

Rockland Print Works

Name of Property

Rockland, NY

County and State

United States Department of the Interior

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 Rockland Print Worksother names/site number Calico Print Works, Garner Print Works, Garnerville Print Works, Rockland Finishing Company, Haverstraw Industrial Terminal

2. Location

street & number 55 West Railroad Avenuecity or town Garnerville, NY 10923state New York code NY county Rockland code 087 zip code 10923☐ not for publication☐ vicinity

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:

X national statewide local

Signature of certifying official/Title

Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

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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

Ownership of Property

(Check as many boxes as apply.)

- ☒ private
☐ public - Local
☐ public - State
☐ public - Federal

Category of Property

(Check only **one** box.)

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
24	3	buildings
0	0	sites
1	0	structures
0	0	objects
25	3	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

INDUSTRY/PROCESSING/EXTRACTION:
manufacturing facility; energy facility,
industrial storage

COMMERCE/TRADE: business

DOMESTIC: institutional housing

Current Functions

(Enter categories from instructions.)

INDUSTRY/PROCESSING/EXTRACTION:
manufacturing facility; waterworks

COMMERCE/TRADE: business,
professional, specialty store, warehouse

RECREATION AND CULTURE: museum

DOMESTIC: multiple dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

MID-19TH CENTURY: Greek Revival

LATE VICTORIAN: Gothic; Italianate

LATE 19TH AND 20TH CENTURY

REVIVALS: Colonial Revival

Materials

(Enter categories from instructions.)

foundation: STONE

walls: BRICK; STUCCO

roof: ASPHALT

other: BRICK; WOOD; CONCRETE

Narrative Description

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

Summary Paragraph

The Rockland Print Works Historic District occupies over 14 acres of land within a small valley that also includes the Minisceongo Creek and its adjacent pond to the west (Figure 1). The bulk of this tract is historically associated with the original print works that was established on this property as early as 1838. It is located in the historic factory hamlet of Garnerville, which is part of the Village of West Haverstraw, and encompasses approximately 27 buildings and 1 structure largely dating to the mid-late-nineteenth-century Rockland Print Works. These buildings are roughly bordered by West Railroad Avenue to the north, the Minisceongo Creek to the east, open space to the south, and the adjacent pond and Bridge Street, including the rear yards of properties along it, to the west. The buildings are densely clustered on uneven topography and separated from one another by the creek and a network of parking lots, narrow roads, and alleys (Photos 1-8). Rubble-stone retaining walls supporting metal footbridges connect some of the buildings to the roads, and enclosed metal and wooden bridges link some of the buildings; a steel-girder replacement bridge with metal railings carries Cross Creek (road) over the creek (Photo 9). Each building in the complex was devised to carry out a specific function of the textile finishing process, consistent with the Waltham-Lowell system of factory development, as originated by the Boston Manufacturing Company at Waltham, MA and later expanded upon at Lowell, MA. Further, the buildings reflect the evolution of factory construction at the Waltham mill with their largely unadorned brick and heavy timber post-and-beam (aka slow-burning) construction. However, unlike Waltham, the Rockland Print Works exhibit aspects of Second Gothic Revival and/or Italianate styles with wood, cast-iron, and/or concrete trim, and modestly- and moderately-pitched gable roofs (some with corbelled-brick cornices) over Gothic- and segmental-arched window openings, owing to large-scale building and rebuilding efforts occurring in a short span of time between 1871 and c.1875 (Photos 10-13). Most of the window openings contain a combination of multi-light wood- and metal-sash window units, brick infill, and concrete block units, while most of the foundations are constructed of rubblestone unless they are constructed at grade (Photo 14). The complex forms the locus of Garnerville and is surrounded by both worker housing and institutions (not part of this nomination) that were historically linked to the print works, along with assorted commercial developments that include: 1- and 2-story retail/office buildings (c.1900-c.1990) to the north; 2½ -

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story Greek Revival multi-family dwellings (c.1850) and the Minisceongo Creek to the east; 1½-story Greek Revival single-family dwellings (c.1850) and Colonial Revival multi-family dwellings (c.1880) to the south; and open space, an Italianate firehouse (1876), and 1½-story Greek Revival and 2½-story Colonial Revival multi-family dwellings (c.1850-c.1880) to the west. Although this nomination includes only the industrial component of the hamlet, with further survey and evaluation it could potentially be expanded to include residential and civic components associated with Garnerville's historic industrial development.

Narrative Description

Building List

Boarding House.¹ Greek Revival, c.1850 (contributing). Most likely housed transient construction workers or unmarried factory employees, as was the custom with factory-owned boarding houses along the periphery of such complexes. 2½-story, 6-bay, mixed-use residential-office building with a rectangular plan constructed of brick faced in running bond surmounted by a side-gable roof covered in asphalt shingles. Roof features a molded wooden cornice with returns; replacement wooden doors with single glass-block sidelights under cantilevered flat porch roofs on both ends; combination 1/1 vinyl-sash and 4-light metal casement windows with modest stone lintels and stone sills (Photo 15).

Building 1: Print Building. Second Gothic Revival/Italianate, 1871; c.1875 (contributing). Housed the workers and machinery to produce patterns on cloths.² 2½-story industrial building with a rectangular plan constructed of brick faced in American common bond surmounted by a gable-front roof covered in asphalt shingles. Slightly recessed brick wall panels with corbelled-brick; metal service doors; Gothic- and segmental-arched window openings containing a combination of multi-light wood-sash units, metal-sash units, and brick infill with triple sailor-laid brick lintels within the Gothic arches and double sailor-laid brick lintels within segmental arches and molded cast-iron sills; oculus with double sailor-laid brick surround; roof features a wooden eave with modest wooden rafter tails. An enclosed double-story bridge with metal siding and multi-light, metal-sash windows connects Buildings 1 and 2 (Photo 16).

Building 2: Calender Building. Second Gothic Revival/Italianate, 1871; c.1875 (contributing). Housed the workers and machinery used to give the finished cloths a luster, along with rooms for folding, bunching, packing, and hanging. 2-story industrial building with a rectangular plan constructed of brick faced in American common bond surmounted by a gable-front roof covered in asphalt shingles. Slightly recessed brick wall panels with corbelled-brick; wooden door and metal roll-up garage door; Gothic- and segmental-arched windows containing a combination of 10-light metal-sash units, 7/8 wood-sash units, and brick infill with double sailor-laid brick lintels and molded cast-iron sills; roof features a wooden eave with heavy wooden brackets. An enclosed double-story bridge with metal siding and multi-light, metal-sash windows connects Buildings 1 and

¹ Individual building names were obtained from the earliest map references; construction dates were obtained from a combination of research data, survey (i.e., visual evidence), and a comparative analysis of maps from the years 1859, 1876, 1887, 1893, 1896, 1903, 1910, 1921, 1925, 1931, and 1937.

² The explanation of each building's program was derived from general information about textile finishing operations found in the following publications: "Calico Printing," in *A Supplement to Ure's Dictionary of Arts, Manufactures, and Mines Containing a Clear Exposition of Their Principles and Practices*, ed. Robert Hunt, F.R.S., F.S.S. (New York: Appleton, 1868), 233-282; Dr. F. Crace Calvert, F.R.S., "On Improvements and Progress in Dyeing and Calico Printing Since 1851," *Journal of the Society of the Arts* 10 (1862):169-180.

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2.

Building 3: Dye House. Second Gothic Revival/Italianate, 1871; c.1875 (contributing). Housed the workers and machinery to create and to conduct multiple aniline (synthetic) coloring operations, along with starching and steam rooms. 2-story industrial building with a rectangular plan constructed of brick faced in American common bond under a flat roof covered in rolled asphalt. Paired metal replacement doors; segmental-arched window openings containing a combination of concrete block, brick, and wood infill, and Gothic- and segmental-arched 12/12 wood-sash units with triple sailor-laid brick lintels (both flush and projecting) and molded cast-iron sills; roof features a wooden eave supported by heavy wooden brackets and corbelled-brick fascia. Two blind oculi with stucco infill flanking one oculus with a cast-iron shutter. A steel footbridge with metal pipe railings connects Building 3 to Gabian Dock; a wood-frame covered bridge connects Buildings 3 and 18.

Building 4: Boiler House. Italianate, c.1880 (contributing). Housed the workers and machinery to provide power and to heat the buildings within the complex, along with a room for dry drug storage. 2-story industrial building with a rectangular plan constructed of brick faced in American common bond under a flat roof covered in rolled asphalt, and a 1-story chamfered addition covered in stucco with concrete block unit infill. Metal replacement door within a recessed entry on the first floor; segmental-arched window openings containing 12/12 wood-sash units with triple sailor-laid brick lintels and molded cast-iron sills; roof features a wooden eave supported by heavy wooden brackets. A wooden stairway leads to an entry containing a metal replacement door on the second floor; a modern entry door and sidelights with geometrically configured metal ornamentation accessed by a similarly configured metal stairway featuring the same motif is located on the elevation facing Main Road (Photo 17).

Building 5: Bleach House. Italianate, c.1875; c.1910 (contributing). Housed the workers and machinery to pre-treat the cloths before dyeing and/or printing, along with a white room exclusively for bleaching. 2-story industrial building with an irregular plan constructed of brick faced in American common bond surmounted by a modestly pitched, gable-front roof covered in rolled asphalt. Metal replacement doors and roll-up garage doors; segmental-arched windows containing 24/24 wood-sash units with triple sailor-laid brick lintels and molded cast-iron sills; roof features a wooden eave with heavy wooden brackets, a tower, and a standalone metal silo (aka dust collector).

Building 8: Boiler House. Italianate, c.1875 (contributing). Housed the workers and machinery to provide power and to heat the buildings within the complex. 1-story industrial building with a rectangular plan constructed of brick faced in American common bond surmounted by a modestly pitched, side-gable roof covered in rolled asphalt. Wood and metal roll-up garage doors and metal replacement doors; segmental-arched windows containing 16/16 wood-sash units with double sailor-laid brick lintels and concrete sills; roof features a wooden eave with heavy wooden brackets.

Building 9: Engraving Shop. Italianate, c.1875; c.1910 (contributing). Housed the workers and machinery to design and produce the metal templates for printing cloths, along with storage for rollers. 2-story industrial building with a rectangular plan constructed of brick faced in American common bond surmounted by a modestly pitched, side-gable roof covered in rolled asphalt. Metal replacement doors; segmental-arched windows containing 16/16 wood-sash units on the first floor and 12/12 wood-sash units on the second floor

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with double sailor-laid brick lintels and concrete sills; roof features a wooden eave with heavy wooden brackets and a tower at one end of the ridgeline (Photo 18).

Building 10: Machine Shop. Italianate, c.1875 (contributing). Housed the workers to develop and repair the complex's machinery, along with rooms for joinery, painting, and metal repair. 2-story industrial building with a rectangular plan constructed of brick faced in American common bond surmounted by a modestly-pitched, side-gable roof covered in rolled asphalt with a 1-story side addition also clad in brick. Metal replacement door on the second floor with a metal replacement door and wooden roll-up garage door in the gable end; segmental-arched windows containing 6/6 wood-sash units and brick infill with double sailor-laid brick lintels and brick sills.

Building 11: Box and Carpentry Shop. Italianate, c.1880; c.1990 (contributing). Housed the workers and machinery to make the packaging for the finished textiles and to complete repairs on the building and its furniture, along with rooms for wood-planing, tin-working, and iron parts storage. 2-story industrial building with a rectangular plan constructed of brick faced in American common bond surmounted by a modestly-pitched, side-gable roof covered in rolled asphalt with a c.1990 1-story front addition constructed of concrete block units. Metal replacement door on the first floor and paired doors with vertical wood siding under a wooden lintel on the second floor; flat- and segmental-arched windows with vinyl sliders (basement), 6/6 wood-sash (1st floor), and 1/1 vinyl-sash units (2nd floor) with double sailor-laid brick lintels and brick sills. A steel-girder footbridge supported by brick piers with metal pipe railings connects Building 11 with Main Road.

Building 14: Store House. Utilitarian, c.1875; c.1960 (non-contributing). Housed equipment, materials, and/or supplies. 1-story wood-frame industrial building with a rectangular plan covered in vertical wood siding under a modestly pitched gable-front roof covered in rolled asphalt and a 1-story side addition with a flat roof constructed of concrete block units. Paired board-and-batten garage doors flanked by 9-light wood-sash windows under an imposing wooden eave and fronted by a concrete loading platform.

Building 14B: Case Nailing. Utilitarian, c.1910; 1990 (non-contributing). Housed the workers to seal the crating of the finished textiles. Small 1-story shed with a rectangular plan re-clad with concrete block units under a modestly pitched gable-front roof covered in rolled asphalt. Paired board-and-batten garage doors under a wooden lintel; roof features a wooden eave.

Building 15: Waste Burning. Neo-Italianate, c.1910 (contributing). Housed the workers and machinery to burn the debris from the complex's operations. 1-story industrial building in an L configuration, steel-reinforced masonry building clad in brick laid in American common bond under a flat roof covered in rolled asphalt. Wood replacement door with a multi-light, wood-sash transom under a triple sailor-laid brick lintel; roof features a wooden eave with heavy wooden brackets; segmental-arched windows containing 9/9 wood-sash units with sailor-laid brick lintels and molded cast-iron sills.

Building 18: Roller Room/Ageing Building. Italianate, c.1880 (contributing). Housed the workers and machinery to pre-treat the cloths (typically with mordant) and then dry them via a combination of machine-rolling and hang-drying methods before bleaching, coloring and/or printing. 2-story industrial building with a rectangular plan constructed of brick faced in American common bond surmounted by a modestly-pitched, side-gable roof covered in asphalt shingles. Multi-light wood-sash windows throughout within flat- and segmental-

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arched openings with double sailor-laid brick lintels and molded cast-iron sills; roof features brick corbelling. Wood-paneled door under a shed-roof portico accessed by a concrete stairway with metal pipe railings. A wood-frame covered bridge connects Buildings 3 and 18.

Building 19: Color Shop. Italianate, c.1875; c.1970 (contributing). Housed the workers and machinery to devise colors for dyeing and printing, along with a room for winding the cloth. 2-story industrial building with a rectangular plan constructed of brick faced in American common bond surmounted by a flat roof covered in rolled asphalt with a modern 1-story side addition. Metal service door and wooden garage door under a steel lintel; segmental-arched windows containing 18/18 wood-sash units with triple sailor-laid brick lintels and molded cast-iron sills; occasional flat-arched window openings with 4-light units under steel lintels. Side addition constructed of concrete block units with randomly placed flat-arched window openings with glazing and/or concrete block unit infill.

Building 21: Grey House. Italianate, c.1875; 2012 (contributing). Housed the workers and machinery for grey and dark coloring, along with a room for singeing. 2-story industrial building with a rectangular plan constructed of brick faced in American common bond surmounted by a side-gable roof with a modern 1-story enclosed porch. Metal service door and wooden garage door under a steel lintel; segmental-arched windows containing 12/12 wood-sash units with double sailor-laid brick lintels and molded cast-iron sills; occasional flat-arched window openings with 4-light units under steel lintels. Porch addition constructed of concrete block units under a flat roof covered in rolled asphalt; flat-arched window openings with multi-light glass-block units accessed via a small concrete stairway and ramp with wooden and geometrically configured metal pipe railings, respectively; weathered metal sign with "GAGA" stenciled cut-out affixed next to the entrance. Building 21 suffered substantial damage from Hurricane Irene in 2011 and is currently being rehabilitated.

Building 23: General Office hyphen. Italianate, c.1900; c.1990 (contributing). Housed an intermediary office that connected the General Office (Building 23) to the main storage house (Building 24). 1-story hyphen with walls constructed of brick in American common bond surmounted by a modestly-pitched, side-gable roof with bargeboards covered in asphalt shingles. Wood-and-glass entry door with 2-light transom and 2/2 wood-sash window under segmental-arched and denticulated cast-iron lintels; window features a molded cast-iron sill; 12-light metal-sash window on the side elevation (Photo 19).

Building 24: Store House. Italianate, c.1875; c.1990 (contributing). Housed packed goods for distribution. 2-story industrial building with a rectangular plan constructed of brick faced in American common bond surmounted by a modestly pitched, gable-front roof covered in asphalt shingles. Walls feature recessed panels with brick corbelling containing a combination of 12-light metal-sash windows, 12/8 wood-sash windows, and brick infill throughout within flat- and segmental-arched openings with brick or cast-iron sills and brick lintels (sometimes corbelled); roof features a wooden eave supported by occasional brackets that is punctuated by a small wooden bell tower with a pyramidal roof and wooden cross bracing. Wood-paneled door under a shed-roof portico.

Building 25: Boiler House. Italianate, c.1880 (contributing). Housed the workers and machinery to provide power and to heat the buildings within the complex. 1-story industrial building with a rectangular plan constructed of brick faced in American common bond surmounted by a modestly pitched, side-gable roof covered in asphalt shingles. Walls feature a series of arched openings containing multi-light metal-sash units

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over vertical wood-sided panels and metal service doors; roof features wooden eaves supported by modest wooden rafters punctuated by a battered-brick smoke stack and monitor along its ridgeline.

Building 26: New Dye House. Italianate, c.1875 (contributing). Housed the workers and machinery to create and to conduct multiple aniline (synthetic) coloring operations. 2-story industrial building with a crooked rectangular plan constructed of brick faced in American common bond surmounted by a side-gable roof with a concrete stairway running parallel to the facade. Large segmental-arched portal over Cross Creek; metal service door; segmental-arched window openings containing wood-sash multi-light units and concrete infill with double sailor-laid brick lintels and molded cast-iron sills; occasional flat-arched window openings with steel lintels.

Building 27 (now part of Building 24): Store House. Italianate, c.1875; c.1990 (contributing). Housed dry drugs and cloth. 2-story industrial building with a rectangular plan constructed of brick faced in American common bond surmounted by a modestly pitched, gable-front roof covered in asphalt shingles. Walls feature recessed panels with brick corbelling containing a combination of 12-light metal-sash windows, 12/8 wood-sash windows, and brick infill throughout within flat- and segmental-arched openings with brick or cast-iron sills and brick lintels (sometimes corbelled); roof features a wooden eave supported by occasional brackets. Metal replacement door and two large segmental-arched garage door openings with wood and masonry infill in the gable end.

Building 28: Stable. Colonial Revival, c.1890; c.2010 (contributing). Housed the horses to transport staff and goods. 1-story industrial building with a rectangular plan constructed of brick faced in American common bond surmounted by a gable-front roof covered in asphalt shingles. Aluminum-and-glass storefront within flat-arched garage door opening with steel lintel; flat- and segmental-arched window openings throughout with brick infill and double sailor-laid brick lintels and cast-iron sills or concrete lintels and sills; roof features a wooden eave with a blind oculus in the attic at the gable end.

Building 29: Singeing and Mercerizing. Neo-Italianate, c.1900; c.1910 (contributing). Housed the workers and machinery to pre-treat the cloths utilizing a scorching method in order to remove the nap and excess fibers. 2-story industrial building with an irregular plan constructed of brick faced in American common bond surmounted by a modestly pitched, side-gable roof covered in rolled asphalt. Metal replacement doors and roll-up garage doors; segmental-arched windows containing a combination of multi-light wood-sash units and glass blocks with triple sailor-laid brick lintels and concrete sills; roof features a wooden eave with heavy wooden brackets.

Building 33: Finishing and Packing. Colonial Revival, c.1905; c.1945 (contributing). Housed the workers and machinery to fold and package the finished textiles for shipping. 2-story industrial building in an L configuration consisting of a masonry building with a wood-frame addition. Masonry building is constructed of brick faced in American common bond under a gable-front roof with a wooden cornice covered in asphalt shingles. Recessed metal door under a concrete lintel. Segmental-arched window openings containing a combination of brick infill and paired 8/8 wood-sash units with double and triple sailor-laid brick lintels and molded cast-iron sills. Wood-frame addition is covered in asphalt shingles and connects to the masonry building's second floor forming a bridge over the creek (Photo 20).

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Building 34: Storage and Packing. Neo-Italianate, 34: c.1910 (contributing). Housed the workers and machinery to package and store the finished textiles for shipping. 3- and 4-story (east elevation/southwest corner tower) industrial building with an irregular plan, steel-reinforced masonry clad in brick laid in American common bond under a flat roof covered in asphalt shingles with a corbelled-brick cornice. Metal replacement garage door under a shed-roof portico. Segmental-arched window openings containing concrete block infill, brick infill, and paired 15-light metal-sash units with 6-light tilt units with triple sailor-laid brick lintels and cast-iron sills.

Building 35: Caustic House. Neo-Italianate, c.1910 (contributing). Housed the workers and machinery to pre-treat the cloths with caustic soda before bleaching, coloring and/or printing, along with a storage room. 2-story industrial building with an irregular plan clad in brick laid in American common bond surmounted by a flat roof covered in rolled asphalt; segmental-arched windows containing 18/18 wood-sash units with triple sailor-laid brick lintels and concrete sills.

Building 36: Garage. Utilitarian, c.1915; c.1940 (non-contributing). Housed automobiles. 1-story building with a rectangular plan, steel-reinforced masonry clad in brick laid in American common bond (covered in stucco on the façade) surmounted by a modestly-pitched side-gable roof covered in asphalt shingles. Metal replacement door flanked by multi-light wood-sash windows under glass-block transoms.

Water tower. c. 1928 (contributing). Large water tower consisting of a metal tank with a conical cap that is supported by four metal tubes; cell phone antennas ring the tank and cover the roof.

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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.

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.

Areas of Significance

(Enter categories from instructions.)

INDUSTRY

SOCIAL HISTORY

ARCHITECTURE

Period of Significance

c. 1850-1963

Significant Dates

c. 1850; 1853; 1871; c. 1875; 1934

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

N/A

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Period of Significance (justification)

The period of significance for the Rockland Print Works Historic District encompasses c. 1850-1963. Significant dates include 1871 and c.1875 since they reflect the mill's two major building campaigns occurring before and immediately following a debilitating fire in 1875, and 1934 to 1963, when the complex was acquired by the Garnerville Holding Company and reorganized as the Haverstraw Industrial Terminal, one of the first industrial cooperatives in the United States, which continues to this day.

Criteria Considerations (explanation, if necessary)

N/A

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

The Rockland Print Works is nationally significant under Criterion A in the area of Industry for its association with Garner & Co., which between 1837 and 1909 dominated the textile industry in the United States with its vast holdings throughout New York and in Pennsylvania for production and finishing. It derives further significance, under Criterion A in the area of Social History, for its reorganization as one of the country's first industrial cooperatives in the United States in 1934. Finally, it is significant under Criterion C, in the area of Architecture, as a cohesive ensemble of purpose-built, mid-to-late 19th century mill buildings which exhibit an unorthodox combination of architectural references to the Greek Revival, Second Gothic Revival, Italianate, and Colonial Revival styles. Today, the Rockland Print Works Historic District possesses integrity of location, design, setting, materials, feeling, workmanship, and association. The number and variety of the buildings continue to tell the complete story of the textile finishing process as it evolved during the mid-late nineteenth and early twentieth centuries, while also conveying multiple layers of significance as part of the larger Garner & Co. textile enterprise and the Garnerville Holding Company/Haverstraw Industrial Terminal industrial cooperative.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Criterion A: Industry

The Rockland Prints Works was part of a massive textile enterprise owned by Garner & Co., which at its peak included mills in: Garnerville (Rockland Print Works), Cohoes (Harmony Mills), Laurens (Little Falls), Newburgh, Pleasant Valley, Rochester, and Wappingers Falls (Dutchess Print Works), as well as Reading, Pennsylvania, along with sales offices in the dry goods district of lower Manhattan. The company was not only the largest textile producer in the United States, but also a national business leader, with a workforce that numbered over 10,000 employees by the mid-late nineteenth century. As such, it exerted enormous influence on consumers of the textile industry both domestically and abroad, and on the American workforce employed in its factories and related industries.

Criterion A: Social History

A national trend of textile operations relocating from New England to the South in search of cheaper labor, compounded by the Great Depression, precipitated the closure of the Rockland plant and its revitalization as an industrial cooperative. Under the leadership of William F. Larkin, in partnership with 99 other investors, the

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cooperative was formed in 1934 and known as the Garnerville Holding Company with the objective of transforming the historic purpose-built mill into an affordable multi-tenant industrial complex that would create large-scale employment via a not-for-profit organizational structure. Following its acquisition, the Garnerville Holding Company renamed the property the Haverstraw Industrial Terminal and initially provided free space to industrial tenants in order to stimulate the local economy. This initiative resulted in one of the first industrial cooperatives in the United States whose mission to provide affordable work space to industry and other users endures to this day.

Criterion C: Architecture

The Rockland Print Works exemplifies a core mid-late-19th-century textile mill. Largely constructed between 1871 and c.1910, the buildings, which are mostly constructed of brick with heavy timber post-and-beam (aka slow-burning) construction with wood, cast-iron, and/or concrete trim, are densely clustered on uneven topography and separated from one another by the Minisceongo Creek and a network of parking lots, narrow roads, alleys, and rubble-stone retaining walls. The complex reflects the organic and cohesive development of a largely mid-late-19th-century textile mill in the tradition of the Boston Manufacturing Company at Waltham, MA and is consistent with the Waltham-Lowell system of factory development. Informed by both prosperity and disaster, the buildings tell the complete story of the textile finishing process during this period, embodying an unorthodox amalgam of references to Greek Revival, Second Gothic Revival, Italianate, and Colonial Revival styles that together form a distinctive industrial architectural ensemble.

Developmental history/additional historic context information (if appropriate)

Site History

The subject property was originally comprised of Lots 4-9 of the Cheescock Patent which was granted by British Governor Cornbury on March 25, 1707 and was one of Rockland County's earliest land patents.³ Starting in the eighteenth century, the Minisceongo Creek, which bisected the property, provided both the power source and/or mode of transport for a variety of industries that included paper, rolling, and grist mills, nail and textile factories, and forges.⁴ The earliest known activity on the subject property consisted of a grist mill owned by Cornelius Osborn, who established his operations on the creek as early as 1760. Nearly 70 years later a Scotsman named John Glass acquired 45 acres, including Osborn's property, and established a calico print works on the site in 1828, commencing operations in 1831. Also by this time, steam-powered technology began overtaking water-based power for industrial operations. However, Glass was killed in a steamboat explosion in June 1831 that resulted in the property first being leased and then sold to William Cowdrey, who in turn sold it to brothers James (1774-1860) and Thomas Garner (1806-1867) and Charles Wells on May 1, 1838. None of the nominated resources date from this era of development.

New England Textile Industry

Prior to the Industrial Revolution, textile production in the United States was largely relegated to domestic households, where family members prepared, carded, spun, and wove organic fibers into cloth before finishing

³ William S. Pellstream, A.M., "Map of Rockland County Showing Original Land Grants," in *History of Rockland County, New York, with Biographical Sketches of Its Prominent Men*, ed. David Cole, D.D. (New York: J.B. Beers & Company, 1884).

⁴ Information on site history was obtained from Cole, 165-166.

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them through bleaching, dyeing, and/or printing processes.⁵ Due to New York's inhospitable climate for cultivating cotton, production was initially limited to wool and flax, while finished cotton was obtained from the South and the Caribbean. As the textile industry began to evolve in the United States, New England emerged as a leader, with its bountiful streams of varying grades that were conducive to harnessing water power for mill operations, bolstered by its early immigrant population from England and Scotland who had a rich tradition of weaving and spinning. In 1789, British immigrant Samuel Slater established a carding mill in Pawtucket, Rhode Island, which employed carding machinery from his native country and led to the establishment of carding mills throughout New England that worked in tandem with domestic textile operations. Due to a lack of mechanical processes and trained workers informing its production, there were only isolated instances of textile printing in the United States during the Colonial Era, with documented activities occurring in Massachusetts and Pennsylvania.⁶ Methods during this period entailed the use of carved wood blocks that were dipped into dyes and then pressed onto cloth.

By 1836, Slater's mill in Pawtucket had become the American counterpart to English industrial organization and operations. Promoting the English-inspired system of manufacturing, Slater stated:

In all factories where there is a variety of machinery employed in the manufacturing of any particular kind of goods, it has always been found that the manner in which the machinery is placed, together with the arrangement of the different departments has a very prominent influence in either retarding or accelerating the progress of the work. But in no place is this influence more sensibly observed than in a cotton spinning factory...the manner in which the machinery is placed, and the arrangement of all its different departments, will entirely depend upon the plan of the house, or the form in which it is built; hence the propriety and advantage of having a mill built on such a plan, or form, as to admit of having all the machinery paced, and the various departments arranged, in the manner best adapted for facilitating the progress of the work as a whole.⁷

In addition to heightened productivity, Slater also maintained that the systematic organization of these interrelated departments under one roof fostered regular and essential communications among department personnel.⁸

Regarding textile printing, Slater was effusive in his praise of the technological innovations of his British counterparts and their facilities located in the Manchester area of Lancashire, the latter of which he described as "among the most interesting manufactories that can be visited."⁹ Elaborating on the region's print works, he noted:

⁵ Unless otherwise noted, information on the New England textile industry was obtained from "Rockland County," in *The Encyclopedia of New York State*, ed. Peter Eisenstadt (Syracuse, NY: Syracuse University Press, 2005), 1546-1547.

⁶ Frances Little, *Early American Textiles* (New York: The Century Co., 1931), 190-197.

⁷ George S. White, *Memoir of Samuel Slater, The Father of American Manufactures: Connected with a History of the Rise and Progress of the Cotton Manufacture in England and America* (Philadelphia: No. 46 Carpenter Street, 1836), 305.

⁸ *Ibid.*, 306. In addition to promoting internal factory organization and arrangement, Slater also included specifications for a cotton spinning factory based on his own model at Pawtucket.

⁹ *Ibid.*, 400.

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Several of the proprietors or managers are scientific men; and being also persons of large capital, they have the most perfect machinery and the best furnished laboratories. All the processes through which the cloth has to pass, from the state in which it is left by the weaver, till it is made up a finished print ready for the foreign or home market, are performed in these extensive establishments. The bleaching, the lock-printing, the cylinder-printing, the dyeing, the engraving, both of blocks and cylinders, the designing of patterns, and the preparation of colours, all go on within the same enclosure. Some of the print works employ as many as a thousand workpeople. The order and cleanliness of the works, and the remarkable beauty of most of the operations, impress the visitor with admiration and surprise.¹⁰

Although Slater never developed a comprehensive textile enterprise on the scale he had observed abroad, another enterprising industrialist from Boston did.

Similar to Slater, Francis Cabot Lowell was heavily influenced by the textile technology and operations he observed at Lancashire.¹¹ Upon his return from England, he collaborated with a mechanic named Paul Moody to introduce the first power loom in the United States, while resolving to consolidate all aspects of textile production into a single complex. Forming a partnership with merchants and bankers, Lowell co-founded the Boston Manufacturing Company in 1813 and decided on Waltham, Massachusetts for the site of his textile factory. That same year the company built its first factory, consisting of a 4-story brick building measuring 90 feet by 40 feet. A larger 4-story brick building was completed five years later at the gable end of the first building. Together, these two buildings marked the first time in the United States that two individual factory buildings with independent activities were combined to support a larger industrial objective—in this case, textile production.¹²

The innovations pioneered by the Boston Manufacturing Company at Waltham under Lowell's leadership proved influential both in the domain of American textile production and in the domain of American industrial organization and administration. Unlike traditional New England mills, which relied heavily upon local owners to oversee all aspects of their operations, the partners of the Boston Manufacturing Company controlled the

¹⁰ Ibid., 401. Slater clearly viewed the model of the print works as realized in the factories of Lancashire as emblematic of the best of the Industrial Revolution, stating, "A printing establishment, like a cotton mill, is a wonderful triumph of modern science; and when the mechanical and chemical improvements of both are viewed together, they form a splendid and matchless exhibition of science applied to the arts, and easily account for a rapidity of growth and a vastness of extension in the manufacture, which has no parallel in the records of industry." Ibid., 401. He also asserted that prior to the introduction of print works in the United States, "cotton manufacture was considered in a precarious condition; so that no one ventured on the finer cloths, but since calico printing has been established, the cotton manufactures in the United States may safely be considered as built on a permanent basis." He attributed this phenomenon to the fact that American textile operations could now produce a product on a par with the finer textiles produced in Europe and elsewhere. Ibid., 403.

¹¹ Information on the Boston Manufacturing Company was obtained from William H. Pierson, Jr., *American Buildings and Their Architects. Technology and the Picturesque: The Corporate and the Early Gothic Styles* (Garden City, NY: Doubleday & Company, Inc., 1978), 59-63.

¹² Ibid., 61.

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overall management of their company remotely, while also supplying capital to sustain its operations. Moreover, these merchants and bankers capitalized on their expertise in business organization and administration, controlling the planning, financing, marketing, and labor aspects of their factory, while delegating the actual technical specifics of textile production to onsite experts. This seminal iteration of the industrial factory complex pioneered by the Boston Manufacturing Company eventually became known as the "Waltham system" and served as the basis for a more elaborate industrial model known as the "Waltham-Lowell system" which would include the construction of factory housing and associated worker institutions as part a larger factory town development.¹³

Print Works

The Hudson Calico Print Works, established in 1826 and located in Stockport, New York, appears to have been one of the earliest factories dedicated exclusively to print work operations.¹⁴ As described by its representative, J. Taylor, this factory grew from a few buildings in 1826, to a comprehensive print works by 1836, consisting of a series of squares formed by contiguous factory buildings, located in close proximity to one another. Individual building programs and measurements included the following: counting-house, dry shed (200 feet long), blue dye-house (90 feet long, 4 stories), machine and making-up rooms (100 feet long, 4 stories), steam and boiler rooms (60 feet long, 4 stories), drying and colour rooms (80 feet long, 3 stories), boiling and evaporating rooms (70 feet long, 1 story), block-cutting, engraving, and drawing rooms (100 feet long, 2 stories), madder dye-house (289 feet long x 50 feet wide), packing-room, store-house for drugs, cloth room, block shop, machine shop, carpenter's shop, printing machine rooms, drying rooms, and mills for calendaring and dyeing.¹⁵ Other print works in existence by 1836 included: P. Allen (Providence, RI), Sprague (Cranston, RI), Crawford Allen (Pawtucket, RI), Lowell (MA), Taunton (MA), Fall River (MA), Dover (NH), East Madden, Cheshire (CT), and 2-3 in New Jersey and 10-12 in Pennsylvania.¹⁶ By 1840, there were 17 dyeing and printing factories in Rhode Island, as others began to appear in Pennsylvania and Boston, among other places.¹⁷ Many of these factories used a combination of block and cylinder techniques in their print works. By 1855, there were 114 textile mills across New York State, which grew to 476 by 1868.¹⁸

¹³ Due to Francis Cabot Lowell's premature death in 1817, his vision of developing a factory town to support his Waltham factory was never realized. However, two of his partners at the Boston Manufacturing Company joined with a third Boston merchant to develop a factory town at Chelmsford, MA based on the Boston Manufacturing Company. This factory town was renamed Lowell in 1826 and eventually became the model for the Waltham-Lowell system. Ibid., 63. Historian Richard M. Candee further deconstructed the Waltham system into two categories: factory towns, established by a single manufacturing entity such as the Boston Manufacturing Company which constructed large brick factories, boarding houses, etc.; and industrial cities, established by multiple manufacturing corporations under the direction of a holding corporation which planned and developed factory sites, constructed mills and boarding houses, while selling off the remaining lands for private housing and commercial development. Richard M. Candee, "New Towns of the Early New England Textile Industry," *Perspectives in Vernacular Architecture*, 1 (1982): 31-50.

¹⁴ White, 401. Slater noted that with the incorporation of English machinery, the Hudson Calico Print Works increased its output from 3,000 to 10,000 yards of cloth per day. Following a fire in 1830, the company rebuilt and expanded its operations, enabling it to produce 75,000 yards a week. Ibid., 402.

¹⁵ Ibid., 402-403. Taylor only offered measurements and stories for select buildings in his inventory, and he did not include any specifics on materials, design, or construction.

¹⁶ Ibid., 403.

¹⁷ Little, 200.

¹⁸ Eisenstadt, 1547.

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Although prescient, the Boston Manufacturing Company's innovations were not largely imitated until 1847, when more comprehensive mechanized mill operations began to be introduced. Harmony Mills, located in Cohoes, New York and based on the Waltham-Lowell system, was owned by the Garner brothers and considered the largest textile mill in New York State by 1837. However, it was exclusively dedicated to production and not to finishing. In addition to the Boston Manufacturing Company's innovations regarding textile production and worker productivity, there were significant geographical forces at play that shaped the development of New York's textile industry. Unlike its New England counterparts, New York's tributaries were not distinguished by substantial topographical differences, resulting in a preference for steam-powered technology over water-based systems following the former's introduction in the early 1820s.¹⁹ In addition, since the Erie Canal and the railroads that later replaced it were oriented east-west, textile mills largely emulated this pattern in their development, featuring large concentrations in the Hudson and Mohawk Valleys, Capital District, and New York City.

Textile Mill Architecture and Construction Technology

During the Colonial Era mill architecture in New England consisted primarily of either mid-rise wood-frame or stone buildings with wooden infrastructure. However by the early nineteenth century, the first mill buildings of Waltham signaled a new trend in factory building development, reflecting the sophistication of its owners' tastes in promoting an aesthetic that was based on refinement and simplicity, and one that would emulate the finest contemporary architecture in Boston. In his assessment of the architecture of the Waltham complex, architectural historian, William H. Pierson, Jr., stated:

In Boston during the second decade of the century, the mature style of Charles Bulfinch [1763-1844] was the modern New England idiom. Not only did its austere, refined classicism mirror contemporary taste, but its simplicity gave it a strongly utilitarian flavor which made it attractive to the hard-headed Boston associates intent on prudent investment and substantial profits... There is no indication that any architect was active in planning the Waltham mills, but Lowell and his associates were obviously aware of Bulfinch's genius, for in designing their mills, they relied heavily upon his architectural vocabulary. In building them they used the best available materials and craftsmanship.²⁰

Pierson also claimed that the Boston Manufacturing Company's use of brick in its factory buildings "represents the first major application of the material to industrial building and thus establishes an early date for the type of masonry which was to become characteristic of the nineteenth-century factory."²¹ In addition to the novel use of material, Pierson also praised the flush placement of windows in relation to the brick walls, which contributed to the overall simplicity and refinement of the buildings.²²

¹⁹ New York's geographical limitations most likely led to the earliest establishment of the United States textile industry outside of the state in the Connecticut River valley formed by Vermont, Massachusetts, and Connecticut; the Delaware River valley formed by Pennsylvania and New Jersey; and large portions of Rhode Island, eastern Massachusetts, and southern New Hampshire.

²⁰ Ibid., 62.

²¹ Ibid., 62-63.

²² Ibid., 63.

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As part of the continuum of factory development in the United States, other factory owners would look to examples such as those at Waltham for design inspiration. Historian Richard M. Candee noted that factory owners or their employees would typically explore other nearby complexes and then direct carpenters and masons to model their plans on such examples. These craftsmen would then customize individual buildings for their client's needs and uses. This "vernacular building-contract system," asserted Candee, "provided for continuity and diffusion of new structural or formal ideas as well as ample opportunity for experimentation and innovation."²³ He also added, "Over time, the combination and recombination of such specific techniques as roof and floor framing with alternative materials, siting, and finishing evolved into a vocabulary of architectural elements which became specifically identified with industrial communities."²⁴ Given this long-standing tradition of modeling one factory on another in close proximity, it is understandable how entire complexes would come to share regional similarities in design and construction, not to mention materials, which were either easily accessible to the area or locally produced as in the case of Garnerville.²⁵

Although brick and stone were valued for their fire retardant properties, they were by no means preventative, as evinced by the profusion of factory fires destroying masonry buildings on an annual basis between the mid-late eighteenth and the early-mid nineteenth centuries.²⁶ Light and closely-spaced floor joists with their highly inflammable properties, combined with tight spaces that prevented water from getting in to douse them, proved to be major factors in causing the destruction of entire factory complexes. In response, a practical and simple solution was introduced during the late 1830s that would not prevent—but substantially delay—fires, thereby enabling firefighters to stop them in their early stages before raging out of control. Joists were replaced with large transverse beams (typically 14 x 14 inches) that were supported by heavy timber posts and masonry walls. The transverse beams supported double layers of floor boards, with the substrate comprised of the heavier planks and the over-layer consisting of lighter boards running in the opposite direction, totaling four inches in thickness. This construction technology, which was implemented at the Allendale Mill in 1839, became known as "slow burning construction" and revolutionized fire prevention in factory complexes.

Garner & Co.

Originally from Manchester, England, the Garner brothers immigrated to New York in 1829 and, after starting as agents of a small cotton factory in Greenwich Village, established themselves as commission merchants of domestic dry goods under the auspices of J.G. & T. Garner in Lower Manhattan.²⁷ In 1835, Charles Wells joined their partnership and the company became Garner, Wells & Company (later, Garner & Co.). According to a *New York Tribune* article dated January 3, 1852, at the beginning of 1839 Wells retired from the partnership in order to pursue his own business ventures and in 1852, James Garner followed suit. In 1853, Thomas Garner and his partners, Darius Mangan and Leo Mortimer Thorn, incorporated their enterprise in West Haverstraw as the Rockland Print Works Company with a capital of \$100,000 for the purpose of "Printing, and Dyeing Woolen, Cotton, or Linen goods," thus seeking to emulate the Waltham-Lowell system

²³ Candee, 35.

²⁴ Ibid., 36.

²⁵ In addition to their multiple textile operations, the Garner family also maintained a brickyard in Haverstraw for the production and sale of bricks. Daniel DeNoyelles. *Within These Gates* (Thiells, NY: D. DeNoyelles, 1982), n.p.

²⁶ Information on slow burning construction was obtained from Pierson, 49.

²⁷ William R. Bagnall, M.A., *Sketches of Manufacturing Establishments in New York City, and of Textile Establishments in the United States* (North Andover, MA: Merrimack Valley Textile Museum, 1908; reprint 1977), 1620.

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through the establishment of a comprehensive textile finishing operation.²⁸ By this time the hamlet had come to be known as Garnerville, reflecting the evolution of a factory town with the print works as its locus consisting of two substantial factory buildings surrounded to the north and south by a host of smaller facilities.²⁹ Information obtained from historian, William R. Bagnall, and the "Special Notices" section of the *Commercial Advertiser* dated October 20, 1859, indicate that operations at the print works consisted of printing, dyeing, and/or bleaching wool, cotton, and linen. The operation grew to house 42 machines, and by 1859 Garner's son, Thomas, Jr., was admitted to the partnership.³⁰

The mid- and mid-late nineteenth century was scarred by both financial woes and fires, which not only compromised the plant's operations and labor force, but also damaged its buildings and structures. For example, as early as 1846, an article in *The Newburyport Herald* dated September 8th noted that management had implored labor to take a wage reduction of 25 percent due to an economic downturn, while another article in the *New York Herald-Tribune* dated February 20th noted that in 1857 between 200 and 300 employees were laid off due to a fire that destroyed the coloring and dyeing houses. This was followed that same year by a suspension of all the company's operations as a result of the Panic of 1857, making national headlines and prompting the *Charleston Courier* on October 2nd to note: "No failure in this city since the financial crisis commenced has caused more astonishment than that of Garner & Co.," while also predicting that this suspension "must inevitably bring down other houses in its fall." Further, in an article entitled "The Great Failure of Garner & Co." dated November 7th, the *Standard* reported:

This was one of the few houses that stood amid the general crash of 1837, and it has always enjoyed high credit. This suspension, we regret to say, will throw several thousand persons out of employment, and we trust that, for their sake, as well as their employment, it will not be long before the works may be resumed. The liabilities of the houses are over two millions, but the asset, including the mill property, are more than twice this amount, Mr. Garner having accumulated a large surplus during many years of prosperous business.

The Civil War precipitated a decrease in both demand and labor, resulting in the print works redirecting its efforts to support the Union cause through the production of uniforms.³¹ Two years after the close of the war, the October 16th edition of the *Evening Post* and the October 22nd edition of the *Commercial Advertiser* reported that Thomas Garner, Sr. died, and the company had been entrusted to his other son, William T. Garner (1843-1876), along with Samuel W. Johnson (c.1838-1881), while Thomas Garner, Jr. had retired.

Despite the multiple hardships endured by the company and its property during this period, the Garner family—and in particular, Thomas Sr.—had amassed a sizable portfolio of textile operations that employed thousands of workers and generated millions in revenue on an annual basis. In addition to the Rockland Print Works, by the

²⁸ Cole, 166; Frank Bertanguie Green, M.D., *The History of Rockland County* (New York: A.S. Barnes & Co.), 387. Throughout the nineteenth century the Rockland Print Works was sometimes referred to as the "Calico Print Works" even though its source materials also included other cloths such as flax and wool, and other finishing processes such as dyeing and bleaching.

²⁹ J.H. French, *Gazetteer of the State of New York* (Syracuse, NY: R. Pearsall Smith, 1860).

³⁰ Bagnall, 1647.

³¹ French, 570.

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mid-to-late nineteenth century Garner & Co. also owned other textile mills in New York that included: Cohoes (Harmony Mills), Laurens (Little Falls), Newburgh, Pleasant Valley, Rochester, and Wappinger Falls (Dutchess Print Works), as well as Reading, Pennsylvania.³² In 1908, William R. Bagnall noted that Thomas Garner, Sr.'s multiple mill acquisitions "made him the largest owner in the largest cotton manufactory in the world, and in six other cotton mills and in two calico-printing establishments, each of which is among the largest in the country."³³ In contrast to the Rockland and Dutchess print works, which were dedicated to printing, dyeing, and bleaching, the mills in Cohoes, Laurens, Newburgh, Pleasant Valley, Rochester, and Reading were involved in textile production, thus providing the source materials for the print works via a network of operations that boasted over 350,000 spindles.³⁴ Further, Garner & Co. maintained stores in the dry goods district of Lower Manhattan (now Tribeca) located at Nos. 2, 4, 6, 8, 10 and 61 Worth Street and 195 Franklin Street for the wholesale distribution of their products both nationally and internationally.³⁵ Here, as advertised in *Commercial Advertiser*, they marketed a host of both in-house and independently produced cloths consisting of "fancies, pinks, chocolate, sidebands, solids, distingue, purples, mourning, grey, shirtings, challies, robes, rolled jaconets, flat-fold cambries, wigans, silesias, and brown & bleached cottons."³⁶ Praising the company's product line, a notice in the March 2, 1875 edition of the *Commercial Advertiser* stated, "Mssrs. Garner & Co. have the largest and most attractive display of Prints in the market, as under their several styles of Garner & Co.'s Amoskine and Wamsutta, their offering includes every style of Print that is made."

However, it was not only its substantial and impressive output that distinguished the firm but also its shrewd merchandizing techniques, which limited supply in the face of demand, restricted sales to a cash-only basis, and enforced a no-return policy, all of which went against conventional sales methods. Surveying the market in a February 9th article from 1875, the *Commercial Advertiser* noted:

Mssrs. Garner & Co. is the place for Prints. Here you can find any quality of cloth, and every conceivable style. Their salesroom during the last ten days has been one of the busiest in the market, and the quantity of Prints sold, it is said, is perfectly enormous, and yet the demand is but partially supplied. This house is doing business on their own plan, and it seems with such success that it must be the correct one, as buyers from all sections seek them, while the Canadian Markets are large purchasers.³⁷

³² Bagnall, 1647.

³³ For example, Bagnall noted that Pacific Mills at Lawrence, MA, and the Cranston Print Works near Providence, RI only had 30 machines each in contrast to Gamerville and Wappinger Falls' 42 machines each. Bagnall, 1620, 1647.

³⁴ Ibid., 1647.

³⁵ Historian Frank L. Walton maintained that the commerce transacted on Worth Street was largely responsible for the economic triumph of the American textile industry between 1860 and 1890 since it accounted for the primary market during these years. Frank L. Walton, *Tomahawks to Textiles: The Fabulous Story of Worth Street* (New York: Appleton-Century-Crofts, Inc., 1953), 107.

³⁶ In addition to its domestic merchandizing, an article in the *Boston Evening Transcript* dated October 4th, 1849, reported that the firm had also established a dry goods store in Paris beginning in this year.

³⁷ Frank L. Walton asserted that unorthodox business practices were common to the dry goods industry, stating, "One eminent man with large mills and a great volume of textiles to sell prided himself on the fact that no two buyers were ever given the same price, and that seldom did any one buyer know the price another was paying." Walton, 108.

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A week later, the February 16th edition of the *Advertiser* noted:

Mssrs. Garner & Co. have been doing an immense business, but when the variety of their work, elegance of style, and general magnificence of their stock is seen, the extent of their business is no wonder, and the limit of purchases is only checked by their terms of selling goods, which are C.O.D., and no guarantee—the consequence of which is, everybody has some of Garner's various styles.

Beyond textile production, finishing, and merchandizing, the Garner partnership also maintained its own dock along the Hudson waterfront in West Haverstraw to facilitate the shipping of its textiles to New York City, and capitalized on Haverstraw's prominence as a brick-making capital by producing its own brand of bricks, which incorporated some of the earliest steam-powered drying techniques.³⁸

Rockland Print Works

More fires and economic woes prevailed at the Rockland Print Works during the 1870s. A fire in 1871 that was at first estimated to have caused \$50,000 worth of damage was later revised upward to a total \$250,000 worth of damage, affecting its 1,000 employees as was reported in the March 17th edition of the *Evening Post*, the March 21st edition of the *New York Tribune*, and the February 3rd, 1872 edition of *The Cold Spring Recorder*. Further, the Panic of 1873 resulted in a shut-down on October 25th of all of the Garner & Co.'s textile mills, resulting in a company-wide layoff of 10,000 workers, prompting an announcement on October 28th in the *San Francisco Bulletin*. A month later the mills had slowly begun to re-open, with the Rockland Print Works employing 250 workers in November, 400 in December, and 1,100 by the fall of 1874; each of these events received coverage in the *New York Herald-Tribune* dated November 25, 1873, the *Albany Evening Times* dated December 29, 1873, and the *Daily Albany Argus*, dated September 18, 1874. Concurrently, plans were under way by 1873 to introduce an independent freight line into the area which would connect to the existing New Jersey & New York Railroad junction at Stony Point. As reported in the July 7, 1875 edition of the *Evening Post*, this spur was built two years later and ran alongside the two storehouses along Railroad Avenue (aka Buildings 24 and 27) and terminated at the General Office. On September 26, 1875, the *Cincinnati Commercial Tribune* dated September 28th and the *New York Observer* dated September 30th reported that a fire had ravaged the complex, killing two workers and injuring two others, while destroying two-thirds of the mill that included the old dye house, starch room, plaiting down room, wash house, packing house, and steam room which housed a 200-horsepower steam engine.³⁹ The estimated damage was assessed at \$100,000 to \$200,000 worth of calico, and \$300,000 worth of damage to the buildings and machinery as reported in the *Albany Evening Times* that same year.

An article dated January 28th in the *New York Evening Express* noted that by January 1876 the complex had largely been rebuilt, enabling it to resume operations by the following month, albeit with only several hundred employees. Several months later, workers at the Rockland and Dutchess print works went on strike in response to a \$3 per week wage reduction, which had been fueled by a drop in United States demand for its products. As a result, the company replaced its workforce with laborers from other mills to resume operations on a limited

³⁸ Daniel DeNoyelles, *Within These Gates* (Thiells, NY: D. DeNoyelles, 1982), n.p.

³⁹ It was also noted in a September 27th article in the *New York Times* that at the time of the fire, a new dye house had just been completed so dye house operations were anticipated to continue unabated.

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scale; these labor-worker activities were reported in the May 24th edition of the *Poughkeepsie New York Daily Eagle* and the August 19th edition of *Pomeroy's Democrat*. Compounding the company's financial setbacks, its president, William T. Garner, and his wife drowned in a yachting accident off of Staten Island on July 20, 1876, leaving surviving partner Samuel W. Johnson to oversee the operations of the Garner & Co. textile empire. Reflecting on his passing, an obituary dated July 21st in the *New York Tribune* stated, "There is probably no single man connected with cotton manufacturing interests in the world whose loss will make itself more generally felt." The *Tribune* also went on to note that Garner's estimated worth at the time of his death was \$19,000,000, with the bulk of his holdings left to his three young daughters.

Two years later, a surge in demand for textiles led to the re-hiring of workers and expansion of the Rockland Print Works, which numbered 500 by October 1878, along with the addition of a new distributor in London, as reported by the *Evening Auburnian* on October and *The Recorder* on July 1. In fact, neither a history of strikes, layoffs, and fires could diminish the company's dominance in the textile industry, compelling the *New York Tribune* on October 20, 1880, to declare that the Garner concern was the "largest calico print works in the United States, if not in the world." By 1884, the Rockland Print Works alone boasted an annual output of \$1,000,000 worth of goods.⁴⁰ It was also by the mid-late nineteenth century that the company emulated the Waltham-Lowell system and constructed approximately 60 dwellings in the hamlet for its largely Welsh, English, and Scottish immigrant workers and their families, along with a fire station, a Methodist-Episcopal church, and in later years, a Y.M.C.A., while also continuing to maintain the community's water, sewage, police, and fire protection systems.⁴¹ The company also enforced a 9:00 p.m. curfew for its workers and their families by closing the gates that secured the neighborhood. Another economic downturn in 1893 led to a layoff at the Rockland and Dutchess print works, followed by a surge in demand that precipitated the hiring of 1,000 workers by winter's end, as reported in the *New York Herald* on February 17, 1894. However, this was tempered by a drought the following year which led to another layoff of 800 workers according to an article in *The New York Times* dated October 6, and a flood in 1903 which damaged many of the factory buildings in close proximity to the Minisceongo Creek.⁴²

Between 1907 and 1908, there was a nationwide depression, resulting in a sharp rise in the cost of materials. In 1907, the Garner enterprise was converted into stock and the Garner daughters divided \$4,000,000 shares among themselves, as reported in the *New York Sun* dated November 6, 1909. Since their parents' deaths the daughters had never taken an active interest in the family business, instead relocating to Paris and London shortly after the tragedy to attend school, supported by their inheritance, which included profits from the family's operations. They subsequently married titled Europeans (only one of whom was employed) which not only generated intrigue in New York society columns, but also engendered harsh criticism from the press promoting labor interests. A scathing editorial entitled "Capitalism in Miniature" dated April 25, 1908 in the *Worker* highlighted the disparity between the daughters, who had "drawn enormous dividends to spend on gorgeous functions and entertainments," and the factory workers of the Rockland Print Works, who subsisted

⁴⁰ Cole, 166. In 1860, there were 220 employees at the Rockland Print Works producing approximately \$700,000 worth of goods a year which contributed to the company's \$8,000,000 to \$9,000,000 in sales. French, 570; "How New York Sells Dry-Goods," *California Farmer and Journal of Useful Sciences*. XIV, 17 (1860): 133.

⁴¹ DeNoyelles, n.p.

⁴² Linda Zimmerman, ed. *Rockland County: Century of History* (New City, NY: The Historical Society of Rockland County, 2002), 28.

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on \$5 a week or less and "go about... in broken shoes with their children barefooted." In fact, the paper ultimately viewed the example of Garnerville as a microcosm of the larger ills wrought by capitalism, declaring:

If the workers can operate the Garnerville plant and send large revenues over to Paris for useless and idle women to spend on useless and idle husbands, why can't they operate the plant and retain these revenues for their own happiness and enjoyment? And if the workers of Garnerville can produce and keep what they produce, why cannot the entire working class of the United States do the same?

Although the Garner daughters' decision to sell the print works of the family business the following year was most likely due to timing and profit, it is also likely that they were seeking to avoid the glare of any future negative publicity generated by the public perception of their lavish lifestyles abroad.

Rockland Finishing Company

In 1909, an article in *The New York Times* dated October 26th announced that the daughters had sold the Rockland Print Works for \$1,000,000, along with the Dutchess Print Works for an undisclosed sum, to a syndicate known as Deering, Milliken and Company, while retaining ownership of their vast holdings of spinning mills in New York and Pennsylvania.⁴³ Commenting on the transaction, the November 28 edition of *The New York Press* stated:

Mingled with the narrative of a significant mercantile transaction and the recital of romantic details governing an international triple alliance should be observed that general regret is expressed by merchants in the wholesale dry goods district upon the passing into oblivion of an organization that was for more than a generation a prominent factor in the commercial history of New York.

The Deering syndicate in turn invested \$2,000,000 in improvements to the plants, which included new construction and the renaming of the Rockland Print Works to The Rockland Finishing Company.⁴⁴ Under its new ownership, the print works continued with its traditional printing, dyeing, and bleaching operations, while obtaining its source material from unaffiliated Southern mills instead of the Garner company mills with which it had historically been associated. During its tenure as the Rockland Finishing Company, the complex included 30 buildings encompassing approximately 387,000 square feet with 20 printing machines and utilized over 4,000,000 gallons of water per day to produce as much as 60,000,000 yards of prints in a single year.⁴⁵ This period also signaled an expansion of company housing, which in 1876 numbered 60 units, and by 1926 numbered 178 units.⁴⁶ In addition, nearly 800 men and women were employed at the complex, though labor

⁴³ Although the daughters initially retained the spinning mills and the stores in Lower Manhattan, they subsequently sold these properties by 1913. Deering, Milliken & Company had been founded in 1865 in New York just before the end of the Civil War by Seth M. Milliken and William Deering and later evolved into one of the largest textile corporations in the U.S. by 1953. Walton, 139.

⁴⁴ Cornelia F. Bedell, *Now and Then and Long Ago in Rockland County New York* (New City, NY: Historical Society of Rockland County, 1992), 243.

⁴⁵ C. Grand-Pierre, *Rockland County Red Book and Classified Directory* (Valley Cottage, NY: Noel Press, 1926), 223.

⁴⁶ *Ibid.*, 223.

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disputes continued into the early twentieth century. For example, workers' demand for higher wages at the finishing company in 1912 led to a layoff of the entire workforce, which in turn was followed by a concession by management to raise wages two weeks later, as reported by the *New York Herald* on May 12th. By 1916, employees were receiving stock options that enabled their participation in the company's management and profits; such a partnership plan undoubtedly inspired even greater motivation and loyalty among the workforce.⁴⁷ In fact, on February 7, *The New York Times* reported that the over 800 employees of the finishing company had received a 10 percent bonus in wages for their efficiency. This prosperity was hampered by the Spanish Influenza between 1918 and 1920 which afflicted many of the workers at the mill.⁴⁸

Garnerville Holding Company

Following the onset of the Great Depression, freight rail service to Garnerville had been halted by 1930 and the company sold the mill to a Southern bleachery and print works, which in turn closed the plant and shipped the company's machinery to South Carolina.⁴⁹ Responding to mass unemployment precipitated by the national economy, the closing of the finishing company, and the closure of multiple brick manufacturers in the area, a local businessman named William F. Larkin formed a partnership with George S. Allison, Jr., O.N. Rosenberg, Samuel Miller, Louis Rosenberg (and later, Samuel Lipman), along with 94 other investors, to create the Garnerville Holding Company as a means of purchasing and transforming the historic purpose-built mill into an affordable multi-tenant industrial complex. Following its acquisition, the Garnerville Holding Company renamed the property the Haverstraw Industrial Terminal and initially provided free space to industrial tenants to stimulate the local economy, creating one of the first industrial cooperatives in the United States.⁵⁰ Upon its re-opening, there was a parade followed by a party with dancing to celebrate the event. In 1935, an article in the *New York Times* dated November 25 reported that the company had secured a \$100,000 loan under FDR's Reconstruction Finance Corporation that enabled it to rehabilitate its buildings. More labor disputes occurred in this year, when one of the terminal's garment tenants received a court order forbidding him to employ non-union labor; this order caused a revolt by his employees to block any attempts by union labor to enter the workplace as reported by the *Times* on July 9. Two years later, the workplace was vandalized, though it was unclear as to whether the damage was done by union workers who opposed the tenant's non-union policies or by unskilled workers who had been replaced by more skilled labor. In the ensuing years, the terminal housed many textile-related factories, focusing on the production of knitting and dyed goods for the apparel industry.

By 1941, the complex housed 1,500 workers, which remained consistent during the 1960s.⁵¹ Simultaneously, the workforce demographic began to change during the 1940s, as Puerto Rican and Dominicans gravitated to the terminal for work and subsequently brought their families to settle in the area. Other industrial tenants beyond the textile and garment companies at the terminal during the 1950s included metal salvaging, and manufacturers of caskets, wire and cable, chemicals, steel, chrome, dust bags, machinery, furniture, plastics,

⁴⁷ A survey of the workforce completed in 1926 indicated that some of the workers had been employed at the print works for over 51 years, 8 workers over 45 years, 18 over 40 years, 20 over 25 years, 26 over 30 years, and 69 over 15 years. Bedell, 244.

⁴⁸ For example, 185 workers were out sick on October 22, 1918, and 158 workers were out sick on October 23, 1918. Samuel S. Winterson and William G. Snow (carpenters) handwritten note dated October 24, 1918. On file with the Garnerville Arts Project, Inc., Garnerville, N.Y.

⁴⁹ Bedell, 244.

⁵⁰ Zimmerman, 4.

⁵¹ Bedell, 245.

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belts, and ironworks.⁵² An article from the *Orangetown Telegram* dated November 4, 1949, reported that there were 1,000 workers employed among 17 industries housed in the terminal. However, by the 1970s and 1980s the number of workers had substantially decreased to 300-400, though it still counted several textile-related factory tenants, along with a host of other industrial tenants that included wood-working, paint manufacturing, furniture making, cosmetic manufacturing, as well as mail order businesses, as recounted by former Garnerville Holding Company Manager William Decker and reported in the *Sunday Journal-News Local* dated February 1, 1987.⁵³ By the early 1990s, textile works had been entirely phased out as light industry replaced it. It was also during this time that the Garnerville Holding Company began to expand its tenant base to include artists as a result of initiatives spearheaded by Robin Rosenberg, granddaughter of Garnerville Holding Company co-founder, Louis Rosenberg. This expansion culminated in the introduction of 50 artist and artisan studios and the renaming of the complex the Garnerville Arts & Industrial Center, along with the establishment of the non-profit Garnerville Arts Project, Inc. (now known as The Garner Arts Center) in 2003 to oversee the artist galleries and programs.

Conclusion

Over 140 years after its core development, the Rockland Print Works Historic District has the capacity tell the complete story of the textile finishing process as it evolved during the mid-late nineteenth and early twentieth centuries, while also conveying multiple layers of significance as part of the larger Garner & Co. textile enterprise, Garnerville's development, and the Garnerville Holding Company/Haverstraw Industrial Terminal industrial cooperative.

⁵² Anonymous, "Garnerville Holding Co., Inc., Tenants" program advertisement. On file with the Garnerville Arts Project, Inc., Garnerville, N.Y., n.d.

⁵³ Bedell, 245.

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New York Herald

New York Herald-Tribune

New York Observer

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New York Sun

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Pomeroy's Democrat

Poughkeepsie New York Daily Eagle

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Rockland Review

San Francisco Bulletin

Standard

Sunday Journal-News Local

Worker

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Previous documentation on file (NPS):

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

Primary location of additional data:

☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☒ Other

Name of repository: **New York Public Library**

Historic Resources Survey Number (if assigned):

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10. Geographical Data

Acreage of Property 14+

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	Zone	Easting	Northing
2	Zone	Easting	Northing
3	Zone	Easting	Northing
4	Zone	Easting	Northing

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

The nomination includes all of the property contained in Section 20.19, Block 2, Lots 1, 2, and 9 in the Village of West Haverstraw, Town of Haverstraw, and County of Rockland, New York.

Boundary Justification (Explain why the boundaries were selected.)

The boundary was drawn to include the largest intact area associated with the Rockland Print Works and subsequent companies during the cited period of significance. This boundary includes the majority of property associated with the original land acquisition of the print works in 1838, its official incorporation as the Rockland Print Works in 1853, and its subsequent development through two primary building campaigns during the mid-late nineteenth century and into the early twentieth century. The also boundary encompasses a cohesive ensemble of purpose-built mid-late-19th and early-20th-century factory buildings that together embody the entire textile finishing process. The Rockland Print Works retains its integrity of location, design, setting, feeling, materials, workmanship, and association as a distinct representative of a largely mid-late-19th-century print works.

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11. Form Prepared By

name/title Gregory Dietrich, Principal

organization Gregory Dietrich Preservation Consulting

date February 5, 2013

street & number 615 West 113th Street, # 3

telephone 917-828-7926

city or town New York

state NY

zip code 10025

e-mail ggdietrich@msn.com

This Nomination was funded in part by The Preserve New York Grant Program of the Preservation League of New York State. The Preserve New York Grant Program of the Preservation League of New York State is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature. Fourteen Grants in 11 counties totaling \$83,674 were made by the Preserve New York Grant Program in 2012. The Preserve New York Grant Program supports outstanding local preservation projects throughout the state. Since 1993, Preserve New York has awarded over \$1.7 million in direct support to 279 projects.

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map (7.5 or 15 minute series) indicating the property's location.
A Sketch map for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

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

Name of Property: Rockland Print Works

City or Vicinity: Haverstraw

County: Rockland County State: NY

Photographer: Gregory Dietrich

Dates Photographed: 9/24/12

Description of Photograph(s) and number:

1. Rockland Print Works.
2. Minisceongo Creek.
3. Main Road.
4. Stack Street.
5. Garner Pass.
6. Brick Alley with enclosed bridge in background.

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7. Cross Creek.
8. Garner Pass.
9. Retaining wall and footbridge detail, Cross Creek.
10. Wall and window detail, Building 1.
11. Wall and window detail, Building 3.
12. Wall and portal detail, Building 26.
13. Tower and hoist detail, Building 29.
14. Foundation detail, Building 10.
15. Boarding House.
16. Building 2.
17. Building 4.
18. Building 9.
19. Buildings 23, 24, and 27.
20. Buildings 33 and 34.

Property Owner:

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

name Garnerville Arts Project, Inc. d/b/a The Garner Arts Center
street & number 55 West Railroad Avenue telephone 845-947-1155
city or town Garnerville state NY zip code 10923

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.

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Figure 1. Project Locator Map.
Base Map: Tax Map: Village of West Haverstraw (Sewall 2012).

