

United States Department of the Interior  
National Park Service

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Nat. Register of Historic Places  
National Park Service

# National Register of Historic Places 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 Wilbur, Campbell, Stephens Company Cuff & Collar Factory

other names/site number Mooradians; Tapestry on the Hudson

### 2. Location

street & number 599 River Street  not for publication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

Ruth P. Puopert DSHPO 12/7/15  
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 eligible for the National Register  
 determined not eligible for the National Register  removed from the National Register

other (explain: \_\_\_\_\_)

Alvin S. Abadado 2/2/16  
Signature of the Keeper Date of Action

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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.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	<b>Total</b>

**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/PROCESSING/EXTRACTION:

VACANT

Manufacturing Facility

**7. Description**

**Architectural Classification**  
 (Enter categories from instructions.)

**Materials**  
 (Enter categories from instructions.)

LATE 19<sup>th</sup> & 20<sup>th</sup> CENTURY REVIVALS:

foundation: BRICK

ROMANESQUE REVIVAL

walls: BRICK

roof: SYNTHETIC

other: WOOD/GLASS/PRESSED METAL

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## **Narrative Description**

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### **Summary Paragraph**

The former Wilbur, Campbell, Stephens Company Cuff & Collar Factory is a monumental 78,270 square-foot brick masonry building located on the east bank of the Hudson River at the intersection of River and Jay streets in the City of Troy, Rensselaer County, New York. It is also known as Mooradians, the furniture company that was its last long-term occupant, from 1973 to 2006. The nominated building was erected in 1899 as a textile factory for the manufacture of detachable collars and cuffs. This flat-roofed six-story building with a raised basement constituting an additional level is rectangular in plan and was oriented to face east towards River Street. The building has load-bearing walls of red-orange brick masonry laid up in common bond and internally employs heavy timber framing of the fire-resistant type referred to as "mill construction." The building's façade was originally of symmetrical design and consisted of seven bays; an eighth bay was added shortly thereafter on the north side. Five of the bays are recessed from the remainder of the façade and are flanked by corner projections at the north and south corners, the northern one having been extended by a bay subsequently. The central recessed bays are treated as multi-story Romanesque arcades rising two stories, corresponding with floors two through five. The outer project bay's windows follow this arrangement from second to fifth-story level, but in that instance are segmentally arched. In addition to its Romanesque Revival traits, the building also has a pressed metal, modillioned cornice of Neoclassical derivation, corresponding with the east façade and south elevation, and on those elevations the basement and first-story feature rustication. Because it is highly visible, the south elevation also served as a primary elevation; it thus features the same design and ornamentation, with only slight variation, as the east façade. The west (rear) elevation, which faces the Hudson River, and the north elevation, next to a large parking lot, are decidedly plainer than the primary east and south elevations and lack any ornamentation or overt stylistic characteristics. The west elevation includes a stair tower, at the northwest corner, with concrete balconies on its south side; it is a subsequent addition of unknown date. The interior of the factory is characterized by historic open volumes, with heavy columns and beams which typify mill construction and allowed for the open floor plan. The second and third floors, which served as furniture showrooms, are divided by non-load bearing gypsum wall board. The seventh floor is divided into smaller spaces by metal studs, which represent an earlier and failed attempt to convert the building for residential purposes.

### **Narrative Description**

#### Location & Setting

The nominated building is located on River Street, a north-south commercial thoroughfare paralleling the Hudson River within the City of Troy, and along a section of that street that includes a number of similarly designed cuff and collar factories of that period. Its east façade faces River Street; directly across from it is a 1920s-era brick masonry commercial building and adjacent empty lots. The west (rear) elevation faces the Hudson River, and there the property gives way to a stone-block seawall. To the north is a paved parking lot that separates the building from the former Van Zandt, Jacobs & Company collar factory (NR listed), an edifice of the approximate age, scale and plan as the nominated property. The south elevation is bounded by the dead-end intersection of River and Jay streets. A few surviving row houses exist on this west side of River Street and are depicted on a 1903 Sanborn fire insurance map as part of an intact line of dwellings that likely were the homes of factory workers. Thereafter, a stretch of parking lots ends at the location of another former collar factory turned office building, the former Miller, Hall & Hartwell building (ca. 1881).

Moving from south to north, the façade consists of the one-bay southeast projecting bay, or pavilion; the five-bay wide recessed section; the one-bay-wide original northeast pavilion; and the one-bay addition, which doubled the width of the original pavilion on this side and offset the original symmetry of the design. The basement and first stories feature brick rustication, and there apertures are spanned by either flat brick arches or rough-hewn stone lintels. The original scheme was predicated in large measure on two-story window groupings from the second to the fifth story. In the original outer bays these windows were paired and spanned by segmental arches.

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In the five-bay center section they were grouped as five-bay-wide Romanesque arcades. At six-story level this pattern is repeated, though there the windows are trabeated, the central seven ones being divided by pilasters. Windows in the original outer projecting bays are paired, while the recessed ones are single units; those in the added eighth bay, added after 1903, are tripartite. Windows are hung with one-over-one sash, with the exception of windows at stories three, four, five and six of the central, recessed bays, which have a two-over-two configuration. All windows in the building are wood and double-hung. The brick pilasters which frame the arcaded windows of the recessed center section emphasize verticality, as do the projecting corner bays; this vertical thrust countered by the building's rusticated base, three belt courses and the terminal cornice. The uppermost belt course, located between the fifth and sixth stories, incorporates a dentil band. The sixth windows are single units of rectangular shape and are separated by brick pilasters with stylized pressed metal capitals.

As for other ornamentation, the round-arched fourth and sixth-story windows are formed of brick and accentuated with terra cotta archivolt, which are also located on all other arched windows on the façade. Cut-stone dressings were used to span window openings at second and fourth-story level, and also for the lowest of the three belt courses; in the latter instance, they form a continuous sill for the second-story windows. The terminal feature of the façade is a heavy modillioned pressed-metal cornice, which has dentil enrichment.

The added bay is indicated by physical evidence, namely bricked-in window openings and a conspicuous vertical seam, and by documentary evidence, in looking at the building's footprint as depicted on the 1903 Sanborn fire insurance map. These indicate that the original northeast tower was replaced by a deeper, wider tower with a wide concrete stair. The addition was well-integrated and closely followed the example of the original façade, so far as the execution of apertures and decorative features. The recessed gated main entrance located in this addition is undistinguished and lacks ornamentation. Three stone steps lead to a vestibule and the modern wood entrance door. The tower rises well above the flat roof line to a height of eight stories. Rectangular window openings, grouped in threes and boarded shut, punctuate the east and north sides of the brick block.

The south elevation follows the overall fenestration pattern established on the east façade, and exhibits much of the same ornamental program, though not without subtle differences. This elevation is a total of 14 bays wide, consisting of 12 recessed bays with single-bay flanking projections, the southwest one functioning as a stair tower. Windows corresponding with the recessed bays are again treated as two-story Romanesque arcades, while those in the flanking outer bays are segmentally arched. Differences include the omission of the cut-stone lintels employed at the second and fourth stories on the façade, which are replaced on the south elevation by brick segmental arches, these forming the lower units of the two-story arcades. There are also differences in sash, with two-over-two windows used where one-over-one sash was employed on the facade. A dilapidated loading dock exists near the southwest corner.

Both the west (rear) and north elevations were clearly conceived as secondary elevations and lack both ornamentation and large window openings. The west elevation is divided into seven window bays fitted with 12-over-12 rectangular windows, the openings spanned by brick segmental arches. The window sash are not arched; instead, they have arched wood panels that fit into the arched opening. A northwest stair tower with delaminating concrete balconies is a later addition; it was built at an unknown date and is not depicted on the original building footprint illustrated on the 1903 Sanborn map. This tower has a boarded loading door opening, a second story eight-over-eight window, and 12-over-12 windows occupying the remaining stories. Chain link fence surrounds a tower side entrance and the first concrete balcony.

On the north elevation a ca. 1973 elevator shaft was inserted in the fifth of the 12 bays, which are otherwise filled with eight-over-eight rectangular windows spanned by brick segmental arches. There, a flat-roof modern

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entrance with an enclosed walkway is situated adjacent to the original brick masonry machine or boiler room, which has an associated massive brick chimney rising well above the full height of the building. The boiler room has floor-to-ceiling glazing divided into eight large lights. On its west (rear) elevation the boiler room has been fitted with an overhead door.

The interior appears largely as it did historically and is characterized by expansive open volumes of space with unfinished interior surfaces of load-bearing brick and exposed wood framing. Floors closely resemble each other and display a related framing configuration, arranged on a north-to-south axis. Columns are arranged in a series of rows and are square in plan, measuring 10" by 10"; most feature metal bolsters upon which the beams rest, though in some instances (on the upper floor), wood bolsters were used. In some instances bolted metal plates were employed and span the joint between the two beams where they rest above the posts. Flooring consists of thick wood plank. Water infiltration at the north side of the building has caused significant damage of the upper-story floors, though limited to that side of the building. Metal fire doors on each floor separate the southwest stair tower from the rest of the interior space. While the southwest stair is wooden and narrow, the northeast tower houses a broad concrete stair with wide treads.

In some areas the original open space has been partitioned, a reflection of recent uses. Partitions were added to the first and second-floor showrooms of what was formerly Mooradians, and the upper floor has metal studding for walls, an aspect of a proposed condominium use that failed to materialize. Overall the building retains a high degree of integrity to the historic period.

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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.)

ARCHITECTURE

INDUSTRY

**Period of Significance**

1899 - 1909

**Significant Dates**

1899; ca. 1903

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Unknown

**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, ca. 1899-1909, spans the time from the building's year of construction to the end of large-scale collar manufacturing by Wilbur, Campbell, Stephens Company.

**Criteria Considerations (explanation, if necessary)**

N/A

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### Statement of Significance Summary Paragraph

The former Wilbur, Campbell, Stephens Company Factory is an architecturally and historically significant resource located in the City of Troy, Rensselaer County, New York. It is one of a number of extant, large-scale industrial buildings that chronicle the growth and development of the collar and cuff industry, which fueled Troy's economy during the period between 1880 and 1920. The Wilbur, Campbell, Stephens Factory offers itself as the embodiment of this historical narrative. Founded by the Wilbur brothers, George W. and Harvey, around 1880, this firm constructed the nominated building in 1899, thereby joining a dynamic market that peaked then rapidly fell away as the era of detached cuffs and collars passed. The building satisfies National Register of Historic Places (NRHP) Criterion A, in the area of Industry, for its direct association with the manufacture of cuffs and collars in Troy between 1880 and 1920. The building also satisfies Criterion C, in the area of Architecture, as an example of period mill construction, and additionally as an example of Romanesque Revival-style factory design. This resource is being nominated in association with the Multiple Property Documentation Form Textile Factory Buildings in Troy, New York, 1880-1920 (2013). That documentation was prepared to address the NRHP eligibility of the city's collar and cuff factories, which tell the multifaceted story of Troy's domination of national cuff and collar production.

### Narrative Statement of Significance

#### Historic Overview

The future city of Troy was incorporated as a village in 1789 and developed from land holdings earlier maintained by the Vanderheyden family. Troy's prosperity depended first on the Hudson River for sloop trade, then on the Erie and Champlain canals, and, finally, on the convergence of four major railroad networks. These modes of transportation were critical to its manufacturing concerns and their development. Troy's first principal industry, iron and steel processing and manufacturing, peaked during the mid-nineteenth century; however, by the 1870s it was losing traction, the result of labor unrest and the rising fortunes of steel-making in Pennsylvania. It was in the latter stages the nineteenth century that the manufacture of collars and cuffs blossomed as the main industrial enterprise in Troy, and at this time it emerged as a principal employer of the city's residents. The detachable collar had its roots in the cleverness of Hannah Montague, who devised the removable collar in 1827 to make laundering her husband's shirts easier; her invention enable her to wash the more heavily soiled collars separately instead of the whole shirt.<sup>1</sup> By 1900 some 15,000 people were employed in the collar and cuff industry in the city and by 1901 there were some 26 cuff and collar factories and 38 laundries located there. At the height of its production, in 1916, Troy manufactured 90 percent of the nation's collars and cuffs.<sup>2</sup>

#### Cuff & Collar manufacturing, 1827 – ca. 1920

The advent of the sewing machine, developed by Wheeler, Wilson & Company in the mid-nineteenth century, catapulted the cuff and collar industry to the forefront of local textile manufacturing. Although 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, there were some who were shrewd enough to embrace this new technology, among them Jefferson Gardner, who successfully implemented it in manufacturing operations in 1852. The Wheeler & Wilson sewing machine remained the preeminent make employed by Troy's textile manufacturers during the nineteenth century. In 1855, the firm of Bennett, Hicks & Edson adapted it to for use with steam power at their factory on Union Street, another important advance.<sup>3</sup> The sewing machine not

<sup>1</sup> Thomas Phelan, *The Hudson Mohawk Gateway* (Northridge, CA: Windsor Publications, 1985), 48, 62-64, 78.

<sup>2</sup> *The Encyclopedia Americana*, entry on Troy, NY (The Encyclopedia American Corp., 1920), 99.

<sup>3</sup> N.B. Sylvester, *History of Rensselaer Co., New York* (Philadelphia: Everts & Peck, 1880), 229.

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only dramatically boosted production but it additionally increased the wages of the largely female work force, raising pay from 50 cents to \$2.50 a day.<sup>4</sup> Manufacturers also had a ready supply of manual labor due to immigration that swelled Troy's population to a peak of nearly 78,000 people in 1916.

Much of the laundering required in the manufacture of cuff and collars, however, was still done by hand—and by women—in independent laundry facilities that took in business from the factories; these laundries washed the goods prior to distribution. Before automation, laundry women spent some 12 to 14 hours daily, often in less-than-favorable conditions, working with harsh chemicals which were employed in the washing process before the collars were starched and ironed.<sup>5</sup> The typical cuff and collar worker was a single female under the age of 25, a profile that fit most working women in American cities in the post-Civil War era. These young women were not just dependents under the protection of their immediate families, as some were self-supporting or otherwise supported their families. Widows composed a third of the workforce.<sup>6</sup> The “laundress” of the 1860s was usually of Irish extraction, while American-born women tended to occupy the position of “sewer.” Irish-born workers soon caught up, though, so that by the 1880s they filled both of these occupations equally. By the 1880s Troy had emerged as the so-called “Collar City,” with upwards of 8,000 women working in factories and hundreds more sewing in their homes to satisfy the demands for detachable cuffs and collars. In 1907 alone, Troy textile manufacturing interests produced 50,000 twelve packs of collars.

Even though the American textile industry became increasingly mechanized as the nineteenth century progressed, the process of manufacturing collars still depended on the abilities of a skilled work force, so much so that one manufacturer cited the lack of skilled labor as the preeminent reason why collar and cuff start-ups failed in other communities. He also implied that these skills were exhibited mainly by the native born, as opposed to immigrants.<sup>7</sup>

The production of a detachable collar required 24 distinct operations from start to finish. The 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.<sup>8</sup> Like other collar factories, the Wilbur, Campbell, Stephens Company factory was divided according to the steps in collar making. The first floor was reserved for storing collar and shirt stock. Manufacturing, including stitching, cutting and turning, occurred on the fourth and fifth floors, with finished products stored on the fifth and sixth floors.

The collar became a fashion statement for both men and women, created in innumerable, well-marketed designs. They came in a wide range of weights, such as soft and semi-rigid, weaves and styles, with names like “Civic” and

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<sup>4</sup> A.J. Weise, *Troy's One Hundred Years, 1789-1889* (Troy: W. H. Young, 1891), 176.

<sup>5</sup> “Kate Mullany: A True Labor Pioneer.” Available at <http://www.pef.org/archive/communicator/032014/rootsofstruggle.htm>  
This synopsis of Mullany's life was a tribute to her pioneering union efforts on behalf of women and was posted at the Public Employee Federation's (PEF) website.

<sup>6</sup> Carole Turbin, *Working Women of the Collar City: Gender, Class and Community in Troy, New York, 1864-1886*. (Chicago, Illinois): University of Illinois, 1992, 5.

<sup>7</sup> U.S Department of Commerce, Bureau of Foreign and Domestic Commerce, *The Shirt and Collar: Report on the Cost of Production of Men's Shirts and Collars in the United States*, no. 36 (Washington, DC: Government Printing Office, 1916).

<sup>8</sup> “Collars Help Wanted Signs Out in Troy,” *The Clothier and Furnisher*, January 1922, 71.

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“Critic” and the “Mark Twain”; the latter name had to be approved by the author himself. Wilbur, Campbell, Stephens Co. used “Red Seal” and “Rensselaer” as brand names and advertised the merits of its “Double Wear,” or reversible, collar. It introduced color stitching in 1909. The company had sales rooms in Boston, Baltimore and San Francisco.

This industry was hotly competitive and, occasionally, companies clashed over patent infringement as they attempted to protect their innovations. In the case of Wilbur, Campbell, Stephens, the company rattled its saber at threats to one of its collar designs, though the company apparently never pressed a lawsuit. Partnerships also frequently changed. The company in 1890 was referred to as Wilbur, Miller & Wilbur, a partnership that included brothers George W. and Harvey Wilbur. The name took on several iterations, always with George Wilbur as a partner, but in 1900, the firm adopted its most familiar name, Wilbur, Campbell, Stephens Co., which it kept until 1907.

#### The Wilbur, Campbell, Stephens Company

The brief history of Wilbur, Campbell, Stephens Company echoes the larger story of Troy's cuff and collar manufacturing; the company entered the market as it was peaking but quickly faded as fully constructed shirts became popular after 1920, at which time detachable collars and cuffs fell quickly from fashion. The founder, George W. Wilbur (d. 1918), ran a dry-goods concern on nearby Fulton Street, just before he and his brother, Harvey, founded Wilbur, Miller and Wilbur in 1889, which in turn briefly became The Wilbur Shirt & Collar Company. George Wilbur was part of Troy's circle of wealthy industrialists and their families. He lived in a large house on the city's affluent east side and was a trustee of the East Side Club, a social organization, and founded the Children's Neighborhood Library. His wife, Mary (d. 1921), had strong ties to the prominent local Episcopal congregation, the Church of the Ascension.<sup>9</sup>

Wilbur, as president, took on new partners and formed Wilbur, Campbell, Stephens Company in 1899. E. Russell Stephens served as vice president and as part-time Troy resident; he additionally managed the company's New York City concerns. Those cited as “directors” at the time the company incorporated, with \$200,000 of capital, were the Wilbur brothers, Stephens, Charles Campbell, Martin J. Straub, S.A. Peterson, A.E. Bonesteel, W.F. Derry and F.E. Draper.<sup>10</sup> The new partnership, Wilbur, Campbell, Stephens, launched the building's construction at 599 River Street during a spate of factory construction along this thoroughfare. By 1907, Stephens assumed the presidency, the same year in which the company successfully petitioned to change its name from Wilbur, Campbell, Stephens Company to the Wilbur-Stephens Company.<sup>11</sup> Wilbur and his son, Jesse B., subsequently went on to start the Wilbur Auto Sales Company.<sup>12</sup>

The precise circumstances leading to the company's dissolution remain unclear. It occupied another building, on Glen Avenue in North Troy, in 1908, but the city's largest collar maker, Cluett, Peabody & Company, owned the nominated building by the time of George Wilbur's death in 1918. Once Cluett left, the building stood vacant for several years before shirt manufacturer F. Jacobson & Sons opened for business there, in 1934. It occupied the building for several decades, beginning in 1934, making Excello, Jayson and Wren shirts. Jacobson is reported to have made military uniforms during the Second World War. The concern bucked the trend of the declining fortunes of local textile manufacture, though its final products did not reflect the legacy of cuff and

<sup>9</sup> Obituary, George W. Wilbur, *Troy Times*, 3 June 1918.

<sup>10</sup> “Stock Companies,” *Rochester Democrat and Chronicle*, 11 April 1899.

<sup>11</sup> “Shirt, Collar & Cuff Notes,” *Men's Wear*, vol. 24, no. 1 (6 November 1907), 51.

<sup>12</sup> “Successful Troy Exhibition,” *The Automobile Journal*, volume 37, no.1, 10 February, 1914.

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collar making. In 1973, Mooradians opened a furniture store there, using the building as its showroom and for storage. The building has been vacant since the store closed in 2006.

By 1925 the historian Rutherford Hayner had little difficulty assembling a growing list of defunct companies as detachable collars fell out of fashion. Several factories were occupied and rented later in the twentieth century by multiple, small textile makers. The largest company, Cluett, Peabody & Company, produced shirts until the 1980s.

### Architectural Context

The nominated building enjoys architectural significance as both an example of “mill construction” and additionally as an example of transitional Romanesque Revival-Neoclassical style architecture, in this instance conceived for industrial purposes. It is an excellent example of period mill construction, which combines load-bearing masonry walls with interior wood framing consisting of large, slow-burning timbers meant to retard the rapid spread of fire and configured in such a way so as to prevent the collapse of the masonry walls they transmitted their floor loads to. The availability of large quantities of brick masonry, the product of any number of regional Hudson River brickyards, undoubtedly spurred its use regionally; it offered a more durable and fireproof alternative to wood, which was seldom favored for larger textile factories after the early nineteenth century.

Troy textile manufacturers were well acquainted with the disastrous effects of fire and their impact, as the city had witnessed a number of conflagrations, starting with the great fire of 1862, which destroyed a vast expanse of the city. In 1896 a large fire ripped through the building that housed the textile operations affiliated with J. Stettheimer & Company and Van Zandt & Jacobs, in addition to some adjacent structures. This six-story building, described as “ordinary wooden beam and floor construction,” was inadequately designed for this scenario. Hundreds of workers were trapped as the fire spread, and efforts to quell the blaze were hampered by the severe winter conditions and overhead wires. Four female workers died as a result of the fire. Mill construction remained popular even after the advent of steel framing. In 1900 one source touted its virtues over that of steel construction and reinforced its message by using the example of an 1899 fire at a mill in Worcester, Massachusetts, in which the exposed steel columns and beams lasted only 15 to 25 minutes before bending.

Troy’s textile factories apparently served as good models of mill design. In 1905, the National Board of Fire Underwriters, in an exhaustive survey of city resources, described the risk of fire in the “congested district,” or downtown, as fairly high, given poor construction. But the investigation also found that the River Street factories had good private fire protection and did not add to the fire risk. The new construction which was attending the cuff and collar industry in Troy during this period did not go unnoticed, as both the aesthetics and the functional nature of the new factories garnered admiration locally.

The nominated building, though conceived to function as a mill, was nevertheless designed with two somewhat fully developed elevations that invoked period taste in both the Romanesque and Neoclassical modes; the architectural vocabulary in large measures represents the melding of these tastes and, as such, can be viewed as “transitional” in nature. It is similar in that regard to the Illium building in Troy, ca. 1904, built to the designs of the office of Marcus F. Cummings & Son, which exhibits a similar melding of these two traditions. The Romanesque Revival style, and its use for industrial and commercial architecture, was in some measure inspired by the work of the architect Henry Hobson Richardson, whose design for the Marshall Fields Wholesale Store

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in Chicago (1887) showed the effective use of this style for large-scale commercial purposes. The series of arcaded window bays on the east and south elevations invoke the Romanesque taste, while other elements, namely the principal cornice, are more in keeping with the developing Neoclassical Revival of the early twentieth century period. The nominated building shares many similarities with the Van Zandt, Jacobs & Company's edifice, designed by the architectural office of Cummings & Son and built ca. 1895, and which is also largely of Romanesque Revival conception. The Cummings office was, along with Edward Loth, foremost among the architectural offices active in Troy at that date. Clearly some leaders within the cuff and collar business were intent on seeking the services of the city's most skilled architectural practitioners to develop plans for their new facilities and carry them to fruition. The designer of the nominated building remains unidentified but appears to have nevertheless been in part inspired by the Cummings office's design for Van Zandt, Jacobs & Company.

Some details of the building campaign are known; evident is the rapidity with which the building was erected. Work appears to have followed rapidly after the formation of the company in April 1899, as by July of that year the *Troy Daily Times* noted that the existing buildings on the site were being torn down by contractor George Emerson to make way for the new construct.<sup>13</sup> In early October the paper noted that work on the building's brick envelope had progressed to the third story, and in late November it indicated that the building would "be ready for occupancy about the middle of next month."<sup>14</sup>

### Conclusion

The former Wilbur, Campbell, Stephens Company Factory shares direct associations with the history of detachable collar and cuff manufacturing in Troy, New York, the economy of which centered on this textile industry in the period between 1880 and 1920. Further significance is gained, in an architectural context, as the building is an outstanding example of period "mill construction," with design attributes that link it to the Romanesque Revival and Neoclassical styles. The building is located among five other intact former textile factories which were erected along the prominent River Street corridor, parallel to the Hudson River, as a result of this burgeoning local industry. Though these buildings are separated by a series of parking lots or otherwise by modern buildings where houses and other factories once stood, their scale and similar architecture connote a strong sense of place, that of a former industrial district. The intact interior features vast open floors that speak to the scale of this manufacturing interest at the turn of the twentieth century, and the activity that once attended them. It clearly satisfies the registration requirements as outlined in the Textile Factory Buildings in Troy, New York, 1880-1920 MPDF.

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### **Developmental history/additional historic context information** (if appropriate)

N/A

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<sup>13</sup>*Troy Daily Times*, 5 July 1899.

<sup>14</sup>*Ibid.*, 5 October 1899; 23 November 1899.

Wilbur, Campbell, Stephens Company Cuff & Collar Factory  
Name of Property

Rensselaer County, New York  
County and State

**9. Major Bibliographical References**

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

Phelan, Thomas. *The Hudson Mohawk Gateway*. Northridge, CA: Windsor Publications, 1985.

Sylvester, N.B. *History of Rensselaer Co., New York*. Philadelphia: Everts & Peck, 1880.

Turbin, Carole. *Working Women of the Collar City: Gender, Class and Community in Troy, New York, 1864-1886*, Chicago: University of Illinois, 1992.

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

**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** .78 acres  
(Do not include previously listed resource acreage.)

**UTM References**

(Place additional UTM references on a continuation sheet.)

1	<u>18</u> Zone	<u>607569</u> Easting	<u>4733034</u> Northing	3	<u>          </u> Zone	<u>          </u> Easting	<u>          </u> Northing
2	<u>          </u> Zone	<u>          </u> Easting	<u>          </u> Northing	4	<u>          </u> Zone	<u>          </u> Easting	<u>          </u> Northing

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

The boundaries for this NRHP nomination are depicted on the enclosed maps (3 total), which were drawn at a scale of 1: 24,000, 1: 12,000 and 1: 3,000. All are entitled "Wilbur, Campbell, Stephens Company Cuff & Collar Factory, City of Troy, Rensselaer County, New York."

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary reflects historic conditions and the historic extent of the factory property; no additional or "buffer" land has been included.

Wilbur, Campbell, Stephens Company Cuff & Collar Factory  
Name of Property

Rensselaer County, New York  
County and State

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### 11. Form Prepared By

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name/title Michael Lopez (TAP, Inc.); William E. Krattinger, NYS DHP, contact/editor  
organization TAP, Inc. date 07/02/2015  
street & number 210 River Street telephone (518) 274-3050, x19  
city or town Troy state NY zip code 12180  
e-mail mlopez@tapinc.org

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### Additional Documentation

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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.)

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### Photographs:

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Photographs by Michael Lopez; TIFF format, October 2015, digital files maintained at NYS Division for Historic Preservation, Waterford, New York.

001 EXTERIOR, view looking to northwest showing east façade and portion of south elevation  
002 EXTERIOR, view looking west showing southeast corner and south elevation  
003 EXTERIOR, view looking north showing south elevation  
004 EXTERIOR, view looking to southwest showing northeast corner and portion of north elevation  
005 INTERIOR, first floor, view looking east  
006 INTERIOR, third floor, view looking west  
007 INTERIOR, third floor, view looking east  
008 INTERIOR, fifth floor, view looking east

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### Property Owner:

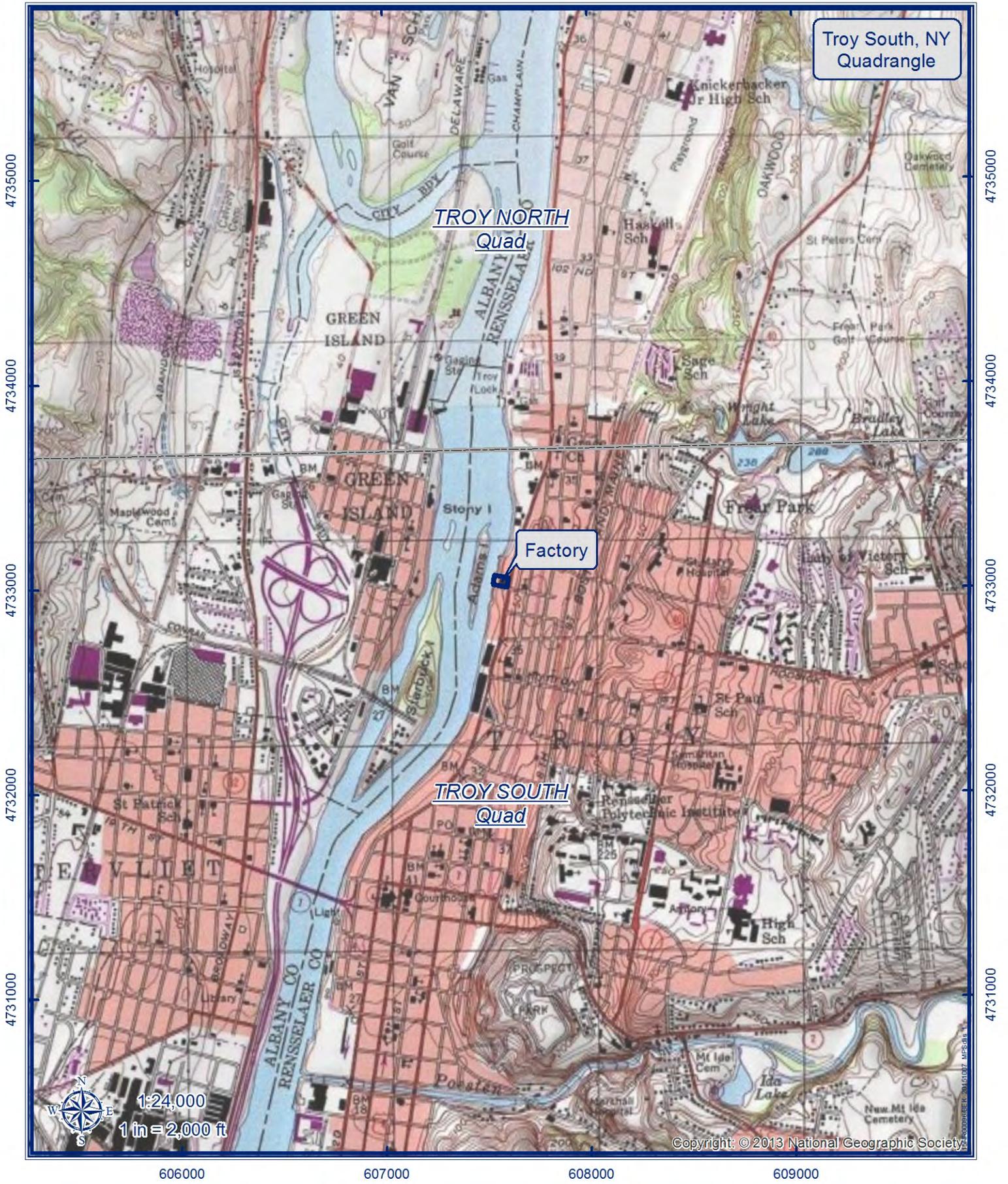
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(Complete this item at the request of the SHPO or FPO.)

name 599 River Street Limited Partnership  
street & number 744 Broadway telephone (518) 432-9817  
city or town Albany, NY state 12207-2331

**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.



Troy South, NY  
Quadrangle

TROY NORTH  
Quad

TROY SOUTH  
Quad

Factory

1:24,000  
1 in = 2,000 ft

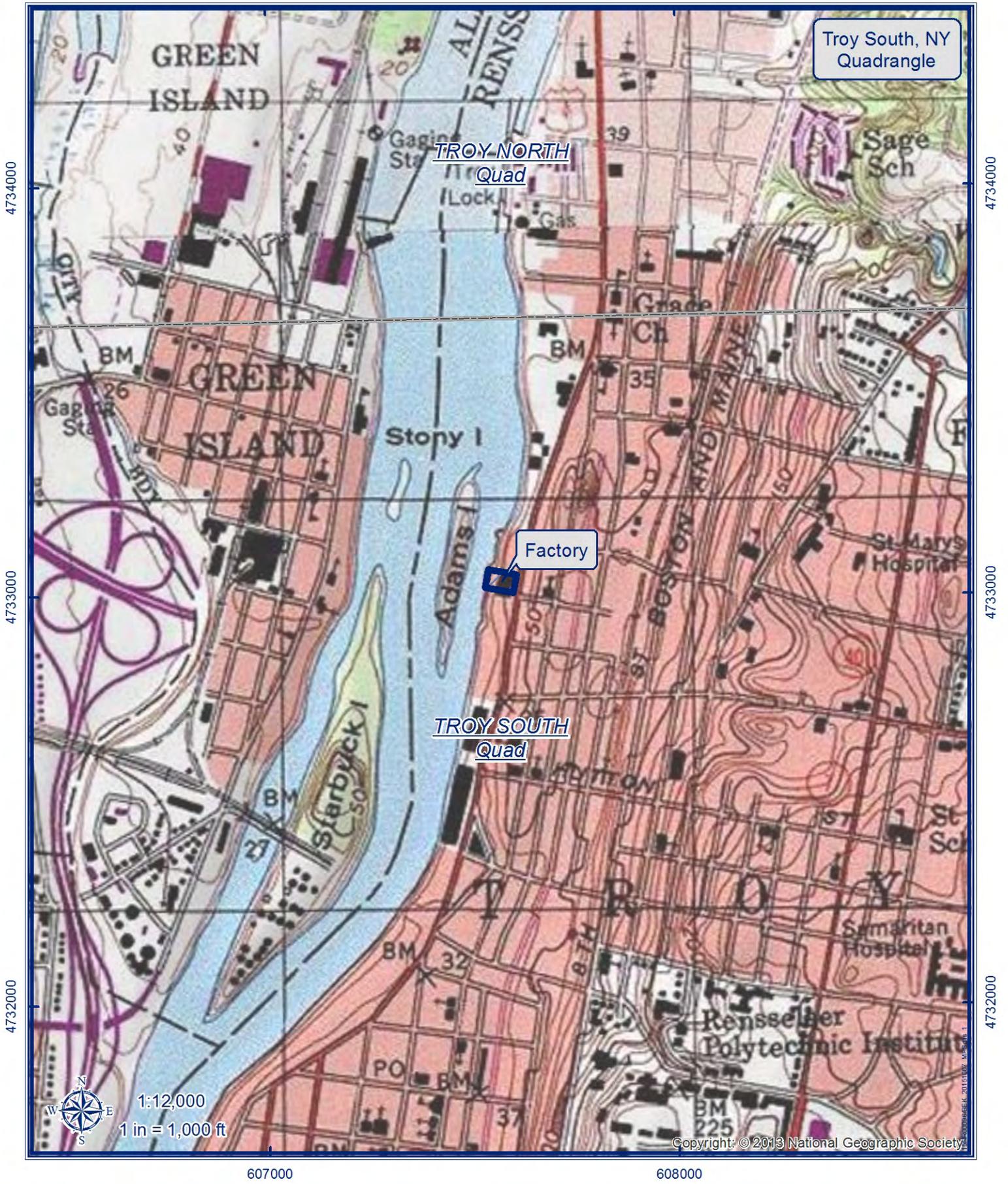
Copyright: © 2013 National Geographic Society

Coordinate System: NAD 1983 UTM Zone 18N  
Projection: Transverse Mercator  
Datum: North American 1983  
Units: Meter

0 650 1,300 2,600 Feet



Parks, Recreation  
and Historic Preservation



Coordinate System: NAD 1983 UTM Zone 18N  
Projection: Transverse Mercator  
Datum: North American 1983  
Units: Meter



Parks, Recreation  
and Historic Preservation



$\Sigma = .78$  Acres

607569E 4733034N

1:3,000  
1 in = 250 ft

Source: Esri, DigitalGlobe, GeoEye, i-cubed, USDA, USGS, AEX, Getmapping, Aerogrid, IGN, IGP, swisstopo, and the GIS User Community

Coordinate System: NAD 1983 UTM Zone 18N  
Projection: Transverse Mercator  
Datum: North American 1983  
Units: Meter



Parks, Recreation and Historic Preservation



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