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

<table>
<thead>
<tr>
<th>historic name</th>
<th>Boardman and Gray Piano Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>other names/site number</td>
<td>Cammon Pianos; Fort Orange Press Building</td>
</tr>
<tr>
<td>name of related multiple property listing</td>
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2. Location

<table>
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<tr>
<td>city or town</td>
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</tr>
<tr>
<td>state</td>
<td>New York</td>
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<tr>
<td>code</td>
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<td>code</td>
<td>001</td>
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<tr>
<td>zip code</td>
<td>12207</td>
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3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _X_ 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 _X_ 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    _X_ local

<table>
<thead>
<tr>
<th>Signature of certifying official/Title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>State or Federal agency/bureau or Tribal Government</td>
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</table>

4. National Park Service Certification

I hereby certify that this property is:

__ entered in the National Register   __ determined eligible for the National Register

__ determined not eligible for the National Register   __ removed from the National Register

__ other (explain:)   ________________

| Signature of the Keeper | Date of Action |
5. Classification

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<td></td>
<td>object</td>
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6. Function or Use

<table>
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<th>Current Functions</th>
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<td>COMMERCIAL</td>
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7. Description

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<tr>
<td></td>
<td>walls: BRICK; CONCRETE</td>
</tr>
<tr>
<td></td>
<td>roof: ASPHALT</td>
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<td></td>
<td>other:</td>
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The Boardman and Gray Piano Company building is a four-story, L-shaped factory building constructed in 1853 and substantially reconstructed after a fire in 1860. It is located at the northeast corner of Broadway and North Ferry Street, at 833 Broadway, in the northeast section of the city of Albany, Albany County, New York. The north and west sides are visible from the street, and it abuts an empty lot to the south and a parking lot to the east. It measures twenty-four bays across the primary, west, facade by twelve bays deep on the south side and three bays deep on the north; it is built of load-bearing brick masonry with heavy timber construction on the interior. The primary material is red-colored brick with details highlighted in sandstone; portions of the rear elevation feature painted brick. Fenestration is regular with stone lintels and sills, and windows are a combination of one-over-one and six-over-one double-hung vinyl replacements. The west elevation features two replacement glass door entries on the ground floor; the westernmost entry features a projecting metal projecting canopy. At the roofline is a simple cornice with brick dentils. A frieze below the cornice wraps the north and west elevations of the building. The east (rear) elevation lacks the decorative details of the other elevations, with little to no ornament on the windows. There are two later additions on the east elevation: a one-story brick wing with square windows and a non-historic concrete block elevator tower. On the interior, the first floor was finished at some point in the recent past with drywall on the masonry walls, some boxed columns, and dropped ceilings; this area contains partially occupied office space and a small gym. The second, third, and fourth floors have been recently converted to one and two-bedroom apartments with drywall on the masonry walls and ceiling and some boxed columns. The open floor plates are still readable, and the floors retain partially exposed exterior masonry walls, some original wood flooring, original tin-lined fire doors, and exposed support beams and columns. The building retains good integrity, especially in terms of its form, design, and extant historic fabric. Much of the setting remains intact to the period of significance, with a mix of commercial and light industrial buildings.
one-half mile from the Hudson River. Broadway is a primary local traffic artery in this neighborhood, running north-south parallel to the river between Albany and Menands. Broadway is lined on both sides with commercial and light industrial buildings, which include some smaller nineteenth-century two-story brick buildings and some larger factory buildings from the late nineteenth and early twentieth century, as characterizes most of the surrounding area. The building faces west onto North Ferry Street and is built out to the lot line on its north, south, and west sides, bordered by a wide empty lot to the south and containing an asphalt-paved parking lot to the east. The building is sited so that its shorter, north elevation faces Broadway, while its very long, west, primary elevation faces North Ferry.

The building was originally constructed in 1853 and was severely damaged in a fire in 1860. The building was substantially reconstructed following the fire with additional firewalls, fire doors, and other features added to the interior. The four-story factory measures twenty-four bays across the primary facade, twelve bays deep on the south side, and three bays deep on the north; the majority of bays on the east, or rear, elevation have been infilled. It is constructed of load-bearing brick masonry and heavy timber framing. Apart from the replacement of the original windows and doors and the removal of a small two-story wing on the north elevation in the early 1930s, the exterior of the building is intact to its original appearance and is in good condition. On the interior, partition walls were added in the late twentieth century to create office space on the first floor and, recently, the second through fourth floors was divided into one and two-bedroom apartments as part of a rehab using historic preservation tax credits. Despite these renovations, the factory’s open floorplan is still readable.

**EXTERIOR**

L-shaped in form, the Boardman and Gray Piano Company building is symmetrically composed with similarly designed elevations on three sides (north, south, and west elevations). It sits on a fieldstone foundation with a sandstone water table above. The main feature of the building is the regular fenestration with flat-arched stone lintels with a delicate drip molding detail and simple stone sills. A simple cornice with brick dentils and a frieze below wraps the north and west sides of the building, concealing a flat roof.

Owing to its corner location, both the north-facing elevation and west-facing elevation are highly visible and are clad in a red-colored brick laid in common bond. The rear elevation is simpler in appearance, with less prominent windows and many infilled bays, a combination of red and painted brick in a common bond, stone.
sills, and decorative details limited to a parapeted roof with metal coping. On the north, south, and west elevations, all bays feature flat-arched stone lintels with a drip molding detail and stone sills.

Fenestration is regular and evenly spaced and the original windows have been replaced with either one-over-one or six-over-one vinyl double-hung sash. Except for the rear (east) elevation, very few bays have been infilled with brick. The east elevation lacks the decorative details seen in the rest of the building, being more utilitarian, with a non-historic concrete block elevator tower with a hipped metal roof, a one-story six-bay flat-roofed brick addition with a central overhead garage door beneath a metal canopy, and a loading dock with a front gable metal shed and two metal entry doors. The original building was U-shaped in form with a small, two-story brick portion connected to the east side of the north elevation. Sometime after 1933, this portion was demolished, leaving the remnant of a connecting passage at the east side of the north elevation on the first and second floors.

The building contains four entrances: two on the facade and one on each side elevation. All consist of replacement glass doors framed in metal with concrete steps, a ramp, and iron railings. Of the two entrances on the facade, the one located in the eighth bay from the north features a metal canopy and the other, located in the fourth bay from the south, does not. On the east elevation, the entrance is in the easternmost bay; on the south elevation, the entrance is in the sixth bay from the east.

**INTERIOR**

The interior is a largely open floor plate on the first floor and basement with regularly spaced, square wooden columns. Space has been partitioned off on the second through fourth floors for use as apartments. The interior of the building retains several historic finishes and features throughout. All window casings were removed sometime in the late twentieth-early twenty-first century. The vertical circulation in the building consists of an enclosed stairwell at the front (south) end of the building, two secondary sets of stairs on the south and north sides of the building, and a freight elevator at the rear on the northeastern end of the building. A small historic stairwell running from the basement to the second floor on the northernmost portion of the rear elevation has been mothballed and is not in use or accessible. All accessible interior stairwells are not original; the non-original stairwells are constructed of concrete block and the stairs are metal with metal treads and handrails. The freight elevator is also not original and is constructed of concrete with a brick elevator shaft.
The original divisions of space are most visible in the basement. The firewalls are easily readable and are in the south and west portions of the factory; one divides the rooms in the south and the other two divide the rooms in the west. There is a basement beneath the L-shaped portion of the factory; the garage in the eastern portion is built on a slab. The basement is largely an open plan with concrete floors, stone walls, a combination of square wood and metal columns, and exposed joist ceilings. Line shafts are extant in the mid-western portion of the basement. A brick firewall separates the varnish storage room from the leg-making room in the southern portion. The steam engine (not extant) that powered the factory was in the western portion of the basement; it was located between a firewall and an extant brick wall. The additional firewall to the south separated the engine room from the leg-making room. This gives the appearance of five separate rooms in the basement; however, since one of the walls is not a firewall, it does not go through all four stories of the factory. Also in the western portion is an extant tin-lined fire door that is currently not installed.

Upon entering the building, the first-floor main entrance opens into an office space on the northern portion of the building with low wall partitions that expose the wooden floor joists. The partition walls are composed of gypsum and the perimeter walls are drywall; columns are boxed. This portion features carpeted floors and flat wood doors. In general, the first floor is an open space. The remainder of the floor consists of finished office areas in the south and western portions of the building, a small gym in the southwest corner of the building, and a large garage in the eastern portion. In the finished office space, there are some late-twentieth-century wall partitions, and the floors are wood with some areas covered in carpeting. The perimeter walls are drywall. In the western portion, the columns are boxed; on the remainder of the floor, the original square wooden columns are either partially or fully exposed. Overhead, the ceilings feature suspended acoustic ceiling tile. The late-twentieth-century partitions are similar and are composed of gypsum. The gym is partitioned off from the office space and is entered through a wood-paneled door. It features a new wood slat ceiling with crossbeams, wood paneling on the wall, and rubber flooring. Several pieces of gym equipment occupy the space. The garage is entered from an exterior door on the east side of the building. It is a large open rectangular space with painted brick walls, concrete floors, and metal columns that support steel I-beams. On the west wall of the garage, original factory windows have been infilled with concrete block; the brick lintels and stone sills are visible and intact. Two of the four windows on the eastern wall of the garage have been infilled with concrete block.

The second through fourth floors consists of finished one and two-bedroom apartments accessed by a long single-loaded corridor along the eastern wall of the building. All walls and ceilings are drywall and piping for the sprinkler system and metal ducts are visible and suspended from the ceiling. The square wood columns and
supported ceiling beams as well as some brick walls and some original wood flooring are exposed throughout; the remainder of the flooring material is either engineered hardwood or carpeted and the doors are multi-panel composite. On the third and fourth floor corridors, an original tin-lined fire door is hung on exposed brick near the eastern stairwell. The third floor also features an original fire door that has been incorporated into an apartment on the south wall of the building.

A typical apartment is one or two bedrooms and one bathroom with an open concept kitchen/living room, washer/dryer, and mechanical room. The kitchens feature white painted cabinets, quartz countertops, stainless steel appliances, and pendant lighting. Each bedroom has flush mount lighting and a closet. All bathrooms have flush mount lighting, tile floors, a white painted vanity, toilet, and shower. Many units feature exposed brick walls as well as wood beams and support columns. Some feature remnants of ceiling-mounted machinery as well.
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.)

- Property is associated with events that have made a significant contribution to the broad patterns of our history.
- Property is associated with the lives of persons significant in our past.
- 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.
- Property has yielded, or is likely to yield, information important in prehistory or history.

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

- Owned by a religious institution or used for religious purposes.
- Removed from its original location.
- A birthplace or grave.
- A cemetery.
- A reconstructed building, object, or structure.
- A commemorative property.
- Less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

INDUSTRY

Period of Significance
1860-1911

Significant Dates
1860
1886
1895

Significant Person
(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation
N/A

Architect/Builder
Unknown

Period of Significance (justification)

The period of significance for the building begins with the building’s substantial rebuilding for Boardman and Gray/McCammon Pianos after the fire in 1860 and ends in 1911 with the exit of the last significant industry.
(Regent Shirt Company) in the historic period whose history is represented in the building. This period also encompasses all significant alterations.

Criteria Considerations (explanation, if necessary)

Statement of Significance Summary Paragraph
(Provide a summary paragraph that includes level of significance and applicable criteria.)

The Boardman and Gray Piano Company, located at 883 Broadway in Albany, Albany County, New York, is locally significant under Criterion A in the area of Industry for its association with industrial development in Albany’s north end warehouse district for over a half-century and as the home of several of the city’s important industrial concerns, most significantly, the Boardman and Gray piano factory. The site was initially chosen by Boardman and Gray, nationally known piano makers, for its new factory in 1853 due to a confluence of factors: readily-available lumber, infrastructure, and access to a national shipping network. Unfortunately, the 1853 building was substantially damaged in a fire only seven years later; however, the company substantially reconstructed the building, adding additional fire protection features, on the same site in 1860. The 1860 building, which survives with a high degree of integrity, is characterized by a rectangular form, brick walls and a heavy timber frame, large open floor plates, and long rows of identical windows to provide light. The combination of brick walls and a heavy timber frame, known as mill construction, and the internal iron firewalls added after the fire were intended to resist destruction in the event of large fires. The building is a fairly early example of a type that would become common for the rest of the nineteenth century. The building is important as a rare, early survivor in Albany’s north-end warehouse district, which developed on open land near the Erie Canal and railroad from the 1830s through the mid-nineteenth century. Boardman and Gray was succeeded by the McCammon Piano Factories, another nationally significant company, which produced pianofortes in this building for sale nationwide from 1864 to 1891. These companies were followed by several short-termed users: the Troy League Shirt & Waist Company, which produced apparel briefly from 1893 to 1895; and the E. Wallerstein & Company/Regent Shirt Company, which manufactured shirts for sale nationwide in the building from 1895 to 1911.

The building was constructed on the site in 1853 as the pianoforte factory for the Boardman and Gray Piano Company, which was previously located at 60 State Street in Albany. Boardman and Gray was well known for
its industry knowledge, craftsmanship, and high standards and was a leader in the field. The firm won numerous awards and held many patents. In 1860, after a fire occurred in the building at 883 Broadway, destroying pianos, tools, and other equipment, Boardman and Gray temporarily moved its production to 468 Broadway. The company immediately repaired or rebuilt the Broadway building, adding interior fire safety features, but sold it to William McCammon in 1862. In 1863, McCammon also began producing pianofortes in the building at 883 Broadway. The two companies remained associated for another year, but McCammon renamed it the William McCammon Piano Factory when the association between the two companies ended in 1864. His son, Edward, took over the business in 1876 and renamed it the Edward McCammon Piano Factory. This business was also successful; however, it ceased operations in 1891. Two years later, the Troy League & Shirt Waist Company occupied the building and produced apparel; the company’s tenure at the building was short-lived; when the business was dissolved, the factory was then auctioned off to Edward Wallerstein of the E. Wallerstein & Company in 1895. After changing the name of the company to the Regent Shirt Company, Wallerstein went on to produce his branded shirts for sale nationwide until 1911. While the latter two businesses were not as important as piano-making in Albany’s industrial history, together they contributed to the city’s nineteenth and early twentieth-century economic viability and the vibrancy of the city’s warehouse district.

The period of significance for the Boardman and Gray Piano Company building begins in 1860 with the substantial reconstruction of the factory on the site and ends in 1911 with the exit of the last significant industry active in the historic period whose history is represented in the building. It encompasses all major extant construction/reconstruction projects by the Boardman and Gray and Edward McCammon Piano Companies and the Regent Shirt Company and reflects the period during which these companies were at their most prominent. Around 1886, Edward McCammon expanded the building at 883 Broadway, turning the factory into a rectangular shape with an open central courtyard by adding one and two-story frame lumber-related buildings along the rear of the factory (Figure 2). As these frame buildings were not usable for manufacturing apparel, the Regent Shirt Company demolished McCammon’s additions ca. 1895, returning the factory to its original U-shape (Figure 4). Fort Orange Press, a later occupant, added a non-contributing one-story brick addition to increase printing capacity at the rear (north elevation) of the factory and demolished a small, non-affiliated machine shop that had occupied a portion of the factory at 887-891 Broadway from the late nineteenth to early twentieth century (Figures 5 and 6). These final alterations created the L-shape building seen today.
Narrative Statement of Significance

Industrial development in Albany’s north end warehouse district during the second half of the nineteenth century

Since the eighteenth century, Broadway, which paralleled the Hudson River, had served as the major road north out of Albany’s earliest settlement area and later downtown commercial district. Although scattered residential development occurred in this rural area on the north edge of the city, dramatic changes began to take place after 1825. Of major importance to the early development of Broadway was the completion of the Erie Canal in 1825. As the canal neared completion, the city undertook the construction of a massive pier to enclose and protect both the canal inlet and a basin of thirty-two acres to provide moorings for up to 1,000 canal boats and fifty steamboats. The pier, the huge dry dock, and storage facility extended 4,300 feet from the canal inlet to the south foot of Madison Avenue.

The success of the Boardman and Gray Piano Company and, later, McCammon’s, was dependent on several critical factors: the availability of lumber; infrastructure; and an improved transportation system. The site for the factory was chosen in north Albany because it met all these criteria. Near the easternmost terminus of the Erie Canal, land on both sides of this section of the canal was appropriated for the storage of huge amounts of lumber that was being transported daily from northern and western forests via the Erie Canal. This area would become known as the Albany Lumber District, which emerged as the largest lumber market in the world in the 1850s. As piano making required a large quantity of lumber, with different varieties utilized for different parts of the instrument, access to this raw material was a key factor in successful production. The availability of shipping via the Erie Canal and railroad played a crucial role in the delivery of raw materials to the piano factory and subsequent distribution of manufactured goods to consumers. Additionally, the convergence of

1 The history section of this nomination has been abstracted from the following sources: Raymond W. Smith, “Broadway-Livingston National Register Historic District, 1989, 8-1: 8-2; and Mark S. LoRusso, “A Cultural Resources Survey Report of Livingston Avenue Bridge/Hudson River/City of Albany/City of Rensselaer/Albany County/Rensselaer County/New York for the New York State Department of Transportation,” June 2011, 5-6.

railroads in Albany helped the city become one of America’s most prosperous in the mid-nineteenth century. By the 1870s, accompanying planning mills, lumber yards, and warehouses filled the area near the canal basin, north and south of the Livingston Avenue Bridge viaduct. At its height in the early 1880s, the Lumber District boasted thirty-five to forty lumber dealers and receipts for 500 million board feet of lumber, extending one-and-a-half miles north from the canal basin.

Early Albany industries, including breweries and manufacturers of stoves, agricultural machinery, and pianos, historically were scattered throughout the downtown area close to the Hudson River. Attracted by open land near the canal and the railroad, many large industries gravitated to the northern part of Albany in the years between the 1830s and the 1850s. By the 1850s, a dense industrial district extended from the New York Central Railroad terminals at Spencer Street north to Thacher Street and from the canal to the Northern Railroad and Broadway. A later wave of industries in the 1870s and 1880s included the Albany Architectural Iron Works, the Marshall and Wendell Piano Factory, the Thacher Looking Glass Factory, and the Albany Perforated Wrapping Paper Company.

Residential development associated with the lumber and industrial districts extended along Broadway and North Pearl Street and perpendicular streets. A construction boom spanning the 1830s to the 1870s included single-family dwellings built by manufacturers and merchants, and speculative housing sold to middle-class families and rented to others. On Broadway, many buildings contained shops and stores that served the surrounding neighborhoods. In 1880, at the height of development, mostly middle- to upper-level workers resided on Livingston Avenue and on the adjacent blocks of Broadway and North Pearl Street, and most laborers resided to the west along Colonie Street and Van Woert Street and east of Broadway along North Lansing, DeWitt, North Lawrence, and Montgomery Streets.

The Piano Industry

Early pianos were hand-made by artisans and confined to the aristocracy; the instrument became more mainstream during the Industrial Revolution when people obtained disposable income and enjoyed more leisure time. By the early 1800s, the era of the public concert had arrived, and a successful campaign was held in the
1820s and 30s aimed at the introduction of music lessons in America’s state schools. Subsequently, the piano industry made significant improvements and developments and increasingly turned to mass production of the instrument in the nineteenth century.3 In the United States, the ready availability of natural resources such as lumber hastened the manufacturing process and produced wealth at such a rapid pace that even in its early days, the piano industry of America was very lucrative.4 Founders of the industry, such as Chickering & Sons and the Bacon Piano Company, began producing instruments in the early nineteenth century, predominantly in Boston and New York. The Boardman and Gray Piano Company followed suit in Albany, founding its company in 1837.

**Boardman and Gray Piano Company 1853-1863**

James A. Gray was born in New York City in 1815. At the young age of sixteen, he learned his trade with Firth and Pond of New York from 1831 to 1835; he then moved to Binghamton, NY, to become superintendent of Pratt’s piano factory. William A. Boardman, who had opened a music store in Albany in 1836, heard about the talented young man and offered Gray a full partnership in his organization.5 A year later, the company was renamed the Boardman and Gray Piano Company, operating a factory at 60 State Street (not extant) and becoming one of the most progressive piano factories during the pre-Civil War period.6 Boardman delivered the business expertise and financial backing, while Gray was responsible for the manufacture and technical development of the pianos. Between 1840 and 1860, Gray received a series of patents for piano design. In 1849, he patented the Dolce Campana attachment. This device was activated by a pedal; a rack with weights at one end was lowered onto the soundboard bridge invoking a variety of sound mutations and vibrations when the pedal was rapidly pumped.7 The effect can be described as follows:

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5 Dodge, *Pianos and Their Makers*, 270, 277.


7 “Swenson’s Piano Shop – Articles – Boardman & Gray.”
Pressing down the pedal, the tone is softened to a delicious, clear, and delicate sweetness, which is indescribably charming, ‘like the music of distant clear-toned bells chiming forth their music through wood and dell.’ We strike full chords with the pedal down, and, holding the keys, let the pedal up slowly, and the music swells forth in rich tones, which are perfectly surprising. Thus hundreds of beautiful effects are elicited at the will of the performer.8

Another important patent was awarded to Gray in 1851; this was for an improvement in pianoforte action.9

In 1853, attracted by Albany’s immense lumber industry, Boardman and Gray decided to build a factory in the “Lumber District,” acquiring a lot at 883 Broadway, ensuring ready access to a variety of wood types for the manufacturing of pianos. A relationship between Boardman and Gray and William McCammon already existed at that time. McCammon was an engineer married to James Gray’s sister. He was also involved in the factory’s initial construction; the Gothic pattern horizontal forty horsepower steam engine that powered Boardman and Gray’s building and machinery was developed from McCammon’s plans and under his supervision. However, by 1858, McCammon was running a tile manufacturing company in Albany, C. & W. McCammon, so it does not appear that he was involved with the piano business again until the early 1860s.10

Boardman and Gray advertised through large print advertisements, which included information on their patented products as well as their numerous accomplishments and industry awards. Boardman and Gray’s pianos were highly sought after and used by celebrities such as Jenny Lind and Catherine Hayes, as well as by piano professionals throughout the United States. The company was well known for its industry knowledge, craftsmanship, and high standards and was a successful leader in the field. Boardman and Gray was one of the first companies to utilize American steel music wire by Washburn & Co. of Worchester, Massachusetts; a far superior product in quality and finish to the foreign wire that was commonly used. Additionally, the ivory for its keyboards was produced by Pratt Brothers of Deep River, Connecticut, which supplied most of the large piano makers in the northern United States.11

A fire occurred in the building in 1860, which caused approximately $60,000 in damage. It is difficult to know exactly how much of the building was destroyed or damaged in this fire. Both the local Albany newspaper and

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the *New York Times* published near-identical accounts saying that the building had been destroyed. However, at that time, Boardman and Gray had a large business, producing twenty-five pianos per week. There were approximately two hundred pianos in various stages of completion in the factory at the time of the fire, and only about seventy-five were saved. In addition, many of the specialized tools used by workmen were lost, as well as some of the patterns. The loss of so many pianos and tools could account for the steep estimate of the damages. Fortunately, insurance of $55,000 was expected to cover all of the loss. In 1861, Boardman and Gray temporarily moved production to 468 Broadway. Boardman and Gray later announced that they had “disposed” of their piano-forte factory to William McCammon in 1862, “having arranged that we should remain and supervise the business.” This suggests that the factory had been rebuilt or repaired quickly and was back in business by this time. Because the extant building so exactly matches the original in all exterior detail, it has led to speculation that the original building was not destroyed in the fire and that perhaps the majority of loss occurred on the interior of the building. Thus, subsequent rebuilding may have been limited to the interior, where new firewalls were added to limit damage from future fires. This theory is supported by the city’s assessment records, which show the building decreased in value only from $16,000 to $7,000 after the fire. Had the building been destroyed, its post-fire value would likely have been zero. And finally, a search of the city’s fire department records failed to reveal notation of a fire as large and significant as one that would have destroyed the factory. Although there is no conclusive evidence to support either theory, known facts seem to suggest that the building was only partially destroyed in the fire and was quickly rebuilt and improved.

McCammon may have been involved in the reconstruction project; a company brochure published by Edward McCammon ca. 1880 states that the factory at 883 Broadway was powered by a fifty-horsepower steam engine designed by William McCammon. However, it is also possible that the steam engine was upgraded later by McCammon. The building remained vacant until 1863, when William McCammon occupied the space and began producing pianos, billing himself as the successor to Boardman and Gray but advertising under their name. At this time, Boardman and Gray were no longer producing pianos at 468 Broadway, where they had temporarily relocated the business after the fire. McCammon stated in advertisements that his pianofortes

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13 Albany Directory, 1861, 178.
15 Edward McCammon’s Illustrated Catalogue, McCammon, Albany, New York, ca. 1880, 3.
were being produced under their supervision, referring to Boardman and Gray’s association with the nominated building. That relationship was short-lived; McCammon fired Boardman at the end of 1864, and, at the beginning of 1867, Boardman and Gray published a notice stating that it had terminated its business connection with William McCammon.

William McCammon and Edward McCammon Piano Factories 1863-1891

William McCammon began advertising his business as the William McCammon Piano Factory in 1864. In 1867, William admitted his son, Edward, and John F. Batch Elder as partners, changing the name to William McCammon & Co. In 1868, the company showcased its pianos at the Rensselaer County Fair alongside those of Steinway and Haines & Bros. A newspaper article noted that the pianoforte exhibition was the greatest attraction at the fair. William McCammon & Co. outdid the competition and was awarded a coveted prize for its participation in the exhibition:

Wm. McCammon & Co. of this city have been awarded the First and Second Premiums. The prizes were awarded for beauty of construction and finish, brilliancy and compass, and durability, and were obtained in competition with the most celebrated pianos in the country. This triumph for an important branch of Albany manufacture was a tribute to Messrs. McCammon & Co.

The company continued to win awards at various events: a gold medal at the Albany County Fair in 1869 and another First Premium Award at the Rensselaer County Fair in 1869. That same year, Edward McCammon succeeded his father and put the company under his name, Edward McCammon and Co. Much like his father and Boardman & Gray before him, Edward advertised through large print advertisements, which included information on the company’s products as well as its numerous accomplishments and industry awards. Edward expanded the company’s retail presence into Tweddle Hall at 81 State Street and, later, to 53 North Pearl Street after a fire destroyed Tweddle Hall. Similar to James Gray, Edward McCammon received three patents for his company in 1879, 1880, and 1882.

17 Albany Directory, 1863, 259.
18 “Piano Wars – The Strange Story of McCammon Pianos.”
20 “Pianos at the Rensselaer County Fair,” Albany Morning Express, September 24, 1868.
23 “Transfer of Patents,” Times Union, June 3, 1892.
In 1886, Edward incorporated his company with his wife, Hattie McCammon, and her father, Solomon F. Higgins, attorney. With capital totaling $10,000, the money was divided into $100 shares.24 Around the same time, McCammon expanded the building at 883 Broadway, turning the factory into a rectangular shape with an open central courtyard by adding one and two-story frame buildings along the rear: a two-story packing section; a long, one-story lumber shed; a two-story stable; and, a two-story frame section with access into the factory along Broadway (Figure 2).25 The company continued to prosper. as Edward advertised that his company had “forty-five premiums, gold and silver medals, and diplomas awarded” for his pianofortes.26 Shortly thereafter, however, the company began to falter, for unknown reasons. In 1887, Edward was forced to buy his factory at a foreclosure when one of three mortgagers on the property took action against him.27 Another creditor took action and forced the company into receivership in 1891. Subsequently, the business was closed, and the factory was auctioned off that year, ending a nearly forty-year span of pianoforte production at 883 Broadway.28

*The Piano-Making Process*

The most important resource in the piano-making process was lumber. Wood for pianos manufactured by Boardman and Gray and later by the McCammon’s was primarily cut from the forests in Allegany, Oneida, and Herkimer as well as other choice locations in New York and Canada. The variety and number of the different kinds of wood used in their piano production were vast: pine, spruce, maple, oak, chestnut, ash, basswood, walnut, cherry, mahogany, birch, rosewood, ebony, white holly, apple and pear trees, white wood, and several other varieties. Lumber received by these piano manufacturers was cut two years in advance and then dried for another year in the lumber yard. After proper seasoning, the lumber was transferred to the machine shop and cut into the proper sizes and forms. These pieces were then placed in the drying room for six months to two years before they were used in the manufacture of pianos. Among the first to apply modern manufacturing technology to production, Boardman and Gray ran the factory on a forty-horsepower steam engine, which provided power to laborsaving machine-driven saws, planers, lathes, and case polishing machines; the steam engine also

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25 Sanborn Fire Insurance Map, 1876.
26 *Edward McCammon’s Illustrated Catalogue*, 23.
28 “Piano Wars-The Strange Story of McCammon Pianos.”
supplied heat for the building and kilns and hot water for the glue pots. Scrap wood was not disposed of; instead, it provided fuel for the boilers in the factory.  

Originally U-shaped in plan, the factory consisted of different sections or rooms for different functions. The building contained a plate room, office, and woodworking area on the first floor, an action room, warehouse (showroom), case-making and stringing areas on the second floor, a key room and finishing areas on the third floor, and a dry room, areas for rubbing, leg making, and varnishing on the fourth floor. To carry out the specialized production processes, there were approximately twenty-four distinct trades carried on by the workers in the factory.

The plate room on the first floor was utilized for producing the massive iron plates used in the pianos; these came from the furnace in an unfinished state. Once received, the plates were filed smooth then painted and rubbed down. Using the factory’s machinery, each plate of a seven-octave piano had up to 450 holes drilled into it, and approximately 250 of those had pins riveted into them for the strings.

On the second floor, the woodworking room contained workmen, each running a machine. These included planing machines capable of planing boards or planks of any thickness three feet wide, circular saws, an upright turning saw for decorative scrollwork, a half-lapping machine, turning lathes, and several other machines. The action room was also located on the second floor. The action is one of the most important things in the pianoforte. Its construction and adjustment are critical to the workings of the piano. Boardman and Gray used the French Grand Action with many added improvements. There were approximately eight to ten wood action parts per key that had to be closely fitted. The holes for the center pins were brushed with cloth prepared specifically for this work. The action-maker completed the different phases of the action and a finisher fit them to the keys and into the case of the piano. Another important part of the action was the hammer; it

was generally made of basswood and covered with either felt, deer, or buckskin. When correctly applied, these materials formed a hammer which produced a full, rich, organ tone. 33

The other two areas on the second floor were for case-making and stringing. The case maker produced the rims for the case and veneered them. He would fit and secure these to the bottom and make and veneer the top of the case, producing the skeleton of a piano. The case was then ready for the installation of the soundboard and iron frame. The soundboard was fitted and fastened in the case, then the iron frame was fitted overall and cemented and fastened down. Once the frame was finished, spinning the bass strings and stringing the case came next. The process is described as follows:

To get the required flexibility and vibration to strings in the bass, tempered steel wire is used for the strings, and on this is wound soft annealed iron wire, plated with silver. Various sizes of core and covering wire are used in their manufacture. The string to be covered is placed in the machine, which turns it very rapidly, while the workman holds the covering wire firmly and truly, and it is wound around and covers the core wire. 34

The preparation of the keyboard took place in the key room on the third floor of the factory. It required much experience and attention to detail and was made as follows:

On a piece of lumber, the keys are marked out, and the cross banding and slipping done to secure the ivory. The ivory is applied and secured, and then the keys are sawed apart and the ivory is polished. The ebony keys are then made, put on, polished and the keyboard is complete. The ivory used is of the finest quality. Its preparation from elephant tusk is confined to a few large dealers in the United States. 35

Finishing was also done on the third floor. This involved putting together the different parts of the pianoforte for insertion in the case such as the top, legs, desk, and lyre. The finisher was also responsible for installing castors, locks, and other finishing details. From there the piano was moved to the warehouse (showroom) on the second floor. 36

33 Godey, ed., Godey’s Lady’s Book; Sanborn Map, 1876; Edward McCammon’s Illustrated Catalogue, McCammon, Albany, New York, ca. 1880, 1-2.
34 Godey, ed., Godey’s Lady’s Book; Sanborn Map, 1876; Edward McCammon’s Illustrated Catalogue, McCammon, Albany, New York, ca. 1880, 1-2.
After the fire in the original factory took place in 1860, the same technology, specification, and plans were utilized to rebuild the plant. Except for the rear addition and the frame storage sections, constructed by Edward McCammon, the McCammons maintained this layout during its tenure at the factory.37

Remnants of overhead line shafts with iron pulleys can be seen on the fourth floor and in the basement. Considered cutting-edge technology at the time, this machinery is described in Godey’s Lady’s Book in 1854 and again in Edward McCammon’s Illustrated Catalogue circa 1880, where both give an identical detailed description of the interior of the factory at those respective points in time.38 A line shaft is a power-driven rotating shaft for power transmission used extensively during the Industrial Revolution before the invention of electricity. In this factory, the fifty-horsepower steam engine in the basement was powered up to drive the huge rotating line shafts which were suspended overhead and draped with pulleys. Belts ran from these pulleys down to the factories’ machines where they drove each machine through another pulley.39 Large metal steam pipes, remnants of the factory’s steam-powered system, run along the ceiling in the basement. 40

From Piano-Making to Apparel Manufacturing

While the building at 883 Broadway was specifically designed and constructed to serve piano production, it was easily converted for other manufacturing processes. The same open floor plates that accommodated the phased process of piano production facilitated other production lines, including apparel manufacturing. The Troy League Shirt & Waist Company briefly occupied the factory after Edward McCammon; Edward Wallerstein then bought the building in 1895 and set up production for his shirt-making company.

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37 Godey, ed., Godey’s Lady’s Book; Sanborn Map, 1876; Edward McCammon’s Illustrated Catalogue, McCammon, Albany, New York, ca. 1880, 1-2.
38 Aside from the increase in footage due to Edward McCammon’s rear addition, the descriptions and illustrations of the factory interior in both these sources is identical.
40 Many factories continued to utilize steam power into the early twentieth century. The spread of electrification was held back by a number of technical and economic factors; the primary issue was the general availability of inexpensive electricity. Source: Richard B. DuBoff, “The Introduction of Electrical Power in Manufacturing,” The Economic History Review, Vol. 20, No. 3, Wiley, 1967, 509.
The Apparel Industry

The mass manufacturing of apparel or “ready-made garments” (RMGs) followed the invention of the Singer sewing machine in the mid-nineteenth century and corresponded with the developments in sewing technology during the late nineteenth and early twentieth century. In 1888, George Eastman introduced the first fabric cutting machine which allowed the clothing industry to evolve from the manual drudgery of cutting to a modern, automated operation. Subsequently, there was sizeable growth in sewn products and sewing machines became more affordable and accessible. Advertisements for the latest fashion trends were published in periodicals during the late nineteenth and early twentieth century, in turn leading to greater demand for these items. Women joined the workforce in large numbers to produce the highly sought RMGs, which had not been widely available before the early twentieth century.

*Troy League Shirt & Waist Company 1893-1895*

The building at 883 Broadway lay vacant for several years until the Troy League Shirt & Waist Company moved its operations there in 1893. Established in Troy in 1891 by A.M. Markstone, M. Goodman, and J. Levy, the company’s purpose was to manufacture “wearing apparel.” However, the tenure of the Troy League Shirt & Waist Company at 883 Broadway was short-lived: the majority of company directors filed for voluntary dissolution of the company in 1895 and the factory was auctioned off that same year.

*Edward Wallerstein & Co./Regent Shirt Company 1895-1911*

After the closing of the Troy League Shirt & Waist Company, the building at 883 Broadway was auctioned off to Edward Wallerstein. Wallerstein had previously been a partner in the firm of Tim, Wallerstein & Co., a manufacturer of collars located in Troy, New York. After seventeen years in the firm, Wallerstein decided to go off on his own and form Edward Wallerstein & Co. with his son, Alfred Wallerstein; he secured the building at 883 Broadway and began production around March 1, 1895. An article announcing his company in the *Troy Daily Times*, June 19, 1891; “Legal,” *Albany Evening Journal*, June 13, 1895, 2.

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Boardman and Gray Piano Company
Albany Co., New York

Daily Times stated that “the new factory will manufacture its own brand of goods and give employment to a large number of persons.”

Wallerstein re-organized the building for the manufacture of his products. The one-and two-story frame buildings added by Edward McCammon were demolished, recreating a U-shaped building. The new configuration consisted of a washroom in the basement, an office and packing room on the first floor, stock rooms on the second and third floors, a cutting room on the third floor, and ironing and laundry on the fourth floor. The line shafts were utilized until at least 1908 to power cutting and sewing machines as well as irons on the third and fourth floors.

Around 1898, Wallerstein entered into a contract with the prison authorities of Michigan to employ convicts to manufacture his shirts inside the state’s prisons. The cost of prison labor was much cheaper than the labor market; labor worth two dollars a day was sold for fifty cents by the prisons. Edward Wallerstein set up the prison factory to implement a more efficient process of shirt production and to provide easy access for transporting finished products nationwide. The prisons were spread throughout Michigan and not individually identified. Materials and finished goods were transferred to and from Michigan, and, despite transportation cost, the company make a profit. That same year, the Knights of Labor denounced the competition brought about by prison-made goods and adopted a resolution relative to the action of Wallerstein and his company. In the resolution, the Knights of Labor condemned the company for entering into an agreement with the prison, claiming that the company was “endeavoring to foist upon the public obnoxious prison-made goods” and advising the public that the firm was seeking to “crowd out of the market goods made by honest women, employed by honest men, taxpayers, and citizens of our state.” The Knights of Labor also called upon the public to boycott Wallerstein and ensure that they were buying goods that “came from the hands of honest women.” A copy of their resolution was sent to Congressman Southwick requesting that he facilitate the passage of a bill that would prohibit the importation of prison-made goods from one state to another. New York went on to abolish this practice in its prisons because the corruptive force of the contract system on prison officials was infamous. At one point, officers at Sing-Sing prison had been able to double their salaries by getting tips from...
the contractors to act as “good slave drivers.” Regardless of these initiatives, Wallerstein continued to maintain his prison contract in Michigan.

By 1903, city directories show that Wallerstein had renamed his company the Regent Shirt Co. At that time, he still had his prison contract, as well as factories in both Albany and Troy and a showroom in Manhattan. The products were well known nationally and sold wholesale, with the company “dealing in every state, city, and town directly with the retailers of men’s and women’s wear.” Demand for the products was increasing at a fast rate and two popular brands of shirts were made by the company. The high-end brand was the celebrated “Regent” shirt, which was of the highest quality and style. The cheaper of the two brands was the “Argyle” shirt, which offered the best possible value in the cheaper shirt lines. An article in the *New York Tribune* described the wide appeal of the company’s shirts:

> The legion of haberdashers, drapers, hosiers, and men’s wear dealers throughout the country are seldom found with a large stock of the “Regent” and “Argyle” branded shirts, and for good reason, they are nearly always more salable than any other manufactured goods which can possibly be procured at a similar price, and far superior to many shirts which are placed on the market at a higher figure.

Despite articles and accounts heralding the firm’s success, the Regent Shirt Co. began to encounter business problems in 1903. Creditors to the company showed large liabilities and an offer of settlement was made and accepted at fifty cents, in three, six, and twelve months. Four years later, Edward Wallerstein died, and the company was taken over by his son, Alfred. The company’s prospects became dire when their prison contract was eventually broken and given to the Reliance-Sterling Corporation, sometimes referred to as the “prison labor trust.” The president of the Reliance-Sterling Company paid one of the prison’s board members $1,000 to break the Wallerstein contract. Subsequently, Alfred Wallerstein sued for $154,000 but was only awarded $22,000 in damages in 1912. After 1911, the Regent Shirt Factory ceased to appear in city directories; Alfred closed the business and became a partner in a print advertising firm.

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52 New York State Census, 1915.
The Apparel Production Process

The manufacturing of his products consisted primarily of four phases: cutting; sewing; washing; and ironing. The initial cutting was done on the third floor on the south side of the factory. Sections for sewing and ironing were housed on the third and fourth floors on the east side of the building and the laundry was located on the fourth floor. Packing was done on the first floor on the west side of the factory, near the office, and then moved to the warehouse for distribution.

Industrial Building Type

As one of the few early survivors of Albany’s north-end warehouse district, the Boardman & Gray Piano Company building emerged during what has been referred to as the “First Industrial Revolution” in the United States. This revolution chartered the transition from an agricultural to an industrial economy in the late eighteenth to mid-nineteenth century. The shift from small cottage industries or “hand-made” products to machine-made products created a much higher standard of living than had ever existed in the pre-industrial world. There were several key factors needed to support this early revolution, which was driven by both governmental and private interests. State governments played a key role in encouraging a vastly increased transportation network that created more efficient ways to transport people, raw materials, and finished goods. The most famous state-led creation of this era was the Erie Canal. The introduction of widespread railroad transport paralleled this phenomenon.

The Boardman and Gray Piano Company building exhibits many features of early industrial design. It has a flexible and informal plan and is relatively narrow with an L-shaped footprint; the I, L, U, or E-shape forms were typical and arose from functional requirements to bring ample natural light into the factory during this era (the building was initially constructed in a U-shape). The flat roof of the factory is also typical of the era; most gabled factory roofs were supplanted by the 1860s to eliminate attic spaces that accumulated dust and would spark fires. Aside from utilitarian purposes, I, L, U, and E-shape factories played an aesthetic role; these shapes enabled the building to maintain the street wall and shield its interior yard from public view to give the company’s public facade a neat appearance. The regular pattern of window openings, in addition to light, also provided a sense of organization and extrapolation, dignity for the interior. Brick was chosen for the factory’s walls because it was the most common fireproof material available. The sandstone lintels and sills, brick frieze
molding, and projecting cornice on the Broadway and North Ferry Street facades were typically used as an economical means to relieve plain brickwork. The parapet in varied heights also brings additional visual interest to the building.

Early industrial buildings were constructed of wood, brick, stone, or a combination of these materials. The building at 883 Broadway is load-bearing brick with heavy timber construction on the interior. The original perimeter and interior brick walls, which articulate the various divisions between production rooms, and most of the original wood piers, remain throughout the building. There are three interior brick firewalls inside the factory that extend from the foundation level through all four stories to the roof and above; these walls are visible from an aerial view of the roof. The firewall was typical in factories of this era; it was considered to be an isolation and containment tool. Openings in the firewalls were limited in number to lessen the spread of fire. In these openings, large sets of tin-lined doors were hung on hardware that caused them to close automatically. Several of these door types are extant in portions of the factory.

After the Period of Significance

After the Regent Shirt Company vacated the building, it ceased to house locally prominent companies. Brandow Printing/Fort Orange Press Co. occupied the building from 1914 to 1975 and did some minor alterations and demolition. Around 1934, the company constructed a non-historic one-story brick addition onto the rear (north elevation) of the building (Figure 5). Shortly thereafter, a small machine shop at 887-891 Broadway that occupied a portion of the factory but was not affiliated with or interconnected to the factory was demolished, creating the current L-shape of the building seen today (Figure 6). After Fort Orange Press vacated the building in 1975, it is believed to have been used by a variety of tenants for commercial purposes until 1993. In that year, A.E. Rosen Electrical Co., Inc., a local electrical company, moved its business into the building and

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54 A portion of the northernmost firewall was removed on the first floor to open it up for office space.
56 Due to the pandemic, source information was not available to specifically identify residents of the building between 1976-1993; however, the office build-out suggests that it was utilized by various office entities during that time period.
remained at 883 Broadway until at least 2016. In 2018, the property was purchased by Maddalone and Associates to convert the building into commercial/residential space using preservation tax credits.

Conclusion

Built for the Boardman & Gray Piano Company in 1853 and substantially reconstructed after a fire in 1860, the building retains many elements of American industrial design from that time that served the various occupants of the building during a period of rapid urban growth and industrialization. Initially constructed for piano-making, the sturdy structure and open design allowed for easy adaptation of new technology, changes in production, and future use by other manufacturers. This adaptability was an intentional attribute of factories built during this period that has ensured near continual use of the building for industrial purposes since its construction, despite vast differences in the items being produced within its walls. The Boardman and Gray Piano Company building retains integrity to its substantial reconstruction after the fire and represents the history of the industries that inhabited it in the next forty-eight years, encompassing almost all major construction projects by its subsequent industrial occupants. As one of the few extant industrial buildings in North Albany, the building contributes to the industrial legacy of the city of Albany.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)


Boardman and Gray Piano Company

Albany Co., New York

Name of Property County and State

https://www.core77.com/posts/58982/How-Did-Factories-Get-Power-to-Their-Machines-Before-Electricity#.


https://www.core77.com/posts/58982/How-Did-Factories-Get-Power-to-Their-Machines-Before-Electricity#.


Boardman and Gray Piano Company__
Albany Co., New York__

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property  0.60
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

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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.)

This boundary contains the lot and building historically associated with the companies noted in this nomination.

11. Form Prepared By

name/title  Karen A. Kennedy, Director of Architectural History
organization  Preservation Studios  date  4/1/2022
street & number  170 Florida Street  telephone  716.725.6400
city or town  Buffalo  state  NY  zip code  14208
e-mail  kkennedy@preservationstudios.com

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.)
Boardman and Gray Piano Company
City of Albany, Albany County, New York
883 Broadway
Albany, NY 12207
Boardman and Gray Piano Company
City of Albany, Albany County, New York

Area: 0.60 ac

1:1,200

Nomination Boundary

Coordinate System:
NAD 1983 UTM Zone 18N
Coordinate Units: Meter
Orthoimagery Year: 2021

New York State Parks, Recreation and Historic Preservation

Albany Co., New York
883 Broadway
Albany, NY 12207
Boardman and Gray Piano Company
City of Albany, Albany County, New York

Area: 0.60 ac

Coordinate System:
NAD 1983 UTM Zone 18N
Coordinate Units, Meter
Parcel Year: 2021

Nomination Boundary
Tax Parcels
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: Boardman and Gray Piano Company
City or Vicinity: Albany
County: Albany State: New York
Photographer: Mike Puma
Date Photographed: 2/18/2022

Description of Photograph(s) and number:
NY_ Albany County_ Boardman and Gray Piano Company_0001
Looking southwest, showing Boardman and Gray Piano Company exterior

NY_ Albany County_ Boardman and Gray Piano Company_0002
Looking southeast, showing Boardman and Gray Piano Company exterior

NY_ Albany County_ Boardman and Gray Piano Company_0003
Looking northwest, showing Boardman and Gray Piano Company exterior

NY_ Albany County_ Boardman and Gray Piano Company_0004
Looking northeast, showing the basement of the building

NY_ Albany County_ Boardman and Gray Piano Company_0005
Looking west, showing an apartment on the first floor

NY_ Albany County_ Boardman and Gray Piano Company_0006
Looking northwest, showing an apartment on the second floor

NY_ Albany County_ Boardman and Gray Piano Company_0007
Looking southeast, showing an apartment on the second floor

NY_ Albany County_ Boardman and Gray Piano Company_0008
Looking south, showing an apartment on the third floor

NY_ Albany County_ Boardman and Gray Piano Company_0009
Looking north, showing an apartment on the third floor

NY_ Albany County_ Boardman and Gray Piano Company_0010
Looking southeast, showing an apartment on the third floor
Fig. 1: Detail, City Atlas of Albany, 1876 by G.M. Hopkins
Fig. 2: Detail, 1889 Sanborn Fire Insurance Map
DRAFT Boardman and Gray Piano Company
Name of Property

Albany Co., New York
County and State

Fig. 3: 1892 Sanborn Fire Insurance Map
DRAFT Boardman and Gray Piano Company
Name of Property

Albany Co., New York
County and State

Fig. 4: 1908 Sanborn Fire Insurance Map
Fig. 5: 1935 Sanborn Fire Insurance Map
DRAFT Boardman and Gray Piano Company
Name of Property

Albany Co., New York
County and State

Fig. 6: 1951 Sanborn Fire Insurance Map
Boardman and Gray Piano Company

Albany Co., New York

Name of Property

County and State

Fig. 7: Advertisement for the Boardman and Gray Piano Co., 1856
DRAFT Boardman and Gray Piano Company
Name of Property

Albany Co., New York
County and State

Fig. 8: Advertisement, Albany City Directory, 1863
Fig. 8: Advertisement for the Edward McCammon Piano Forte Factory, date unknown
Boardman and Gray Piano Company
Albany Co., New York

Fig. 9: an historic photo demonstrating how line shafts in factories were connected to machines by belts that powered the equipment

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.).

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