters.

At the third story, the twelve southern bays are round-arched openings with flush pointed-arched stone lintels featuring rosettes. The seventh southernmost bay is infilled. A cast-iron band runs beneath the stone sills, not crossing the four full-height pilasters, and a second iron band runs above the pointed-arch hoods, with cartouches at the pilasters. In the eight northern bays, the openings are rectangular with rough-cut stone lintels that span the pairs of windows and the wall between pilasters, without continuing across them. A sill course runs beneath the windows, crossing the pilasters.

At the fourth story, the twelve southern bays feature recessed rectangular openings topped by flat stone hoods with rosettes. The recessed area above the lintels features reeding to the base of a sill course in the story above. The seventh southernmost bay is boarded. In the eight eastern bays, the five four-story brick pilasters terminate in stone imposts supporting four three-centered arches over pairs of recessed round-arched window openings. The three-centered arches are rough-cut stone, while the openings are brick with stone imposts. The recessed wall around the round arches is covered in small studs, creating an unusual texture beneath the three-centered arches.

At the fifth story, the twelve southern bays are round-arched openings with flush pointed-arched stone lintels featuring rosettes. The seventh southernmost bay is boarded. A cast-iron band runs beneath the stone sills, not crossing the four full-height pilasters. The 1880 section is topped by an elaborate projecting cornice with large brackets. To the north, in the 1891 addition, each of the four three-centered arches from the fourth floor are interrupted by a stone sill course that runs beneath four groupings of three round-arch windows (twelve openings in total) with stone imposts that continue across the addition. Two smooth half-columns with vaguely Egyptian or lotus-leaf-style capitals are located between the third and fourth window openings on the north and south ends of the addition and feature teardrop-shaped pendants instead of traditional bases. A third matching engaged column is located at the northeast corner of the building, wrapping around to the north elevation. The wall at the height of the column capitals is corbelled and topped by an overhanging cornice with simple modillions.

North (side) Elevation

The north elevation is nine bays wide and five stories tall, with a basement level that becomes fully exposed towards the west, following the slope of the landform. The elevation has regular fenestration and strong horizontal and vertical elements, divided by stone sill courses and tall brick pilasters that terminate at the fourth floor in five three-centered or segmental arches, above which there are fifteen smaller windows. At the corners of the elevation, the pilasters are paired instead of singular. The middle segmental arch is wider than the two three-centered arches to either side and covers three bays instead of two like the other arches. To the west of the main building, set slightly back, is a concrete-block stair tower that projects to the roofline. It has no openings. A one-story brick and stucco shipping addition is located west of the stair tower and also features no openings. There are no entrances on this elevation. Each story features different detailing, but all the windows on this elevation are rectangular metal sash with grilles suspended between two panes, visually dividing the lights in four. With the exception of the basement windows, the upper third of all the window openings have been permanently infilled.

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At the basement level, the openings are rectangular with rough-cut stone sills and lintels. The stone foundation steps downward to the west, which results in the foundation running part way up the windows on the east side and running beneath the windows on the west side. The smooth stone water table continues across the elevation from the facade along the tops of the basement lintels. While the concrete stair tower has no features, the stone course continues across the upper wall of the one-story shipping addition to the west.

At the first floor, the nine openings are rectangular, with rough-cut stone lintels that span windows and the wall between pilasters, without continuing across them. The windows have smooth stone sills and recessed brick spandrels. The eight brick pilasters feature three rough-cut stone accent bands below the window lintels that do not carry across the rest of the wall. A stone cornice with an egg-and-dart motif is located above each of the five window groupings between the pilasters but, like the lintels, does not cross them.

At the second story, the nine bays feature flattened arch openings with rectangular windows and rough-cut stone hoods. A narrow, rough-cut stone course runs across the second story just beneath the lintels, not crossing the five pilasters. At the third floor, the openings are rectangular instead, with rough-cut stone lintels that span the windows and wall between pilasters, without continuing across them. A narrow sill course runs beneath the windows, crossing the pilasters.

At the fourth story, the eight four-story brick pilasters terminate in stone imposts supporting five rough-cut arches over recessed brick round-arched window openings. The center arch is a wide segmental arch over three round-arched openings and is flanked to either side by two three-centered arches over pairs of round-arched openings. At the east and west ends of the elevation, these are blind arches filled with brick that are likely part of the original design and not later infill. The recessed wall around the round arches is covered in small studs, creating an unusual texture beneath the three-centered and segmental arches. The capitals of the two pilasters at the east and west ends of the elevation do not physically or visually support anything.

At the fifth story, each of the five three-centered or segmental arches from the fourth floor are interrupted by a stone sill course that runs beneath fifteen windows. Above the middle segmental arch, there are three round-arched window openings with rough-cut stone hoods and imposts that continue across the elevation. These three windows are flanked by two smooth half-columns with vaguely Egyptian or lotus-leaf-style capitals. Matching engaged columns are located at the corners of the elevation. All four feature teardrop-shaped pendants instead of traditional bases. The remaining twelve windows are very narrow and paired above the windows in the lower stories. The wall at the height of the column capitals is corbelled and topped by an overhanging cornice with simple modillions.

South (side) Elevation

The south elevation is five bays wide, with a concrete-block stair tower that projects from the west corner of the elevation, extending beyond the roofline to provide access to the roof. West of the stair tower, set far back from the main block, is the one-story brick, stucco, and concrete-block shipping bay. The basement level becomes fully exposed to the west by the slope of the land and features two wide rectangular openings with two-light metal sash and metal spandrels and a metal door in the stair tower. The foundation is not visible. There are no other openings in the stair tower or the shipping bay and no openings at the first floor of the elevation. At the four upper stories, all of the windows are rectangular single-light metal replacement sash within segmentally arched openings where the upper part of the window has been permanently infilled. The sills are smooth stone, and the lintels are brick. A painted white band runs along the brick lintels across the elevation. The five windows at the second story are clustered at the western half of the elevation. The third, fourth, and fifth floors each contain three windows over the easternmost, westernmost, and middle bays of the second story. The termination of the wall is not decorated, with a roofline that steps down to the west topped with simple copings.

West (rear) Elevation

The west elevation is sixteen bays wide and five stories tall with a fully exposed basement level. The 1880 portion of the building is set slightly back from the 1891 addition and a large exterior brick chimney with corbeling is located at the juncture of the two blocks. Two concrete-block stair towers are visible at the corners of this elevation. The southern tower

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projects to the east and is almost flush with the main wall, while the northern tower projects to the west, obscuring the northern end of the 1891 addition. A metal door accesses the basement level of the northern stair tower, which otherwise has no openings. The southern stair tower also has no openings on this elevation. A one-story brick shipping bay with four garage openings projects from the elevation, obscuring the basement level of the eleven northern bays of the main block. The five bays to the south that are not obscured have been enclosed with concrete block.

The fenestration of the five upper stories is regular, with single-light metal replacement sash within a segmentally arched opening, where the upper part of the window has been infilled. The openings in the eighth, southernmost, bay have been enclosed by concrete block on all five floors. The wall terminates in simple copings.

Interior:

The 1880 building was originally used for all aspects of production, material storage, packaging, shipping, and administration. The expansion of the building in 1891 provided more space for stock and manufacturing, and the packaging for the cuffs and collars was transitioned from the 1880 building to the box factory across the street during the late nineteenth century. Interior elements consistent with the historic function of the building, such as abundant windows, shipping bays, fire walls, and an open plan with exposed post and beam structure, remain intact and original structural elements are exposed on the lower levels. However, all six floors were converted to office space in the late 1990s, and some of the upper floors have been divided by partitions into workspaces and office. On those floors, factory finishes in have been covered by materials such as drop ceilings and carpeting. Nevertheless, all of the original features survive under these more contemporary finishes. An east-west fire wall that divides the north and south halves of the 1880 building is extant behind gypsum walls and original structural elements are exposed on the lower levels.

Due to the sloping topography, access to the interior is provided by two main entrances at the first floor on the east elevation and by two basement-level entrances on the west and south elevations. Four garage bays access the interior from the west elevation. Building circulation is provided by interior stair towers at the original northeast corner of the 1880 block, at the southwest corner of the building, and at the northwest corner of the 1891 addition, as well as by two side-by-side elevators on the south wall of the middle stair tower, just north of the main entrance. The three stair towers are contemporary additions, with concrete-block walls (except where they abut existing brick walls), concrete steps, and utilitarian round metal handrails. Numerous east-west and north-south halls provide access to offices and storage spaces at each floor.

The basement level originally held the box shop and washroom. It has now been divided into numerous rooms of various sizes accessed by several hallways, the three stair towers, three doors from the four western shipping bays, and two central elevators. Within the original 1880 building, south of the fire wall, the eastern half is divided into two large office spaces with linoleum floors, gypsum walls, and drop ceilings. A row of large, boxed piers supports the floor above. To the west, down a hallway with linoleum floors, gypsum walls, and drop ceilings, there are four storage rooms accessed by flat wood doors. The westernmost room features brick walls and an open ceiling that reveals the post and beam structure. North of the fire wall, within the 1880 building, there are four storage rooms, two bathrooms, and an elevator lobby featuring freight and passenger elevators. These rooms and the hallways that access them feature recent finishes, with linoleum floors, gypsum walls, and drop ceilings. The 1891 addition features a large, carpeted office space with an open ceiling that reveals the post and beam structure. Numerous small private offices and storage spaces with carpeted floors and gypsum walls are located to the west, east, and south. A cafeteria is located in the northwest corner and a non-historic spiral stair is located in the southeast corner, accessing the first floor. To the west, the four garage bays feature concrete floors, wood partitions and a steel frame supported by brick and concrete-block walls.

The first floor originally held the office, stock rooms, and the packaging department. Today, it has twenty-nine rooms, but the layout is not the same as the basement level and it contains more of the original open production space. There are two entrances from the east elevation, both in the 1880 portion. The southern entrance enters a lobby area with an elevator, wood floors, gypsum walls, drop ceilings, and other contemporary finishes. The northern entrance accesses the other elevator and a stair that leads to the central tower's mid-level landing to the second floor. North of the reception

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area, there are two bathrooms and five offices, which feature carpeted floors, gypsum walls, and drop-ceilings. South of the lobby, on the other side of the fire wall, there is a large office area that extends between the front and rear walls. Five smaller individual offices and storage rooms are located along the north fire wall, and one is located in the southeast corner. All of these rooms feature carpeted floor, gypsum walls, and drop ceilings. The structural posts are boxed, and the exterior brick walls are not visible behind drywall. The windows extend to the top of the drop ceilings and have very deep sills. Above the drop ceilings, the brick walls, boarded window arches, and building structure is visible. In the 1891 addition, most of the area is an open office floor with an exposed structure supported by original round columns with turned tops. Ten small offices and storage rooms are located along the east and west walls, and a contemporary spiral stair to the basement, closet and storage room are located along the south wall. All of these rooms are carpeted with drywall partitions.

The second floor originally contained the pinning room, the paper box department, and unlaundered stock. Today it has been partitioned into office spaces, four restrooms, and an open waiting area with benches. Unlike the first floor, there are no open production spaces on this level. The rooms are all finished with carpeted floors, gypsum walls, flat wood doors, boxed posts, and drop ceilings that obscure the wood beams overhead.

The third floor originally held the stitching and ironing rooms. Like the second floor, the third story has been divided into rooms of varying sizes; however, there are fewer individual offices on this story and larger areas of open space, used for conferences or classrooms. The rooms are all finished with carpeted floors, gypsum walls, flat wood doors, boxed posts, and drop ceilings.

The fourth floor originally accommodated shirt cutting and ironing. Like the lower stories, the fourth floor has been divided into rooms of varying sizes; however, many of the spaces are larger and used for cubicles or as conference rooms. The halls and elevator lobby are finished with synthetic wood flooring, while the rooms feature carpeted floors, gypsum walls, flat wood doors, boxed posts, and drop ceilings.

The fifth floor was originally used for collar cutting, shirt cutting, and ironing. Today, the fifth floor is unoccupied and partially unfinished. Like the lower stories, this level has been divided by partitions into thirty-six rooms of various sizes with gypsum walls, boxed posts, and drop ceilings. The floors, however, feature plywood subflooring throughout and the doorways do not have doors or door framing.

The Box Factory (558 River Street)

Date of Construction: ca. 1915

Architect: Unknown

One Contributing Building

The box factory is a two-story, nine-bay by five-bay red brick building laid in common bond with a concrete foundation and flat parapeted roof. The building is primarily square in shape, with shallow, recessed light courts on the north and south elevations, which used to share walls with neighboring buildings that are no longer extant. The landform slopes somewhat sharply down to the west, resulting in the first story being nearly completely below grade at the eastern elevation, with the transition visible along the north and south side elevations. All of the openings are segmentally arched, and while some of the windows are non-historic vinyl replacements or boarded, many of the original wood sash are intact.

Facade (West Elevation)

The two-story west-facing facade is nine bays long with regular fenestration. At the first story, the openings all feature concrete sills and segmental-arched brick lintels of four rowlock courses. A vertical channel in the brick extends from the short foundation almost to the base of each windowsill and a line of soldier bricks runs along the facade at sill height. A recessed entrance is located in the northernmost bay and is closed by a pair of non-historic glass doors with sidelights and transom below a brick spandrel panel, above which a pair of two-light wood transoms are located under a segmental-arched lintel. A garage bay with an elevated concrete loading dock and metal rolling door is located in the southernmost

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bay. The bay is slightly larger than the original brick opening, likely a second doorway matching that of the northernmost bay. The pair of two-light wood transoms and segmental-arched lintel are intact above the garage door. The other seven bays contain pairs of four-over-four wood sash covered by metal screens.

A simple cast-stone cornice divides the first and second stories, running along the sills of the second-floor windows. Like the first floor, the nine bays contain pairs of windows in each opening; however, all of the sash are vinyl one-over-one replacements with grilles suspended between two panes, visually dividing the lights in four to mimic the original wood windows. Each bay of the second story is divided by brick pilasters that project past the roofline and terminate in decorative metal caps. The parapet between the pilasters is finished with simple copings.

North (side) Elevation

Because the box factory once shared a wall with a neighboring building, the north elevation is almost entirely a featureless stucco wall. A short section of the wall near the rear of the building is recessed and contains two openings on each story with concrete sills and brick lintels of three rowlock courses. All four openings are boarded. A narrow exterior concrete block chimney interrupts the two western openings. A second interior brick chimney projects past the roofline just west of the recessed portion of the wall. The wall terminates in simple copings.

South (side) Elevation

The brick south elevation is five bays wide. A large span of the wall was recessed to create a light court in case the adjacent property was developed, but it never was. All of the openings are in this recessed portion. At the first story, the openings are closed by metal shutters with heavy metal door straps. A boarded doorway is located in the second, easternmost, opening. At the second story, the four western bays feature vinyl one-over-one replacement sash with grilles suspended between two panes, visually dividing the lights in four. The easternmost bay contains two small windows, half the height of the others, that are boarded. All openings on this elevation feature concrete sills and brick lintels of three rowlock courses. The wall terminates in simple copings.

East (rear) Elevation

The east elevation is eight bays wide. The first story is almost entirely below grade on this elevation. The lintels are visible; however, the openings have been closed with concrete. At the second story, a boarded doorway is located in the southernmost bay, and a garage bay with an elevated concrete loading dock and metal rolling door is located in the fourth, northernmost, bay. The remaining bays contain openings that match those on the facade, with pairs of four-over-four wood windows within a single segmental-arched opening with concrete sills and brick lintels of four rowlock courses. A gabled brick elevator bulkhead projects from the roof near the center of the elevation. The wall terminates in simple copings.

Interior:

The box factory has retained many of the elements consistent with the historic manufacturing function of the building such as an open plan with exposed post and beam structure, abundant large windows, fire walls, fire doors, and shipping bays. The original plan has received few intrusions beyond several contemporary partitions on both floors. Due to the sloping topography, access to the interior is provided by entrances on the first floor at the northwest corner and the south elevation, as well as a shipping bay at the southwest corner, and an entrance and shipping bay at the east elevation on the second floor. Building circulation is provided by an interior brick stairwell at the northwest corner and a freight elevator at the rear wall of the building. The stair is enclosed in brick as a fire protection measure and features utilitarian round metal handrails. The freight elevator is closed by heavy tin-wrapped fire doors.

The first floor is now completely open as it awaits rehab. The retail space east of the main entrance is accessed from the stairwell through a pair of non-historic doors, entering a room with carpeted floors, wood paneled walls, flat panel doors, and drop ceilings. Two offices and a narrow storage space to the south of this room feature matching materials. West of the beauty supply shop, opposite a long, narrow north-south hall, are two office spaces and a meeting room. The offices feature carpeted floors, paneled walls, and drop ceilings. The meeting room has concrete floors, gypsum walls, and a

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drop ceiling. The rest of the first floor is completely open manufacturing space, with concrete floors, exposed brick walls, and an open structural system of heavy timber posts and beams. The four-light wood sash on the east elevation and four-over-four wood sash on the south elevation are intact on the interior. An iron stair accesses the door in the south wall.

The second story is entirely open, except for a small storage room with non-historic partitions along the north wall. The wood floors are laid diagonally to the subfloor, a technique that reduced movement in the floor caused by machinery. The posts on this story are topped by wood bolsters, which support a slightly gabled roof system that slopes gently to the north and south. The brick walls are exposed, and each beam is supported on a brick corbel where it enters the wall.

Integrity

The Miller, Hall & Hartwell Shirt Collar Factory retains a high level of integrity on the exterior. Both sections of the factory building feature arched openings and original cast-iron, stone, and brick detailing. Both sections are especially decorative, and the two sections complement each other, offering similar but varied motifs in their arched forms, corbelling, pilasters, and cornice brackets, while remaining consistent in general forms and patterns. The significance of the factory is enhanced by the survival of the box factory directly across River Street, defining a small enclave in which this business functioned. No other Troy textile factory retains a building illustrating this specific function, and the building itself retains a high degree of exterior integrity, retaining original wood windows and a cast-stone cornice. On the interior, the factory building has been reused for office space and some floors feature partitions and drop ceilings that compromise its ability to illustrate its historic function and method of construction. However, on other floors partitions are low or non-existent, and despite the presence of desks and file cabinets, wood posts, heavy timber beams, thick wood floors, and brick walls define the overall character of the space and clearly illustrate the building's function. In those spaces that have been compromised, the presence of heavy posts determines spacing. All of the alterations, such as added partitions and drop ceilings, are reversible, and the open plan can be restored without loss of historic fabric. The box factory retains a high level of interior integrity, featuring a large open floor plan on both floors, diagonal flooring, wood posts and heavy timber beams, and interior corbels. The few alterations that exist, such as the paneled retail space and offices, are superficial and reversible. The fact that both buildings survive to illustrate two different functions of this factory helps to mitigate the concealment of some interior plan and materials.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance

(Enter categories from instructions.)

INDUSTRY

ARCHITECTURE

Period of Significance

1880-1943

Significant Dates

1880, 1891, ca. 1915, 1943

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Edward W. Loth (factory addition)

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Period of Significance (justification)

The period of significance begins in 1880 with the initial construction on the site by Justus Miller of Miller & Bingham and ends in 1943, when the company folded. This period encompasses all major extant construction projects by Miller, Hall & Hartwell on the site and reflects the period during which the company was at its most prominent.

Criteria Considerations (explanation, if necessary)

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Statement of Significance Summary Paragraph

(Provide a summary paragraph that includes level of significance and applicable criteria.)

The Miller, Hall & Hartwell Shirt Collar Factory is significant under Criterion A in the area of Industry for its association with textile manufacturing in Troy during the late-nineteenth and early twentieth centuries, specifically the shirt cuff and collar industry. Cuff and collar production was the principal industry in Troy at the turn of the twentieth century and the city became known nationally for its manufacture of these products, earning it the well-known nickname "The Collar City." The Miller, Hall & Hartwell Factory, which employed nearly 3,000 people at the peak of production, was constructed in 1880 by Justus Miller of Miller & Bingham, the precursor to Miller, Hall & Hartwell, to manufacture shirt cuffs and collars. An 1891 addition nearly doubled its size. Miller had a series of previous shirt collar partnerships at several locations throughout the city from 1866 to 1879, when the factory at 485-497 River Street burned. The new business at 547 River Street became Miller, Hall & Hartwell in 1884, and went on to become one of the biggest producers of shirt cuffs, and collars in the city, shipping its products to markets in every state. Miller, Hall & Hartwell was in business during the forty-year period between 1880 and 1920 in which the cuff and collar industry dominated Troy's economy, labor force and society and when Troy was the preeminent producer of cuff and collars for the entire country.¹ The Miller, Hall & Hartwell Shirt Collar Factory embodies this prosperous period in the industry's history, offering an important and salient link to the development of this important local industry at the turn of the twentieth century. The existence of an intact box factory (ca. 1915) across the street provides more complete documentation of how this particular factory functioned and is a rare survival in Troy's industrial area.

The facility is also significant under Criterion C in the area of Architecture as an intact, representative example of large-scale textile factory architecture in Troy built during the city's four-decade dominance in cuff and collar production. The main building is structurally representative of the mill construction type, a staple of American factory architecture in the second half of the nineteenth century. It is characterized by load-bearing brick exterior walls and a heavy-timber interior frame, with ample iron fire doors and plank floors to support heavy machinery. It was designed in two parts in 1880 and 1891 and illustrates a combination of two of the prevailing architectural styles of the period, Italianate and Romanesque Revival. While the architect of the 1880 section is unknown, the 1890 addition was designed by the important Troy architect Edward Loth. The completed building boasts a coherent, unified, and stylish exterior composition characterized by similar form, massing, materials, and rhythms, strong vertical and horizontal elements, arched openings with decorative lintels, and finely detailed cornices. The successful expression of two similar styles lends additional visual interest to the composition. Although the interior has been converted into office space, the open post-and-beam plan is generally visible and retains a high degree of integrity.

The Miler, Hall and Hartwell Shirt Collar Factory Meets the following Registration Requirements laid out in the MPDF:

For criterion A, Industry

-The factory has a substantive and well-documented association with the textile industry in Troy and is identified with a company which manufactured, produced, or otherwise processed textiles during the period 1880-1920; Miller Hall and Hartwell was one of the biggest producers of cuffs and collars in the city

-The factory includes two industrial-type buildings that reflect characteristics of the mill construction type; both buildings are of brick construction with heavy timber framing

¹ Michael Lopez and William E. Krattinger, *Textile Factory Buildings in Troy, New York, 1880-1920 Multiple Property Document Form*, 2013, Section E, Page 1.

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-The factory itself retains some interior spaces that illustrate its industrial use, such as large, open workspaces with numerous windows for good ventilation and natural illumination, while the box factory retains a high level of interior integrity;

-The factory has additions that reflect the growth of the industry, in particular the 1891 addition that doubled its size

For Criterion C, Architecture-

The factory exhibits distinctive features that define its relationship to the mill construction type discussed in Section E, Textile Factory Architecture in Troy, 1880-1920,

-The factory retains a justifiable portion of its original architectural fabric, illustrating the design, layout, materials, decorative elements, functional features, and other aspects representative of its industrial nature such that its function as a manufacturing facility can be understood. Although some of these elements have been obscured, all survive, are visible in places, and can be easily reverse.

A full explanation is detailed in the following statement of significance.

Narrative Statement of Significance

The Development of Industry in Troy

Located at the head of navigation on the east side of the Hudson River about five miles north of Albany, this early Dutch settlement was geographically positioned to become an important commercial and industrial center. The village of Troy formed during the eighteenth century and was incorporated in 1801. By 1812, Troy boasted nearly 540 dwellings and over 100 stores, and in 1816, with over 4,200 residents, it successfully petitioned the state government to become a city.² A contemporary account published in a local newspaper opined that "It may not be too sanguine to expect, at no very distant period, to see Troy as famous for her trade and navigation as many of our first towns."³

The first industries established in Troy prior to the nineteenth century were brick-making operations and a paper mill. These were followed by cotton and woolen mills, tool and agricultural implement factories, nail works, grain mills, distilleries, breweries, a ropeworks, carriage factories, chair factories, and a gun factory, all powered by plentiful hydraulic power and distributed via river and canal.⁴ By the mid-1800s, Troy was home to a broad range of industries but was largely dominated by two principal manufacturing concerns: the iron and steel industry and the cuff and collar industry.⁵

Cuff and Collar Manufacturing

Textile manufacturing was well established in Troy by the early nineteenth century, but the city's first cuff and collar manufacturers were not established until the 1830s.⁶ Detached collars were invented in 1827 by Troy native Hannah Lord Montague, to simplify the laundering of her husband's shirts, which were often only soiled at the neck. The detached collar could be removed, washed, and then reattached.⁷ Montague's idea spread rapidly and was expanded upon by businessman and former Methodist minister the Reverend Ebenezer Brown, who worked towards developing it into a

² Lopez and Krattinger, *Textile Factory Buildings in Troy*, Section E, Page 2.

³ George B. Anderson, *Landmarks of Rensselaer County, New York* (Syracuse: D. Mason & Co., 1897).

⁴ A.J. Weise, *Troy's One Hundred Years, 1789-1889* (Troy: W. H. Young, 1891).

⁵ Lopez and Krattinger, *Textile Factory Buildings in Troy*, Section E, Page 4.

⁶ Lopez and Krattinger, *Textile Factory Buildings in Troy*, Section E, Page 4.

⁷ Lopez and Krattinger, *Textile Factory Buildings in Troy*, Section E, Page 4.

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viable enterprise. Brown, his wife, and his daughters began hand-sewing collars in their own home; he then sold them door-to-door. The Browns eventually opened a small facility behind their store and hired a team of seamstresses to make them.⁸

Hannah Montague's husband, Orlando, for whom the first detachable collar was made, established a partnership in 1834 with Austin Granger under the name Montague & Granger. The firm opened a collar factory on River Street, which began a strong association between this major thoroughfare and the cuff and collar industry that carried into the twentieth century.⁹ Following their lead, several others opened textile businesses in Troy prior to 1840, including Independence Starks, Lyman Bennett, Wood Babcock, and John W. White. The shirt factory founded by Lawrence Van Valkenburgh in 1845, however, is considered by some to be the first of real consequence in the city.¹⁰ Although River Street became known for cuff and collar factories very early in the industry's history, similar facilities were also located on nearby King Street, Union Street, Fulton Street, State Street, and Fourth Street, among other locations.¹¹

It wasn't until the invention of the sewing machine in the 1850s that detachable cuff and collar manufacturing came to dominate Troy's textile industry. As stated in the Multiple Property Documentation Form, *Textile Factory Buildings in Troy, New York, 1880-1920*:

The sewing machine developed by Wheeler, Wilson & Company revolutionized the American textile industry. Nathaniel Wheeler, of that firm, came to Troy in the winter of 1851-52 to demonstrate this new device; however, most Troy textile manufacturers who saw it in operation gave it a lukewarm reception and believed it would ultimately prove impractical for cuff and collar production. Among those who were shrewd enough to embrace the sewing machine at this time was Jefferson Gardner, who successfully implemented it in manufacturing operations in 1852. The Wheeler & Wilson sewing machine, established locally with its use by Gardner, remained the preeminent make employed by Troy's textile manufacturers during the nineteenth century. In 1855, the firm of Bennett, Hicks & Edson adapted it for use with steam power at their factory on Union Street.¹²

The adoption of the sewing machine led to the rapid expansion of the industry, and by the 1860s, Troy factories employed over 3,700 women launderers, starchers, and ironers who supplied the vast majority of America's detachable cuffs and collars.¹³ By 1879, around 1,600 machines were in use in Troy to manufacture cuffs and collars, which not only dramatically boosted production but also considerably increased the wages of the largely female force from \$0.50 to \$2.50 a day.¹⁴

Justus Miller's Shirt and Collar Company

Justus Miller was born in Fairhaven, Vermont, in 1825, the son of Irish immigrants. His father was an industrious businessman engaged in canal shipping, lumbering, tanning, and shoemaking who overextended himself and left the family impoverished.¹⁵ Miller, with few educational options, was trained as a blacksmith starting at seventeen. In 1853, he left the blacksmithing trade and began working for the Brooklyn-based Duryea & Hyde as a traveling produce buyer in the western part of the state.¹⁶

⁸ Megan Klem, *Searle, Gardner & Company Cuff and Collar Factory National Register Nomination*, 2013, 10.

⁹ Lopez and Krattinger, *Textile Factory Buildings in Troy*, Section E, Page 4.

¹⁰ Lopez and Krattinger, *Textile Factory Buildings in Troy*, Section E, Page 5.

¹¹ Lopez and Krattinger, *Textile Factory Buildings in Troy*, Section E, Page 7.

¹² Lopez and Krattinger, *Textile Factory Buildings in Troy*, Section E, Page 5.

¹³ James Corsaro and Kathleen D. Roe, "Labor and Industry in Troy and Cohoes: A Brief History," SUNY Albany, December 2015, accessed March 1, 2022, <https://www.albany.edu/history/Troy-Cohoes/>.

¹⁴ Weise, *Troy's One Hundred Years*, 176.

¹⁵ George B. Anderson, *Landmarks of Rensselaer County*, 655-656.

¹⁶ "Justus Miller Dead," *Vermont Record*, November 11, 1897, 8; Cuyler Reynolds, *Hudson-Mohawk Genealogical and Family Memoirs* (New York: Lewis Historical Publishing Company, 1911) 1106.

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After more than a decade with Duryea & Hyde, Miller arrived in Troy in 1866 with \$3,000 and formed a partnership with A.P. Hamlin and Joseph Wheelock under the name Hamlin, Miller & Co. The firm established a shirt collar and cuff factory at 464 Fulton Street (not extant).¹⁷ Hamlin left the partnership the following year and Miller & Wheelock continued the business together on Fulton Street, becoming one of the first firms in Troy to expand into the manufacture of men's shirts as well as cuffs and collars.¹⁸

In 1874, Eugene W. Bingham joined the partnership, which operated under the name Miller, Wheelock & Co. and relocated to 22 King Street (not extant). In 1875, Wheelock also left the firm, and the newly established Miller & Bingham moved again, this time to 421-423 River Street (not extant).¹⁹ By 1876, the firm employed 1,500 women and girls and was selling around a half-million dollars' worth of merchandise annually.²⁰ Bingham died in 1877 while in New Orleans to promote their shirts and collars, but Miller continued the business under the same name at 485-491 River Street.²¹ In the announcement of Bingham's death, the *Middlebury Register* noted that, "To Miller & Bingham, more than to any other firm, is due the credit of bringing the shirt trade of Troy to its present immense proportions."²²

Miller, Hall & Hartwell Shirt Collar Factory

On December 7, 1879, the factory at 485-491 River Street was destroyed in a major fire along with four other shirt and collar companies occupying the building.²³ Miller temporarily did business in a building at the northeast corner of River and Hoosick Street while a new factory was built on the west side of River Street, just north of Hoosick.²⁴ Despite exhaustive research, the architect and builder of the new facility at 547 River Street has not been identified. The company moved into the new five-story building on July 1, 1880.²⁵ According to *The City of Troy and Its Vicinity*, "the fireproof structure contains twelve rooms 50 by 100 feet. In it are the laundry, the collar, cuff, and shirt departments."²⁶ On August 10, the firm put out an ad looking for fifty more ironers and twenty starchers to fill their expanded production space. By the end of the year, their payroll had topped \$1,000 a day.²⁷

With business booming, Miller opened a branch factory of Miller & Bingham in his hometown of Fairhaven, Vermont, in 1883.²⁸ Within two years, the branch was employing a hundred women and girls.²⁹ A second branch was opened around the same time at the corner of Hoosick Street and Railroad Avenue (now Lyman Street) in Hoosick Falls, thirty miles northeast of Troy.³⁰

¹⁷ "Justus Miller Dead," *Vermont Record*.

¹⁸ Anderson, *Landmarks of Rensselaer County*, 655-656.

¹⁹ Arthur James Weise, *The City of Troy and Its Vicinity* (Troy: E. Green, 1886), 274.

²⁰ "Local News," *Middlebury Register*, June 1, 1877, 1; "Cornwall," *Middlebury Register*, December 21, 1877, 1.

²¹ It appears that this may be the same building as the aforementioned 421-423 River Street, the street numbers having since been changed to the latter address. Weise, *Troy and Its Vicinity*, 274.; "Cornwall," *Middlebury Register*, December 21, 1877, 1.

²² "Cornwall," *Middlebury Register*.

²³ "Destructive Fires," *New York Daily Herald*, December 8, 1879, 5.

²⁴ Weise, *Troy and Its Vicinity*, 275.

²⁵ Anderson, *Landmarks of Rensselaer County*, 207.

²⁶ Weise, *Troy and Its Vicinity*, 275.

²⁷ This is equivalent to over \$27,000 today. "Struggling with Ruffianism," *New York Times*, October 15, 1880; "Wants," *Troy Daily Times*, August 10, 1880.

²⁸ The location of this factory and its status were not identified during research. H.P. Smith and W.S. Rann, *History of Rutland County, Vermont* (Syracuse: D. Mason & Co., 1886) 610.

²⁹ "Fairhaven," *Rutland Daily Herald*, November 30, 1885, 3.

³⁰ This building burned in the mid-1890s. Weise, *Troy and Its Vicinity*, 275; "Laundry Girls Strike," *Boston Globe*, February 21, 1886, 2; "The Products of Hoosick Falls," *Troy Daily Times*, n.d. 1888.

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In 1884, William L. Hall, Charles E. Hartwell, and Justus's son, Frank B. Miller, joined the company, forming Miller, Hall & Hartwell.³¹ Hartwell was born in 1850 in Pittstown, New York, and relocated to Troy in 1869. In 1875, he became the superintendent of Miller & Bingham, eventually acquiring an interest in the firm in 1880, before being named a partner.³² William Hall was born in Connecticut in 1838 and began working as a clerk at Miller & Bingham in 1878. In addition to his partnership in the collar company, he was a director in the Central National Bank of Troy.³³

By 1886, Miller, Hall & Hartwell was the largest shirt, collar, and cuff business in the city. It employed 675 people at the River Street factory and outsourced work to thousands of individuals in the surrounding countryside. The branches at Hoosick Falls and Fairhaven employed another 250 workers each, and the firm operated a branch in New York City at 264 Broadway.³⁴ Starchers in Troy processed 600 to 720 cuffs and collars a day per person for nine hours, making \$12 to \$14 a week, while the Fairhaven branch was producing 24,000 shirts a month.³⁵ Although women also wore shirts with detachable cuffs and collars, the company only made men's goods.³⁶

Collar Girls Organize: The Knights of Labor

This immense growth was tempered, however, by a tumultuous year set off by the introduction of new ironing machines. Factory workers in Troy had begun to organize under the Knights of Labor, a national union made up primarily of unskilled and semi-skilled men and women. By 1886, 3,000 "collar girls" in the city had joined the Knights of Labor, and the employees of Miller, Hall & Hartwell were no exception.³⁷ Workers were threatened by colleagues if they refused to join the union, resulting in management posting signs around the facility that employees who chose not to join the Knights of Labor would not be discriminated against.³⁸ In February, the female workforce mounted a strong objection over the ironing machines due to concerns that they would result in layoffs. Although the board assured employees that the machines would not result in staff reductions, because the firm was having a difficult time finding enough workers, around 300 people walked off the job February 20, refusing to return until the machines were removed.³⁹ The strike was covered in dozens of states, often highlighting that the women had recently joined the Knights of Labor.⁴⁰ The strike ended within a few days, after negotiations between the company and the union resulted in the firm promising no reduction in staff over the new machinery.⁴¹

Anticipating more trouble from the Knights of Labor, Miller, Hall & Hartwell joined the Collar and Shirt Manufacturers' Association, which enabled individual companies across industries to take collective action against organized labor through shutdowns and lockouts.⁴² In early May of 1886, employees struck again, along with those of other collar factories and laundries in the city, demanding pay increases and accusing the companies of forcing workers to buy thread and sewing machines from their employers at a premium, among other demands. During a public investigation into the strike in the summer of 1886, Hartwell described in a deposition that they couldn't afford to pay the wages demanded. Hartwell also explained that the employees were required to buy thread directly from the company to ensure the consistent quality of their products and that workers did have to provide their own sewing machines, but Miller, Hall, & Hartwell had been

³¹ Anderson, *Landmarks of Rensselaer County*, 207.

³² Anderson, *Landmarks of Rensselaer County*, 609.

³³ Anderson, *Landmarks of Rensselaer County*, 668.

³⁴ Weise, *Troy and Its Vicinity*, 275; "Laundry Girls Strike," *Boston Globe*; "Young Miller in Custody," *Argus*, December 19, 1886, 9.

³⁵ "An Official Statement," *Troy Daily Times*, June 16, 1886; Weise, *Troy and Its Vicinity*, 275; "Laundry Girls Strike," *Boston Globe*.

³⁶ "An Official Statement," *Troy Daily Times*.

³⁷ "Strikes in Troy," *Union Leader*, March 5, 1886.

³⁸ "An Official Statement," *Troy Daily Times*.

³⁹ "Laundry Girls Strike," *Boston Globe*.

⁴⁰ "Telegraphic Briefs," *Helena Independent-Record*, February 21, 1886, 2; "Collar-Factory Girls Strike," *Chattanooga Daily Times*, February 21, 1886, 1; "Laundry Girls Strike," *Boston Globe*; "News Items," *Billings Gazette*, February 22, 1886, 1; "New Machinery Causes a Strike," *Argus*, February 21, 1886.

⁴¹ "The Girls Returned to Work," *Argus*, February 25, 1886.

⁴² "The Third Witness," *Troy Daily Times*, ca. July 1886.

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selling them to employees at cost until their supplier, Wheeler & Wilson, refused to sell the firm more unless they were sold to staff at retail price. They sold few machines after that, workers presumably acquiring machines elsewhere at a more affordable rate.⁴³

A lockout by members of the Collar and Shirt Manufacturers' Association ensued shortly after the May strike began, with the factories accusing outside parties, specifically the Knights of Labor, of causing unrest throughout the staff.⁴⁴ The lockout was intended to force both union and non-union employees, especially those in different departments or from different collar companies, to turn on the strikers. This tactic was effective, and on June 16, a group of Knights of Labor women went to the press with a statement demanding a return to work:

This trouble has been caused by a few discontented ones in George Ide's laundry who left their work without the consent of the K. of L. [Knights of Labor]...Bring to terms those who have disobeyed the rules of the K. of L., and then we can earn our own living. If this is not done, and that very soon, we will withdraw from the K. of L., and return to work whenever the manufacturers open their doors.⁴⁵

The Collar and Shirt Manufacturers' Association reached a settlement with the union, apparently without a pay increase, agreeing to end the lockout and reopen June 24. The five-week shutdown cost the city \$50,000. The lockout and reopening ran concurrently with that of stove foundries in the city, whose employees were also Knights of Labor members.⁴⁶ The following year, a wage strike went on for weeks at Miller, Hall & Hartwell's Hoosick Falls branch, and strikes or boycotts occurred nearly every year thereafter at both the main plant and the branches.⁴⁷ Labor strikes and factory lockouts continued to characterize the textile factories and other industries in Troy throughout the late nineteenth and early twentieth centuries before declining in the 1930s along with the industries themselves.⁴⁸

Continued Growth

In 1886, amidst labor unrest, Miller, Hall & Hartwell purchased the narrow residential lot at 550 River Street across from the factory for \$3,700.⁴⁹ This property was adjacent to a two-story frame building that the firm used as a box factory during the early twentieth century, removing it from the main building to free up more manufacturing and laundry space. It is not clear when this building was constructed or if it was built for the collar company or occupied by them later, but this purchase indicates that they may have been using the lots across the street for their box shop as early as the 1880s, although direct evidence only confirms they occupied the frame building by 1903.⁵⁰ City directories indicate that these boxes were used solely as packaging for their products and not as a separate commercial box business.

The company continued to expand to meet ever-increasing demand. In 1887, they looked into opening another branch in an existing building on Park Street in Glen Falls due to a lack of space in the Troy, although it's unclear if they followed through. At the time, they were already employing 117 men and 644 women at the main factory, 100 in Fairhaven (which

⁴³ "The Third Witness," *Troy Daily Times*.

⁴⁴ "The Third Witness," *Troy Daily Time*.

⁴⁵ "An Official Statement," *Troy Daily Times*.

⁴⁶ "Great Rejoicing in Troy," *Boston Globe*, June 23, 1886, 1.

⁴⁷ "Amusements," *Argus*, March 23, 1887, 8; "The Strike," *Rutland County Record*, February 4, 1888, 5; "Investigating the Strike," *Troy Daily Times*, January 22, 1891; "From the World of Labor," *Evening World*, January 22, 1892, 2; "An Extensive Boycott," *Leavenworth Standard*, January 19, 1892, 1; "Troy and Vicinity," *Glen Falls Post-Star*, September 9, 1893, 1; "Strike of Shirt Hands," *Democrat and Chronicle*, June 10, 1894, 2.

⁴⁸ Corsaro and Roe.

⁴⁹ "City Notes," *Troy Daily Times*, April 2, 1886, 1.

⁵⁰ Sanborn Map Company, Troy, New York, 1903, Plate 15.

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was expanding), and 90 in Hoosick Falls.⁵¹ An additional 400 people in the suburbs of the city and hundreds of women in the surrounding region worked from home as they were primary caretakers of others.⁵² Still, it was not enough.

The 1890s were characterized by near-constant building and improvements for Miller, Hall & Hartwell. In 1891, Miller, Hall & Hartwell acquired the W.E. Cheney & Son lime works at the southwest corner of River and Vanderheyden Streets and built a large addition on the north side of the factory.⁵³ The addition was designed by C. Edward Loth & Son, a prominent local architectural firm, and cost about \$20,000. The finished building was 95,000 square feet and six stories including the basement, the addition nearly doubling the facility's production space.⁵⁴

By 1892, another branch had been opened in Mechanicville, which added another 200 workers.⁵⁵ The next two years were spent improving the Troy buildings. In 1893, the main offices were remodeled.⁵⁶ The following year, the exterior was painted, among other improvements, and the Mechanicville building was expanded, making it the largest factory in the city with a weekly payroll of \$2,000.⁵⁷ Around 1894, the Fairhaven branch was closed, but the firm maintained a financial interest in shirt factories in the area for many years.⁵⁸ In 1896, a fire happened at the Hoosick Falls branch while a new factory was being constructed at John and Lyman Streets (not extant), destroying all of the machinery.⁵⁹

Hall, Hartwell & Co.

By 1897, the company was among the largest shirt, collar, and cuff factories in the country, employing around 1,200 at its main plant after the expansion and another 1,500 jobs between the multiple branches in New York and Vermont and products and materials supplied to others in the region.⁶⁰ New factories were planned for Coxsackie, New York and Hancock, Massachusetts.⁶¹ Unfortunately, the firm was struck a blow by the sudden death of Justus Miller in 1897, reportedly from a hemorrhage caused by severe hiccups.⁶² Shortly after Miller's death, the company was renamed Hall, Hartwell & Co.⁶³ Upon Charles Hartwell's death in 1909, the firm decided to remain Hall, Hartwell & Co. instead of rebranding once again.⁶⁴

The complex experienced two fires. In 1912, a fire broke out in the drying room of 547 River Street after an explosion. No one was badly hurt, and the damage did not appear serious.⁶⁵ Then in January of 1913, a suspected arson occurred at the frame box factory at 558 River Street, causing \$25,000 in damage and burning the rear of a neighboring factory.⁶⁶ Historic mapping from 1913 shows the building as vacant and it appears that the damage was significant enough that

⁵¹ "From Neighboring Towns," *Rutland Daily Herald*, January 28, 1887, 1; "About Town," *Rutland Daily Herald*, June 21, 1888, 4; "The Products of Hoosick Falls," *Troy Daily Times*, n.d. 1888.

⁵² "Another Prospective Buyer," *Glen Falls Post-Star*, December 13, 1887, 4.

⁵³ "To Build Another Factory – A Collar Firm's Plans," *Troy Daily Times*, January 7, 1891.

⁵⁴ "The Building Trade," *Troy Daily Times*, April 23, 1891.

⁵⁵ "Mechanicville," *Troy Daily Times*, December 8, 1898; Anderson, *Landmarks of Rensselaer County*, 280.

⁵⁶ "North Troy Sayings," *Troy Daily Times*, January 14, 1893, 2.

⁵⁷ "City Notes," *Troy Daily Times*, October 23, 1894, 1; "Mechanicville," *Troy Daily Times*, December 14, 1894.

⁵⁸ "Terrible Tragedy," *Poultney Journal*, August 11, 1899, 4; "Shirt Factory for Whitehall," *Fair Haven Era*, September 28, 1905, 1.

⁵⁹ "Collar Tabs," *Troy Daily Times*, June 11, 1896, 2; James M. Lynch, *Second Annual Industrial Directory of New York State* (Albany: New York State Department of Labor, 1913), 656.

⁶⁰ "Justus Miller Dead," *Vermont Record*.

⁶¹ The location of these buildings and their status is unknown. "Mechanicville," *Troy Daily Times*, December 8, 1898; "Local Intelligence," *North Adams Transcript*, November 2, 1904, 5.

⁶² "Justus Miller Dead," *Vermont Record*.

⁶³ "Business Chat," *Glen Falls Post-Star*, September 25, 1899, 4.

⁶⁴ "Note and Comment," *Hartford Courant*, March 17, 1909, 8.

⁶⁵ "Panic in Collar Shop," *Glen Falls Post-Star*, December 20, 1912, 1.

⁶⁶ "Collar Factory Fire," *Glen Falls Daily Times*, January 27, 1913, 1.

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Miller, Hall & Hartwell replaced the old frame building with the current two-story brick post-and-beam one shortly afterward.⁶⁷

The first two decades of the twentieth century saw a major increase in national marketing and advertisement under Hall and Hartwell, driven in large part by the development of two successful flagship brands: high-quality, but low-cost Hallmark shirts and Slidewell collars.⁶⁸ Branding became increasingly important in the early twentieth century for collar companies as they faced more competition and needed to drive product loyalty through advertising campaigns to encourage retailers to carry their specific brands. Previously, retailers would buy whatever wholesale collars were a good deal day-to-day, without any loyalty to specific companies.⁶⁹ The Slidewell brand was a patented design that solved a major problem with all detachable collars where ties would become hung up on the rear buttons, frustrating users and damaging ties. The addition of a small fabric flap, referred to as a shield, revolutionized detachable collars produced after 1909.⁷⁰

Both of these brands featured a vast variety of ever-changing styles and colors with catchy names like the "Signal," "Trooper," or "Penfield." A series of soft collars were named after famous craftsmen, artists, or writers and paired with their portraits in advertisement, such as "Rembrandt," "Abbey," or "Mark Twain." Twain himself allegedly granted use of his pen name in a letter to the company back in 1883.⁷¹ Collars were sold to retailers for \$1.10 a dozen and could be purchased for \$0.15 or two for \$0.25, while Hallmark shirts ranged from \$1-2.⁷² They also expanded into men's undergarments in 1919 with the opening of a factory at 27 Forest Street in Rutland, Vermont, creating the Hallmark Athletic Underwear brand.⁷³

On May 2, 1918, William Hall died after a brief illness, followed by Justus Miller's son, Frank, in 1919, leaving the firm to continue without any of its original proprietors.⁷⁴ Hall and Miller had witnessed the peak of the textile industry in Troy around 1916, where two dozen shirt, collar, and cuff firms employed over 15,000 launderers, starchers, bleachers, and ironers.⁷⁵

Beginning in the 1920s, fashion began to shift in favor of full shirts without detachable pieces. Those companies in Troy who had focused solely on cuffs and collars struggled, and many failed during the Great Depression. The firms that had transitioned into manufacturing other textiles, like Hall, Hartwell & Co. and their neighbors Cluett, Peabody & Co., at 433 River Street, were successful.⁷⁶

In 1929, Hall, Hartwell & Co. began consolidating its factories. The Hoosick Falls branch, which had been in operation for fifty-two years, was shuttered and its dwindling production responsibilities transferred to the main factory.⁷⁷ In 1930, the

⁶⁷ Sanborn Map Company, Troy, New York, 1903, Plate 15.

⁶⁸ "Goodbye to Collar Annoyances," *Missoulian*, January 28, 1909, 5,

⁶⁹ Byron G. Moon, "The Wholesaler's Importance as a Distributor," *Advertising & Selling*, September 13, 1919, 13-14.

⁷⁰ Harold Williamson Lake, 1909, Improvements to Linen and Like Collars for Personal Wear, US Patent GBD190910768 19090506, issued December 12, 1909.

⁷¹ "Mark Twain a Soft-Collar Devotee," *Printers Ink*, February 2, 1922, 104; Moon, "The Wholesaler's Importance as a Distributor," 13-14.

⁷² "White and Colored Soft Shirts for Spring," *Vermont Phoenix*, May 3, 1912, 6; "Goodbye to Collar Annoyances," *Missoulian*.

⁷³ "Around the Trade," *Haberdasher* 74:1 (New York: The Haberdasher Company, 1921) 89; "Underwear Factory Has 25 Operatives," *Rutland Daily Herald*, July 18, 1919, 7.

⁷⁴ "Collar Notes," *Clothier and Furnisher* (New York: Geo. N. Lowrey Company, June 1918), 79; "Heirs to Buy Estate," *Rutland Daily Herald*, May 2, 1919, 8.

⁷⁵ Corsaro and Roe.

⁷⁶ Klem, *Searle, Gardner & Company Cuff and Collar Factory*, 10.

⁷⁷ "Hoosick Falls, N.Y. to Lose Factory," *North Adams Transcript*, November 14, 1929, 20.

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Rutland, Vermont, facility was also closed.⁷⁸ In 1939, with demand declining, the firm leased the entire 1891 northern addition to the Model Shirt Co., which had previously occupied a smaller 300-person factory at Jay and River Street.⁷⁹ Despite these efforts to consolidate, reduce overhead, and expand their still-fashionable brands of shirts and underwear, Hall, Hartwell & Co. failed in 1943.⁸⁰

The Production of Cuffs and Collars

Although cuff, collar, and shirt manufacturing was increasingly mechanized throughout the period of significance, a large workforce of skilled and semi-skilled labor continued to be required, so much so that one manufacturer cited a lack of skilled labor as the preeminent reason why collar and cuff start-ups failed in other communities.⁸¹ As stated in the Multiple Property Document Form, for Textile Factory Buildings in Troy, New York, 1880-1920:

The production of a detachable collar required twenty-four distinct operations from start to finish. Manufacturing started with pre-shrinking the material, to ensure uniformity among the various bolts of what was mainly cotton cloth, which was then cut by hand or otherwise by using power presses that followed die patterns. The collars were then stamped to identify their size, make, quality and style. Turning, more and more done by machine, involved creating an edge that could then be stitched. The final product would be washed again in a rotary machine capable of laundering from 200 to 1,200 collars at a time, which were then rinsed, dried, starched and ironed.⁸²

Nearly all of these operations were done by women and teen girls, with men more often occupying administrative roles. Across the industry, workers were at least 85 percent female.⁸³ Of the five Hall, Hartwell, & Co. factories operating in New York in 1913, women made up 81 percent of employees in-house, but this does not account for women who continued to work for the firm out of their homes and those who worked in independent laundries that washed finished goods prior to distribution.⁸⁴

Collar factory workers were generally under twenty-five and unmarried, like most working women after the Civil War, but widows made up a third of the industry's workforce. By the time 547 River Street was erected in 1880, employees were primarily Irish immigrants or native-born Americans, but women from a variety of immigrant backgrounds also worked in the factories, including Italians, Poles, and Russians.⁸⁵ Company positions were frequently passed down from mother to daughter so that whole families were employed in the same factory. Locally, as nationally, women's work was undercompensated, but in Troy's collar industry, a combination of early unionization, a lack of perceived threat to working men, and high demand for their skilled labor resulted in wages that approximated male pay rates for similar work.⁸⁶

Criterion C: Architecture

On the exterior, the factory building exhibits attributes of Italianate and Romanesque Revival styles, with some exotic detailing, like Egyptian columns. Both styles feature the repetitive use of round masonry arches around and above window openings; however, the original 1880 building is more strongly associated with Italianate detailing, with its regular fenestration of flat and round-arched openings topped by pedimented hoods and an overhanging bracketed cornice, while the 1891 addition features elements characteristic of the Romanesque Revival and of its architect Edward W. Loth, such as heavy stone detailing, patterns in the spandrels of the arches, and variety in the numbers and shapes of windows on each story. On the interior, both the main factory and the box-making building exhibit typical mill construction with the use

⁷⁸ "Rutland to Lode Factory," *Brattleboro Reformer*, February 15, 1930, 8.

⁷⁹ "Model Company Will Add 400 to Current Payroll," *Troy Times Record*, December 5, 1938, 1.

⁸⁰ Corsaro and Roe, "Labor and Industry in Troy and Cohoes."

⁸¹ Lopez and Krattinger, *Textile Factory Buildings in Troy*, Section E, Page 6.

⁸² Lopez and Krattinger, *Textile Factory Buildings in Troy*, Section E, Page 6.

⁸³ Lopez and Krattinger, *Textile Factory Buildings in Troy*, Section E, Page 6.

⁸⁴ Lynch, *Second Annual Industrial Directory of New York State*, 179, 182, 656, 662, 679.

⁸⁵ Lopez and Krattinger, *Textile Factory Buildings in Troy*, Section E, page 6.

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of open floor plans on each level supported by loadbearing masonry walls and a system of exposed posts and beams, masonry stairwells, and fire doors.

Mill Construction

When the factory was built, owners of industrial buildings were concerned with creating rational spaces that provided adequate lighting and ventilation, were large and sturdy enough to hold the necessary equipment, employed the most modern production techniques, and had plenty of space for easy expansion and adaptation.⁸⁷ The last major factor driving industrial design was the prevention and containment of fire.

The Miller, Hall, & Hartwell Shirt Collar Factory is a post and beam building of mill construction, characterized by large, slow-burning wood timbers. At the turn of the century, journals prescribed mill construction as having the best combination of features over any other industrial building design.⁸⁸ The massive ceiling beams, used in lieu of a smaller system of joists and often paired with cast-iron connectors, were more effective at retarding the spread of fire. Importantly, the ends of the beams where they met the walls were configured in such a way that they could fall away from the wall in the event of a fire and not bring the entire wall down during the process of collapse. The availability of large quantities of brick masonry, the product of any number of regional Hudson River brickyards, undoubtedly spurred its use and offered a more durable and fireproof alternative to wood, which was seldom favored for larger textile factories after the early nineteenth century.

People involved in the construction of industrial buildings utilized different structural technology in order to accommodate the intended use. Floor construction varied in design based on the activities occurring in the space and had to be sturdy enough to resist oscillation, but elastic enough to absorb vibrations.⁸⁹ As a result, spaces that held machinery that ran constantly, such as textile mills, were built with more flexible mill flooring, where tongue and groove planks were placed between heavy timber beams. In the box factory, the second-story floors are constructed by laying the top layer of flooring diagonally to the base layer, forming a horizontal lattice intended to reduce oscillation. The upper floors of this factory are not exposed, so the underlying flooring style could not be determined.

Fire safety concerns dominate the architectural design decisions and are readily visible. The company originally used a combination of fire pails on each story and an automatic sprinkler system fed by a water tower on the roof.⁹⁰ The box factory features a masonry stair tower and elevator shaft to prevent fire from climbing upward and a masonry firewall divides the original 1880 building into northern and southern halves on each story to slow the spread of fire horizontally. Tin-clad fire doors can be found in both buildings. These techniques were put forth in journals, such as the *Journal of the Franklin Institute*, to advise builders on the best fire-safety practices and were enforced by insurance companies. Two insurers, the Factory Mutual Insurance Company and the Boston Manufacturers' Mutual Fire Insurance Company, employed engineers to define fire-resistant construction, plans of which were supplied to factory owners, who received reduced premiums if they followed the recommendations. In 1905, the National Board of Fire Underwriters, in an exhaustive survey of Troy's resources, found that the River Street factories had good private fire protection and did not add to fire risk.⁹¹

⁸⁶ Corsaro and Roe, "Labor and Industry in Troy and Cohoes."

⁸⁷ Betsey Hunter Bradley, *The Works: The Industrial Architecture of the United States* (New York: Oxford University Press, Inc., 1998), IX.

⁸⁸ Bradley, *The Works*, 128-129.

⁸⁹ Bradley, *The Works*, 110.

⁹⁰ Sanborn Map Company, Troy, 1903, Plate 15.

⁹¹ Lopez and Krattinger, *Textile Factory Buildings in Troy*, Section E, Page 6.

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Edward W. Loth (Architect)

Edward W. Loth, a prominent Troy architect, designed the 1891 addition to the Miller, Hall & Hartwell Collar Factory. Loth was born in Bridgeport, Connecticut, in 1857, to Charles Edward Loth, an architect, and Anna H. Loth. At the age of thirteen, he moved to Germany and spent the subsequent eighteen years studying architecture and touring Europe. Loth returned to Troy in 1889 in order to join his father's firm, and in the following decade he designed several churches for the Catholic Diocese of Albany. Among them were Saint Stanislaus Church in Amsterdam (1897, NR 1999), Saint Patrick's Church in Utica (1894, demolished 1964), St. Mary's Church in Ballston Spa (1896-1897, extant), St John's Church in Schenectady (1900, extant), and St. Patrick's Church in Watervliet (1889-1891, demolished 2013). These designs demonstrate Loth's proficiency in both Gothic Revival and Romanesque Revival style architecture. Loth also designed the 1891 addition to the Miller, Hall & Hartwell Collar Factory during this early phase of his career.⁹²

After his father's death, around the middle of the 1890s, Loth moved his practice to an office at 253 Broadway in Troy (not extant) and expanded it to include designs in other sectors, including industrial buildings and schools. During this period, Loth redesigned schools in Brunswick (not extant), the Ninth Presbyterian Church in Troy (not extant), and St. Paul the Apostle Church in Mechanicville (1912-1917, extant). In 1907, Loth joined two other architects to form Loth, Milliman, and Selkirk, which later became Loth and Milliman. His designs during this period included a mix of civic architecture and private residences.⁹³

In addition to his practice as an architect, Loth's career included his roles as vice president of the New York State Association of Architects and secretary of the Troy Planning Commission. Upon his death in 1938, the mayor of Troy declared a day of mourning, with flags raised at half-mast.⁹⁴

Peter H. Buckley (Builder)

Some evidence indicates that Peter H. Buckley of the contracting firm Button & Buckley may have been the builder of either the original factory on the site, the 1891 addition, or both. The only reference connecting him to the facility comes from a short biography in the 1897 *Landmarks of Rensselaer County*, which states that he constructed "the collar factories of Miller, Hall & Hartwell"; however, it does not identify the location of these factories and no other sources reference them.⁹⁵

Buckley was born in Ireland in 1839 and in 1852, he immigrated to Troy, where he apprenticed under builder Otis G. Clark. From 1859 to 1861, he served with the US Army Engineers and formed his own contracting firm in Troy in 1863. Sources conflict on the date, but he began a partnership with mason Levi H. Button sometime before 1872, perhaps as far back as 1866, forming Button & Buckley. The pair became the leading contractors in Troy and are responsible for many notable buildings in the city. In 1886, the partnership ended, and Buckley continued the practice alone. He died in 1903.⁹⁶

Buckley is responsible for some of Troy's largest and most distinctive buildings, including the Rice Building at 216 River Street (1872; extant), the Troy Savings Bank Music Hall at 32 Second Street (1875; extant), the courthouse and Post Office at Broadway and Fourth Street (1890; demolished), the Young Women's Association of Troy Building at 33 Second

⁹² "Edward W. Loth, 81, Veteran Architect," *New York Times*, Aug. 9, 1938; Diana S. Waite, *The Architecture of Downtown Troy: An Illustrated History* (Albany: State University of New York Press, 2019), 129; Raymond W. Smith, *Saint Stanislaus Roman Catholic Church Complex National Register Nomination*, 1999, Section 8, Page 2.

⁹³ "Edward W. Loth, 81, Veteran Architect," *New York Times*; Waite, *Architecture of Downtown Troy*, 129; Smith, *Saint Stanislaus Roman Catholic Church*, Section 8, Page 2.

⁹⁴ "Edward W. Loth, 81, Veteran Architect," *New York Times*; Waite, *Architecture of Downtown Troy*, 12.

⁹⁵ Anderson, *Landmarks of Rensselaer County*, 658.

⁹⁶ Anderson, *Landmarks of Rensselaer County*, 658; Waite, *The Architecture of Downtown Troy*, 106.

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Street (1892; extant), and the Rensselaer Alumni Building at 30 Second Street (1893; partially extant). Many of his buildings draw upon the Romanesque Revival style that was dominant in Troy when his practice was most active.⁹⁷

Subsequent History

547 River Street (Main Factory)

After the failure of the collar business in 1943, the building was used temporarily by the Berk-Ray Corporation to produce clothing for the Navy.⁹⁸ In 1946, the factory was sold to a syndicate of out-of-town purchasers called the Vanderheyden-River Realty Corporation and renovated with the intent to lease the property to a slipper manufacturer. The building was sold at a loss with the promise that the new company would provide jobs only to union men and exclude women.⁹⁹

It is unclear if the slipper company ever manifested, but in 1949, the Standard Furniture Company, founded in 1901 in Albany, moved into the building, making it the largest furniture warehouse in the state outside of New York City. From 547 River Street, the company supplied stores in Albany, Kingston, Schenectady, and Troy and had an outlet store on the first floor of the warehouse. In 1951, the company also moved its main offices to 547 River Street, making the building the center of its operations.¹⁰⁰

In mid-1990s, local developer John Hedley purchased the main factory and converted it into office space, renaming the building Flanigan Square after the Reverend Thomas Flanigan, pastor of Troy's St. Peter's Catholic Church on Fifth Avenue, just to the southeast.¹⁰¹ The current windows were installed around 1998 and the exterior rehabilitated.¹⁰² Hedley leased the finished building to the Troy Health Department after the renovation. It was purchased by Columbia First in 2006 and received additional interior renovations.¹⁰³ The building currently houses the offices of the Rensselaer County Department of Social Services, among other services.

558 River Street (Box Factory)

The building at 558 River Street continued to be used as the Hall, Hartwell & Co. box department at least through 1935.¹⁰⁴ By 1938, the firm had vacated the building. That year, the company advertised the sale of some of its box-making equipment, and Best Maid Manufacturing Company, which made cotton dresses for women and girls, was listed at the address. Another dressmaker, Carl Cummings Inc., purchased the building in 1946.¹⁰⁵ The dressmakers occupied the second floor, and the ground level was leased by a machine shop.

Carl Cummings died shortly after the move and the building was sold by his estate to Boris N. Greenberg, vice president of the Royal Undergarment Company, in June of 1947. Royal Undergarment had previously left Troy for Cohoes due to a lack of manufacturing space in the city but returned to open a branch in the building, which employed around 200 workers.

⁹⁷ Anderson, *Landmarks of Rensselaer County*, 658; Waite, *The Architecture of Downtown Troy*, 106, 107, 139, 141, 151.

⁹⁸ "Critical War Orders Must Be Filled at Once," *Troy Daily Record*, January 19, 1945, 5.

⁹⁹ "Slipper Concern to Lease Former Collar Factory," *Troy Times Record*, April 13, 1946, 1.

¹⁰⁰ "Furniture Firm Moves Central Offices to Troy," *Troy Times Record*, June 5, 1951, 8.

¹⁰¹ Michael DeMasi, "First Columbia Bets Big on River Street Revival," *Albany Business Review*, July 17, 2006, accessed March 1, 2022, <https://www.bizjournals.com/albany/stories/2006/07/17/story2.html>.

¹⁰² Troy Industrial Development Authority, "Resolution No. 08/16 #2," August 19, 2016, accessed March 1, 2022, <http://www.troyny.gov/wp-content/uploads/2017/09/minutes081916-1.pdf>.

¹⁰³ DeMasi, "First Columbia Bets Big on River Street Revival," 2006.

¹⁰⁴ *Troy City Directory*, 1935.

¹⁰⁵ "Operators Wanted on Children's Dresses," *Troy Times Record*, March 2, 1943, 18; "Carl Cummings Plant Has Open House Event," *Troy Times Record*, January 7, 1946, 2.

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The Zak machine shop was allowed to remain for a time under the terms of their lease.¹⁰⁶ Sometime between the late 1940s and early 1950s, the Troy Collar Company occupied the building.

In 1955, the Standard Manufacturing Co. maker of zipper jackets, occupied the space at 558 River.¹⁰⁷ The company manufactured men's and boy's suits and jackets. Standard Manufacturing Company was founded in 1924 by George Arakelian and his son, Armen, as a detachable collar company. In 1944, the company transitioned into men's outerwear as detachable collars went out of style and continued manufacturing clothes in Troy until sometime prior to 1975.¹⁰⁸ Between 1975 and 1976, the Nold-Miller Printing Company was located at 558 River Street.¹⁰⁹ Use of the building is not clear after this date. It is currently vacant.

Summary

The Miller, Hall & Hartwell Shirt Collar Factory is significant for its association with the industrial heritage of Troy, especially the city's famed collar industry. The firm was one of the largest establishments of its kind in the nation and employed thousands of workers, not only in Troy, but in a half-dozen branch factories across three states. Its brand of men's shirts, collars, cuffs, and underwear could be found in stores nationwide. The factory is complemented by its intact two-story brick box factory directly across the street, which enhances our understanding of the industry and is a rare survivor in Troy.

The factory is also significant as an example of brick loadbearing post-and-beam mill construction and is distinguished by its handsome exterior, built in two stages, with the second stage designed by locally renowned architect Edward W. Loth. Despite two different architects, the building blends Romanesque, Italianate, and more exotic revival detailing into a coherent, unified, and stylish exterior composition characterized by similar form, massing and rhythms, strong vertical and horizontal elements, arched openings with decorative lintels, and finely detailed cornices. Although the interior has been converted into office space, the open post-and-beam plan is generally visible and retains a high degree of integrity. The period of significance for the Miller, Hall & Hartwell Shirt Collar Factory begins in 1880, when Justus Miller constructed the initial factory, and ends in 1943, with the failure of the firm and the decline of the garment industry regionally. This period encompasses all major construction projects by Miller, Hall & Hartwell and reflects the period during which the company was at its most prominent.

¹⁰⁶ "Official of Royal Undergarment Co. Buys River Street Building," *Troy Times Record*, June 30, 1947, 11.

¹⁰⁷ "At Once: Experienced Pocket Setters," *Troy Times Record*, October 24, 1955, 21.

¹⁰⁸ "Standard Manufacturing Company," *Troy Record*, September 23, 1966, 41.

¹⁰⁹ "Nold-Miller Printing Co., Inc.," *Troy Times Record*, May 26, 1975, 9.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 2.06
(Do not include previously listed resource acreage.)

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

The boundary was drawn to include the parcels owned by Miller, Hall and Hartwell during the period of significance.

11. Form Prepared By

name/title Katy Stuck, Associate Architectural Historian CONTACT: Kathleen LaFrank, NYSHPO

organization Preservation Studios date 03/18/2022

street & number 170 Florida Street telephone (716) 725-6410

city or town Buffalo state NY zip code 14208

e-mail katystuck@preservationstudios.com

Miller, Hall & Hartwell Shirt Collar Factory
Name of Property

Rensselaer County, NY
County and State

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Description of Photograph(s) and number:

1 of ____.

Miller, Hall & Hartwell Shirt Collar Factory
Name of Property

Rensselaer County, NY
County and State

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name N/A
street & number _____ telephone _____
city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Miller, Hall & Hartwell Shirt Collar Factory

Name of Property

Rensselaer County, NY

County and State

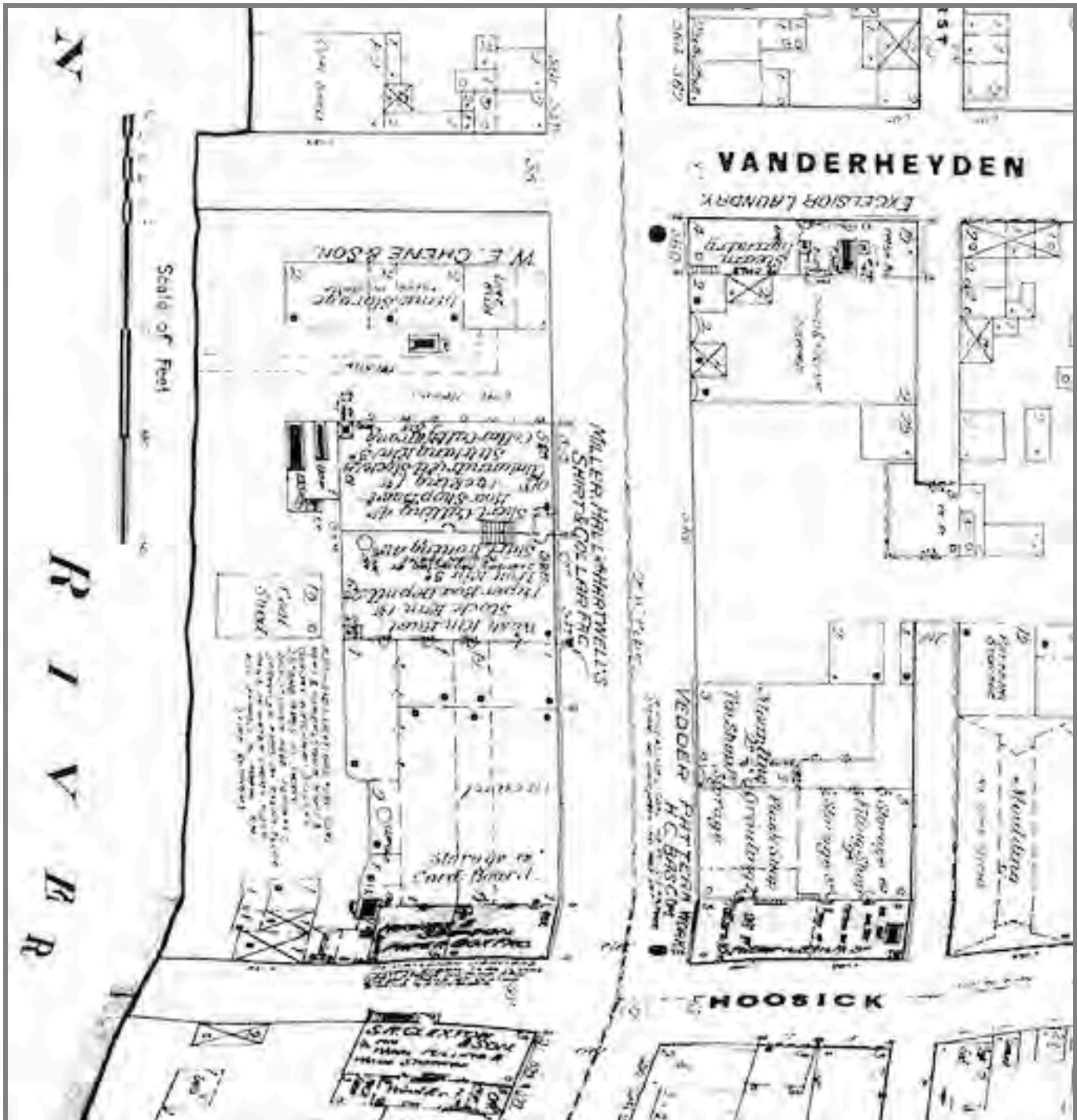


Figure 3: 1885 Sanborn map of the original factory prior to the construction of the 1891 addition or the box factory (source: Sanborn Map Company, "Troy, N.Y.," 1885, Plate 30a).

Miller, Hall & Hartwell Shirt Collar Factory

Name of Property

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Figure 4: The collar factory ca. 1886 prior to the construction of the addition in 1891 (source: Arthur James Weise, *The City of Troy and Its Vicinity* [Troy: E. Green, 1886] 274).

Miller, Hall & Hartwell Shirt Collar Factory

Rensselaer County, NY

Name of Property

County and State

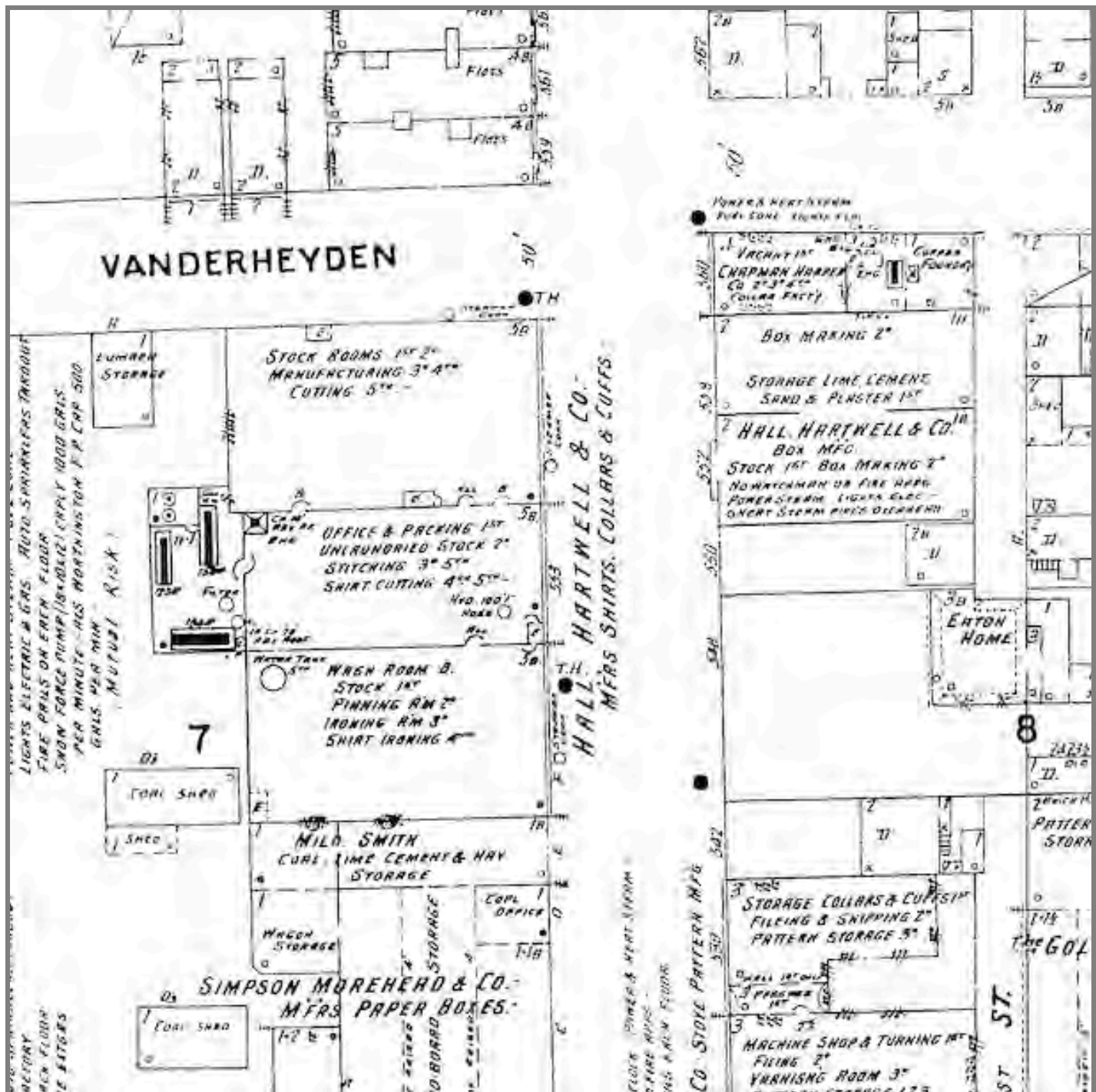


Figure 5: 1903 Sanborn map of the factory after the construction of the 1891 addition. The frame box factory depicted across from the main building was replaced by the current brick one around 1915 (source: Sanborn Map Company, "Troy, N.Y.," 1903, Plate 15).

Miller, Hall & Hartwell Shirt Collar Factory

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Figure 6: Undated photo of the factory, likely taken in the mid-1920s to 1930s (source: Don Rittner, *Images of America: Troy* [Charleston: Arcadia Publishing, 1998], 54).

Miller, Hall & Hartwell Shirt Collar Factory

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County and State

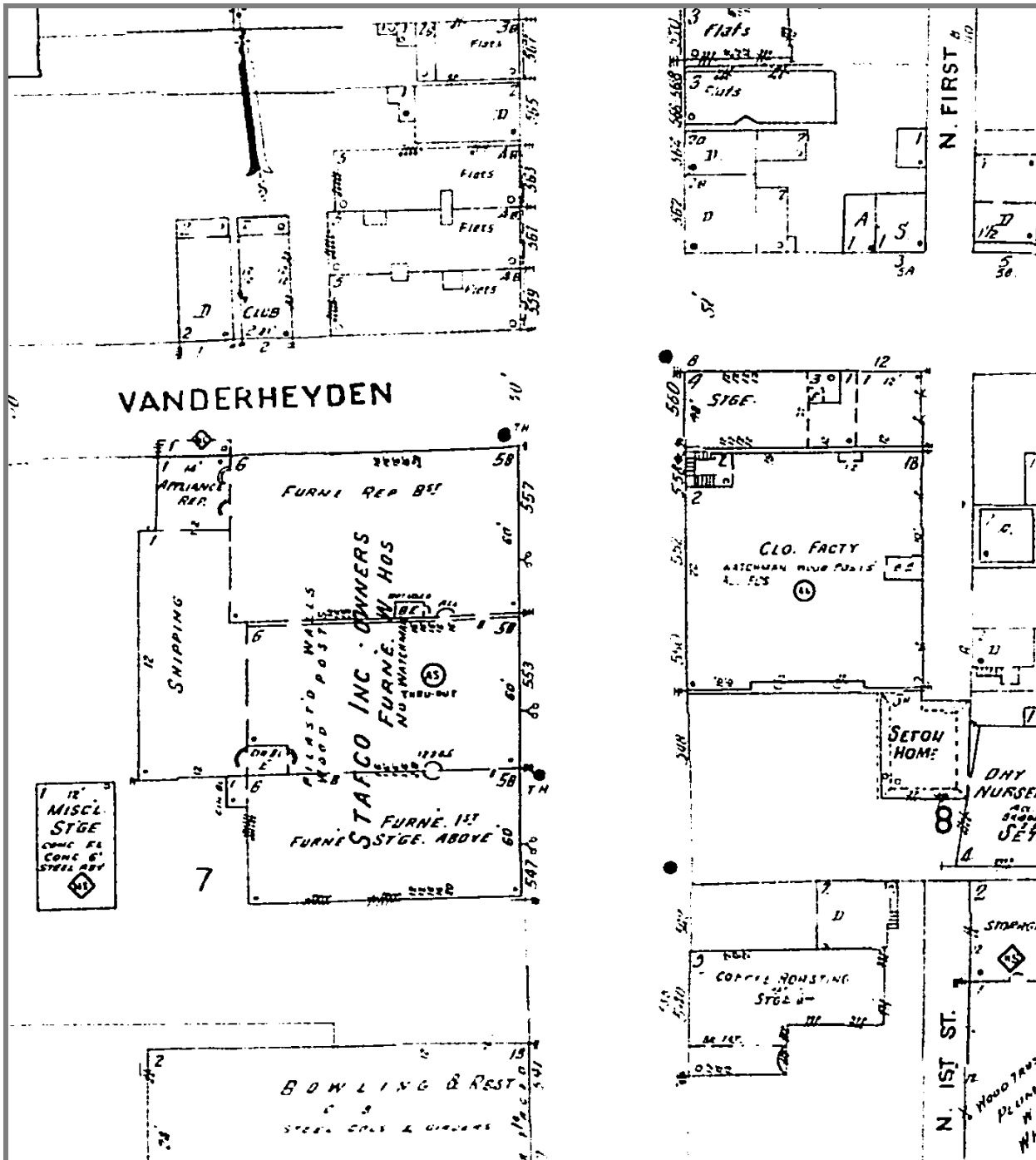


Figure 7: 1955 Sanborn map of the complex, showing both buildings. The “miscellaneous storage” building west of the factory and the “appliance repair” addition at the northwest corner of 547 River Street were demolished at an unknown date (source: Sanborn Map Company, “Troy, N.Y.,” 1955).

Miller, Hall & Hartwell Shirt Collar Factory
Name of Property

Rensselaer County, NY
County and State

SLIDEWELL COLLARS

SHOREHAM
PREMAKO SHRUNK
Front 1 3/4 in.
Back 1 1/2 in.

SELBORNE
PREMAKO SHRUNK
Front 2 in.
Back 1 1/4 in.
Space 1/2 in.

SALAMIS
PREMAKO SHRUNK
Front 2 in.
Back 1 1/2 in.

COLIMAS
PREMAKO SHRUNK

ORNATIS
PREMAKO SHRUNK
Front 2 in.
Back 1 3/4 in.

How It Works

The difficulty so often experienced in adjusting the scarf is due to its catching on the back collar button which prevents the scarf from moving freely in the space between the band and the outside of the collar, in response to the pull on the ends, with result shown below.

Because the scarf Front 2 1/4 in. does not come in contact to catch on the back collar button, it slides perfectly free in a "Slidewell" collar. To save neckwear, patience and time, try the "Slidewell" way—the easy way, as shown below.

WHOLESALE AND RETAIL TRADE SUPPLIED BY

Figure 8: 1909 advertisement for Hall, Hartwell & Co.'s long-standing Slidewell collar brand, which featured a patented design that prevented ties from catching and rubbing on the buttons (source: "Goodbye to Collar Annoyances," *Missoulian*, January 28, 1909, 5.).





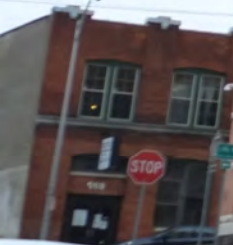
NO PARKING





547
HUNTER COLLEGE



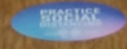
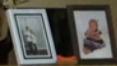




MASKS REQUIRED
PLEASE WEAR A MASK IN COMMON AREAS



WE THANK YOU FOR YOUR COOPERATION
FIRST
SOUTH PLAZA









EXIT

NET
INGS

PROJECT
FILE

NOTICE

SNAP

FAMIL
ASSISTA

4th Floor Conference
Room A

REMINDER

FOR YOUR SAFETY AND
FOR THE SAFETY OF
OTHERS, PLEASE STAY
SEAT APART.

Thank You!







smith's
BEAUTY &
BARBER SUPPLY

519

Jeep



NO PARKING
ANYTIME
ON THIS STREET

Smith's
BEAUTY &
HAIR SUPPLY
CO., INC.

558

NO PARKING
ANYTIME
ON THIS STREET









FIRE
↓









BURT M.
PROPERTY

FIRE
SAFETY
EXIT

