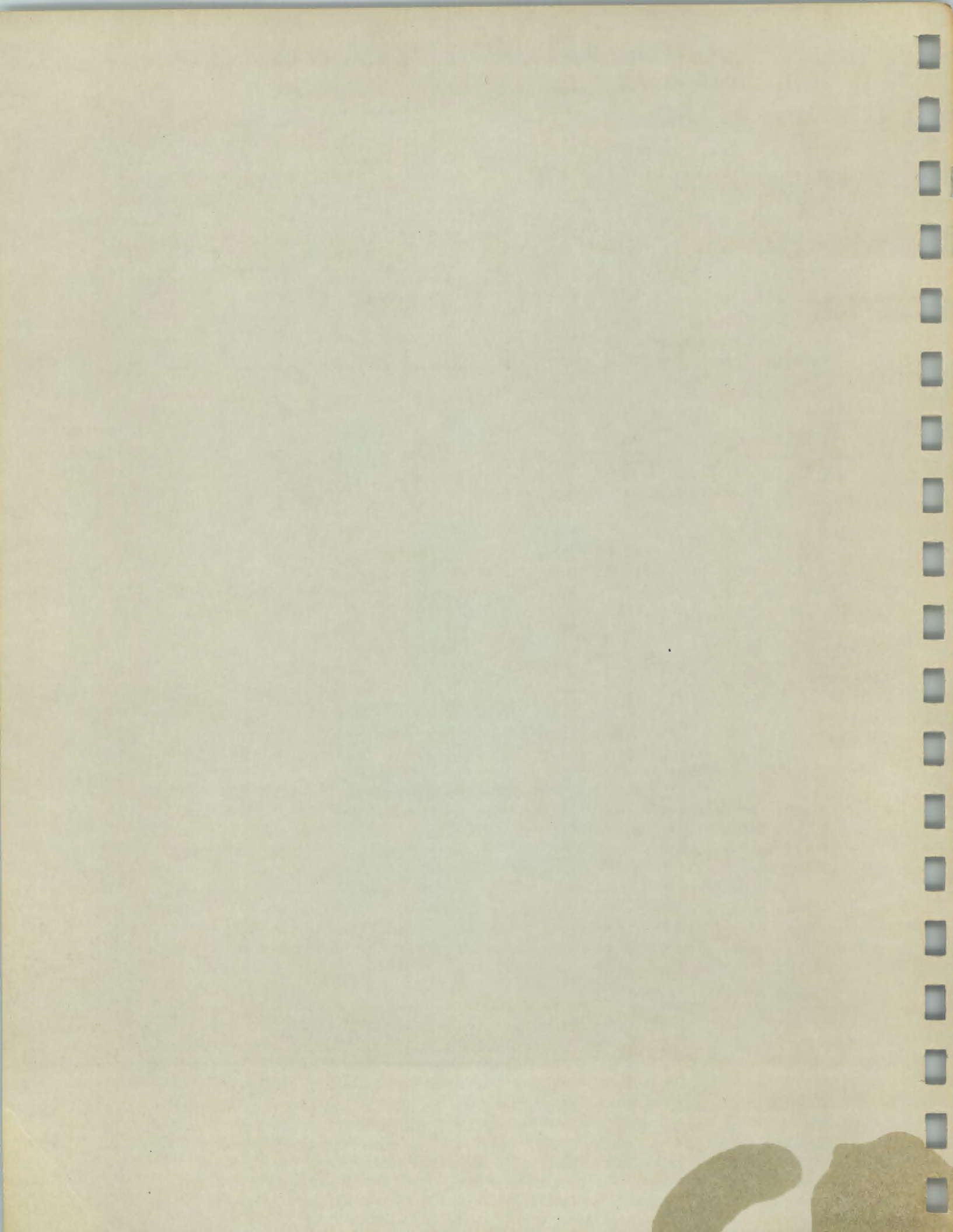


**DELAWARE AND RARITAN CANAL  
STATE PARK**

**Historic Structures Survey**





# DELAWARE AND RARITAN CANAL STATE PARK

## Historic Structures Survey



Prepared for the Canal Commission by David Gibson, Steven Bauer  
and James C. Amon, June 1982

New Jersey State Library

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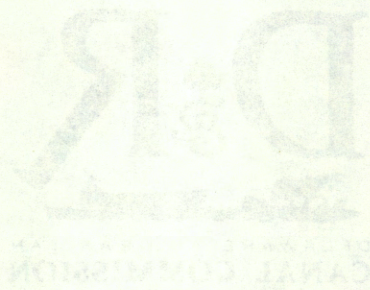
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DELANWARE AND RAHWAY CANAL

STATE PARK

Historic Structures Survey



Prepared for the Canal Commission by David Johnson, Steven Jones, and James C. A. Jones, June 1988

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## CONTENTS

I INTRODUCTION AND ACKNOWLEDGEMENT .....	1
II HISTORY OF THE D & R CANAL .....	5
TABLE OF CANAL STRUCTURES .....	9
III ARCHITECTURAL STYLES—INTRODUCTION .....	17
A. Federal .....	20
B. Greek Revival .....	21
C. Gothic Revival/Victorian Gothic .....	25
D. Romanesque Revival .....	29
E. Italianate .....	31
F. French Second Empire .....	35
G. Queen Anne .....	38
H. Eastlake .....	41
I. Stick .....	43
J. Shingle .....	45
K. Georgian Revival .....	47
L. Neo-Classical Revival .....	48
IV. HISTORIC COMMUNITIES ALONG THE CANAL	
A. Raven Rock .....	49
B. Lambertville .....	51
C. Titusville .....	61
D. Port Mercer .....	67
E. Princeton Basin .....	69
F. Griggstown .....	71
G. Blackwell's Mills .....	75
H. East Millstone .....	77

CONTENTS

I INTRODUCTION AND ACKNOWLEDGMENT ..... 1

II HISTORY OF THE U.S. RAILROADS ..... 1

TABLE OF CANAL STRUCTURES ..... 1

III ARCHITECTURAL STYLES—INTRODUCTION ..... 1

A Federal ..... 1

B Greek Revival ..... 1

C Gothic Revival/Victorian Gothic ..... 1

D Romanesque Revival ..... 1

E Renaissance ..... 1

F French Second Empire ..... 1

G Queen Anne ..... 1

H Colonial ..... 1

I Arts and Crafts ..... 1

J Prairie School ..... 1

K Colonial Revival ..... 1

L Neo-Classical Revival ..... 1

IV HISTORIC COMMUNITIES ALONG THE CANAL ..... 1

A Haven Rock ..... 1

B Fairportville ..... 1

C Ticonderoga ..... 1

D Port Hope ..... 1

E Plattsburgh ..... 1

F Tipton ..... 1

G Fairportville ..... 1

H Fairportville ..... 1

## I INTRODUCTION AND ACKNOWLEDGEMENT

It is hard to think of the Delaware and Raritan Canal without thinking of it as historic. We speak easily of the "historic waterway," knowing that it is almost a hundred and fifty years old. Anything that old must have seen a lot of history. When we learn that the canal has been entered onto the National Register of Historic Places we can feel confirmed in our sense of the canal's historic character. This honorary enrollment proves that the canal has not only been around for a long time but that it has historic qualities that are of national importance.

But what are those historic qualities? Exactly what is it that makes the canal such an important relic of times gone by? These were the questions that the Delaware and Raritan Canal Commission asked when it set out to write a master plan for the Canal Park. To answer them, the Commission hired experts on historic preservation.

This book summarizes their report. It goes far beyond describing the historic structures that are part of the canal, however. It is also an examination of the historic character of several communities along the canal's route and a description of the architectural styles that can be found in those communities. The leap from the canal's banks to the adjoining communities was made because it soon became apparent that the relationship between the canal and its surroundings is as important to the canal's character as the structures that are actually a part of the canal. There is no question about the importance of the surviving locks, canal houses, cobblestone spillways, and stone arched



Looking south toward the canal in Kingston. The "A" frame structure was used to swing the bridge to the side when boats came. (photo courtesy of Cliff Crawford)



South of Lambertville, c. 1900. (photo courtesy of George Kline and Cliff Crawford)

culverts. One look at these items and it is clear that they reflect the technology of the nineteenth century. But equally important is the context through which the canal flows. The historically intact communities along the canal route lend a special historic character to the canal, making it seem less like an isolated artifact and more like an important part of nineteenth century society.

This book describes some of the wonderful historic districts that remain as neighbors to the old waterway. It looks at Lambertville, one of the most important collections of nineteenth century architecture in the state, at Griggstown with its graceful farmhouses and rolling pastures, at the now faded commercial centers of Port Mercer and Princeton Basin, once bustling with light manufacturing, hotels, and bars. The communities of Titusille, which changed character with the times but always maintained grace and charm, and East Millstone, which is still much as it appeared at the turn of the century, are discussed. Also included in this book are Raven Rock and Blackwell's Mills, two tiny collections of homes that seem to be right out of the nineteenth century.

It is important to note that the eight communities just mentioned are far from being the only significant historic districts along the canal. Four more districts are already on the National Register of Historic Places. These include a collection of mill buildings near Stockton known as Smith's Mill, a really fine row of townhouses and public buildings (including the State

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Capitol) in Trenton, a beautiful rural district in Hillsborough, and the charming town of Millstone—across the river, as you might guess, from East Millstone. A nomination for registration is being submitted at this time for a district in the Borough of Rocky Hill, another town that grew when the canal was opened. In addition, there are several areas along the canal that could obviously qualify for the National Register but that have not yet been nominated. These include the towns of Stockton and Kingston, the Wilburtha Road community in Ewing Township, and two neighborhoods in Trenton. Finally, the sixty-mile length of the canal is studded with individual structures that have clear historic significance. Many of these have been registered but most are not.

The canal community is extraordinarily rich in historic character. Not only has a significant part of the canal structure been preserved intact but a really surprising amount of the route looks very much today just as it did eighty years ago.

This book is intended to serve not only as a report on that historic legacy but also as a guide for those who want to see it. It locates and identifies the significant structures, educates the layman on the architectural styles, and supplies a context that gives meaning to the individual parts.

This report was prepared as a result of an enormous collaborative effort between the commission staff, consultants hired to execute the study, and groups of volunteer citizens representing the various communities along the canal. To make a list of those who contributed is sure to leave many workers inadvertently ignored. Still, too many people gave freely of their time and skill to leave out all acknowledgement of their contribution. To start our list then, we must say that this book is a monument to the talent, perseverance, tact, and artistic sensitivity of David Gibson and Steven Bauer. The project and its methodology was conceived and directed by David Gibson. Survey and research coordination and data base administration was carried out by Steven Bauer. Additional historic research, writing of historic sections and fiscal administration together with editing of the entire report was performed by James Amon. Diane Perilli kept track of the books, the voluminous files, and the schedule, together with typing the report again and again as changes were made.

#### **Raven Rock**

Clarence Brasch and the Hunterdon County Cultural and Historical Society

#### **Lambertville**

The Lambertville Historical Society sponsored the historic survey, with special contributions from:

George Arnett III

John and Mary Bolger

Wayne Bradford

Beverly Desch

Phil and Leslie Haines

Ken and Dawn Harms

John Hazen

John and Barbara Hencheck

Thelma and Marion Holcombe

Bill and Alice Kelty

June Kersey

George Kline

Robert Larason

Gene Lelie

John and Melanie McManus

Emily Nordfeldt

Donna Pace

Stuart and Betsy Palilonis

Maggie Petito

Harry Shepherd

Henrietta Van Syckle

Thanks are also due to the Lambertville Beacon, the Odd Fellows, and the Masons of Lambertville.

#### Titusville

The Historic Sites Committee of Hopewell Township sponsored the survey, under the leadership of Peter Mauer and Betsy Erickson.

#### Port Mercer

Livero Marchesi

Margaret Northrup

Joseph Powers

Harrison Uhl

#### Princeton Basin

Nancy Knox

Ron Orcutt

#### Griggstown

The Griggstown Historical Society sponsored the survey, with special contributions from:

Abigail Barrows

Betty Davison

Lura C. Gund

Laura P. Terhune (President)

Susan Wilson

#### Blackwell's Mills

The Blackwell's Mills Canal House Association contributed to the survey, directed by James Moise.

#### East Millstone

Andrew Fekete

Robert Metler

Clifford Ross

This project was assisted by a grant-in-aid from the Heritage Conservation and Recreation Service, Department of the Interior, administered by the New Jersey Office of Historic Preservation, Department of Environmental Protection.

The boundaries of the historic districts shown on the maps in this book reflect the districts that have been nominated for the state and federal registers. The final boundary lines may be somewhat different.



Carnegie Road Canal House in Lawrence Township.

## II HISTORY OF THE DELAWARE AND RARITAN CANAL

The idea of building a canal across the narrow "waist" of central New Jersey, and thereby creating an inland waterway connecting Philadelphia and New York City, is reputed to have begun in 1676 with William Penn. Penn is supposed to have ordered a study for this project, but no evidence remains that it was ever made. The idea lay dormant for over one hundred years while the British colonies in North America grew to importance, fought for and won their independence, then turned their attention to internal improvements of their vast, sparsely populated nation.

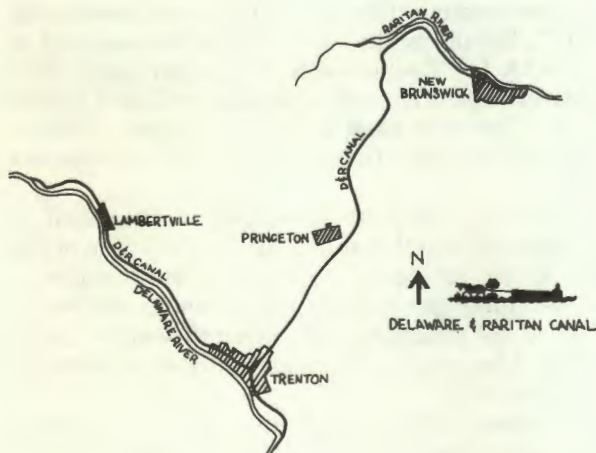
One form of internal improvement popular during the early 19th century was the construction of canals. The rivers in America generally did not connect the centers of population that were spread thinly along the coast. Ocean travel was long and dangerous and roads were terrible. In New Jersey, public passion for a canal to connect New York and Philadelphia became intense and the Legislature tried on several occasions to establish a canal through the central part of the state. The greatest obstacle to such a venture was the equally intense passion for railroad building. Rivalries between these two interests prevented the success of either until 1830 when the Legislature granted simultaneous charters to a canal company and to a railroad company to traverse central New Jersey. A year later the two rivals merged, forming the Delaware and Raritan Canal Company and the Camden and Amboy Railroad and Transportation Company—commonly called the "Joint Companies".

Both railroad and canal began construction in the fall of 1830. By September, 1833, the railroad was in operation over its entire line between Bordentown and South Amboy. While the section of the canal from Trenton to Kingston was opened at about the same time, it was not until the following year that the full canal was opened.

The official opening of the canal took place on 25 June 1834, when Governor Peter Vroom and other dignitaries began a two-day trip on the canal. The Governor's barge (which had to be borrowed from another canal) was met by cheering crowds at every lock, bridge, and basin along the route. They received a twenty-four gun salute when they arrived in New Brunswick; then Governor Vroom, his party, and a brass band paraded through the city. The event was topped with a formal dinner.

The canal's path across the state cuts a large meandering letter "Y". The main canal comes out of the Delaware River just north of Bordentown. From there it runs 44 miles through central New Jersey before it empties into the Raritan River in New Brunswick. The Bordentown location was chosen because north of this site the Delaware freezes earlier and stays frozen longer. New Brunswick was selected for the outlet because the head of navigation of the Raritan River is in New Brunswick. Ocean vessels could sail up the Raritan to New Brunswick and exchange cargo with the canal barges. A 22 mile long feeder canal was built to supply water to the main canal. The feeder comes out of the Delaware at Raven Rock and runs next to that river all the way to Trenton, where it joins the main canal.

The engineering of the canal proved to have been excellent; during the 100 years it was in operation very few changes were made in the waterway. The feeder was built to be 6 feet deep and 50 feet wide, while the main canal was 7 feet deep and 75 feet wide. Water entered the feeder at an elevation of 70 feet above sea level. It passed through two locks before it joined the main canal in Trenton, about 14 feet closer to sea level. The main



canal climbed through seven locks before it got to Trenton and then descended through seven more locks before reaching sea level at the Raritan River.

The cost of construction is generally estimated to have been about \$2,830,000; a modest expense even by the standards of the 1830's when one calculates the return made on that investment. There was, however, another cost that cannot be calculated. The canal was largely dug by hand by Irish immigrants and scores of them died in 1832 when Asiatic cholera swept through labor camps. The workers were buried in unmarked mass graves on Bulls Island, at Ten Mile Run, and at Griggstown.

The feeder was built as a water conduit and not as a waterway for boats, but it was navigable by canal barges from the time it was built. Traffic on the feeder greatly increased after changes were made in 1847 which allowed boats to enter at Lambertville. Coal barges coming down the Pennsylvania Canal from the Lehigh Valley were locked out of the Pennsylvania Canal at New Hope, crossed the Delaware River on a cable (being propelled by the current of the river) and were locked into the feeder canal at Lambertville.

Major engineering changes were made in 1853 when the locks were made longer, the depth of the main canal was increased to 8 feet, and the stone riprapping was installed to arrest the erosion of the canal's banks.

It took the better part of two days to travel from Bordentown to New Brunswick via the canal, with the most frequent stop-over being in Kingston. This two days was quite an improvement over the old record of up to two weeks for water travel from Philadelphia to New York.

It is difficult to assess the impact of the canal on the state. Trenton and New Brunswick clearly benefitted from its presence because they became regional centers for the transfer of goods between wagons and trains and canal barges. Trenton witnessed an industrial boom shortly after the canal was opened; her population increased four-fold within a few years, and iron works, ceramic factories, and many other businesses came during this period. How much of a role the canal played in Trenton's growth is difficult to assess, but the presence of cheap transportation for both raw materials and finished products was clearly important. Elsewhere communities along the canal took some advantage from it. In Lambertville, the canal's water was used to power several mills. A US Geological Survey report from 1894 records two rubber mills, a grist mill, a flouring mill and a saw-mill operating in Lambertville from canal water power. (This is in addition to four other mills that used a short water-power channel.)

In Princeton a small community developed at the canal, a community that included small manufacturers, the office of the canal supervisor, a general store, a hotel, several homes, a church, and the inevitable tavern. One small community south of Princeton revealed the psychological importance of the canal by calling itself Port Mercer, despite its great distance from any natural navigable waterway.

At many locations local farmers took advantage of the canal, both as a way of getting their produce to markets and to receive manufactured items from cities. Nowhere, however, did a major regional center develop because of the canal. This may have been partly because the canal crosses the narrowest part of the state, leaving few farmers with direct access to it. Further, road and railroad networks were not built to bring materials to the canal from other parts of the state.

The Civil War and the industrial expansion that followed the



Culvert under the canal, Titusville.



The canal served the industry of Trenton.

(photo courtesy of Cliff Crawford.)

War caused the 1860's and 1870's to be peak years for the Delaware and Raritan Canal. The record year was 1871 when 2,990,000 tons (80% of which was coal) were shipped through the canal. The total tonnage for that year is more than was carried in any single year on the much longer and more famous Erie Canal.

Another important event occurred in 1871. The Pennsylvania Railroad Company took a 999 year lease on both the canal and the Camden and Amboy's rail connection across the center of the state. From this time on the canal showed a steady decline. By 1893 the canal showed a net loss in its operations and it was never operated profitably again. There were a combination of reasons for this decline but the most important reason was that other railroad lines began to open in this area. In 1876, the Reading Railroad expanded its lines in central New Jersey and in 1893, the Pennsylvania Railroad also opened another line. The canal could not effectively compete with the much faster railroads. There also appears to be some truth to the often heard charge that the Pennsylvania Railroad deliberately killed the canal. Repairs became infrequent and rates were often raised for canal users on the very products that received simultaneous reductions for the railroad users.

In the winter of 1932-33 the canal closed as usual, but it did not open in the spring of 1933. The charter to the Joint Companies called for forfeiture to the state for failure to operate the canal for 3 consecutive years so, in 1937, with 933 years left on its lease, the Pennsylvania Railroad turned the canal over to the state. The canal had lasted 99 years before it was believed to be obsolete.

After the state took possession of the canal, several studies



Milepost showing forty miles to the Bordentown outlet lock.

were made to decide what to do with it. The studies showed that it would have been too expensive to fill it or to renovate it just for recreation; that the canal could not be expected to be profitable as a waterway; and that potable water was easily obtained elsewhere. But during the late 1930's, industry started to move out of central cities and sites near the canal were popular because the central New Jersey corridor had excellent railroad and road systems. This industry needed water and canal water could be furnished cheaper than well water. As a result, the Delaware and Raritan Canal, which could no longer make a profit by transporting boats on its water, made a profit from the water itself.

In 1936, the Trenton portion of the main canal was deeded to the City and filled as a WPA project. The portion of the main canal in Hamilton Township was thereby cut off from the rest of the canal and was abandoned. Rehabilitation of the rest of the canal, so that it could be operated as a water conduit, was started in 1944 under the supervision of the Division of Water Resources in what is now the New Jersey Department of Environmental Protection. Three wooden aqueducts, which carried the canal over streams, were replaced with concrete structures. Wooden gates at Raven Rock, Kingston, and New Brunswick were replaced with concrete headwalls with steel sluice gates. The canal was also dredged and flumed in several areas to improve the flow of water. Today the canal is of vital importance to the state; there are contracts for the sale of 74.9 million gallons of water per day, bringing the state an annual income of over one and a half million dollars.

In 1973, the Delaware and Raritan Canal and 17 structures relating to the canal were put on the National Registry of Historic Places. A year later, in response to enormous pressure from several groups of concerned citizens, the New Jersey Legislature passed an act which established the Delaware and Raritan Canal State Park. This seems to complete the process of recycling the abandoned waterway. It has also completed an important change in benefactors from the canal. Like much of what has happened in New Jersey, the canal was originally benefitting New York and Pennsylvania more than New Jersey. Now, however, the canal is a great asset to the state. The Canal Park enhances several urban areas and provides a corridor for conservation and recreation through the densely populated central New Jersey area. It is not only an historic site itself, but it links together many other sites that are significant in the Garden State's development, and it provides water to industry, agriculture, and to municipalities in the state. The future of the Delaware and Raritan Canal should be as interesting as its past.

The chart on the following pages gives information about structures that are part of the canal.

MILEAGE	ENTITY	DATE	DESCRIPTION	CONDITION
00.00	Lock	1831-1834	Stone walls covered with concrete in the mid 1940's. Two segmental arched culverts of stone-concrete floodgate on upstream side.	Concrete walls in good condition although hairline cracks are present. Stone culvert walls are in fair condition with some missing face stone; downstream walls on east side are stable; west wall has been removed.
00.00	Bull's Island Bridge	c1944	Stone abutments, steel beams with wood deck.	Good
01.30	Locketong Creek & Spillway	1831-1834	Creek flows into canal with spillway opposite into the Delaware River.	Good
01.30	Railroad Bridge		Bridge parallels the canal, crossing over the Locketong Creek. Stone piers with steel girders and wood ties.	Good
01.74	Floodgate	c1944	Concrete with steel gate and mechanism	Good
02.86	Wickecheoke Creek & Spillway	c1944	Creek flows into and across canal and then into the Delaware River via concrete spillway.	Good condition although downstream there is some evidence of erosion.
		1877	Railroad bridge across creek set on stone piers with steel beams and wood ties—replaced earlier wooden covered bridge which burned.	Good
02.91	Culvert	c1877	Stream emerges into stone walled pit, goes under canal through culvert that is totally submerged.	Fair, some deterioration of stone headwalls.
02.94	Bridge	c1944	Wood with wood deck.	Good
02.95	Prallsville Lock	1831-1834	Stone walls covered with concrete in the mid 1940's. Concrete water control gates across lock have steel gates and mechanism. Stone approach walls both up and downstream of canal.	Concrete walls in good condition although hairline cracks are present.
03.38	Stockton Bridge	20th century	Concrete	Good
03.93	Railroad Bridge	c1944	Stone abutments with steel beams and wood ties.	Good-some deterioration in ties.
04.31	Brookville Creek Floodgate	c1944	Creek flows into canal with floodgate opposite. Floodgate is concrete with steel gate and mechanism.	Need minor repair.
05.04	Railroad Bridge	c1944	Stone foundation, wood trestle with steel beams and wood ties. Reconstructed in 1982.	Good
05.18	Farmer's Bridge	c1944	Wood with wood deck.	Good
05.70	Route 202 Bridge	1978-1979	Stone piers, steel truss and concrete deck.	Excellent
05.72	Farmer's Bridge	c1944	Wood with wood deck.	Good
05.87	Alexauken Creek Aqueduct	c1944	Concrete trough carries canal over creek—replaces original stone arches. Spillway on east side of aqueduct.	Good
		c1944	Railroad bridge across creek set on stone piers with steel beams and wood ties on concrete deck. Remnants of stone piers remain on west side of canal.	Good
06.00	Railroad Bridge	c1944	Concrete piers with steel beams and wood ties.	Good
06.15	Culvert	1831-1834	Single stone arch set within stone wall.	Good
06.18	Spillway	c1944	Concrete	Good
06.64	Coryell Street Bridge	c1944	Wood with wood deck.	Good
06.67	Bridge Street Bridge	c1944	Concrete	Good
06.67.01	Bridge Street Bridgetender's House	c1831	Two story clapboard house with gable roof.	Good



Pedestrian bridge in Trenton.

MILEAGE	ENTITY	DATE	DESCRIPTION	CONDITION
06.87	Swan Creek Aqueduct	1831-1834	Stone arch over creek with concrete liner.	Fair—deterioration in stone wall; concrete liner exhibits hairline cracks.
06.87	Swan Creek Spillway	c1944	Concrete	Good
07.19	Lambertville Lock	1831-1834	Stone sidewalls and approach walls are intact. Concrete water control gate with steel mechanism added in the mid 1940's. Lock lengthened to 220' in 1852-1853 from original 110' length.	Good—some minor deterioration in stone and mortar; weeds growing between stones; should be cleaned of all vegetation.
	Lock	1847-1848	Lock between canal and Delaware River allowed coal barges from Delaware Canal in Pennsylvania to cross river and continue on to New Brunswick and New York.	Poor—great deterioration in stone walls with many displaced stones. Partially filled in with soil and garbage.
07.19.01	Locktender's House	c1847	Two story stucco house built into side of canal bank.	Good
07.25	Bridge (over by-pass)	c1944	Wood with wood deck.	Good
07.35	Floodgate	c1944	Concrete with steel gate and mechanism.	Good
07.47	Stone piers	c1877	Piers appear to be remnants of former railroad bridge.	
08.23	Spillway	c1915	Concrete	Good
08.42	Farmer's Bridge	c1944	Wood with wood deck.	Good
09.24	Farmer's Bridge	c1944	Wood with wood deck.	Good
09.53	Spillway	c1915	Concrete	Good, minor leaks
09.91	Railroad Bridge	1898	Wood trestle with steel beams and wood ties. Remnants of turning mechanism remain in place.	Poor—some ties and rails missing in several places; wood members exhibit rot.
10.22	Moore's Creek Culvert	1912	Concrete—double arched opening.	Good
10.24	Railroad Bridge	c1944	Wood trestle with steel beams and wood ties.	Poor—some ties and rails missing in several places; wood members exhibit rot.

MILEAGE	ENTITY	DATE	DESCRIPTION	CONDITION
11.21	Culvert	20th century	Metal	
11.59	Culvert	1831-1834	Stone arch with metal liner; rough stone walls with smooth stone voussoirs.	Good—no major cracks or structural flaws are in evidence.
11.81	Farmer's Bridge	c1944	Wood with wood deck.	Good
12.21	Fiddler's Creek Culvert	1914	Concrete—single arched opening.	Fair—some internal spalling and seepage.
	Bridge	1831-1834	Stone road bridge over creek; single arch with side walls; iron brace above arch.	Good—some deterioration (minor) in stone and mortar.
12.45	Church Road Bridge	c1944	Wood with wood deck.	Good
12.55	Spillway	c1915	Concrete—spillway has been sealed; it no longer functions.	Good
13.06	Grant Street Bridge	c1944	Wood with wood deck.	Good
13.20	Steele Creek Culvert	1831-1834	Stone arch.	Good—some minor deterioration in stone and mortar.
13.60	Washington Crossing Bridge	c1944	Wood with asphalt covered wood deck.	Good
13.64	Spillway	1915	Series of concrete pipes set within concrete wall.	Good, minor leaks
15.05	Jacob's Creek Culvert	1831-1834	Concrete arch and wall; interior partly stone; largest culvert along canal.	Fair—some spalling and seepage.
15.56	Spillway	c1915	Concrete	Good, minor leaks
16.01	Scudder's Falls Bridge	c1944	Wood with wood deck.	Good
16.12	Route 29 Bridge	c1970	Concrete with steel beams and concrete deck.	Good
16.38	US I-95 Bridge	c1970	Concrete piers with steel beam and concrete deck.	Good
16.67	Culvert	20th century	Concrete	Good
16.79	Upper Ferry Road Bridge	c1944	Concrete	Good
17.25	Wilburtha Road Bridge	c1944	Wood with asphalt covered wood deck.	Good
17.25.01	Bridgetender's House	c1852	Two story clapboard house with gable roof.	Good
17.89	Farmer's Bridge	c1944	Wood with wood deck.	The deck has been ripped up and partly burned. The piers appear to be sound.
17.97	Railroad Bridge	c1944	Concrete piers with steel girders and wood ties. Piers stand next to stone piers which were capped with concrete but are now unused.	Good
17.99	Turning Basin	c1854	Small basin with very narrow opening to canal.	
18.05	Culvert	1831-1834	Stone arch with stone wall and smooth stone voussoirs with metal liner. Rebuilt in 1979.	Good
18.09	Spillway	c1915	Concrete	Good
18.12	Lower Ferry Road Bridge	c1944	Wood with wood deck and asphalt surface.	Good
18.94	School Lane Bridge	20th century	Pedestrian foot bridge; wood planks on top of steel cables strung across canal.	Good
19.06	Sullivan Way Aqueduct	c1944	Concrete trough carries canal. Rebuilt 1982.	Good
19.52	Culvert	20th century	Concrete	Good

MILEAGE	ENTITY	DATE	DESCRIPTION	CONDITION
19.87	Parkside Road Aqueduct	c1944	Concrete trough supported on concrete columns and arches; done in classical style.	Fair—some deterioration of concrete with water seepage onto roadway below.
20.30	Hermitage Ave. Bridge	c1944	Wood with asphalt surface.	Good
20.56	Railroad Bridge	c1944	Stone abutments with steel beams and wood ties.	Good
20.74	Prospect Street Bridge	c1944	Concrete	Good
20.74.01	Bridgetender's House	c1852	Two story clapboard house with gable roof.	Good
20.82	Bridge	c1944	Pedestrian foot bridge; concrete.	Good
20.85	Floodgate	c1944	Concrete with steel gate and mechanism.	Good
21.06	Calhoun Street Bridge	c1944	Concrete	Good
21.06.01	Bridgetender's House	c1852	Two story clapboard house with gable roof.	Good
21.16	Hanover Street Bridge	c1944	Concrete	Good
21.16.01	Bridgetender's House	c1852	Two story clapboard house with gable roof.	Restored
21.35	Passaic Street Bridge	c1944	Concrete	Good
21.42	Willow Street Bridge	c1944	Concrete	Good
21.50	Railroad Bridge	c1944	Concrete abutments with steel beams.	Good
21.59	North Warren Street Bridge	c1944	Concrete	Good
21.62	North Broad Street Bridge	c1944	Concrete	Good
21.71	Montgomery Street Bridge	c1944	Concrete	Good
21.92	Railroad Bridge	c1944	Concrete abutments with steel beams.	Good



Kingston lock and locktender's house.

MILEAGE	ENTITY	DATE	DESCRIPTION	CONDITION
22.05	Enclosure	c1970	Concrete	Good
NOTE: Between 22.05 and 23.20 the canal flows within a concrete culvert under Route 1.				
23.20	Outlet	c1970	Concrete	Good
24.05	Spillway	c1944	Concrete	Good
24.18	Whitehead Road Bridge	c1944	Wood with asphalt covered wood deck.	Good
24.28	US Route 1 Bridge	c1978	Concrete piers set within canal support steel beams and concrete deck.	Good
24.66	Culvert	20th century	Concrete; 4 arches set within concrete wall.	Good
25.50	Culvert	20th century		
25.86	Carnegie Road Bridge	c1944	Wood with wood deck.	Good
25.86.01	Bridgetender's House	1831-1834	Two story clapboard house with gable roof.	Good
25.95	Basin	1831-1834	Largest basin along canal; separated from canal by towpath.	Good
26.48	Baker's Basin Bridge	c1944	Wood with wood deck.	Good
26.52	Spillway	1831-1834	Cobblestone section of towpath; depressed one foot below towpath.	Good
26.57	Shipetauken Creek Culvert	1831-1834	Stone wall and abutments; opening is below creek water line.	Good—some deterioration in stone and mortar; some displaced stone on abutment.
26.93	US Route 1 Bridge	c1970	Concrete piers with steel beams and concrete deck.	Good
27.20	US I-295 Bridge	c1970	Concrete piers with steel beams and concrete deck.	Good
27.30	Intake	c1944	Concrete platform with steel gate and mechanism; concrete block building next to intake.	Good
27.97	Floodgate	c1944	Concrete with steel gate and mechanism.	Good
28.93	Quakerbridge Road Bridge	c1944	Wood with asphalt covered wood deck.	Good
28.93.01	Port Mercer Bridgetender's House	1831-1834	Two story clapboard house with gable roof. Restored in 1982.	Good
29.02	Basin	1831-1834	Separated from canal by towpath.	
29.73	Bridge	1960?	Steel pedestrian bridge spans the canal for the use of golfers.	Good
29.85	Bridge	1960?	Steel pedestrian bridge spans the canal for the use of golfers.	Good
31.40	Alexander Street Bridge	c1944	Wood with asphalt covered wood deck.	Good
31.45	Basin	1831-1834	Partially infilled and separated from canal by towpath.	
31.47	Floodgate	c1944	Concrete with steel gate and mechanism.	Good
31.57	Railroad Bridge	19th century	Stone abutments with steel beams and deck; swing bridge; one of five remaining along canal.	Good
31.96	Washington Street Bridge	c1944	Concrete	Good
32.59	Harrison Street Bridge	c1944	Wood with asphalt covered wood deck.	Good

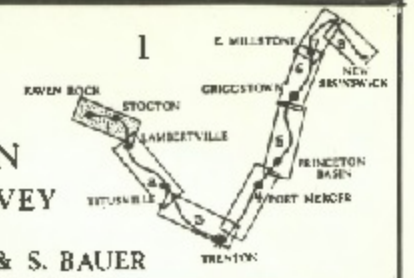
MILEAGE	ENTITY	DATE	DESCRIPTION	CONDITION
32.96	Millstone Aqueduct	c1944	Concrete trough carries canal through Lake Carnegie. Concrete railroad piers located next to aqueduct; beams and ties removed.	Good
34.99	Spillway	1831-1834	Cobblestone section of towpath; depressed one foot below rest of towpath.	Good
35.01	Culvert	1831-1834	Two stone arches; random stone wall with smooth stone voussoirs.	Fair—most mortar gone and several stones in wall have been displaced; arches appear to be in good condition.
35.10	Basin	1831-1834	Still connected to canal.	
	Floodgate	c1944	Concrete with steel gate and mechanism.	Fair—outlet portion has loose blocks.
35.19	Kingston Lock	1831-1834	Stone walls covered with concrete in the mid 1940's; concrete water control gates across lock have steel gates and mechanism. Lock lengthened to 220' in 1852-53 from original 110' length.	Good condition with some hairline cracks in concrete.
35.19.01	Locktender's House	1831-1834	Two story stucco house with gable roof.	Good
35.19.02	Locktender's Station	1831-1834	Small one story building.	Good
35.24	Old Route 27 Bridge	c1944	Wood with wood deck.	Good
35.26	New Route 27 Bridge	c1970	Concrete abutment with steel beams and concrete deck.	Good
35.76	Basin	1831-1834	Connected to canal via two steel pipes under railroad tracks.	
36.51	Spillway	1831-1834	Cobblestone section of towpath; depressed one foot below rest of towpath.	Good
37.11	Rocky Hill Bridge	c1944	Wood with wood deck. Stone pier under bridge appears to be from turning mechanism.	Good
38.11	Farmer's Bridge	c1944	Wood with wood deck.	Good
38.29	Culvert			
39.04	Culvert	c1944	Concrete pipe set within stone wall.	Pipe in good condition; stone wall in poor condition with missing and displaced stones.
39.06	Spillway	1831-1834	Cobblestone section of towpath depressed one foot below rest of towpath.	Good
39.44	Locktender's House	1831-1834	An extra locktender's house, across Canal Road, apparently was part of original structure.	Good
39.46	Culvert	c1944	Concrete pipe set within stone wall.	Pipe in good condition; stone wall in poor condition with missing and displaced stones.
39.49	Griggstown Lock	1831-1834	Stone walls covered with concrete in the mid 1940's. Concrete water control gates across lock have steel gates and mechanism. Lock lengthened to 220' in 1852-53 from original 110' length.	Good condition with some hairline cracks in concrete.
39.49.01	Locktender's House	1831-1834	Two story clapboard house with gable roof.	Good
39.50	Bridge	c1944	Wood with wood deck.	Good
40.14	Bridgetender's Station	c1831	Small one story wood building.	Good
40.16	Griggstown Causeway Bridge	c1944	Wood with asphalt covered wood deck.	Good
40.16.02	Bridgetender's House	c1831	Two story stone house with stucco and gable roof.	Good
40.18	Simonson Creek Culvert	1831-1834	Stone wall and abutments; opening is below creek water line.	Good—some deterioration in stone and mortar.



Culvert carrying Heathcote Brook under the canal.

MILEAGE	ENTITY	DATE	DESCRIPTION	CONDITION
41.11	Spillway	1831-1834	Cobblestone section of towpath depressed one foot below rest of towpath.	Good
41.12	Culvert	1831-1834	Stone wall and abutments; two stone buttresses; opening is below creek water line.	Good
42.11	Ten Mile Run Culvert	1831-1834	Stone abutments; two stone buttresses; opening is below creek water line.	Poor—downstream portion falling apart, mortar missing in headwalls and internally.
42.45	North Brunswick Water Co. Intake	c1910	Concrete with steel gate and mechanism; building and filtration plant.	Good
42.60	Culvert	1831-1834	Stone	Good
43.53	Six Mile Run Culvert	1831-1834	Stone wall with three stone arches.	Fair—missing mortar, downstream headwall in poor condition.
43.69	Bridgetender's Station	c1831	Small one story wood building.	Good
43.70	Blackwell's Mills Bridge	c1944	Wood with wood deck.	Good
43.70.01	Bridgetender's House	c1831	Two story stucco house with gable roof.	Good
44.40	Culvert	1831-1834	Stone wall with arched opening.	Good
44.89	Culvert	1831-1834	Stone wall with arched opening.	Fair—downstream headwall loose.
45.78	Basin	1831-1834	Still connected to canal; partially infilled.	
45.79	East Millstone Bridge	c1944	Concrete	Good
45.79.01	Bridgetender's House	c1831	Two story stone and stucco house with gable roof.	Poor
46.23	Metlar's Brook Culvert	1831-1834	Stone wall with arched opening.	Poor—blocks and mortar missing from both headwalls.
46.57	Spillway	1831-1834	Cobblestone section of towpath depressed one foot below rest of towpath.	Good
46.68	Culvert	1831-1834	Stone wall with arched opening.	Good
47.93	Weston Causeway Bridge	c1944	Wood with wood deck.	Good

MILEAGE	ENTITY	DATE	DESCRIPTION	CONDITION
47.93.01	Bridgetender's House	c1831	Two story stucco house with gable roof.	Poor
48.31	Culvert	1831-1834	Stone wall with arched opening.	Fair—blocks and mortar missing on downstream headwall and interior.
48.50	Zarephath Bridge	c1944	Wood with asphalt covered wood deck.	Good
48.50.01	Bridgetender's House	c1831	Two story stucco house with gable roof.	Good
49.06	Floodgate	c1944	Stone wall with concrete frame holding steel gate and mechanism.	Good
49.09	Ten Mile Lock	1831-1834	Stone walls covered with concrete in the mid 1940's. Concrete water control gates across lock have steel gates and mechanism. Lock lengthened to 220' in 1852-53 from original 110' length.	Good condition with some hairline cracks in concrete.
49.09.01	Locktender's House	c1831	Two story wood frame.	Good
49.23	Floodgate	c1944	Concrete with steel gate and mechanism.	Fair—loose and missing stones.
49.36	Elizabethtown Water Co. Intake	c1944	Concrete platform with steel gate and mechanism; brick building.	Good
	Bridge	c1935	Concrete abutments with steel beams and concrete deck.	Good
50.41	Randolph Creek Culvert	20th century	Concrete wall with steel liner.	Good
50.53	US I-287 Bridge	c1970	Concrete piers with steel beams and concrete deck.	Good
51.11	Spillway	c1944	Concrete	Good
51.46	South Bound Brook Lock	1831-1834	Stone walls partially covered with concrete in the mid 1940's. Concrete water control gates across lock have steel gates and mechanism. Stone walls are intact downstream of water control gates. Evidence of wood liner visible on stone. Lock lengthened to 220' in 1852-53 from original 110' length.	Good—concrete covering has some hairline cracks; stone section downstream is in fair condition with some deterioration in stone and mortar; vegetation growing between stones.
51.62	South Bound Brook Bridge	19th century	Concrete abutments with steel beams and concrete deck; turning bridge; one of five remaining.	Good
51.67	Railroad Bridge	19th century	Concrete abutments with steel beams and wood ties; turning bridge; one of five remaining.	Good
52.76	Culvert	1831-1834	Stone wall with two stone arches.	Good
53.07	Floodgate	c1944	Concrete with steel gate and mechanism.	Good
53.14	Spillway	1831-1834	Cobblestone section of towpath; depressed one foot below rest of towpath.	Good
53.18	Five Mile Lock	1831-1834	Stone walls covered with concrete in the mid 1940's. Concrete water control gates across lock have steel gates and mechanism.	Good condition with some hairline cracks in concrete.
53.18.01	Locktender's House		Two story clapboard house with gable roof. This house was moved to this location c1920.	Fair
53.25	US I-287 Bridge	c1970	Concrete piers set within canal support steel beams and concrete deck.	Good
53.33	Spillway	1831-1834	Cobblestone section of towpath; depressed one foot below rest of towpath; concrete and steel bulkhead.	Good—some concrete patches.
55.72	Culvert	1967	Concrete	Good
56.67	Mile Run Culvert	1831-1834	Stone wall with two arched openings with brick liner and smooth stone voussoirs; brick patches.	Fair—stone voussoirs have spalled off; brick patches replace missing stones.
56.81	Spillway	1831-1834	Cobblestone section of towpath; depressed one foot below rest of towpath.	Good with a few concrete patches.
56.84	Landing Lane Bridge	19th century	Concrete abutments with steel beams and concrete deck; swing bridge; one of five remaining; swing bridge left on canal.	Good

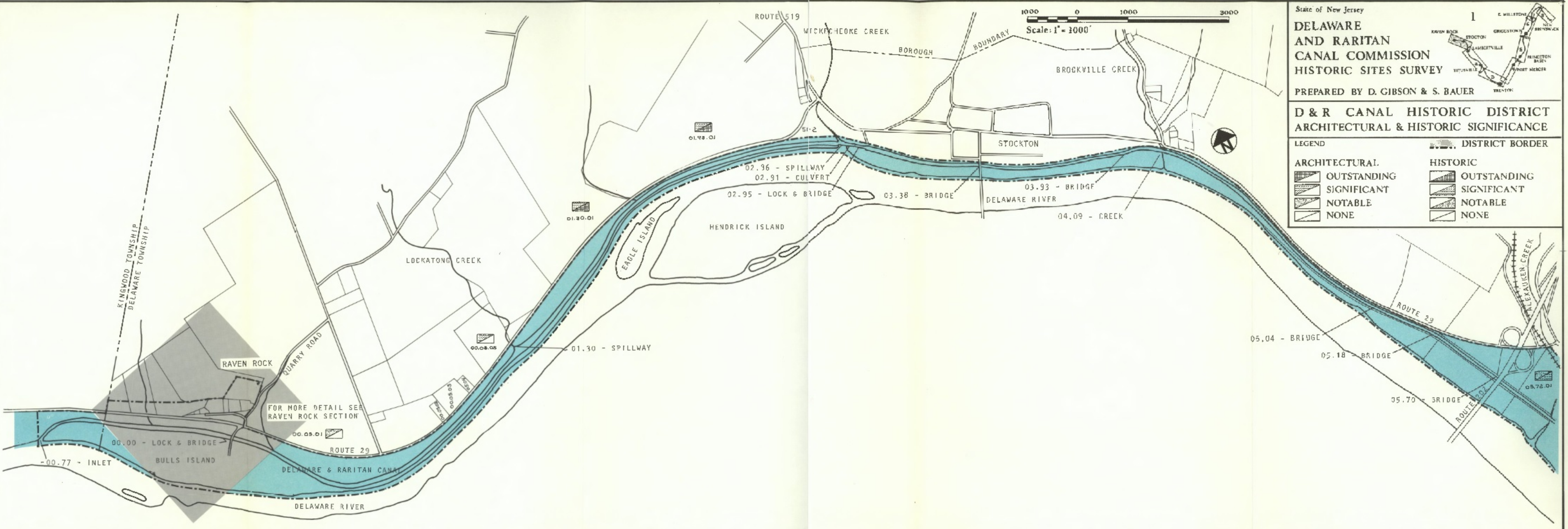


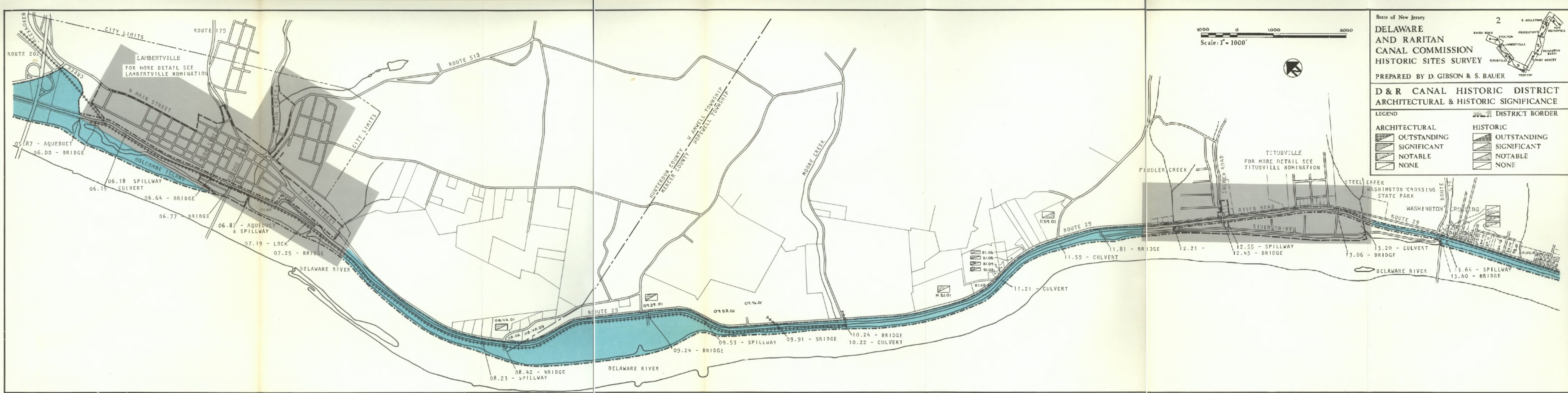
**D & R CANAL HISTORIC DISTRICT**  
**ARCHITECTURAL & HISTORIC SIGNIFICANCE**

LEGEND

ARCHITECTURAL		HISTORIC	
	OUTSTANDING		OUTSTANDING
	SIGNIFICANT		SIGNIFICANT
	NOTABLE		NOTABLE
	NONE		NONE

DISTRICT BORDER





State of New Jersey  
**DELAWARE AND RARITAN CANAL COMMISSION**  
**HISTORIC SITES SURVEY**  
 PREPARED BY D. GIBSON & S. BAUER

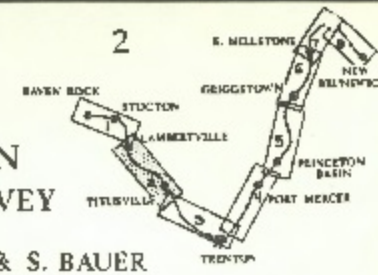
**D & R CANAL HISTORIC DISTRICT**  
**ARCHITECTURAL & HISTORIC SIGNIFICANCE**

LEGEND

ARCHITECTURAL	HISTORIC
OUTSTANDING	OUTSTANDING
SIGNIFICANT	SIGNIFICANT
NOTABLE	NOTABLE
NONE	NONE

DISTRICT BORDER

1000 0 1000 3000  
 Scale: 1" = 1000'



ROUTE 179  
 ROUTE 202  
 CITY LIMITS  
 LAMBERTVILLE  
 FOR MORE DETAIL SEE LAMBERTVILLE NOMINATION  
 N MAIN STREET  
 S MAIN STREET  
 05.87 - AQUEDUCT  
 06.00 - BRIDGE  
 06.15  
 06.18 SPILLWAY  
 06.64 - BRIDGE  
 06.77 - BRIDGE  
 06.87 - AQUEDUCT & SPILLWAY  
 07.19 - LOCK  
 07.25 - BRIDGE  
 DELAWARE RIVER  
 HOLCOMBE ISLAND

ROUTE 513

HUNTERDON COUNTY  
 MERCER COUNTY  
 W. AMWELL TOWNSHIP  
 HOPEWELL TOWNSHIP

MOORE CREEK

08.42 - BRIDGE  
 08.23 - SPILLWAY  
 08.42.01  
 08.48.03  
 08.02

ROUTE 29  
 09.24 - BRIDGE  
 09.53 - SPILLWAY  
 09.91 - BRIDGE  
 10.24 - BRIDGE  
 10.22 - CULVERT

11.59.01  
 11.81  
 11.81 - BRIDGE  
 11.59 - CULVERT  
 11.21 - CULVERT

FIDDLER CREEK

TITUSVILLE  
 FOR MORE DETAIL SEE TITUSVILLE NOMINATION

RIVER ROAD

RIVER DRIVE

12.21 -  
 12.55 - SPILLWAY  
 12.45 - BRIDGE

STEEL CREEK  
 WASHINGTON CROSSING  
 STATE PARK

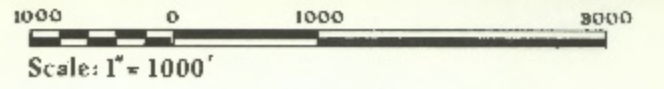
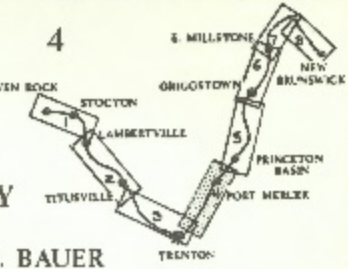
ROUTE 29  
 WASHINGTON CROSSING

13.20 - CULVERT  
 13.06 - BRIDGE

13.64 - SPILLWAY  
 13.60 - BRIDGE

DELAWARE RIVER



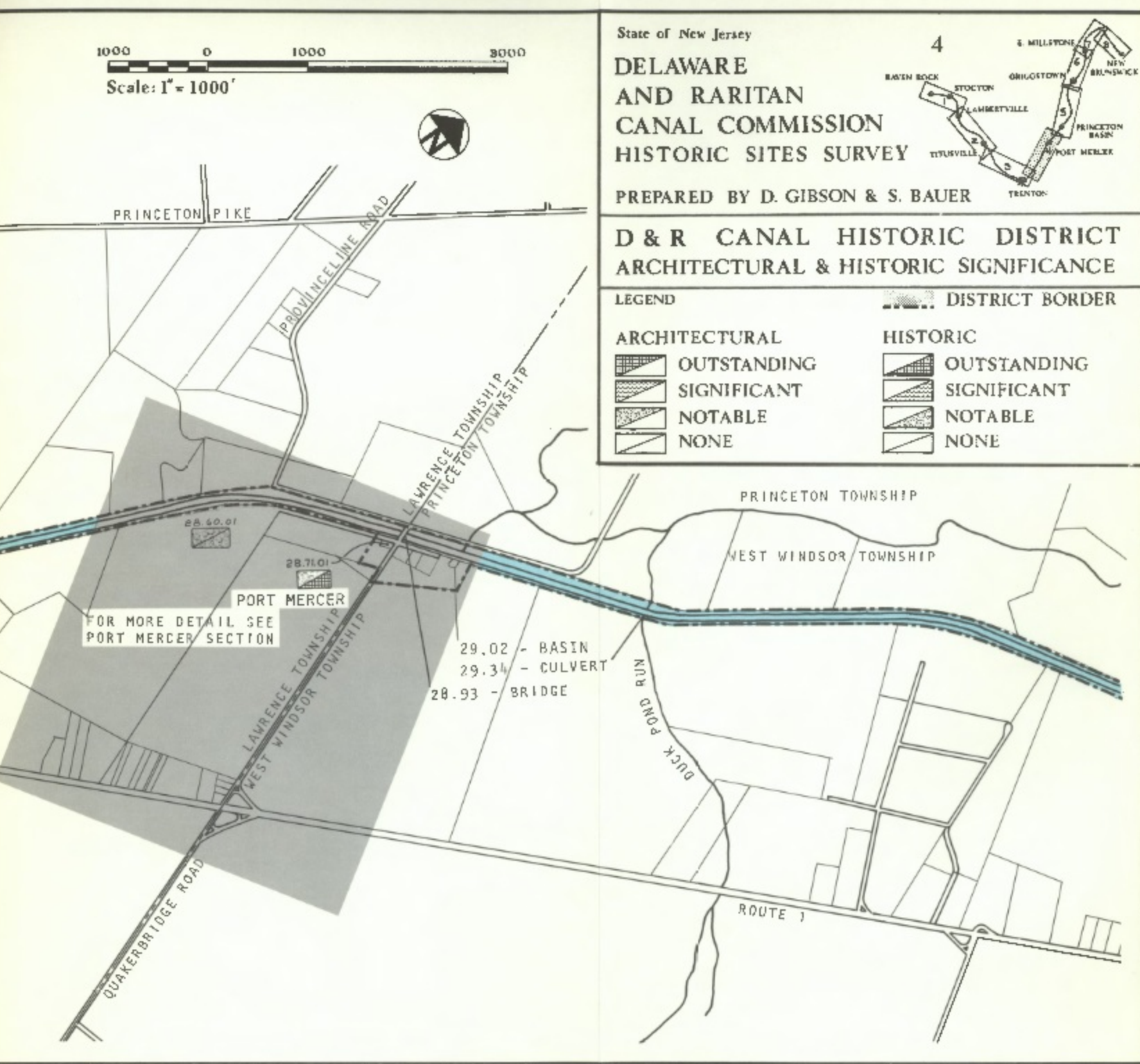
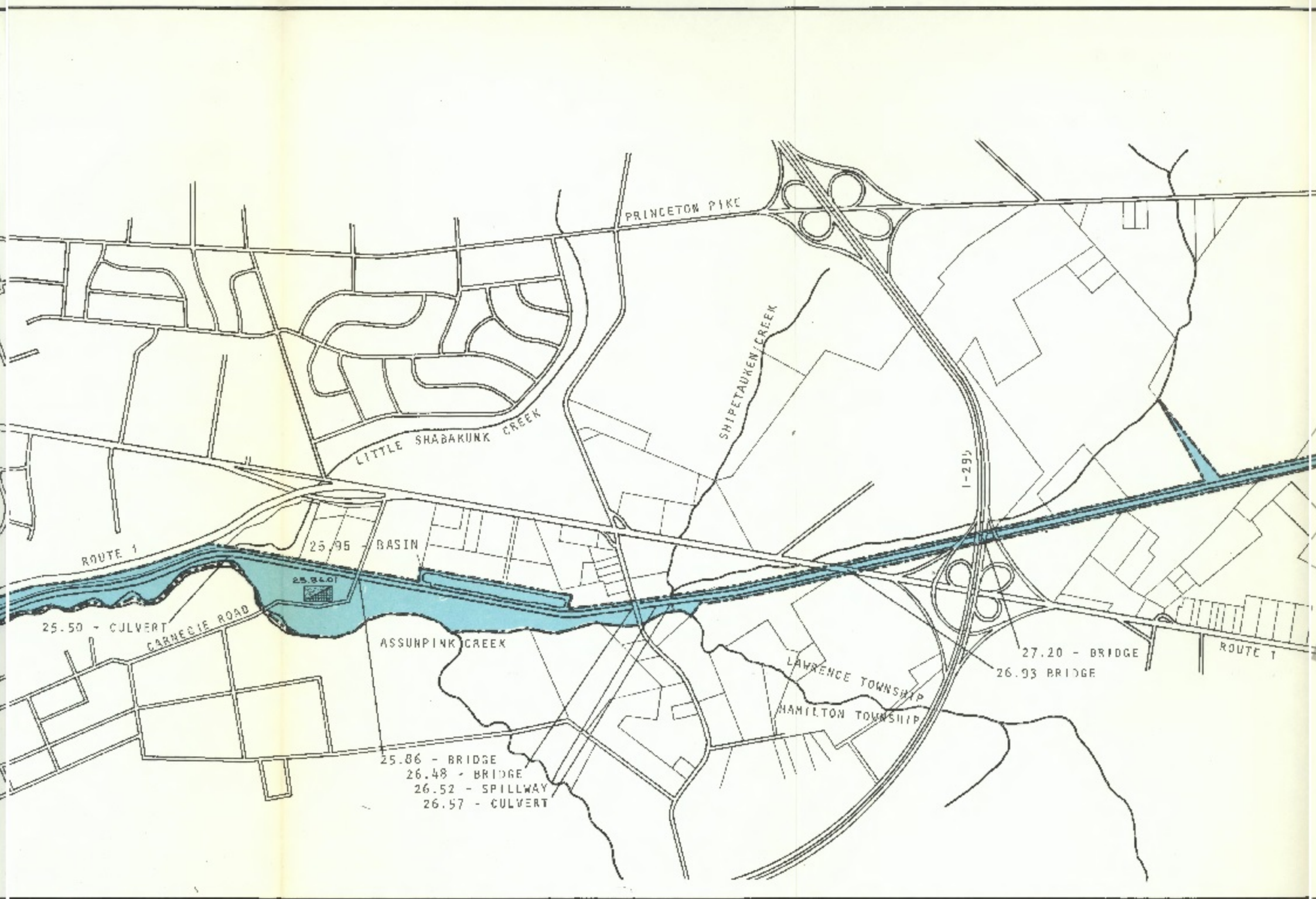
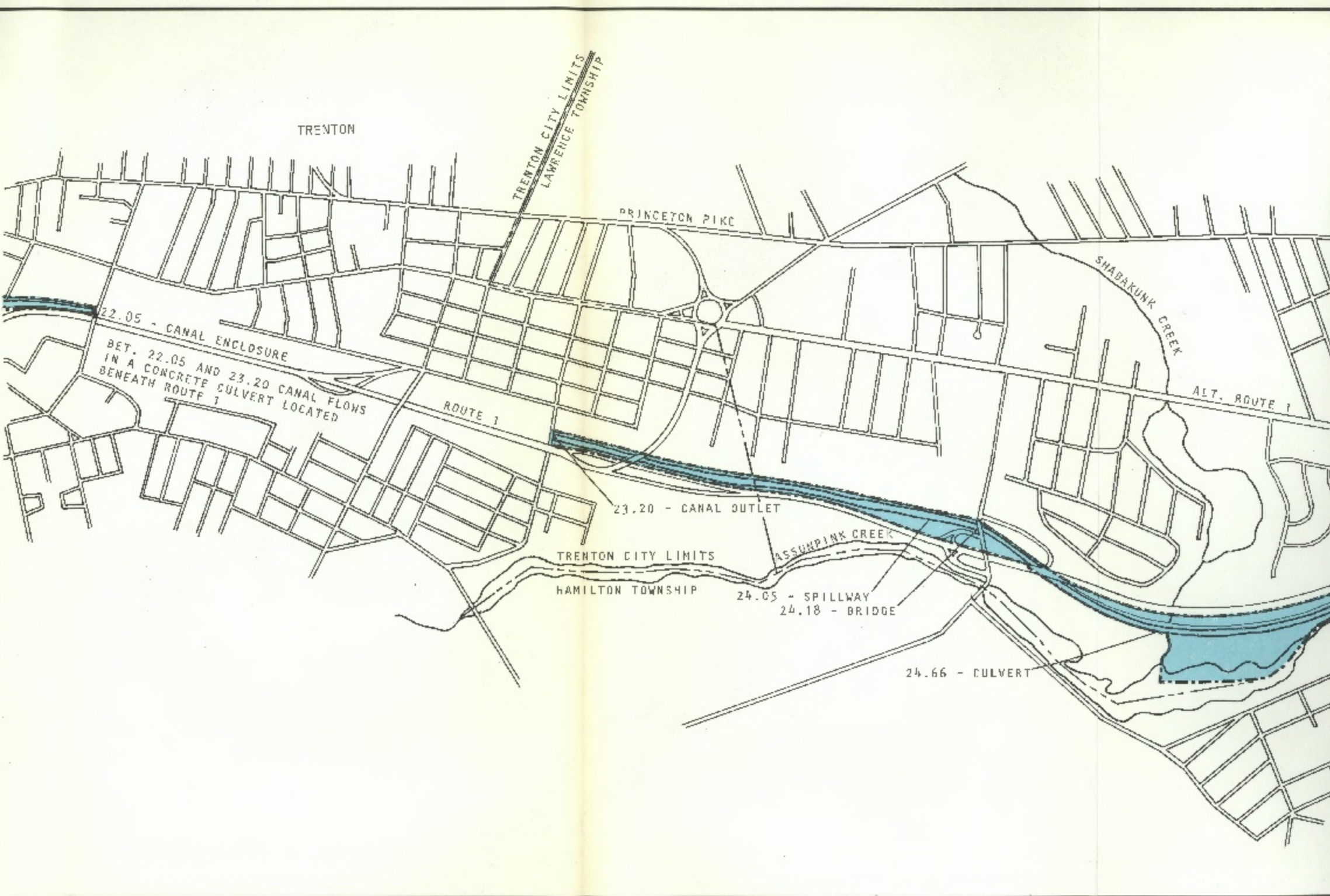


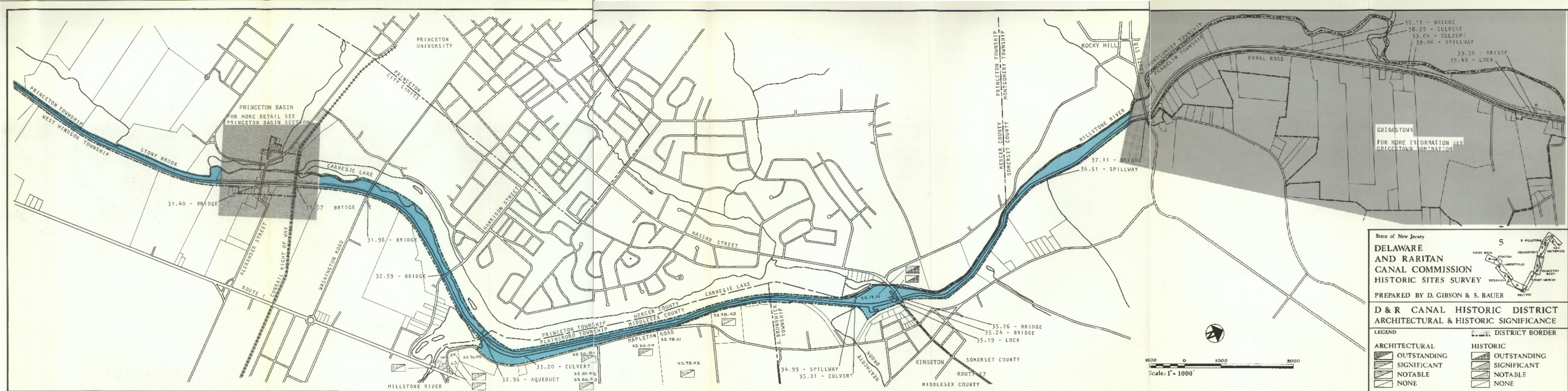
**D & R CANAL HISTORIC DISTRICT**  
**ARCHITECTURAL & HISTORIC SIGNIFICANCE**

LEGEND

ARCHITECTURAL	HISTORIC
OUTSTANDING	OUTSTANDING
SIGNIFICANT	SIGNIFICANT
NOTABLE	NOTABLE
NONE	NONE

DISTRICT BORDER





State of New Jersey

**DELAWARE AND RARITAN CANAL COMMISSION**

**HISTORIC SITES SURVEY**

PREPARED BY D. GIBSON & S. BAUER

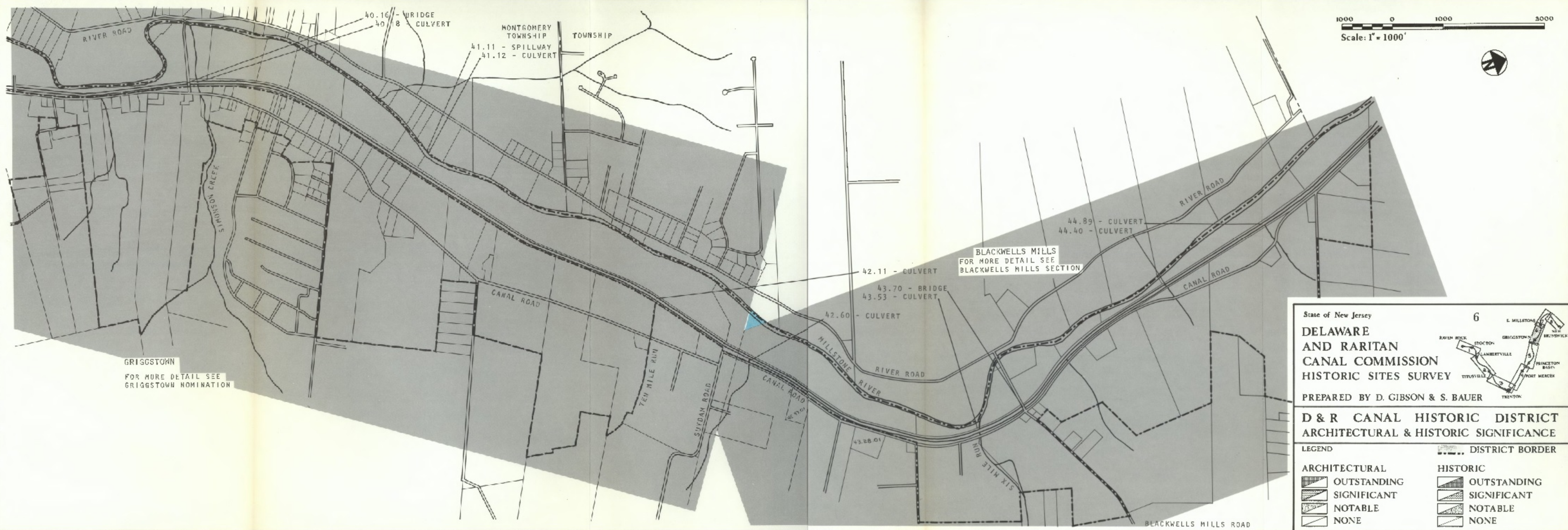
**D & R CANAL HISTORIC DISTRICT**  
**ARCHITECTURAL & HISTORIC SIGNIFICANCE**

LEGEND

	ARCHITECTURAL OUTSTANDING		HISTORIC OUTSTANDING
	SIGNIFICANT		SIGNIFICANT
	NOTABLE		NOTABLE
	NONE		NONE

DISTRICT BORDER

Scale: 1" = 1000'



1000 0 1000 2000  
 Scale: 1" = 1000'



GRIGGSTOWN  
 FOR MORE DETAIL SEE  
 GRIGGSTOWN NOMINATION

BLACKWELLS MILLS  
 FOR MORE DETAIL SEE  
 BLACKWELLS MILLS SECTION

State of New Jersey  
**DELAWARE AND RARITAN CANAL COMMISSION**  
 HISTORIC SITES SURVEY

6

PREPARED BY D. GIBSON & S. BAUER

**D & R CANAL HISTORIC DISTRICT**  
**ARCHITECTURAL & HISTORIC SIGNIFICANCE**

LEGEND

	DISTRICT BORDER
<b>ARCHITECTURAL</b>	<b>HISTORIC</b>
OUTSTANDING	OUTSTANDING
SIGNIFICANT	SIGNIFICANT
NOTABLE	NOTABLE
NONE	NONE





# DELAWARE AND RARITAN CANAL COMMISSION HISTORIC SITES SURVEY

PREPARED BY D. GIBSON & S. BAUER

## D & R CANAL HISTORIC DISTRICT ARCHITECTURAL & HISTORIC SIGNIFICANCE





### LEGEND

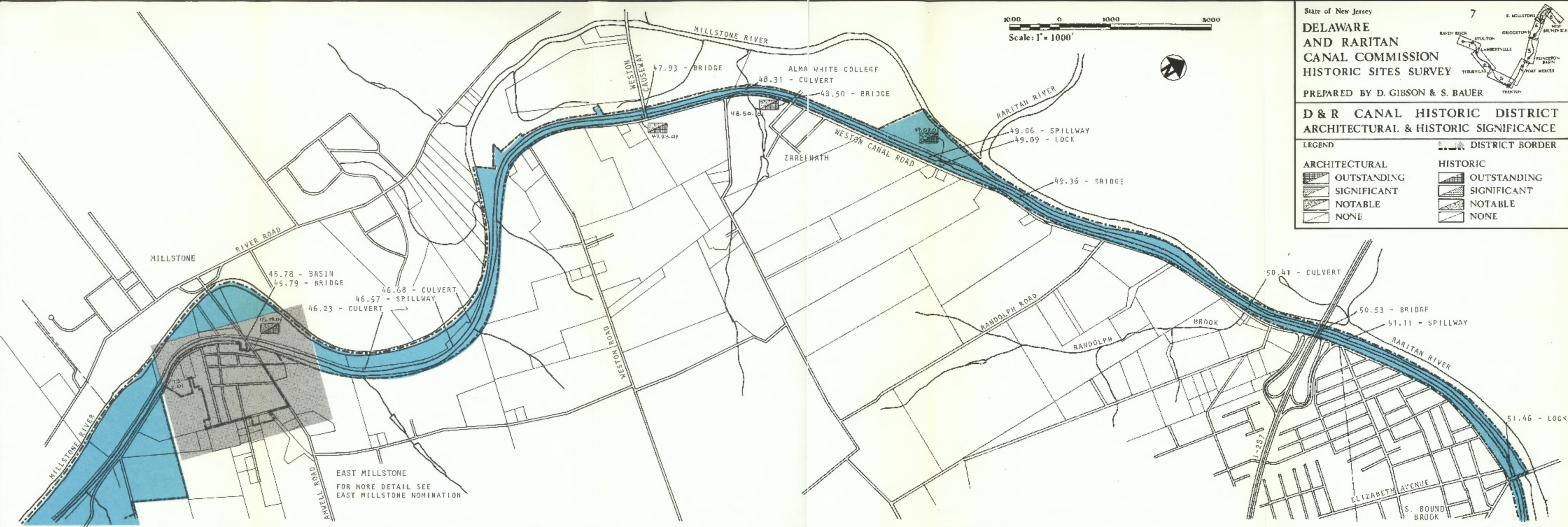
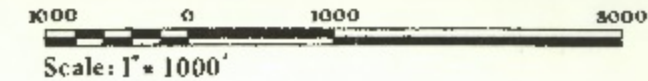
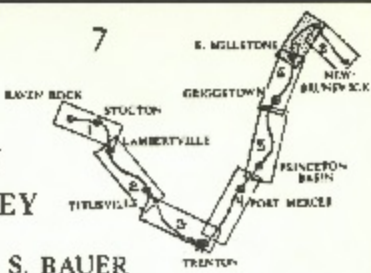
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-  SIGNIFICANT
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-  NONE

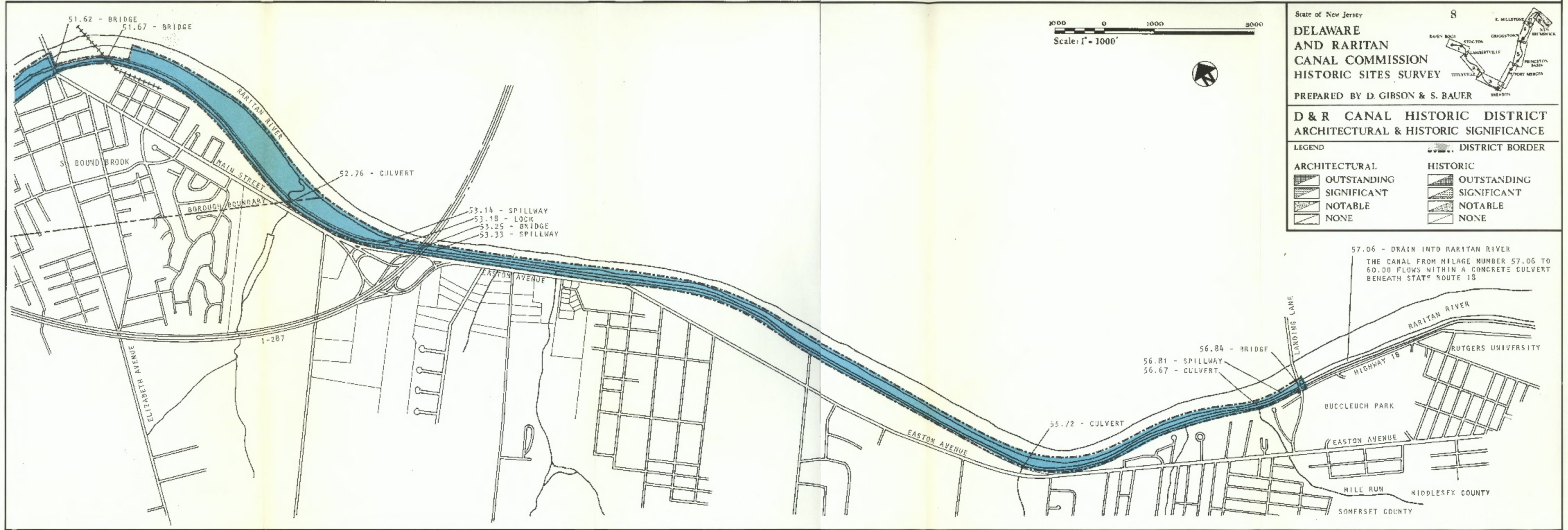
#### DISTRICT BORDER

#### HISTORIC

-  OUTSTANDING
-  SIGNIFICANT
-  NOTABLE
-  NONE



EAST MILLSTONE  
FOR MORE DETAIL SEE  
EAST MILLSTONE NOMINATION



State of New Jersey 8

**DELAWARE AND RARITAN CANAL COMMISSION**

**HISTORIC SITES SURVEY**

PREPARED BY D. GIBSON & S. BAUER

**D & R CANAL HISTORIC DISTRICT**

**ARCHITECTURAL & HISTORIC SIGNIFICANCE**

LEGEND

DISTRICT BORDER	
ARCHITECTURAL OUTSTANDING	HISTORIC OUTSTANDING
ARCHITECTURAL SIGNIFICANT	HISTORIC SIGNIFICANT
ARCHITECTURAL NOTABLE	HISTORIC NOTABLE
ARCHITECTURAL NONE	HISTORIC NONE

57.06 - DRAIN INTO RARITAN RIVER

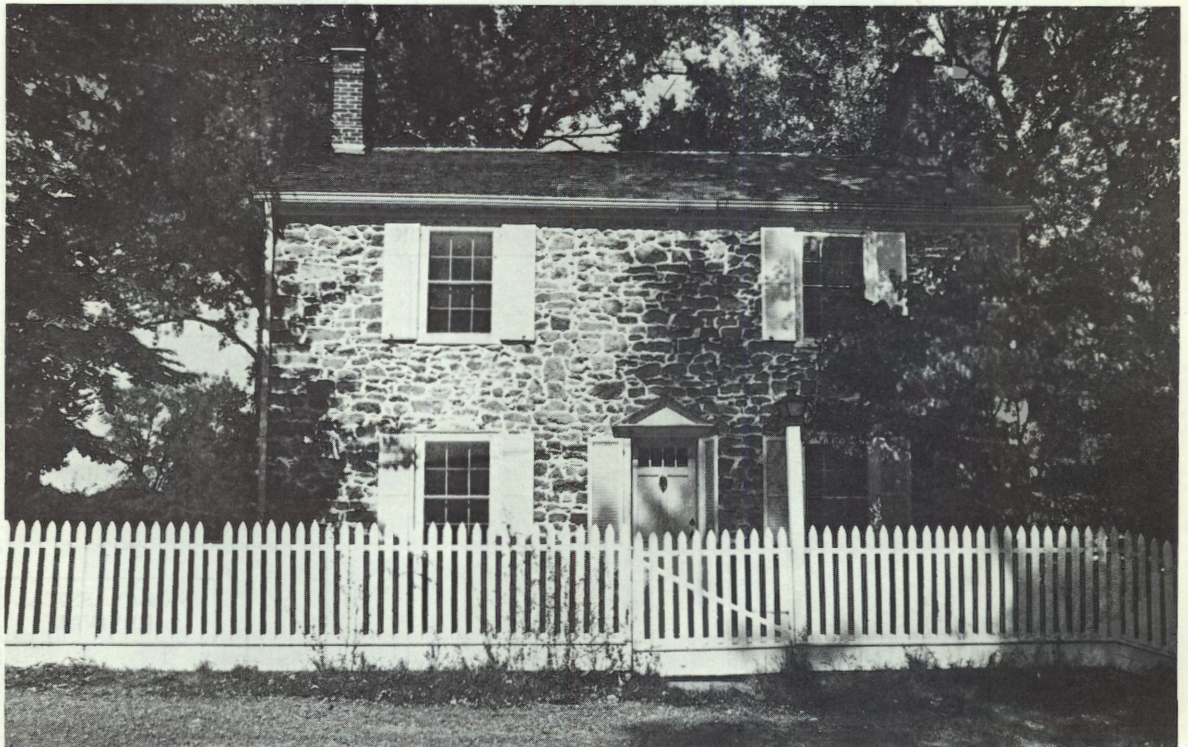
THE CANAL FROM MILEAGE NUMBER 57.06 TO 60.00 FLOWS WITHIN A CONCRETE CULVERT BENEATH STATE ROUTE 18

### III. ARCHITECTURAL STYLES—INTRODUCTION

Most of the buildings that fill the small towns and dot the American countryside were built without benefit from an architect. Their appearance is a response to the needs and tastes of their owners, the abilities of their builders, and the character of the materials that were at hand. As they grew older and new owners came and went these houses have frequently had new wings added, or dormers put into the roof, or decorative cornices, brackets and porch posts added to "modernize" their appearances. They often have a comfortable, rambling feeling about them, and sometimes they achieve real grace and dignity. Generally, however, they are plain buildings, built for utilization purposes by people who could not afford fancy work.

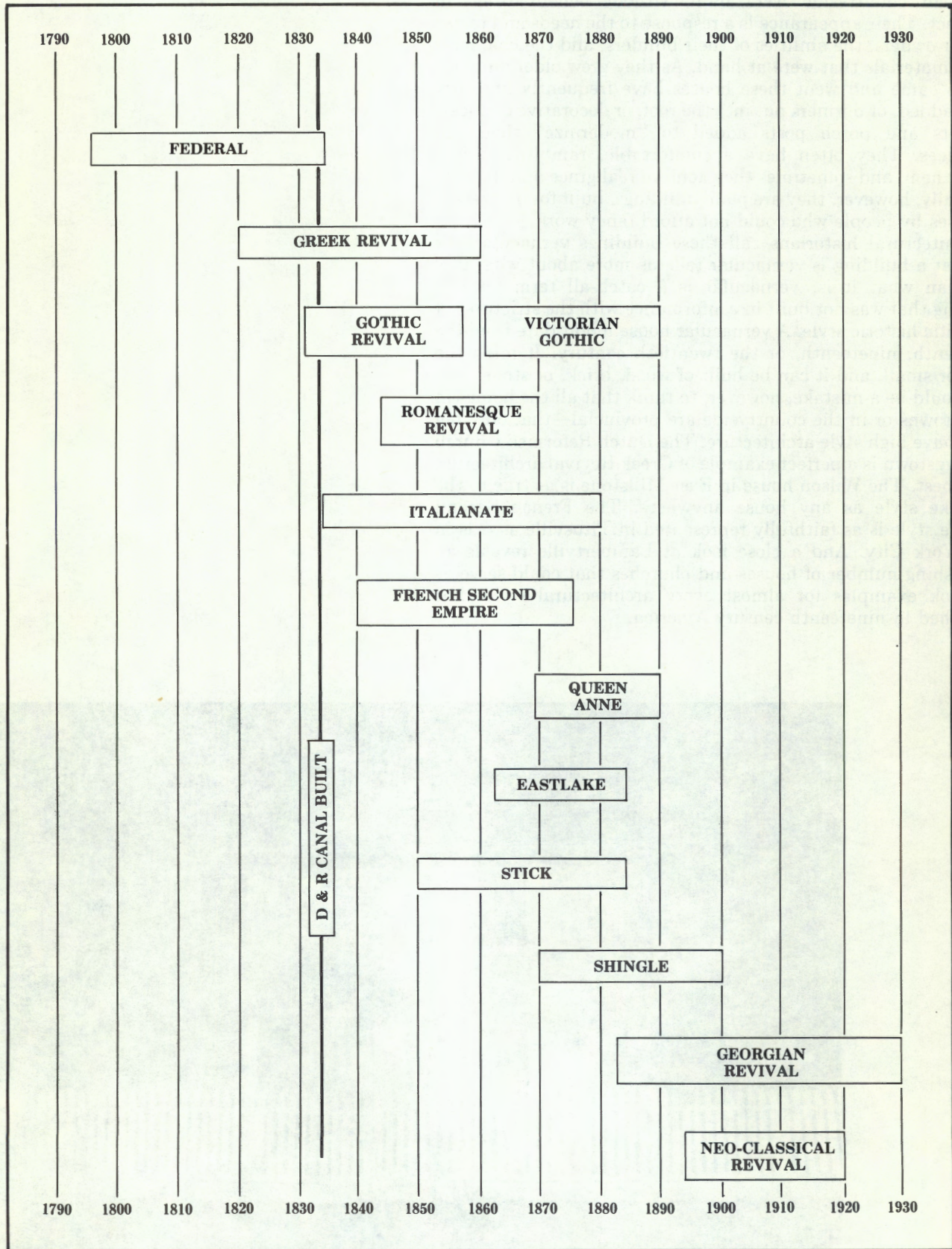
Architectural historians call these buildings vernacular. To say that a building is vernacular tells us more about what it is not than what it is; vernacular is a catch-all term for any building that was not built in conformance with the strictures of a specific historic style. A vernacular house might date from the eighteenth, nineteenth, or the twentieth century. It might be large or small, and it can be built of wood, brick, or stone.

It would be a mistake, however, to think that all the homes in small towns or in the countryside are provincial—that only big cities have high style architecture. The Dutch Reformed Church in Griggstown is a perfect example of Greek Revival architecture at its best. The Wilson house in East Millstone is as true to the Eastlake style as any house anywhere. The French Second Empire style is as faithfully represented in Titusville as it is in New York City. And a close look at Lambertville reveals an astonishing number of houses and churches that could serve as textbook examples for almost every architectural style that flourished in nineteenth century America.



19th century vernacular stone house, Bridgetender's house in Griggstown.

### TIMELINE OF ARCHITECTURAL STYLES FOUND ALONG THE D & R CANAL



Some of these rural and small town buildings were designed by local architects. Most, however, were taken from pattern books that enjoyed wide circulation. These pattern books showed precisely how to make a window, door, tower, or porch in the latest style. They allowed everyone, no matter how provincial the locale, to have homes that were "correct" according to the arbiters of style and absolutely up-to-date.

The many architectural styles that can be found along the path of the Delaware and Raritan Canal can be generally classified in accordance with four periods—the colonial period, the revival period, the Victorian period, and a period in which styles from America's colonial past were revived.

During the colonial period most of the houses built along what was to become the route of the D & R canal were of vernacular style. The principle high style influence of this era is the Federal Style, a style that came to America from England and was derived from the English Georgian styles.

Soon after the beginning of the nineteenth century architectural preferences shifted from English and Renaissance influences to a revival of classical Greek and Roman forms. The Classical forms had, of course, been the inspiration for the English and Renaissance styles but the new American nation—particularly influenced by Thomas Jefferson—wanted to break all binds with the continent and go directly to the source.

Officially, the Victorian Age extends from 1837 to 1901—the reign of Queen Victoria of England. This is a somewhat arbitrary period for American interests but it has come to be a useful label applied to a number of discrete architectural styles. The styles of Gothic Revival, Romanesque revival, Italianate, French Second Empire, Queen Anne, Eastlake, Victorian Gothic, Stick Style, and Shingle Style were all popular during this Victorian period. These styles were not only popular at approximately the same time but were also often promoted by architects who professed to be equally versatile in any style. Pattern books in each of these styles proliferated and were eagerly followed by people who wanted their homes to be in the latest style.

Following the Victorian era, from about 1900 to 1930, America took another and closer look at her colonial past. The buildings of the eighteenth century took on fresh meaning to the new generation and were seen to be easily adaptable to the middle class's need for cheap homes and commercial buildings. So influential was this vocabulary of white painted clapboards and shuttered windows that the style in infinite variety continues to be built even today as the so-called "Colonial House".



18th century stone house with stucco covering. This house, on Canal Road in Griggstown, is thought to have been the home of Benjamin Griggs.



19th century vernacular house on River Drive, Titusville.



19th century vernacular house with many additions. Canal Road, Griggstown.

**FEDERAL: 1810-1835**

The architectural style that is now known in America as Federal started in Great Britain in the late 18th century and was known as Adams style or Adamesque. The name was changed after the American Revolution—and the Federalist party became dominant in American politics.

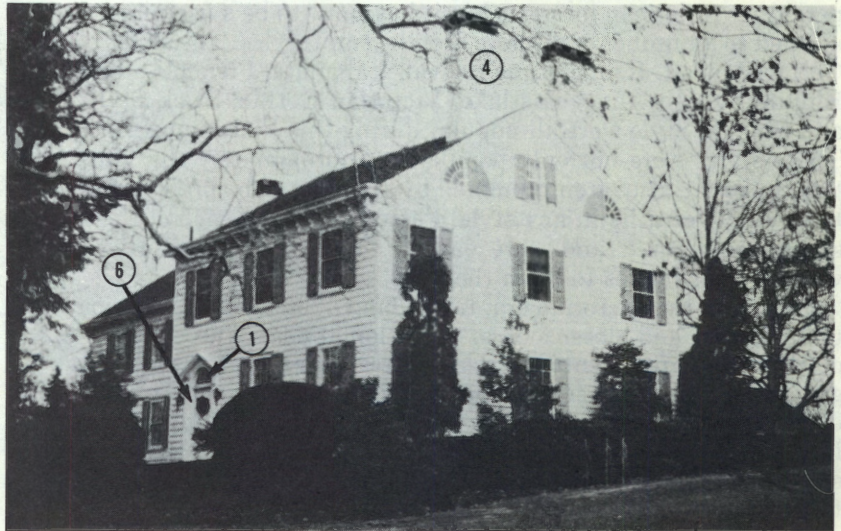
The Adamesque style was based on archaeological studies of the excavations of domestic Roman architecture at Pompei and Rome but it included touches of Renaissance and Palladian forms and was influenced by the delicacy of the French Rococco style. The style gained popularity in Great Britain after the Adams brothers published their first book of measured drawings in 1764. This and other 18th century studies and travel accounts proved that Roman domestic architecture was richer and more varied than previously thought.

The Adams style was imported to America fully formed. It changed its name to suit the politics of the time but the style was widely adopted in this country.

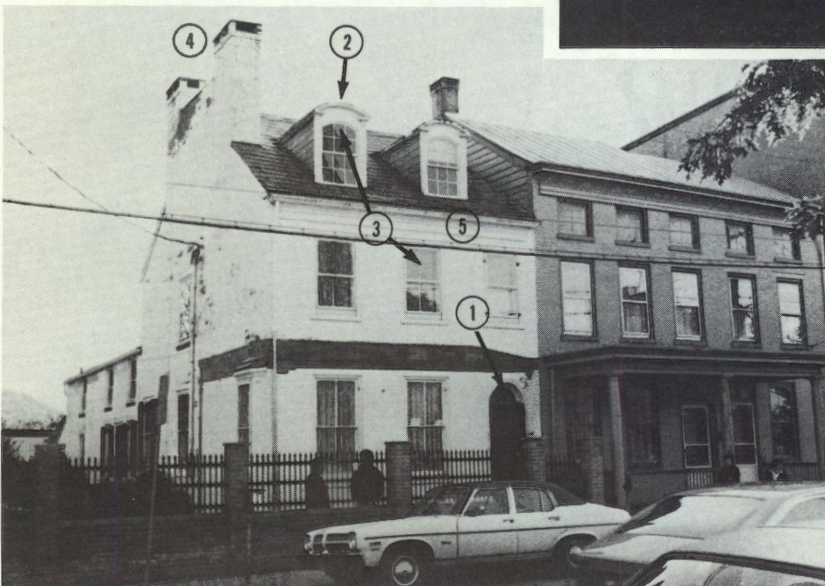
Among the relatively few examples of this style to be found along the canal are examples of the asymmetrical "half house" which usually occurs as a row house. This form also occurs as a detached house, however, as illustrated.

**General Characteristics:**

- Simple overall form with light, delicate ornamental details.
- Low pitched roof often with dormers
- Tall slender columns & pilasters
- Uniform exterior surface
- Arched fan light over entrance door

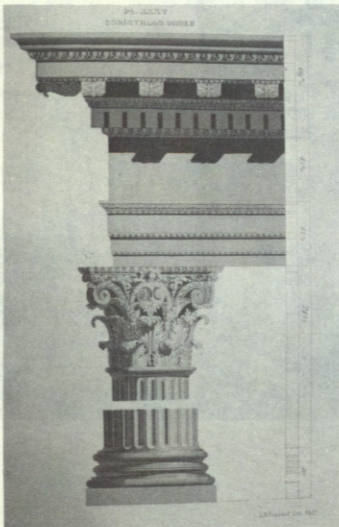
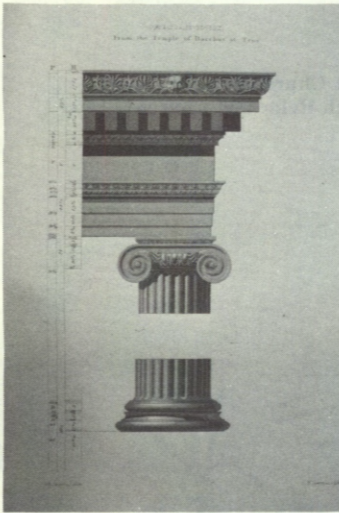
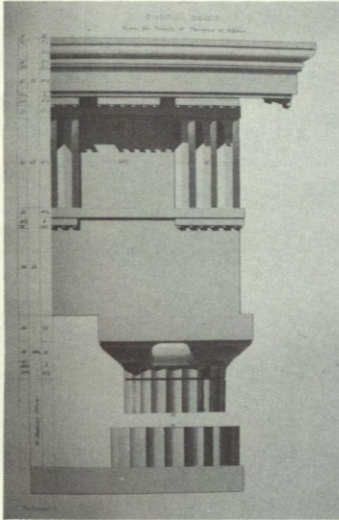


Canal Road  
Griggstown



Bridge Street  
Lambertville

- ① Arched fan light
- ② Semi circular arched dormers
- ③ Thin window mullions
- ④ Twin chimneys in end wall
- ⑤ Reduced, plain entablature
- ⑥ Tall slender pilasters



Columns on Greek Revival buildings adopted the three Grecian orders as presented in builders' pattern books. From top to bottom they are: Doric, Ionic, and Corinthian.



Girard College, Philadelphia, Pennsylvania. Thomas V. Walter, architect: 1833

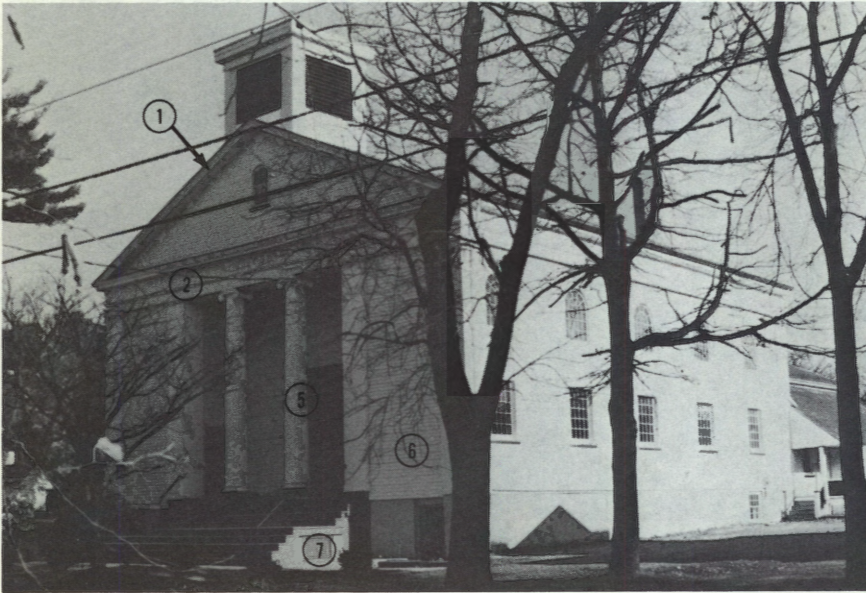
**GREEK REVIVAL: 1820-1860**

*"Never before or since has there been a period when the general level of excellence was so high in American architecture, when the ideal was so constant and its varying expressions so harmonious; when towns and villages, large and small, had in them so much unostentatious unity and loveliness, as during the forty years from 1820 to the Civil War."*

The architecture of ancient Greece seemed to be an appropriate model to the young American republic for ideological as well as aesthetic reasons. The Greek architectural style, particularly the style of the classic Greek temple, was simple and elegant, beautiful yet easily appreciated by people with little education as well as by a sophisticated elite. Further, the very idea of Greece brought to mind the first real democracies—the Greek City-States—and Americans were ever conscious of the importance of their democracy.

As it first developed, the Greek Revival style was not confined to a rigidly authentic reproduction of Greek architecture but was seen as a living or contemporary style that was derived from the Greek ideal. Thus the early designers were free to follow their inspiration and to suit their client's needs while they kept within the general framework of Greek Form and used Greek architectural details. Later, however, clients and critics began to desire a more archaeologically correct style, making Greek Revival architecture stiffer and less adaptable to the needs of a client or to the qualities of a particular site. Thus as buildings became more "correct" they became less livable and less suitable.

The life was squeezed out of the Greek Revival style by an insistence that it be pure, but the style also declined because architects and builders began to ask themselves why they should be limited to Greek architecture as a source of inspiration. As more and more Americans went to Europe for the "Grand Tour" they became aware of the many styles that the past had to offer. Why should American buildings be restricted to Greek Revival



**Calvary Baptist Church**  
 (Formerly Dutch Reformed Church)  
 5 Franklin St.  
 East Millstone

**General Characteristics Greek Revival Style:**

- Overall massing is horizontal, massive, squat
- Exterior surface is smooth and uniform consisting of layers of horizontal lines including horizontal clapboard siding.
- Low pitched or flat roof to add to the horizontal feeling.
- Window & door openings generally rectangular.



**Griggstown Reformed Church**  
 Canal Road  
 Griggstown

- ① Low pitched roof expressed as a pediment
- ② Cornice with dentil course ③
- ④ Large, massive columns in the doric order
- ⑤ Columns in the ionic order
- ⑥ Clapboard siding
- ⑦ Broad monumental stairs

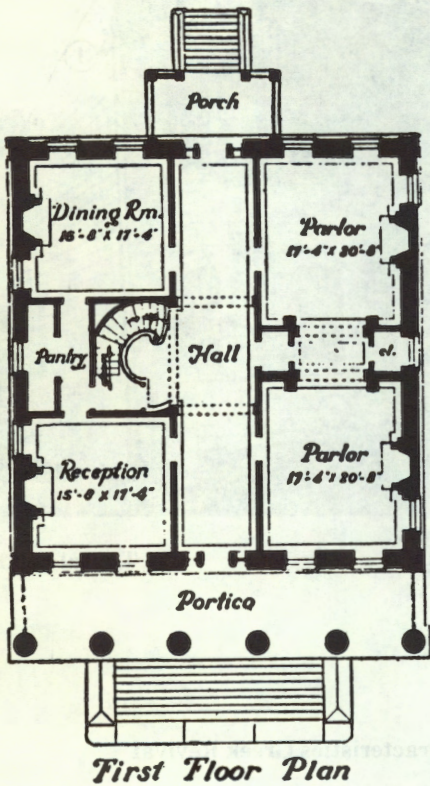


Figure 1—Typical Greek Revival house plan.

when Gothic, Romanesque, and Renaissance styles could equally well be revived?

Although the Greek Revival style faded from the scene, it had established ideas about architecture which were to provide a base on which future styles would evolve. The most important idea was the self-conscious recalling of a distant time or place. In this way Greek Revival can be seen as the ideological beginning of the Romantic tradition in architecture. The Greek Revival style rarely employed the "Picturesque" asymmetrical massing and rich ornamentation that was typical of the later Romantic Movement, but its association with a different time and place make it as much a part of the Romantic tradition as Gothic or Italianate.

The Greek Revival style also set the stage for the Romantic Movement by rejecting the classical idea that forms are beautiful in themselves, promoting instead the concept that forms are beautiful for the emotion they evoke.

The Greek Revival style, like the succeeding nineteenth century styles, was developed and spread through the country through a number of pattern books for architects and builders. These pattern books were prepared by noted architects of the time, and had a wide influence, particularly in smaller towns and villages.

The New York correspondent of *The Architectural Magazine* noted at the time that "The Greek mania here is at its height as you infer from the fact that everything is a Greek temple, from the privies in the back court, through the various grades of prison, theatre, church, customhouse, and statehouse." In addition, the style is said to have especially become a "mania," for residential architecture, as great freedom was allowed for regional interpretation.

A number of examples of Greek Revival style occur along the canal, in both churches and houses. Most impressive among these surviving structures are four churches with their formal, absolute symmetry.

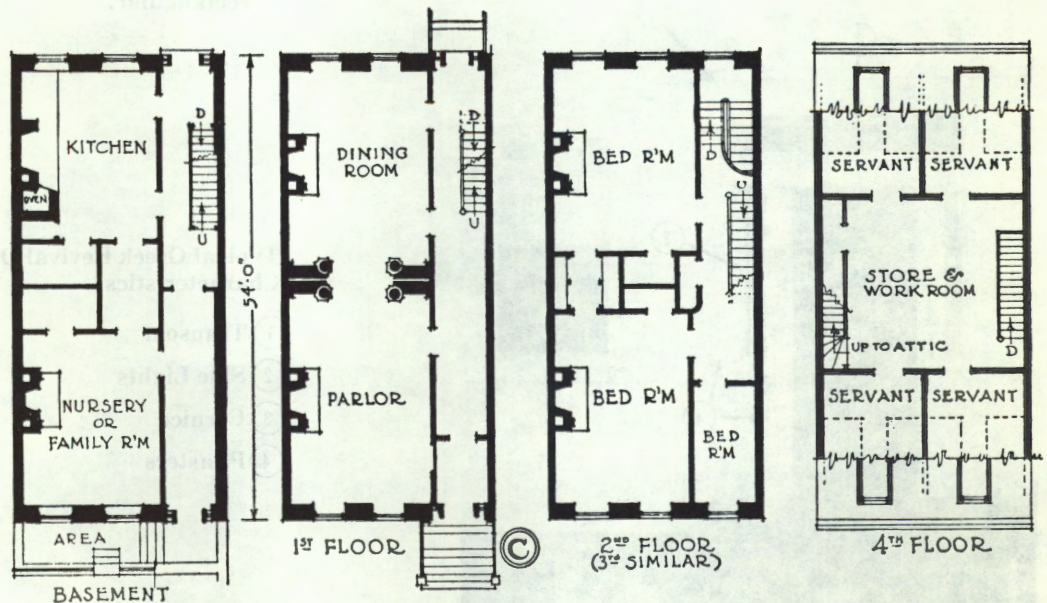
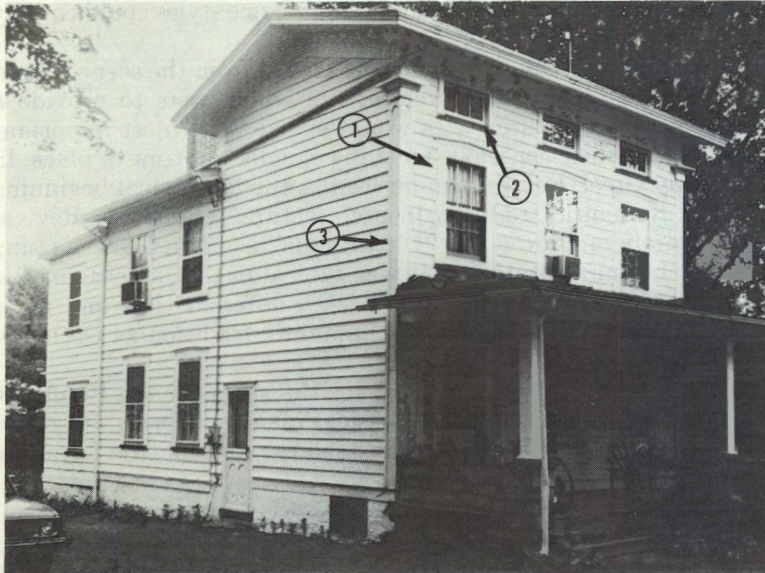
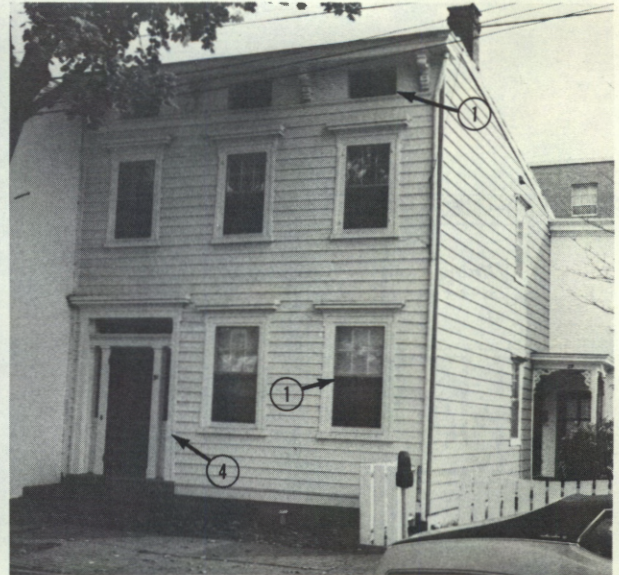


Figure 2—Typical half house—note first floor plan is the right half of typical whole plan above.



**J. Hart House**  
River Drive  
Titusville



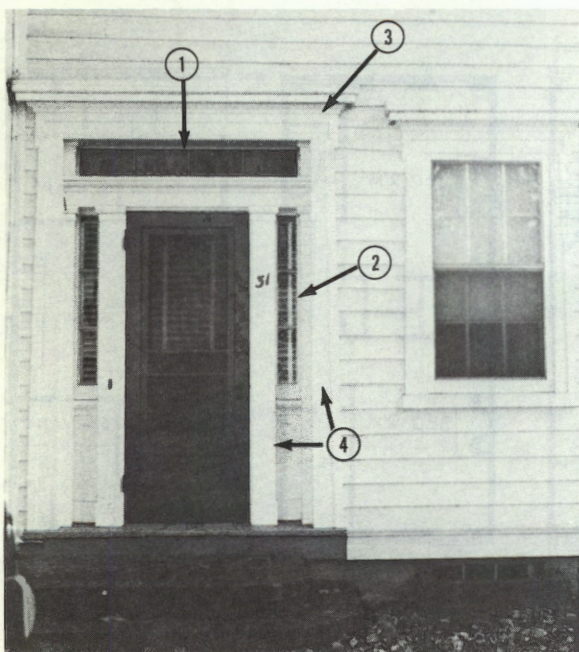
**Church Street**  
Lambertville

**Typical half house.**

- ① Shouldered window surrounds with pedimented head; 6 over 6 window lites
- ② Windows in the cornice called frieze windows
- ③ Pilaster at corner
- ④ Doorway flanked by side lights and surmounted by a transom

**General Characteristics Greek Revival Style:**

- Overall massing is horizontal, massive, squat
- Exterior surface is smooth and uniform consisting of layers of horizontal lines including horizontal clapboard siding.
- Low pitched or flat roof to add to the horizontal feeling.
- Window & door openings generally rectangular.



**Typical Greek Revival Doorway Characteristics:**

- ① Transom
- ② Side Lights
- ③ Cornice
- ④ Pilasters



Exterior and interior view of Grace Church, New York City. James Renwick, architect, 1846.

### GOTHIC REVIVAL: 1830-1890

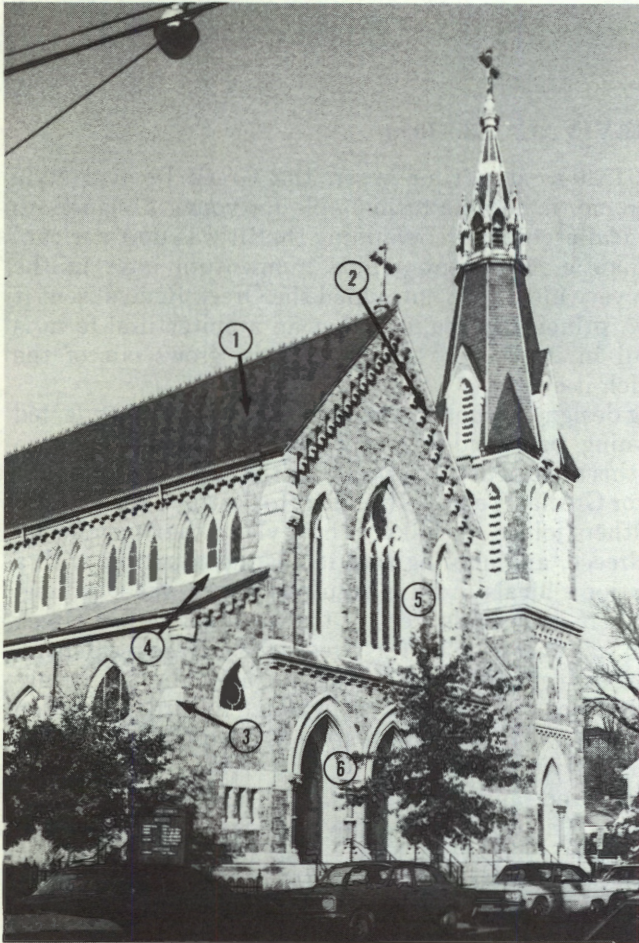
During the 1840's, at a time when the Greek Revival style reigned supreme, it became fashionable for young designers to attack Classical architecture, claiming that it was unAmerican. As the Romantic movement gained momentum later in the century, the very ideas that enthroned the Greek Revival sent it into disfavor, principally the idea that an architectural form is not beautiful in itself, but beauty in form grows out of the emotion which it evokes.

The young designers who attacked the Greek Revival style, led by A.J. Downing, perceived several serious flaws in the "emotion evoked" by this style. They asserted that the style was too rigid, that "taste for Grecian Temples (tended) to destroy expression of purpose". Others joined in, linking the style to the "paganism" of ancient Greece, and arguing that it was incompatible with a Christian nation's ideals. Adding insult to injury was Downing, noting that there is no evidence that the so-called perfect Greek Temple form was ever used by the Greeks for private residences, and that Greek Temples were not used for public gatherings either. So what was the correct style in which a Christian nation should build? . . . why a Christian style like Gothic (of course!)

The Gothic Revival style can be traced back to the 18th century in England, and can claim both literary and architectural parentage. The very popular novels of Sir Walter Scott, set in Medieval times, excited the public imagination for the period. But the first architectural example of this style goes back before Scott to the home of Horace Walpole, built in the 1750's and evoking Gothic feelings. While interest in Gothic architecture began in the 18th century, however, it was not until well into the 19th century that the style became truly popular. Its popularity was tied, first, to the accumulation of a body of archaeological studies that revealed the true nature of the Gothic architecture. Real substance to these studies came in the form of the magnificent British Houses of Parliament (1840-65), designed to archaeologically correct Gothic standards. One of the chief architects for the Parliament buildings, A.W.N. Pugin, had, in fact, earlier been one of the leading archaeological researchers and had published several articles on authentic Gothic architecture.

The Gothic Revival style came to America via essays by Pugin and others, and became immediately noticed when Grace Church was built in New York City. This wonderful building, designed by James Renwick, was one of the first American example of the Gothic Revival style. The popular architectural pattern books that were purveyors of the latest style spread the word throughout the country, allowing remote towns to have their own examples of this style. The architects in America who led in the development and spread of the Gothic style included such prominent New York architects as James Renwick, A.J. Davis, and Richard Upjohn.

The Gothic Revival style never became a national style the way Greek Revival had, principally because at the same time that Gothic Revival became popular there were a number of other revival styles vying for attention. Furthermore, the Gothic Revival style took on many different forms, or modes as they are commonly called. Some of these modes were less widely used



St. John's Roman Catholic Church  
Bridge Street  
Lambertville

## HIGH VICTORIAN GOTHIC REVIVAL

### General Characteristics:

- Materials of different colors & textures are juxtaposed, creating horizontal decorative bands highlighting corners, arched openings & arcades.
- Massive overall appearance with vertical emphasis.
- Gabled roof, steeply pitched.
- Assymetrical plan & elevation.
- Tall tower with pointed top usually asymmetrically placed at corner.
- Pointed Arch window & door openings.

- ① Polychromatic roof slates with pattern
- ② Pointed arch blind arcade corbelled
- ③ Stone quoins at corners
- ④ Pointed arch windows
- ⑤ Stone window tracery
- ⑥ Archivolts over doorway.

than others but the Pointed Style and the High Victorian Gothic grew into wide popularity.

The Pointed Style had its start in England where it was known as English Cottage style. As imported and disseminated in America—chiefly by A.J. Downing, who so effectively pamphleteered against the Greek Revival style—the English Cottage style was adapted to American conditions. Downing's own description of the virtues of the style, taken from his pattern book, glowingly asserts that,

*It will be seen at a glance, by the connoisseur, that though this design is in the domestic Gothic or pointed manner, yet it is no copy of any foreign cottage in this style. On the contrary, every feature is suggested by the country life of those who live in residence in the Middle United States. The broad and massive veranda—the full second story overshadowed by the overhanging eaves—the steep roof, to shed the snow and afford a well-ventilated attic, and the tasteful or convenient appendages, conservatory for plants on the one side and kitchens, offices on the other—these are all expressive of the comparatively modest but cultivated taste and life of substantial country residences in the older parts of the Northern States.*

*In a cottage or villa of this style in England, the veranda would be useless, for a damp climate, so unlike ours demands sun and air rather than shelter and shade.*

The pattern books of Downing and others gave a newly fashionable prestige to the modest detached dwellings; the status of the "cottage" rose from an agricultural laborer's hovel to a middle class house or even on occasion a holiday retreat for the upper class. The Pointed style achieved tremendous popularity in domestic architecture and is well represented along the canal.

The High Victorian Gothic Revival Style, like the other Gothic modes, was an English innovation. This style appears to have arisen at the hand of John Ruskin with the writing of two works.



A.H. Snook House  
River Drive  
Titusville

**POINTED STYLE  
(POINTED GOTHIC REVIVAL)**

**General Characteristics:**

- Usually symmetrical plan as style evolved from Classic & Greek Revival; later examples could be asymmetrical in plan.
- Steeply pitched gable ends on roof emphasized, especially over main entrance.
- Dominance of roof over structure.
- Vertical emphasis to overall composition of structure.
- Smooth, uniform exterior surface of wood or brick (occasionally with vertical emphasis using board & batten).
- Occasional use of Gothic Revival ornamental details & bargeboard
- Frequent use of bay windows.

- ① Steeply pitched gable
- ② Deep roof overhang
- ③ Vertical standing seam roof
- ④ Gothic Revival Quatrefoil ornamental details



Delaware Street  
Lambertville

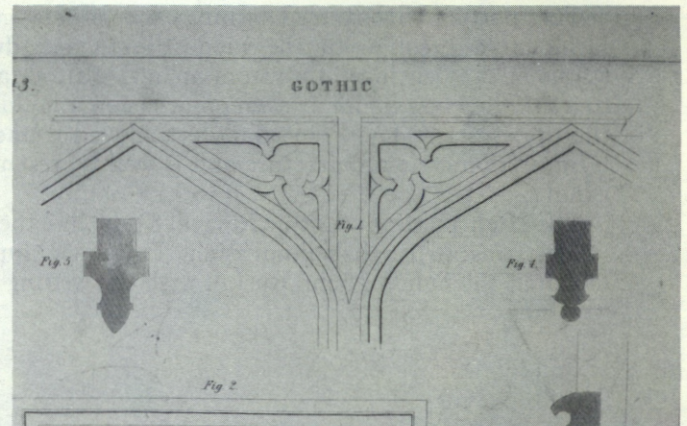
*The Seven Lamps of Architecture*, published in 1849, set forth the idea of the use of polychromy in building facades, color that was not applied, but that arose from a mixture of materials of many colors. In a second work, *The Stones of Venice*, published in 1851, Ruskin called for the use of continental Gothic forms in addition to and often in lieu of English ones. A balance between English and continental forms was sought, to yield an architecture with more truth, reality and character—"the English supplying a standard of sobriety, repose, and refinement, while the French might serve as a model of strength, boldness, and breadth in design."

An early work in the mode, the Mott Memorial Library at Union College, Schenectady, was built by Edward T. Potter in 1856, but its real popularity began with Memorial Hall at Harvard, built in 1870-1878 by Henry Van Brunt. Another architect to achieve fame in the style was Frank Furness, with his masterpiece, the Pennsylvania Academy of Fine Arts, built in 1872-1876.

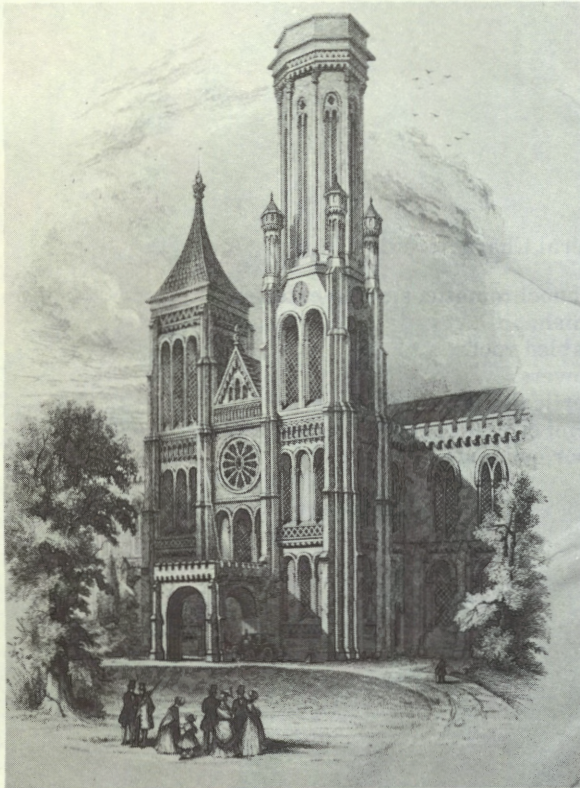
Most of the structures in this style were large, public buildings, such as schools, churches, courthouses, and commercial buildings. Relatively few domestic buildings were built in the Victorian Gothic Revival style.



Memorial Hall, Harvard University. Ware and Van Brunt, architects, 1871-78.



Porch detail from a pattern book. A trifoil motif. A similar detail used on the Snook house (previous page) is a quatrifoil motif.



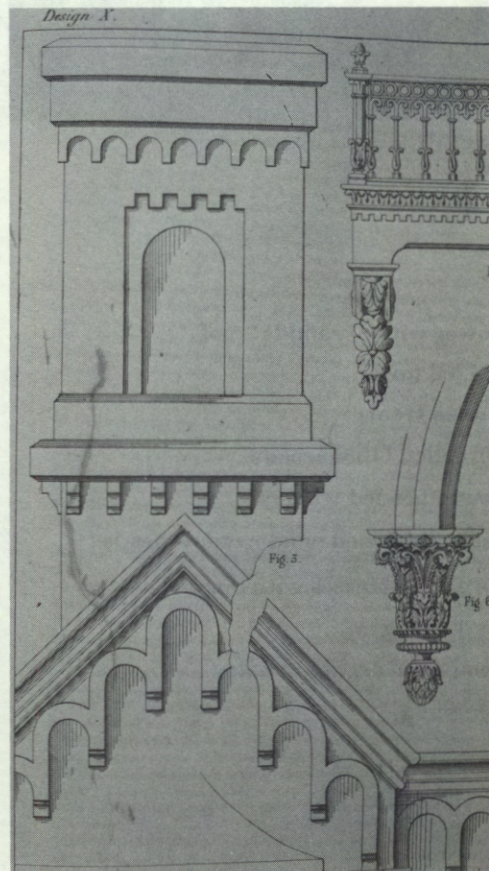
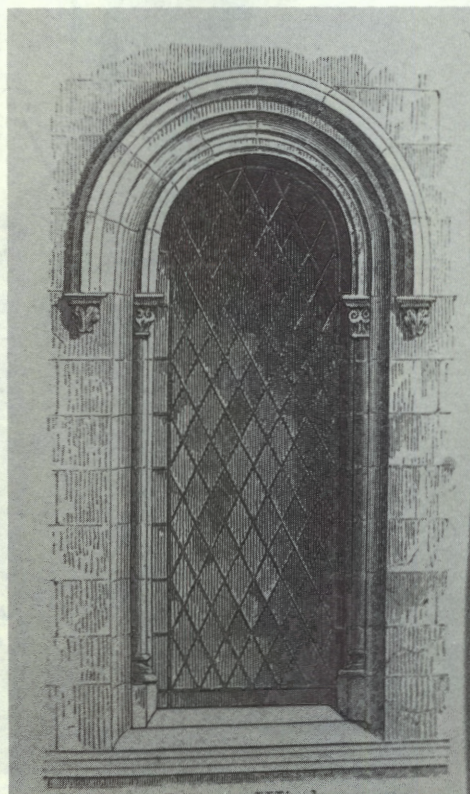
Smithsonian Institution, Washington, D.C.  
James Renwick, architect, 1849.

**ROMANESQUE REVIVAL STYLE: 1845-1870**

Between the ninth and twelfth centuries A.D., European builders devised an architectural style that modified the architecture of ancient Rome so that it would be suitable for Christian churches of Europe. This style became known as Romanesque.

To those American designers who were attacking Greek Revival architecture as "pagan", the Romanesque style as well as Gothic seemed to provide a far more appropriate model. Romanesque was seen, in fact, as a variant of Gothic, a variant that was simple to build because it lacked the complex tracery that was typical of the Gothic Revival style. Further, Romanesque forms were simpler than Gothic, it had rounded rather than pointed arches for window and door openings, and its total character was less ostentatious than the Gothic.

The Romanesque Revival style was probably imported from France or Germany, where Romanesque buildings outnumbered the Gothic. (In England the reverse was true.) The first American architects to design buildings in a Romanesque Revival style were Richard Upjohn and James Renwick, both of whom were also prominent in the Gothic Revival movement. Renwick's famous Smithsonian Institution building in Washington is this country's greatest monument in the style. Romanesque Revival was used mostly for commercial buildings, churches, government buildings, and schools. There are several excellent Romanesque Revival churches along the canal, particularly in Lambertville.



Details for a window, a tower, and for the crenelation under a gable end.

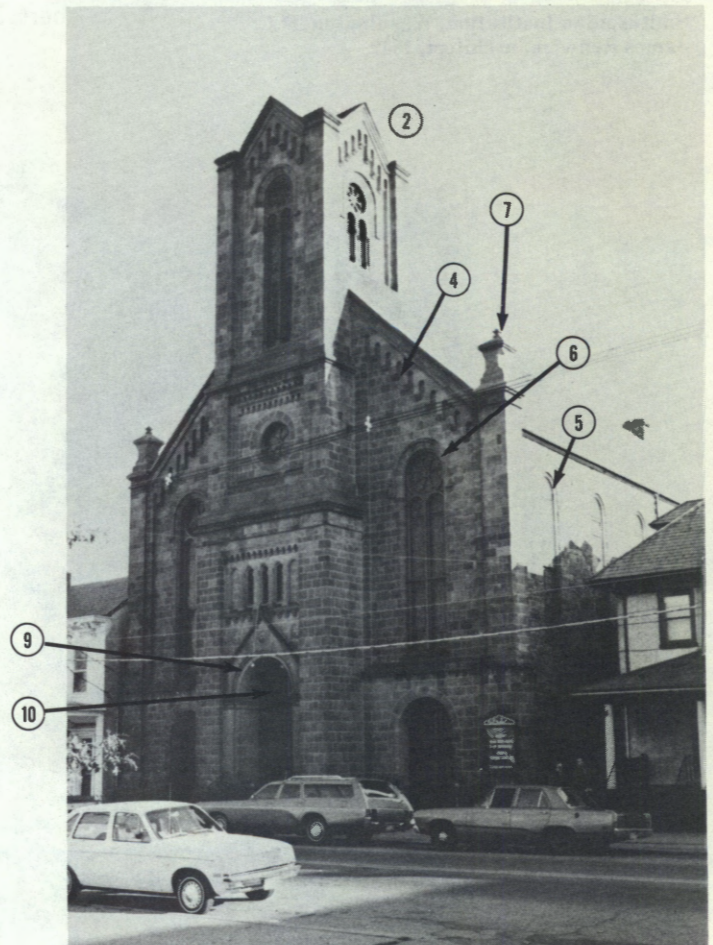


Methodist Episcopal Church  
N. Union Street  
Lambertville

- ① Tower with pyramidal roof
- ② Gabled tower
- ③ Gabled front
- ④ Corbelled blind arcade
- ⑤ Round headed windows
- ⑥ Projecting hood mold window heads
- ⑦ Corner buttresses with pinnacle
- ⑧ Wall buttress
- ⑨ Compound arches at entry
- ⑩ Tympanum

**General Characteristics:**

- Monochromatic, smooth exterior finish.
- Gabled roof.
- Towers
- Vertical silhouette
- Semi circular arched window and door openings.



Baptist Church  
Bridge Street  
Lambertville

**ITALIANATE: 1835-1880**

Introduced in the U.S. in the late 1830's, somewhat later than the Gothic Revival, the Italianate style was to mature alongside the Gothic. By the 1850's it surpassed the Gothic in the number of examples executed in the East, and became the most popular style of its day.

The Italianate manner was not, properly speaking, a revival style like the Greek or Gothic Revivals. It was first introduced in England as a sophisticated variant of the Classical style, being derived from two sources: the architecture seen in the Romantic landscape paintings of Poussin, Claude, Salvador Rosa, and other painters; and the architecture of the farmhouses that dot the Italian countryside.

This rural vernacular architecture had gone unnoticed by architects and men of taste until its asymmetry or "irregularity"—a quality due to the buildings having been added to from time to time through the centuries—caught the attention of the devotees of the Picturesque. The Picturesque, as was mentioned in the discussion of Gothic Revival, was an approach or philosophy which demanded that buildings make a good picture. It focused on silhouettes that were made irregular by towers, and other surprisingly irregular features. Picturesque buildings contained mystery. The facade of a building did not reveal its plan, and, in fact, the floor plans of Picturesque buildings were often confusing—filled with odd shaped rooms and eccentric staircases. Devotees of the Picturesque were most influential in High Victorian Gothic Revival but they also left a clear mark on the Italianate style.

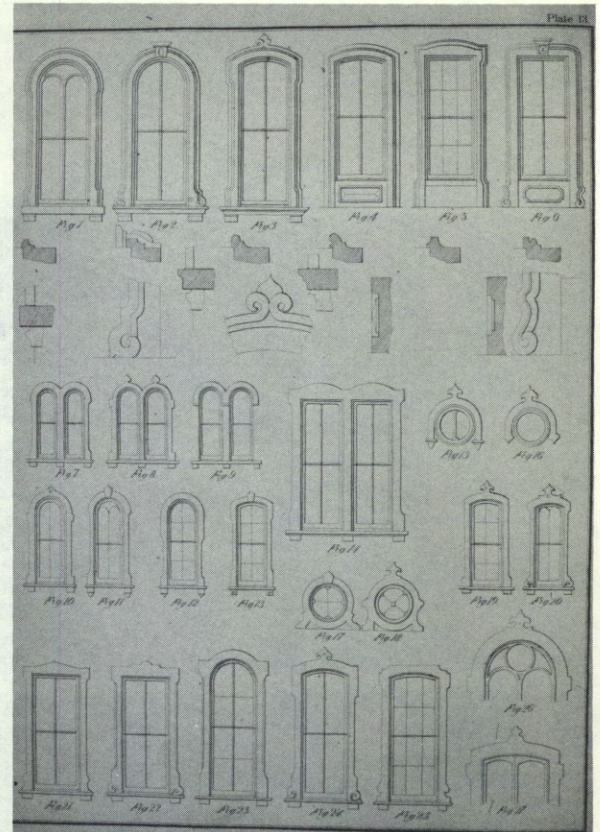
In America the Italianate style was conceived as a variant of Gothic Revival style. Thoroughly eclectic and occasionally original, low-pitched roofs and broad eaves were borrowed from the Swiss Chalet; towers from the Gothic Castellated style, bay windows from the Tudor Revival style, and verandas from the Indian.

This eclecticism was somewhat originally combined to yield what is frequently called "well-balanced irregularity". It was concerned with surface more than with space or with form, and its surfaces were wonderfully intricate and varied. The eccentric surface treatment, combined with the irregular plans that characterized Italianate design, resulted in an urban scene in which the streets were lined with rich, varied, irregular buildings.

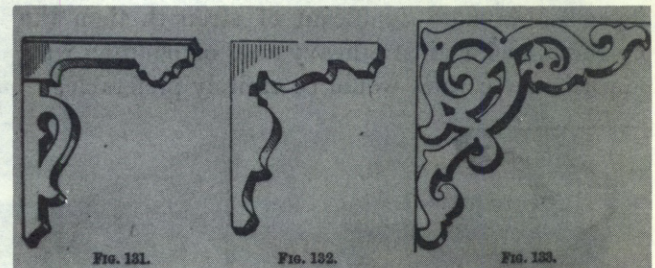
This image of variety was an important component of the rapidly evolving suburban living pattern. The detached house (cottage or villa, as it was then called) was just becoming affordable to the rising middle class in America, and the introduction of the lawn mower in the 1840's made it easy to effect transitions from rugged nature to smooth, stuccoed walls by means of rolling lawns of velvety turf.

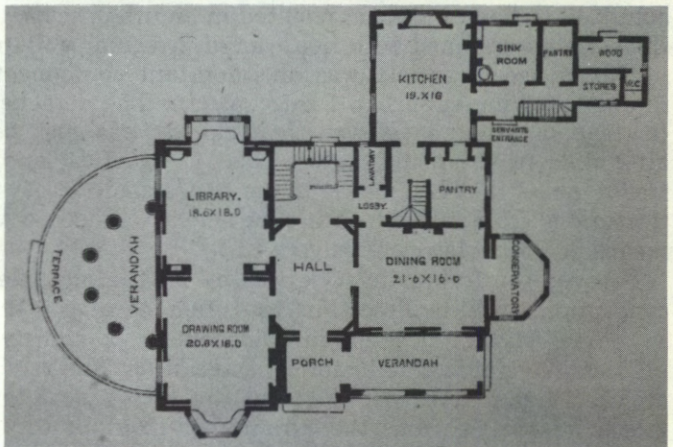
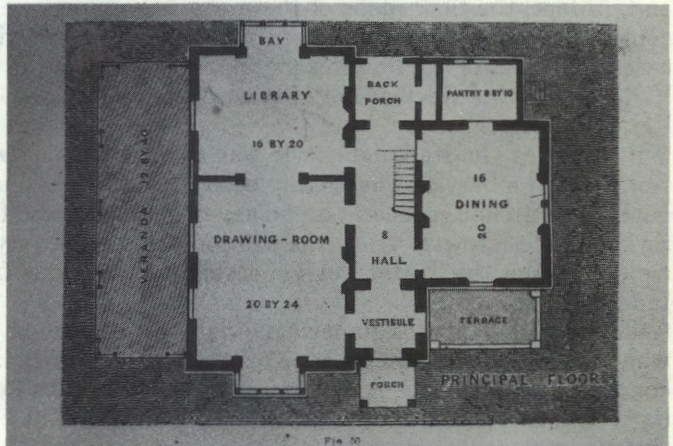
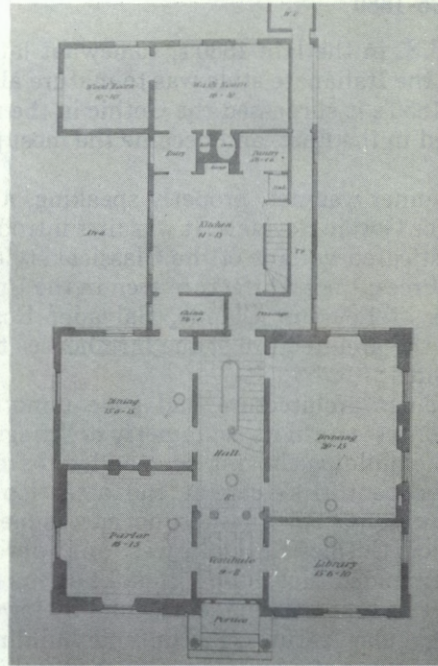
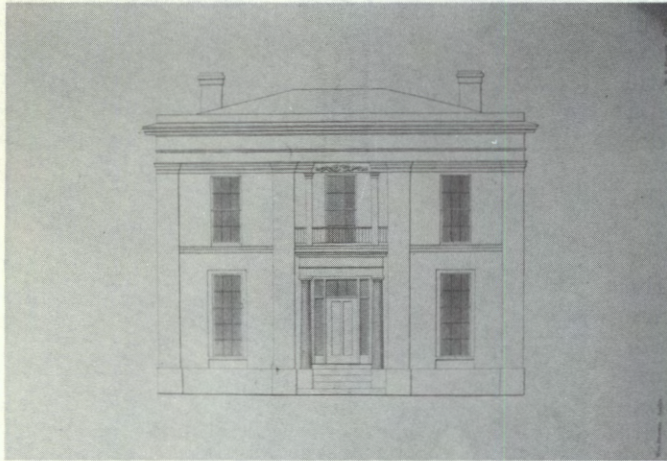
Because the Italianate style was by far the most flexible in conception and the freest in execution of all of the Early Victorian styles, it enjoyed widespread popularity. Local builders, uneducated in historical associations and relying upon architectural pattern books, found Italianate style a longed-for means of escape from the tyranny of fixed prototypes and fanatical protagonists who dogged them in the Greek and Gothic modes. No pedant could condemn their bracketed villa as "utterly monstrous and barbarous" because they lacked some tiny moulding or mixed Roman with Greek detail!

The Italianate style became enormously popular for residences, but also found its way into commercial, governmental, and educational structures. Italianate design is frequently



Examples of typical Italianate window treatments and of brackets for cornices or porches. The examples are from pattern books.

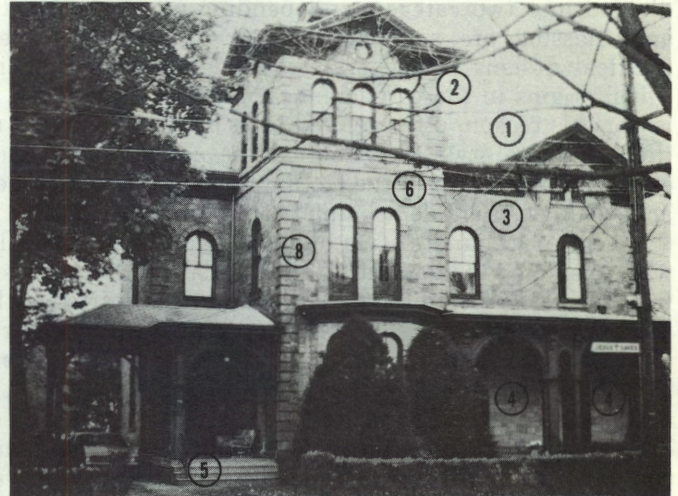




Evolution of the plan from a simple, symmetrical classical plan to an asymmetrical plan for a picturesque house. All of the above are from pattern books.



**J. Smith House**  
Jefferson Street  
Lambertville



**William Cowin House**  
N. Union Street  
Lambertville

**TUSCAN VILLA**

General Characteristics: Tuscan Villa

- Asymmetrical plan often 'L'-shaped
- Frequent use of a tower often in the angle of the 'L' or at the end of the building.
- Gently pitched dominant roof with a deep overhang & brackets.
- Round-headed windows, often with hood moulding.
- Overall horizontal emphasis except for tower element.

- ① Low pitched broad roof
- ② Deep eaves
- ③ Brackets; often paired
- ④ Tall first floor windows
- ⑤ Double front doors with glass panel
- ⑥ Rusticated quoins
- ⑦ Semi-circular arched window head
- ⑧ 2 over 2 window panes
- ⑨ Stilted segmental arched window head

**Ashbel Welsh Jr. House**  
N. Union Street  
Lambertville



**H. Holcombe House**  
Delaware Street  
Lambertville



divided into two categories, depending upon whether the plan and massing are asymmetrical or symmetrical. The asymmetrical designs are generally considered to have their ideological origins in the vernacular farmhouses of northern Italy. It is, for this reason, often referred to as a "Tuscan Villa" mode of the Italianate style. In America the asymmetrical mode was essentially a variant of the Gothic Revival Pointed mode, which achieved considerable asymmetry of plan and massing.

When an Italianate style building had a symmetrical plan it was considered to be in the "Italian Villa" mode and was derived from Greek Revival design. These buildings started with one of the basic Greek Revival plans (symmetrical with a central hall), used Greek Revival massing but changed the details from Greek to Italian and—presto!—they had an Italian Villa.

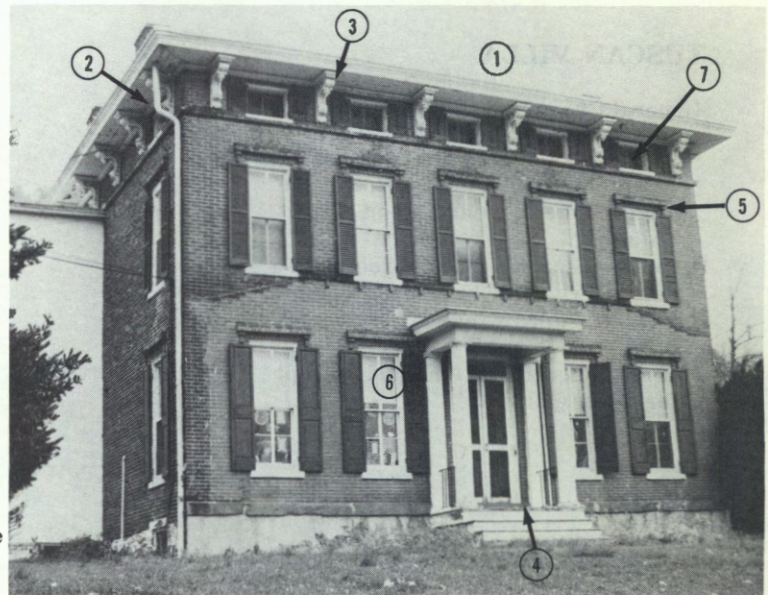
The Greek Revival and Italianate styles coexisted to such an extent that often a pattern book would illustrate a plan which could be built with either facade. The two styles were also frequently merged when, as Greek Revival's popularity began to wane, pattern books revealed how people could modernize their Greek Revival houses with Italianate details.

- ① Low pitched hipped roof
- ② Deep eaves
- ③ Brackets (often paired)
- ④ Centrally placed door
- ⑤ Rectangular windows with projecting lintels
- ⑥ 4 over 4 window panes
- ⑦ Third floor eyebrow windows

## ITALIAN VILLA

### General Characteristics—Italian Villa

- Symmetrical plan
- Gently pitched roof generally hipped with a deep overhang and brackets
- Monitor (cupola)
- Round headed or arched windows projecting lintels
- Overall horizontal emphasis
- 2 or 3 stories—third floor windows usually small and placed between brackets



G.L. Larrison House  
Route 29  
W. Amwell



The Peoples Store  
N. Union Street  
Lambertville



Welsh's Liquer Store  
Formerly Cooley & Crouse Dry Goods Store  
S. Union Street  
Lambertville



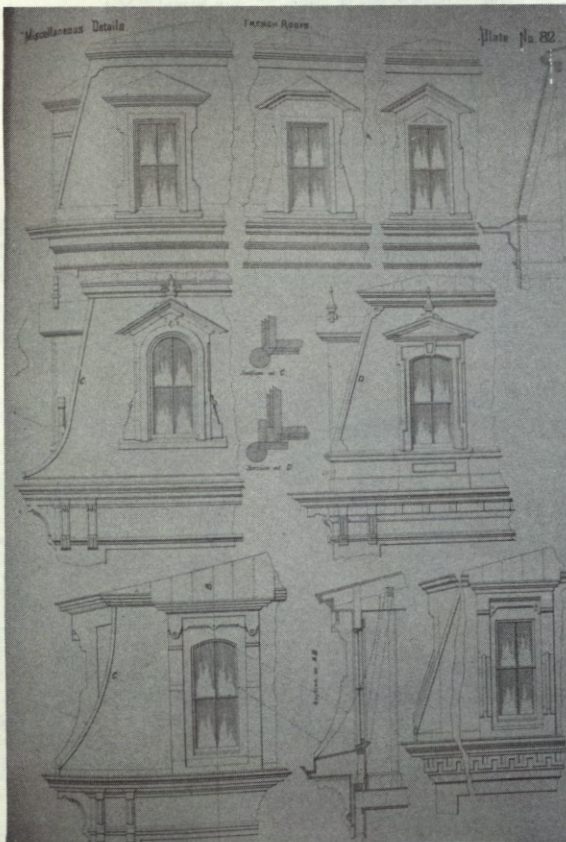
Philadelphia City Hall, John McArthur, architect; 1876.

**FRENCH SECOND EMPIRE: 1840-1875**

Tracing the lineage of the French Second Empire style requires the insight of a Sherlock Holmes. As its name suggests, its most important root is an architectural style that developed in France—almost exclusively in Paris—during the Second Empire of France (1852-1870). This was the empire of Bonaparte’s nephew Louis Napoleon. Architectural historians have traced this style, however, back to the 1851 construction of the Great Western Hotel in Paddington in London, which in turn was clearly influenced by the French academic architecture of Louis XIV’s Versailles.

Wherever the roots of this style lay, it was clearly brought to its fruition through the extension of the Louvre, Louis Napoleon’s first building project. The style began to appear in the United States in the late 1850’s with the architect Charles Lemoulnier, recently arrived from Paris, who probably introduced the first mansard roof in the U.S. on the Deacon mansion in the then rural South End of Boston. A number of other early buildings were erected in the style, among them the Corcoran Gallery in Washington, D.C. in 1859. Although the style had humble beginnings, vast monuments were constructed during General Grant’s Presidency, and the style is sometimes referred to as the General Grant style. Most notable of these monuments are the State, War, and Navy Building in Washington and the Philadelphia City Hall, designed by the architect John McArthur.

The large public buildings in the French Second Empire style were so complex that they were incredibly costly and slow to erect, causing public sentiment to generally associate them with the vices and political arrogance of the decade following the Civil War. This arrogance was much shaken by the Panic of 1873 and



Details of French 2nd Empire mansard roof and dormer windows from a pattern book.

Corcoran Gallery, Washington, D.C. James Renwick, architect; 1859.



**General Characteristics:**

- General vertical emphasis.
- The principal distinguishing feature is a complex mansard roof covering top floor.
- The roof covering is usually slate, wood, or tin often multicolored & always in octagonal, hexagonal or "fish scaled" patterns.
- The buildings are usually symmetrical often with projecting center bay extending above the rest of the roof as a tower.
- Classical details are often used such as columns, cornices, dentils etc.
- Tall first story windows, usually rectangular.
- Dormers are almost always used in the mansard roof.
- Paired windows are used frequently, often with elaborate surrounds.
- Uniform exterior surface.



Job Silvers House  
N. Union Street  
Lambertville

- ① Convex Mansard Roof
- ② Concave Mansard Roof
- ③ Dormer
- ④ Projecting Center Bay
- ⑤ Classical doric column
- ⑥ Dentils
- ⑦ Paired window with surround
- ⑧ Paired window dormer
- ⑨ Brackets



River Drive  
Titusville

the mode was not continued into the 80's and 90's in America as it was in Europe.

The Second Empire style knew no restrictions on building types, except for churches, as few if any were ever suggested by the pattern books. The style swept the country, filling the need for school's, government buildings, commercial buildings and homes. Several fine homes of this style can be found along the canal.



Elm Street  
Lambertville

- ① Convex Mansard Roof
- ② Concave Mansard Roof
- ③ Dormer
- ④ Projecting Center Bay
- ⑤ Classical doric column
- ⑥ Dentils
- ⑦ Paired window with surround
- ⑧ Paired window dormer
- ⑨ Brackets



Delevan Street  
Lambertville

### QUEEN ANNE STYLE—1870-1890

The Queen Anne style developed in England during the 1860's under the leadership of Richard Norman Shaw. Except for Pugin's influence on the Gothic Revival, no architect since Robert Adam had such a profound effect on English and American architecture as Shaw. The Queen Anne Style was so named, not because it revived the high style architecture of Sir Christopher Wren's followers during the reign of Anne (although this did occur in the 1880's and 1890's), but rather because the vernacular traditions of 18th century rural buildings were revived.

The Queen Anne Style was imported into the United States by H.H. Richardson, with the Watts Sherman house, built in 1874, as the earliest example. Richardson, a most creative and brilliant architect, was simultaneously designing in an architectural style that has come to be known as Richardsonian Romanesque Revival. Although the early Queen Anne houses were unique, the style did not emerge clearly into the limelight until the British government erected a pair of half-timbered buildings for living quarters at the Philadelphia Centennial Exposition in

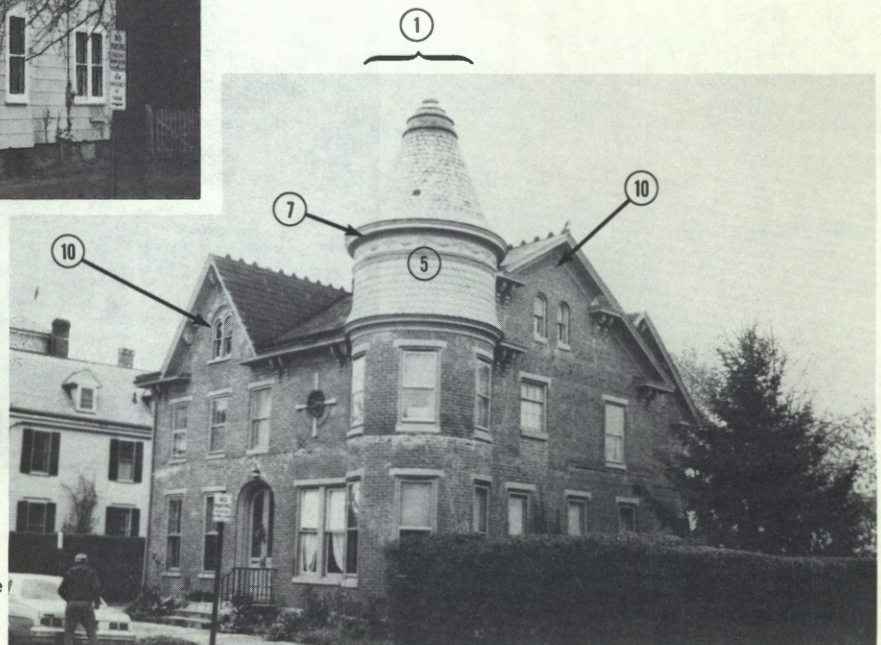
#### General Characteristics:

- Irregular, asymmetric plan.
- Vertical emphasis achieved by use of corner tower & roof of moderate pitch.
- Corner tower either round, hexagon or octagon in plan—never square.
- Complex roof having many gable ends, dormers & tall thin chimneys.
- Broken wall surface having many planes, forms, textures, materials & colors.
- Windows grouped in 2's.
- Ornate door enforcement.

- ① Circular corner tower & conical roof
- ② Hexagonal corner tower
- ③ Octagonal corner tower with bell cast roof
- ④ Recessed stoop
- ⑤ Fish scale shingles
- ⑥ Horizontal siding
- ⑦ Festooned cornice
- ⑧ Palladian window
- ⑨ Bay window
- ⑩ Double windows



N. Union Street  
Lambertville

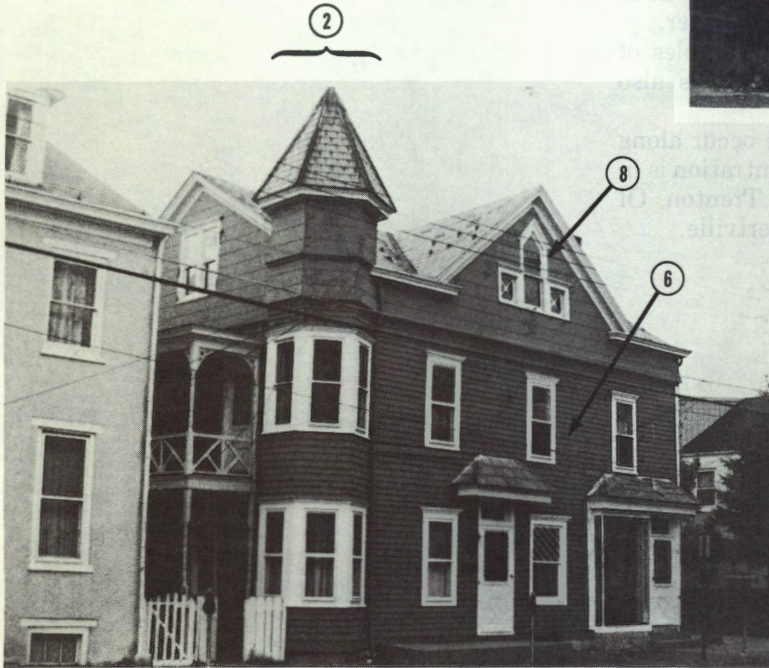


G. Lambert House  
Jefferson Street  
Lambertville

- ① Circular corner tower & conical roof
- ② Hexagonal corner tower
- ③ Octagonal corner tower with bell cast roof
- ④ Recessed stoop
- ⑤ Fish scale shingles
- ⑥ Horizontal siding
- ⑦ Festooned cornice
- ⑧ Palladian window
- ⑨ Bay window
- ⑩ Double windows



S.S. Van Horn House  
N. Union Street  
Lambertville



N. Union Street  
Lambertville



N. Union Street  
Lambertville

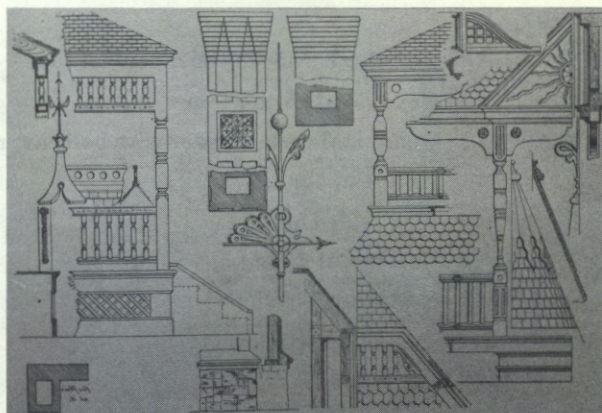
1876. Called "Queen Anne", the buildings were essentially Elizabethan in character and appear to have been built at the least possible expense and with the cheapest materials. Interestingly enough, these inexpensive structures prompted the following critique in the *American Builder*, which termed the buildings "the most interesting and by far the most conspicuous and costly buildings erected by any foreign government on the Centennial Grounds." Continuing, the magazine states, "But the chief thing that will strike the observant eye in this style is its wonderful adaptability to this country, not to the towns indeed, but to the land at large."

Thus, the style provided the opportunity to build complex and expensive looking buildings at low costs—something the rising American middle class was very interested in doing.

It is interesting to note that Nathan Henry Chamberlain, in "A Paper on New English Architecture", published in 1858, found Queen Anne Style the perfect expression of lodging in the picturesque manner, and referred to it as "organic"—a term to become the battle cry of Frank Lloyd Wright 50 years later.

Although generally confined to residential use, examples of which are great in number, the Queen Anne Style was also occasionally used for commercial structures.

A number of buildings in the Queen Anne Style occur along the canal, all of them residences. The greatest concentration is in the section of the canal between Raven Rock and Trenton. Of special note are two duplexes in the style in Lambertville.



Details of porches, wood shingle patterns and chimneys from a pattern book.



Wilmot Arnett House  
N. Union Street  
Lambertville

**EASTLAKE: 1865-1885**

Charles Lock Eastlake was an English architect who is more remembered for his writings than his buildings. His book *Hints on Household Taste* was published in Boston in 1872 and became an immediate success in America, with a total of seven editions in eleven years.

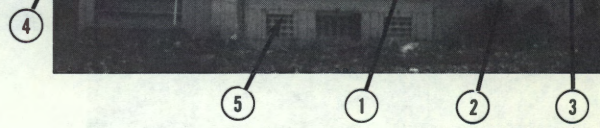
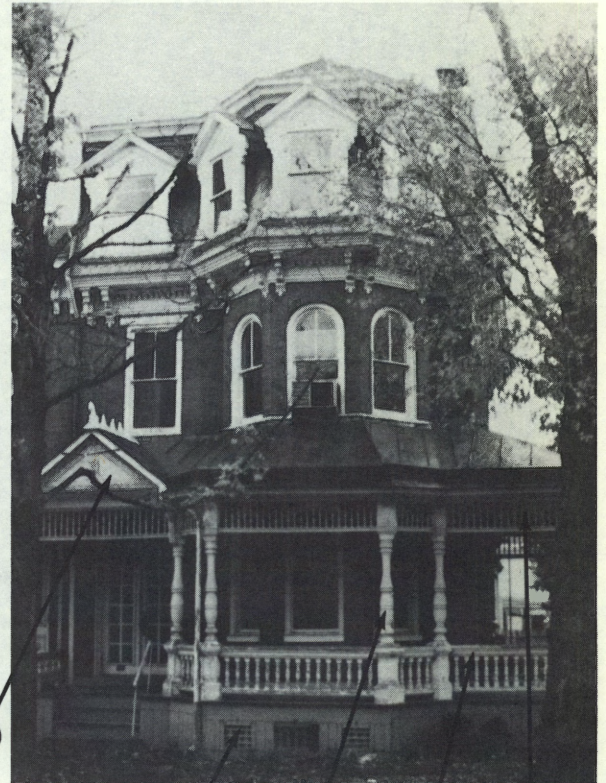
Eastlake had no intention of initiating an architectural style. In fact he wrote in the preface of one of the later editions of his book:

*Now I find to my amazement, that there exists on the other side of the Atlantic an Eastlake style of architecture, which may be said to burlesque such doctrines of art as I have ventured to maintain. I feel greatly flattered by the popularity which my books have attained in America, but I regret that their author's name should be associated there with a phase of taste in architecture and industrial art with which I can have no real sympathy, and which by all accounts seems to be extravagant and bizarre.*

The style that has continued to bear this reluctant author's name is in fact just a variant of the Italianate or Queen Anne styles. The Eastlake difference is in the ornamentation that was applied to these buildings, an ornamentation that was machine made and became highly popular because it could be ordered from a catalogue.

There are several outstanding examples of this style along the canal, most notably a house in East Millstone.

**W.H. Gandy House**  
N. Union Street  
Lambertville



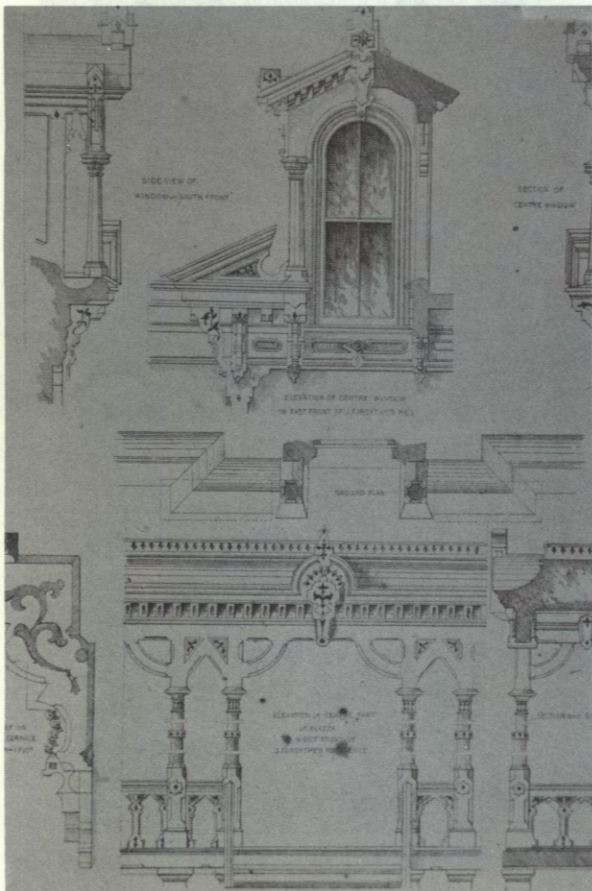
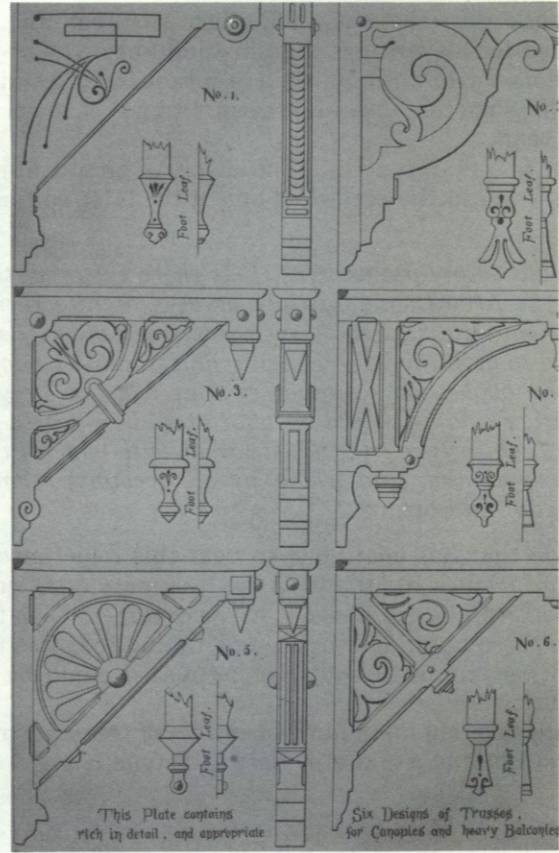
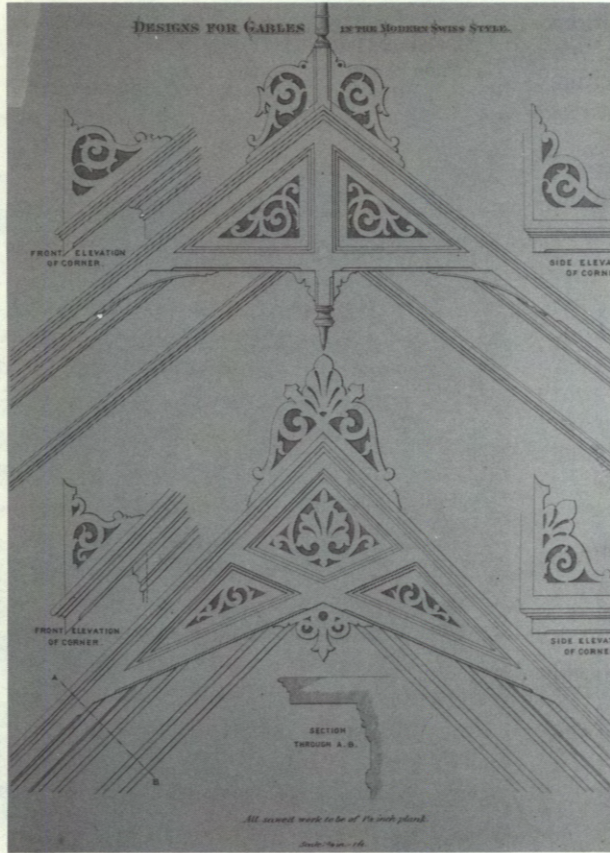
**General Characteristics:**

- A decorative style of ornamentation applied to buildings of other styles.
- Elements are three dimensional, turned on a lathe mechanically, giving the appearance of heavy furniture.
- Exaggerated three dimensional quality due to a profusion of carved panels, spindlework, latticework, carved brackets & scrolls.

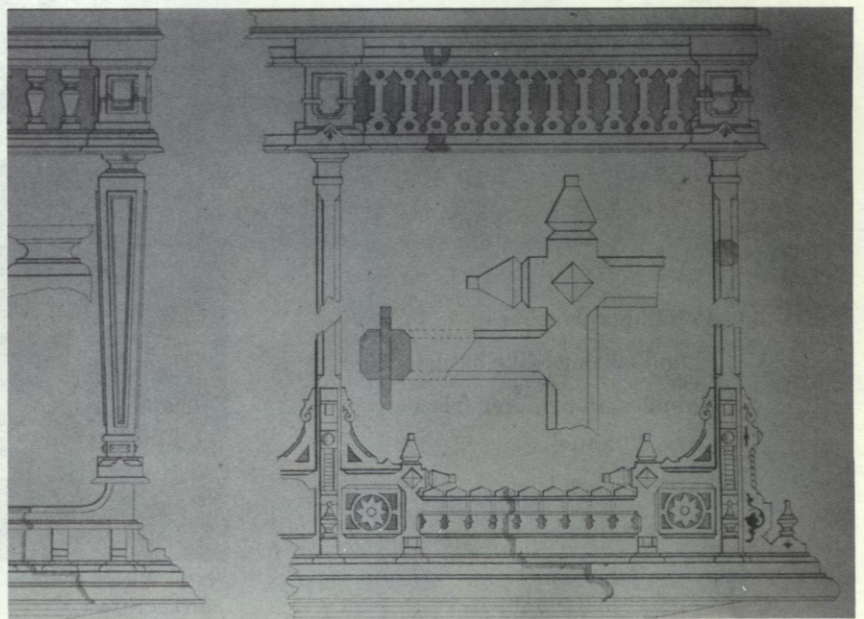
- ① Round porch posts
- ② Spindled spool-like balusters
- ③ Spindles along porch frieze
- ④ Carved pannel
- ⑤ Lattice porch base
- ⑥ Fan-like brackets



**Nath. Wilson House**  
Market Street  
East Millstone



Exterior parts from a pattern book of the Eastlake style. Note the furniture-like detailing.



**STICK STYLE: 1850-1885**

Growing from the picturesque movement which grew to prominence with the Gothic Revival style, a new style emerged which is sometimes thought to be the first that was typically American. The man most responsible for shifting American architecture along a new path was Andrew Jackson Downing, who we met earlier as a champion of Gothic Revival architecture, with his enormously influential writings on landscape gardening and domestic architecture.

Downing advocated a style of architecture which owed its room arrangement to an expression of the function of a domestic structure, and that derived its three-dimensional form from the asymmetrical principles of the English picturesque suburban movement, as best represented in John Nash Park Villages of 1826-1827. Thus, the movement was a rational one in so far as it yielded a more functionally ordered house, yet it was a consciously romantic reaction which sought to produce houses that would both blend in with and improve the character of the surrounding landscape.

Downing drew from several of the late Victorian styles for this new architecture, but he tempered the previously unrestrained eclecticism and emphasized the relationship of form to function and to the qualities of the site. Thus, the style becomes a blend of the rationalist and the romantic, combining utility and picturesque aesthetics. In addition, the Stick style always sought to demonstrate truthfulness and reality in terms of expression of its structure and the nature of materials.

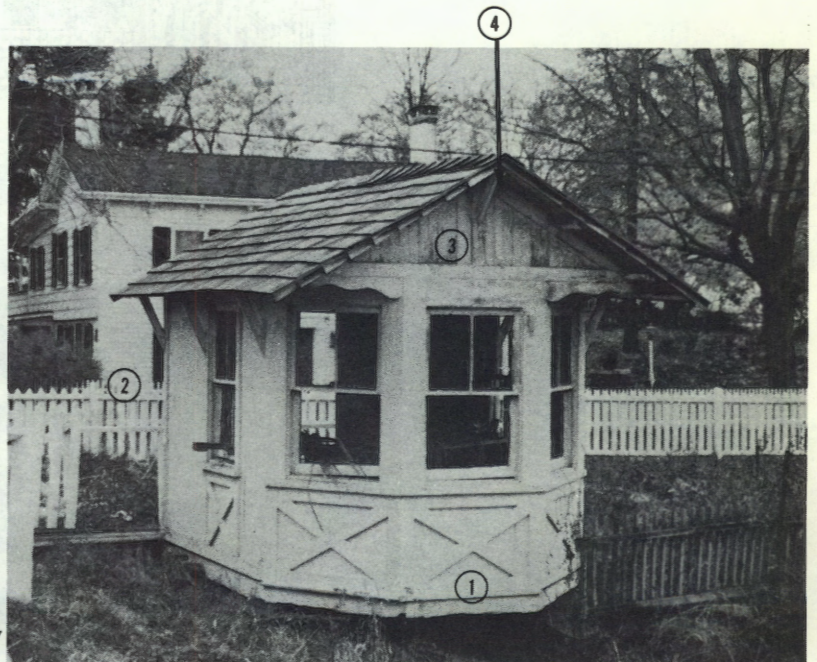
The Stick style played a pivotal role in the development of American architecture. It bridged the gap between the various historic revival styles and contemporary architecture that was developed by Frank Lloyd Wright. It was spread by pattern books that were extremely popular among builders. Stick style became a vernacular architecture, suited to whatever materials were available and to a wide range of building techniques.

Despite its popularity for homes there seems to be only one example of Stick style along the canal, the bridgeturner's station in Blackwell's Mills. Humble as this structure may be, it is an excellent example of this style.

- ① 'X' bracing ornament
- ② Knee braces
- ③ Projecting gable end
- ④ Exposed roof purlin with knee brace

**General Characteristics:**

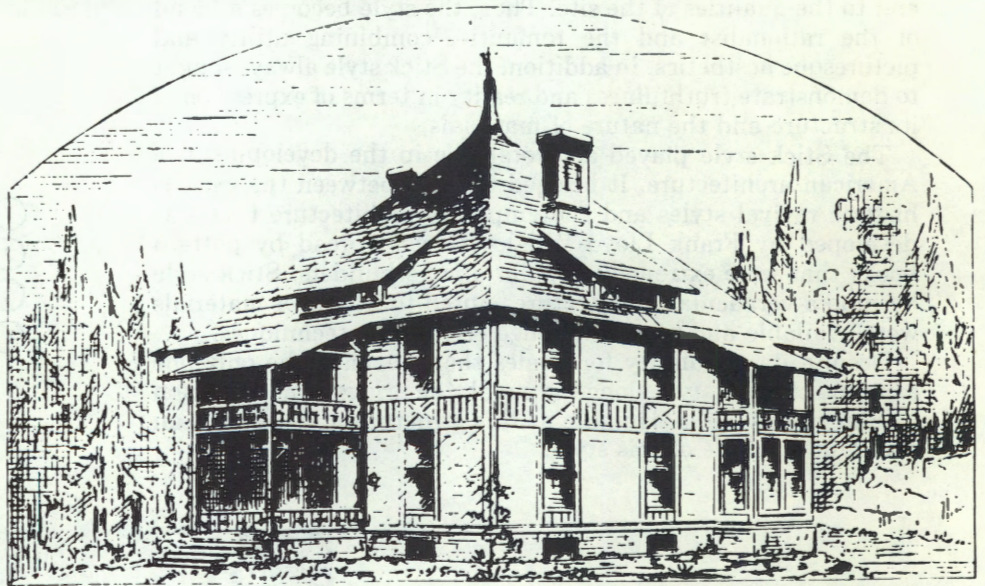
- Pitched roof usually of wood
- Functional appearing "stick work" Resembling structural elements such as 'X' bracing.
- Gable ends which project over wall



Bridgetenders Station  
Blackwells Mills Causeway  
Blackwells Mills



Bassett House, New Haven, Conn. 1869



The Poet's Abiding Place, from Gardener's Illustrated Homes.



J.N.A. Griswold House, Newport, R.I. by Richard Morris Hunt, 1862.



Low House, Newport, R.I. McKim, Meade, and White architects; 1887.

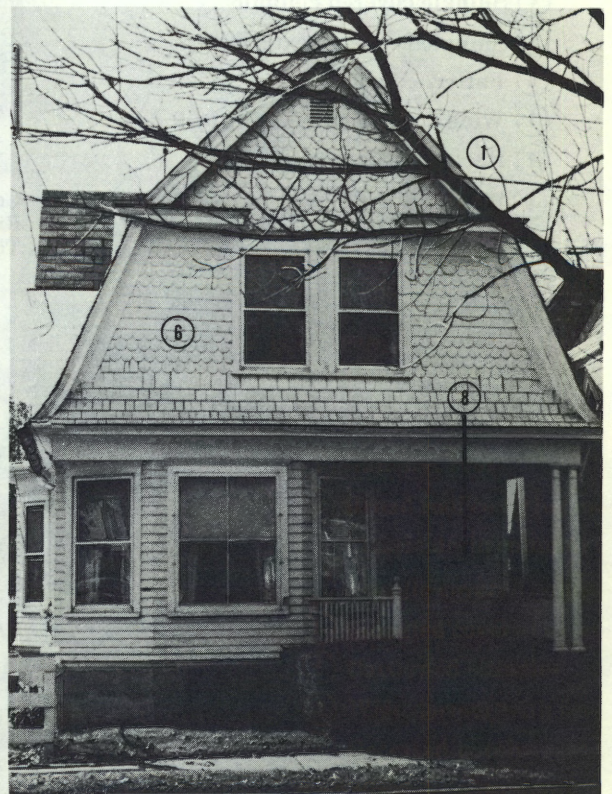
**SHINGLE STYLE: 1876-1900**

The Shingle style is often seen as the third distinctly American architectural style. (Greek Revival and Stick Style are the other two.) It was the product of a group of creative designers who broke from the antiquarian academics who were doing revival styles and developed this new, contemporary, original architecture.

It would be a mistake, however, to think that the Shingle style sprang forth without any antecedents. It owed many debts. Its theoretical basis was a continuation of the idea that developed in the Stick style—that a building should be a rational expression of the qualities of the materials from which it is made. This was an idea that was most forcefully espoused by the French architectural theorist, Viollet-le-Duc. In France, Viollet-le-Duc's theories could be dramatically witnessed in the tower built in Paris by Gustave Eiffel. In America, the new designers saw that there was a vast supply of wood for domestic building and wood shingles were cheap because they were mass produced as well as strong and attractive.

The Shingle style also owes a debt to the Queen Anne style—even scholars sometimes disagree about whether a particular house is Queen Anne or Shingle. The Queen Anne style, in addition to frequently employing shingles for part of its exterior,

- ① Gambrel roof
- ② Broad roof covering entire house
- ③ Classic doric columns
- ④ Shingle covered columns
- ⑤ Shingled covered exterior
- ⑥ Patterned shingles
- ⑦ Wide dormer with several windows
- ⑧ Recessed porch
- ⑨ Windows with many panes of glass



S. Union Street  
Lambertville

**General Characteristics:**

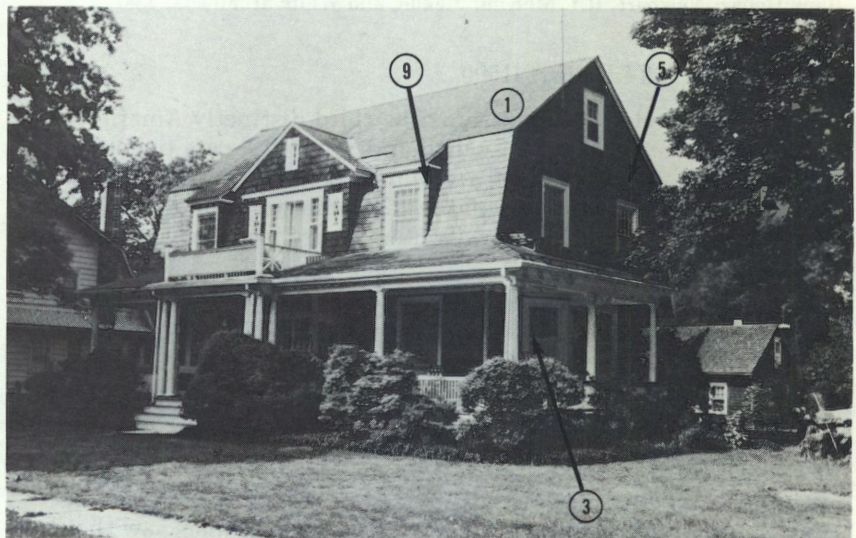
- Broad horizontal emphasis.
- Uniform exterior surface covered with wood shingles from roof to walls.
- Dominant roof in one of two forms: (1) a large gambrel covering porches as well as house (2) broad sweeping moderately pitched gable roof also covering porches as well as house.
- Use of dormers which are often usually wide because they contain more windows.
- Dominant roof overhangs walls with deep eaves.
- Compact plan with no wings but often having bay windows.
- Details either classical or shingle covered.
- Rectangular windows with many panes of glass (12 or more).

harmonized and simplified the compartmentalized and complex designs of the high Victorian styles. Once the structures were simplified, it became easier to sheath them in shingles.

Other philosophical currents which came together in the Shingle style were the notion that architectural form was based on an organic and improved vernacular design, the use of local techniques, grouping the windows and extending the verandas, and the clarification of detail through a creative appreciation of the crispness of colonial woodworking. Architects contributing to the evolution of the style constitute a roll call of outstanding designers of the last quarter of the 19th century, and include Richardson, McKim, White, and Root.

Several examples of residential buildings in the Shingle style are to be found in the communities along the canal. The greatest concentration occurs along the section between Raven Rock and Trenton especially the community of Titusville.

- ① Gambrel roof
- ② Broad roof covering entire house
- ③ Classic doric columns
- ④ Shingle covered columns
- ⑤ Shingled covered exterior
- ⑥ Patterned shingles
- ⑦ Wide dormer with several windows
- ⑧ Recessed porch
- ⑨ Windows with many panes of glass



George Agnew House  
River Drive  
Titusville



River Drive  
Titusville

**GEORGIAN REVIVAL: 1885-1930**

As the turn of the century grew near, Americans became increasingly more interested in their colonial past. Arthur Little of the well known Boston architectural firm of Little and Browne published a serious study of the colonial interior in 1878. A year later, the soon to be distinguished New York architects McKim, Meade & White made a now famous trip along the New England coast in search of colonial buildings. A result of this trip was the design of the H.A.C. Taylor House in Newport, Rhode Island, which became the prototype of the Georgian Revival movement. Today's so-called Williamsburg Style tract houses lining the streets of American suburbs are dwarfed decedents of this magnificent Newport mansion.



H.A.C. Taylor House, Newport, R.I. McKim, Meade, and White, architects; 1885-86.



York Street  
Lambertville

- ① Hipped roof with overhang
- ② Dormers
- ③ Cornice
- ④ Modillions on Cornice
- ⑤ Side porch
- ⑥ Centrally placed porch

**General Charactersitics:**

- Simple rectangular plan often with side porches.
- Dominant hipped roof with overhanging modillioned cornice and dormers.
- Symmetrical front facade with one story porch.
- Chimney placed to contribute to overall symmetry.



N. Main Street  
Lambertville

### NEO-CLASSICAL REVIVAL: 1895-1920

The first quarter of the 20th century was a period that is frequently referred to as the American Renaissance because architects took a new look at the buildings of ancient Greece and Rome in much the same way as Italian Renaissance architects did in the 15th century. This new interest in classical architecture became widespread in part because of exhibitions, most notably the World Columbian Exposition of 1893 held in Chicago. Here for possibly the first time Americans could see a completed "city" presenting a unified classical image—a distinct contrast to the typical American city with its Victorian mix of styles.

The structures which were built as a result of this new interest in classical architecture often appear to be more closely related to the American Greek Revival style than to the structures of classical antiquity. In any case, the buildings of the Neo-Classical Revival period are distinctly American as the style has no parallel on the other side of the Atlantic. Nowhere outside the United States were the classical orders built on so many variations nor were such fine materials used so lavishly. Indeed, it would not be surprising to find that more marble was used in the United States in the years 1900-1925 than was used in the Roman Empire during its entire history.

The city on which the style had the greatest impact is Washington, DC. The mall and federal triangle areas contain a number of Neo-Classical Revival buildings, including the Lincoln Memorial designed by Henry Bacon, completed in 1917, the National Gallery of Art, designed by John Russell Pope, finished in 1938, and the Cannon House Office Building by Carrere and Hastings of 1908.

#### General Characteristics:

- Generally larger than those of the Greek Revival Style.
- Simple overall form—that is no tendency to have projections and wings as in Greek Revival.
- Uniform exterior wall finish.
- Gently pitched or invisible roof line.
- Large dominant portico or facade treatment at entrance.

- ① Large dominant portico
- ② Large two story classic columns
- ③ Attic story
- ④ Plain entablature
- ⑤ Parapet
- ⑥ Pilasters
- ⑦ Windows with large pieces of glass, often single lite

Route 29  
Ewing Township



Hunterdon Co National Bank  
Bridge Street  
Lambertville

## IV. HISTORIC COMMUNITIES ALONG THE CANAL



Raven Rock—Saxtonville Tavern

## RAVEN ROCK

The little collection of buildings that have come to be known as the community of Raven Rock are nestled beneath a steep, heavily wooded hill. The village now consists of twelve houses, the first of which was built in 1782 and all but two of the others dating from the mid-nineteenth century.

A lack of documents—as is so often the case with small, rural communities—has left us with little information about the history of Raven Rock. We do know, however, that the village was originally called Saxtonville, named after the principal landholder in the area, Nathaniel Saxton. Public records from 1811 refer to the area as Saxton's Mills, but there is no evidence of where the mills might have been. The Saxtonville Tavern, which was originally a farmhouse, is probably the oldest structure in the village. Converted to a public house in the early 19th century, it provided room and board to weary travellers on the old Frenchtown-Lambertville Road. All the homes in Raven Rock face this road, now known as State Highway 29.

In 1831-34 the Delaware and Raritan Canal was constructed between Bordentown on the Delaware River and New Brunswick on the Raritan River. A feeder canal, used to supply water to the main canal, was built northward from Trenton up the Delaware River. The inlet of the feeder was at Bull's Island, directly across from Raven Rock. An inlet lock was constructed at this point to regulate water supply into the canal and a base camp for the migrant workers was established at Bull's Island. The minute books of the Delaware and Raritan Canal Company recorded two worker riots and one cholera epidemic at this camp during the early 1830's, and several of the immigrants who dug the canal are thought to have been buried on this island.

In 1852 the Belvedere-Delaware Railroad was completed as far as Saxtonville and a station was built. This, coupled with the

completion of the bridge across the Delaware River connecting the village with Lumberville, probably spurred some commercial development. The 1873 map of Hunterdon County labels the village as Raven Rock, but the origin or reason for the new name is not recorded. This 1873 map shows that Raven Rock was beginning to witness economic development; it locates a couple of stores, a post office, the railroad station, and an office of the canal company.

It is doubtful that any further commercial development occurred after 1873, however, since both the canal and the railroad began losing money shortly thereafter. The canal's abandonment in the 1930's and the eventual demise of the railroad sounded an economic death knell for the community. The commercial establishments were abandoned and eventually torn down, leaving only the old Saxtonville Tavern and small residences remaining.

Nearly every house in Raven Rock exhibits evidence of several building periods. The Saxtonville Tavern was enlarged twice between 1801 and 1835 as it went through its metamorphosis from house, to tavern, to hotel, and finally to private home. It is the most significant historical structure in the community, and is a typical example of the early stone houses that can be found throughout the Delaware River Valley.

Just south of the tavern is a house with an exposed stone basement and clapboard upper levels, which has a magnificent Italianate porch—complete with chamfered posts, arched knee braces, finials, and bracketed cornice.

The houses in Raven Rock are relatively small, mostly with partially exposed stone basements and upper levels of clapboard.

The Raven Rock section of the Delaware and Raritan Canal Historic District is significant as a grouping of early 19th century stone and wood frame structures which have survived into the 20th century relatively unaltered. Their architecture is vernacular in style—well proportioned, pleasing examples of local builders' designs.

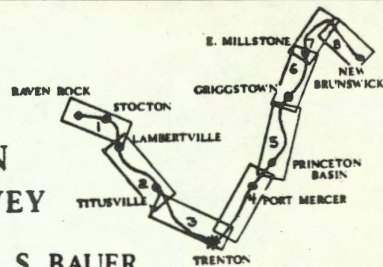


Raven Rock—Italianate Porch

State of New Jersey

# DELAWARE AND RARITAN CANAL COMMISSION HISTORIC SITES SURVEY

PREPARED BY D. GIBSON & S. BAUER



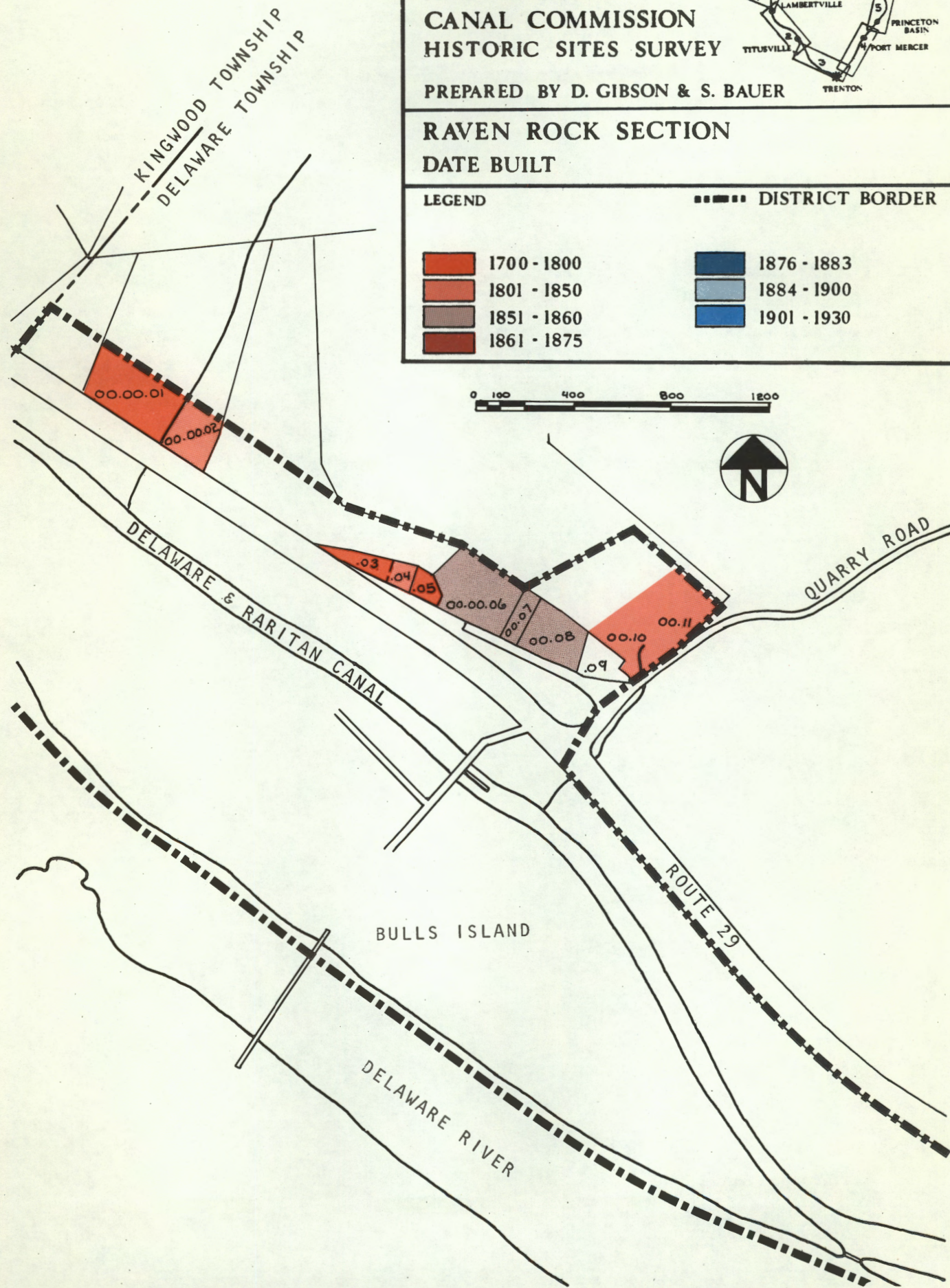
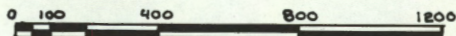
## RAVEN ROCK SECTION DATE BUILT

LEGEND

■■■■■ DISTRICT BORDER

- 1700 - 1800
- 1801 - 1850
- 1851 - 1860
- 1861 - 1875

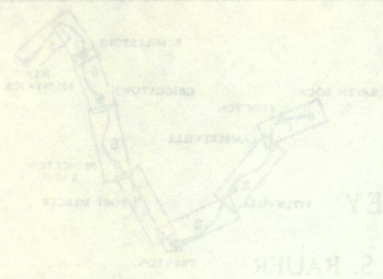
- 1876 - 1883
- 1884 - 1900
- 1901 - 1930



State of New Jersey

# DELAWARE AND BAYLITAN CANAL COMMISSION HISTORIC SITES SURVEY

PREPARED BY D. GIBSON & S. BAUER



## RAVEN ROCK SECTION

DATE: 1981

LEGEND: DISTRICT BORDER

1861 - 1875	1876 - 1883	1884 - 1900	1901 - 1930	1931 - 1950	1951 - 1980	1981 - 1983
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0 100 200 300 400 500 Feet



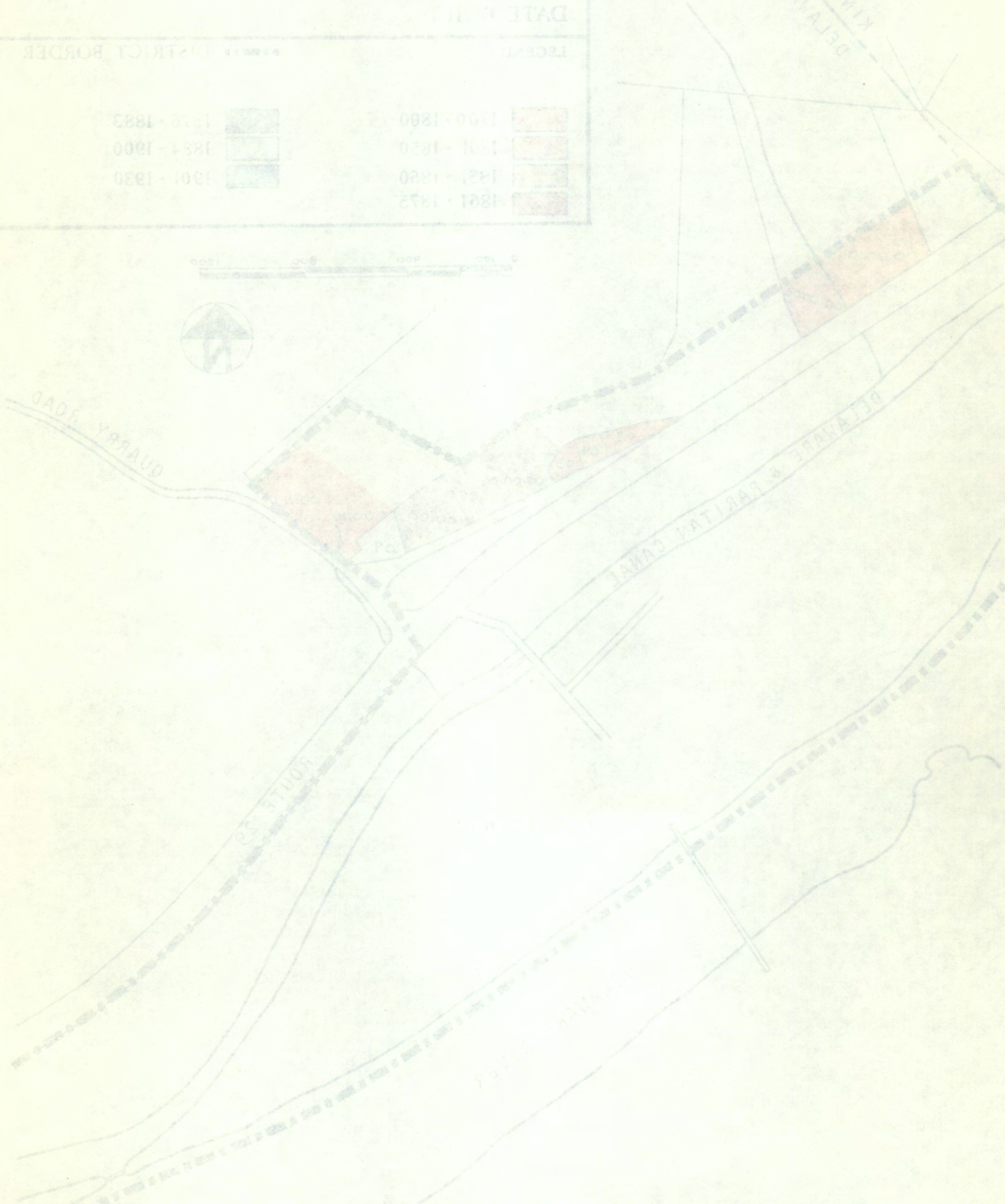
QUARRY ROAD

ROUTE 28

DELAWARE & BAYLITAN CANAL

DELAWARE RIVER

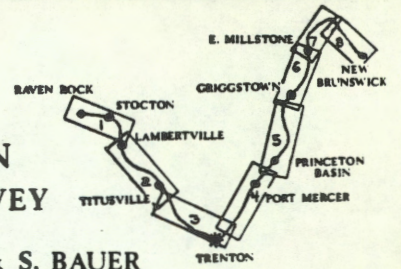
DELAWARE TOWNSHIP  
KINGWOOD TOWNSHIP



State of New Jersey

# DELAWARE AND RARITAN CANAL COMMISSION HISTORIC SITES SURVEY

PREPARED BY D. GIBSON & S. BAUER

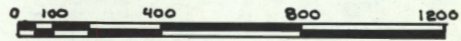


## RAVEN ROCK SECTION ARCHITECTURAL SIGNIFICANCE

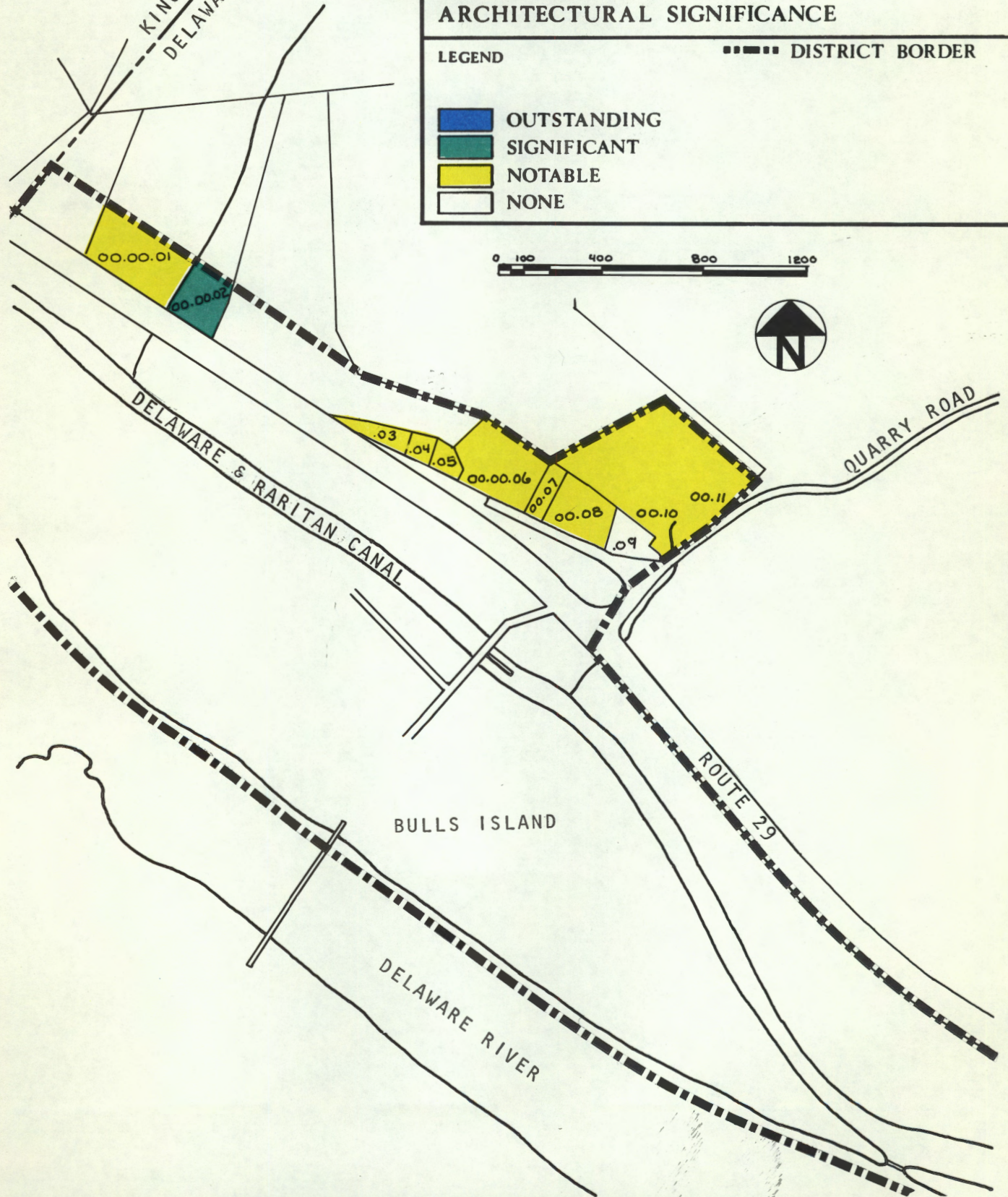
LEGEND

■■■■ DISTRICT BORDER

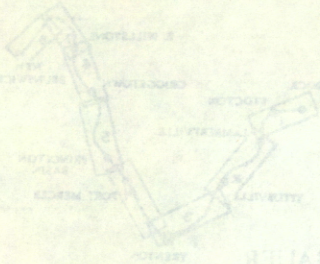
- OUTSTANDING
- SIGNIFICANT
- NOTABLE
- NONE



KINGWOOD TOWNSHIP  
DELAWARE TOWNSHIP



DELAWARE  
AND MARYLAND  
CANAL COMMISSION  
HISTORIC SITES SURVEY  
PREPARED BY D. GIBSON & S. BAUER

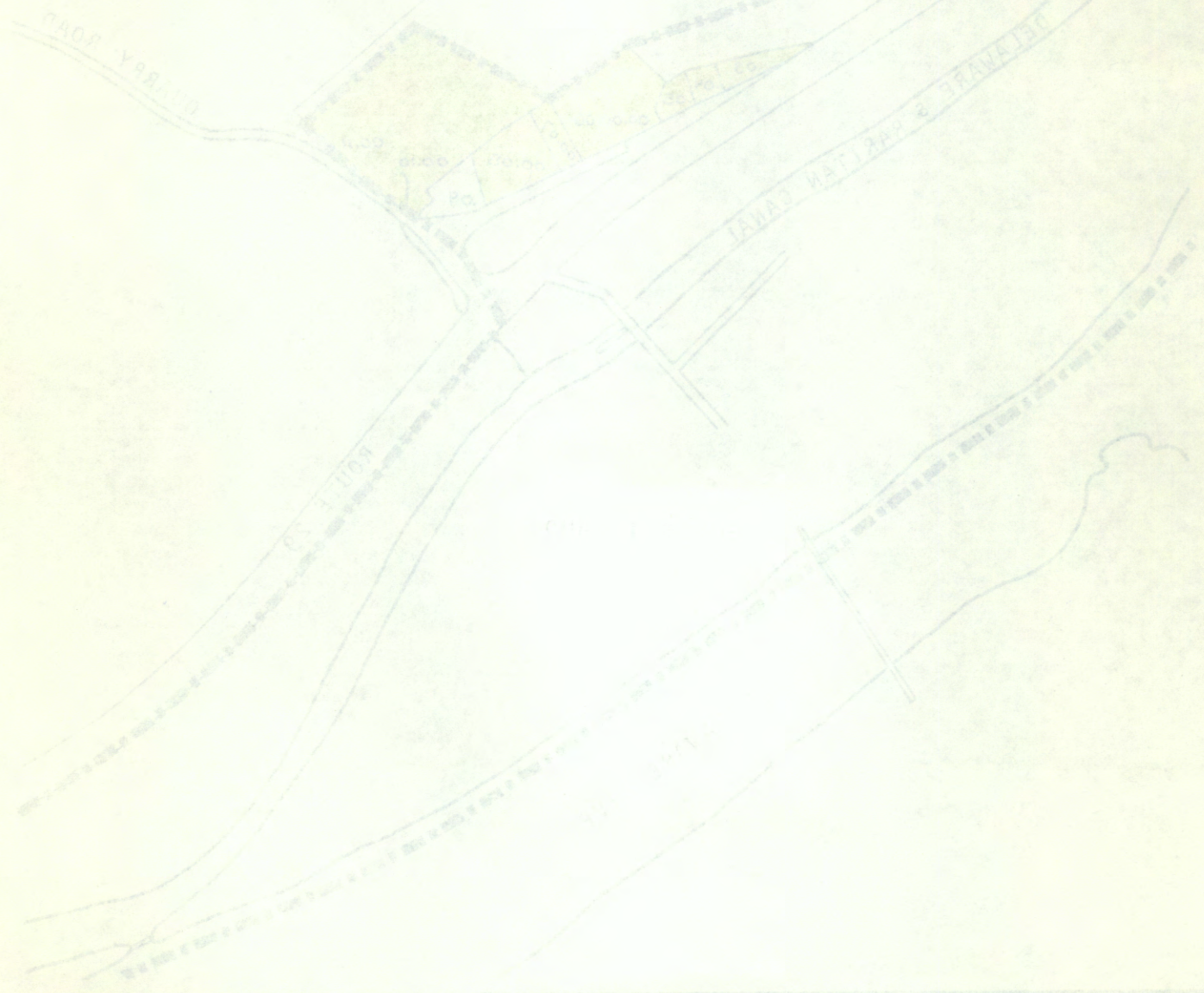


ARCHITECTURAL SIGNIFICANCE  
RAVEN ROCK SECTION

LEGEND DISTRICT BORDER

OUTSTANDING	
SIGNIFICANT	
NOTABLE	
NONI	

Scale bar showing 0, 50, 100, 200, 400 feet.





Looking east on Bridge Street at the turn of the century. (photo courtesy of George Kline and Cliff Crawford)

### LAMBERTVILLE

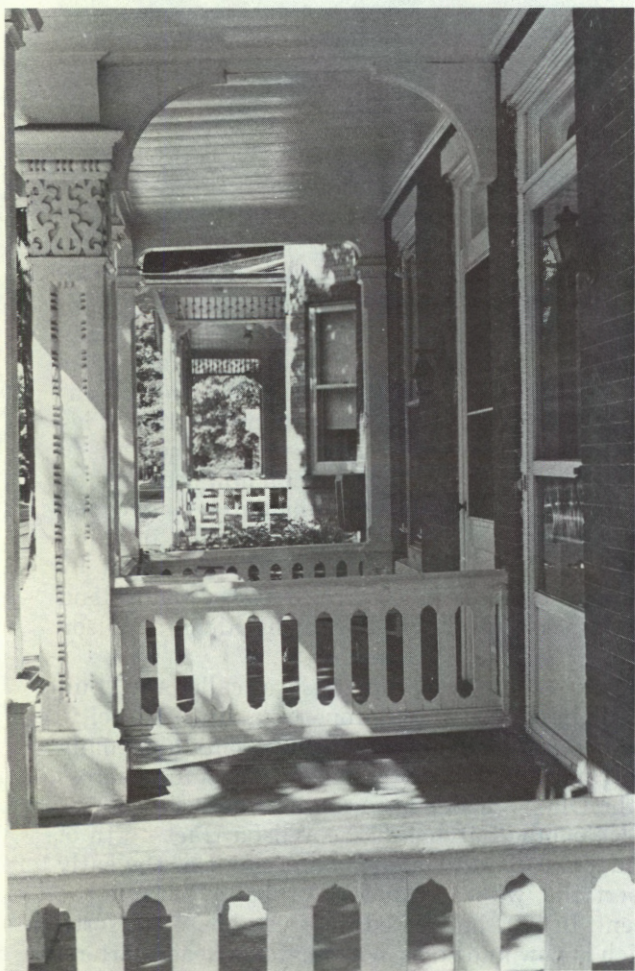
In 1703 agents for the Council of West New Jersey met with two chiefs of the Delaware Indians in order to negotiate the purchase of some land along the Delaware River north of Trenton. They subsequently agreed on the exchange of 150,000 acres for a price of seven hundred pounds, a deal that gave the Colonial government over two hundred acres of land per pound sterling. This land was subdivided into many parcels and sold over the years to enterprising farmers or developers. The portion now occupied by the city of Lambertville was sold almost immediately as two lots; one of 3000 acres which ran from about the middle of Lambertville south along the Delaware River and was bought by Benjamin Fields, and the other of 350 acres between Fields' land and the Alexauken Creek which was bought by Richard Wilson of Pennsylvania.

The boundary between the two properties was called the "bull line" and can still be traced on a property map of the city. Running eastward from the river, the bull line cuts diagonally between Delevan and Jefferson Streets and continues across Main Street to the Old York Road, now state Route 179.

In 1705 John Holcombe purchased the Wilson tract north of the bull line, and, from Sarah Gallagher's account of the early history of Lambertville, we learn that he probably became the area's first resident. In 1724 he erected the stone house on North Main Street which is now known as Washington's headquarters. Neither Holcombe nor his descendents were interested in developing the land except for farming purposes, however, and the



The Lambertville House, Bridge Street.



N. Union Street  
Lambertville

farm he laid out served as the northern boundary of Lambertville as late as 1851.

Two other early settlers in the area were the Lambert brothers, John and Gerhom, who purchased land north of John Holcombe between 1735 and 1745 and began farming. Their two stone farmhouses are still present and can be seen from the road.

The Benjamin Fields property to the south of the bull line was subdivided and changed hands several times before Emanuel Coryell purchased the portion lying roughly between Church Street and Swan Creek in 1732. Included in his purchase were rights to the ferry which crossed the Delaware River just south of the present Lambertville-New Hope Bridge. Coryell consolidated his holdings so that by 1743 he owned all the land south of the Holcombe farm for almost a mile to the present day fireman's bridge across the Delaware and Raritan Canal.

Coryell proved himself to be an able businessman by taking advantage of Lambertville's location on the Old York Road, the most direct route between Philadelphia and New York City. He established a ferry service across the river but he also built a tavern and an inn, an especially useful service since Lambertville was at the mid-point of what was then a two day journey. As a result of his activity, the area became known as Coryell's Ferry, a name it was to retain for nearly eighty years.

The Old York Road proceeded from the river along present-day Ferry Street to South Main Street where it turned northward to York Street. Turning again, it followed the present York Street out of town toward Ringoes. A portion of the Old York Road was widened and is now known as state Route 179. The other major road out of town was the Lambertville-New Brunswick Road, known in 1816 as the Brunswick Pike, and now known as Brunswick Avenue. It intersects the Old York Road at Swan Creek and then proceeds eastward toward Hopewell.

Upon Emanuel Coryell's death in 1748 his estate of 1016 acres was divided among his four sons. Abraham Coryell received the ferry business, which he and his brother John, who had purchased the Pennsylvania Ferry rights from the heirs of Wells, operated as a family monopoly. At the time of the American Revolution Coryell's Ferry served a vital function as an outpost and crossing point for Washington and the Colonial troops. In June of 1778 the American Army camped in what is now the business district of Lambertville before marching toward Monmouth and its important battle. Washington was quartered in the stone house of John Holcombe, which is how the house received the name "Washington's Headquarters house." Major General Green and mad Anthony Wayne were quartered in George Coryell's house located on the Old York Road. This house, which burned to the ground in 1800, was on the northwest corner of North Main and York Streets, the present site of the Episcopal Church.

Development of the town of Coryell's Ferry began in earnest at the beginning of the 19th century. In 1802 Judge John Coryell, son of George, opened Coryell Street and began to sell building lots. The year 1812, however, brought the most change when a wood bridge was constructed across the Delaware River. As a result, Bridge Street was laid out and a number of the earliest houses still standing are located along Bridge Street. In 1812 Captain John Lambert built a stone tavern and inn, now greatly enlarged and known as the Lambertville House. Captain Lambert's uncle, also named John Lambert, was a U.S. Senator during the Jefferson Administration and the senator persuaded the Post Office Department to set up a post office on the New Jersey side of the Delaware River. Previous to this, mail was

received in New Hope, Pennsylvania. Having procured a post office for Coryell's Ferry, the senator succeeded in having his nephew appointed as postmaster and the inn as the post office. Not stopping there the two Lamberts had the village renamed Lambert's Ville. This outraged the Coryell's who considered the Lamberts newcomers and thought that the town should be named Georgetown, in honor of Captain George Coryell. In fact, they named the section of town north of Church Street Georgetown. The original name of the Presbyterian church, which stands on the border of Georgetown and Lambert's Ville, was the "Union Presbyterian Church of Georgetown and Lambert's Ville." The post office address carried the day, however, and when the town was incorporated in 1849, the "s" was dropped and the town became Lambertville.

The opening of the bridge, construction of the new inn, and a post office added to the small town's development. By 1817 Union Street had connected Coryell and Bridge Streets. In 1826 York Street was built and in 1832 Delevan Street was constructed. The town of Lambertville had grown from four houses at the time of the Revolution to just over one hundred structures in 1832.

It was at this time that Lambertville received what probably would become its greatest boost. The Delaware and Raritan Canal Company was chartered by the state in 1830 to build and operate a canal which could connect the Raritan River with the Delaware River. Choosing a route beginning at Bordentown on the Delaware River, the canal followed the river to Trenton then cut across the state to New Brunswick where it emptied into the Raritan River. A feeder canal, designed to supply water for canal operations, was constructed to tap Delaware River water at Raven Rock, six miles above Lambertville. The feeder flowed southward to Trenton where it joined the main canal. Again Lambertville had the luck of location, as it was situated roughly mid point on the feeder. Ashbel Welsh, the engineer of the feeder and later a most prominent engineer and citizen, built his home in Lambertville, as did some of the 4000 men required to dig the feeder. Most of these men settled south of Bridge Street.

At first the canal provided little economic benefit for the town. Since it was principally a feeder it brought almost no commercial benefits and, despite its 10 foot drop at the lock on the south side of town, most of the area's mills were already drawing their power from the small streams coming off the hills to the east of town.

The 1840's saw several advances for Lambertville. In 1844 the population was listed as nearly 1000 persons. In 1845, the telegraph reached Lambertville from New York City and the first newspaper was printed. Known as "The Telegraph", it was owned by John R. Swallows. He sold the paper to G.C. Large and W.B. Hughes. They shortly sold to Clark Pierson who changed the name of the paper to "The Delaware Valley Diarist". In 1853 Pierson sold the paper and it again changed names, this time to "The People's Beacon". Clark repurchased the paper in 1858 and shortened the name to "The Beacon". In 1869 Phineas T. Hazen purchased the paper and changed the name to "The Lambertville Beacon", the name it is still published under by Hazen's heirs.

Remote as it might seem, the 1848 discovery of gold in California had a special meaning for Lambertville. James Wilson Marshall, who first discovered the gold, was born in Lambertville in 1810. He left town in 1834 to travel across the country and participated in the "Bear Flag War" of 1844, which ensured the independence of California from Mexican rule. His boyhood



Three row houses on N. Union Street, Lambertville

home on Bridge Street was purchased by the State of New Jersey in 1964 and is operated as a museum by the Lambertville Historical Society.

The decade ended with Lambertville's incorporation in 1849. At the time of incorporation its population was set at 1417. The first mayor of the newly created town was Dr. Samuel Lilly, a local doctor who had helped set up Lambertville's board of health in 1832. Dr. Lilly was a most prominent citizen. Besides his local responsibilities as a doctor and mayor, he helped found the Masonic and Odd Fellows lodges in town, was a founder and first president of Amwell National Bank, Lambertville Water Company, the gas company, and was a member of Congress from 1852-1854. His career in public service was capped in 1861 when he was appointed by President Buchanan as Council General to India.

By the 1850's it became clear that the operators of the Delaware and Raritan Canal were in the profitable position of owning the best means of transporting Pennsylvania's seemingly limitless supply of coal to New York City's unquenchable industrial furnaces. Much of this coal came from the Lehigh Valley, where it was brought all the way down Pennsylvania's Delaware Canal to enter the D & R at Bordentown. In order to shorten this round-about route, the Canal Company decided in 1852 to make the feeder wider and deeper and to build locks that could allow boats laden with Lehigh Valley coal to enter the canal at Lambertville. The barges were locked into the Delaware River at New Hope, crossed the river attached to a cable, and locked into the D & R just south of the Lambertville lock. From there they proceeded on to New Brunswick and New York.

This development, along with the construction of the Belvedere-Delaware Railroad, which in 1851 was built alongside the canal north from Trenton, began the industrialization of Lambertville. Development and growth of Lambertville, had been confined on the north end of town by the Holcombe farm until John Holcombe died in 1851 and his estate was divided between his son John and daughter Cynthia. The daughter, whose land lay east of North Main Street, kept her portion intact as it remains roughly to this day. The son, however, spotting a chance for investment, began to subdivide his portion into lots. Sale and development of these lots was slow for several years because a large house stood on Delevan Street directly in the way of any Union Street extension northward. The 1860 map of the vicinity of Philadelphia and Trenton, by Lake and Beers, shows only twelve houses in the area north of Delevan Street. On September 11, 1863, the house "mysteriously" burned to the ground and the last obstacle to the growth northward was gone.

The Lambertville census of 1863 listed 516 structures for the town, with a total population of 2851. By 1866 the Lambertville Beacon was calling the north part of town "the land of promise". And indeed it was. North Union Street became the place to live as the wealthy factory owners and merchants built large, commodious dwellings in the Italianate and French Second Empire styles. By 1873, as seen in the Everts and Stewart combination Atlas of Hunterdon County of that year, there were 166 residences, one church, and three factories north of Delevan Street.

But development of Lambertville was not confined to construction north of Delevan Street. The years from 1851 to the end of the century saw a greatly expanded industrialization south of Delevan Street along the canal and river banks. One of the oldest industries which had a wide influence was the railroad shops. Begun shortly after the completion of the Lambertville-Flemington branch in 1854, the shops built locomotives as well as



Lambertville City Hall  
(Formerly A.H. Holcombe House)  
York Street

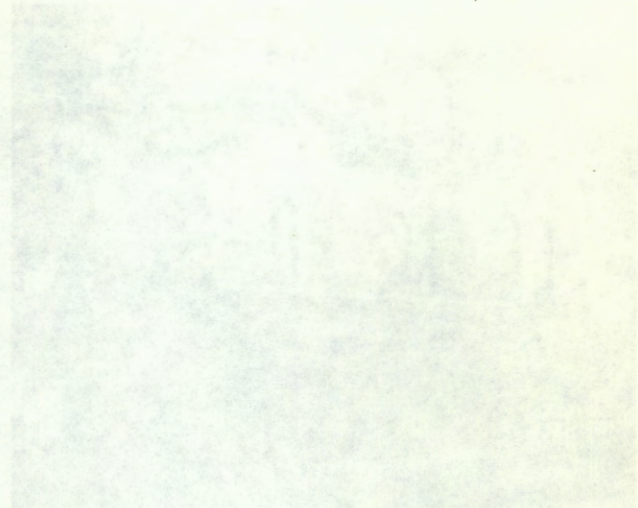
freight and passenger cars. In 1871 when the Pennsylvania Railroad took over the old Belvedere-Delaware Railroad, the shops became maintenance yards and repair operations.

The Lambertville Spoke Factory, located at the north end of town at Elm and Union Streets, originally manufactured only spokes but by 1860 they were building the entire wheel. During the Civil War they made as many as 400 wheels a day, and most of the wheels used by the Union Army for their wagons and cannon came from the Lambertville Spoke Factory.

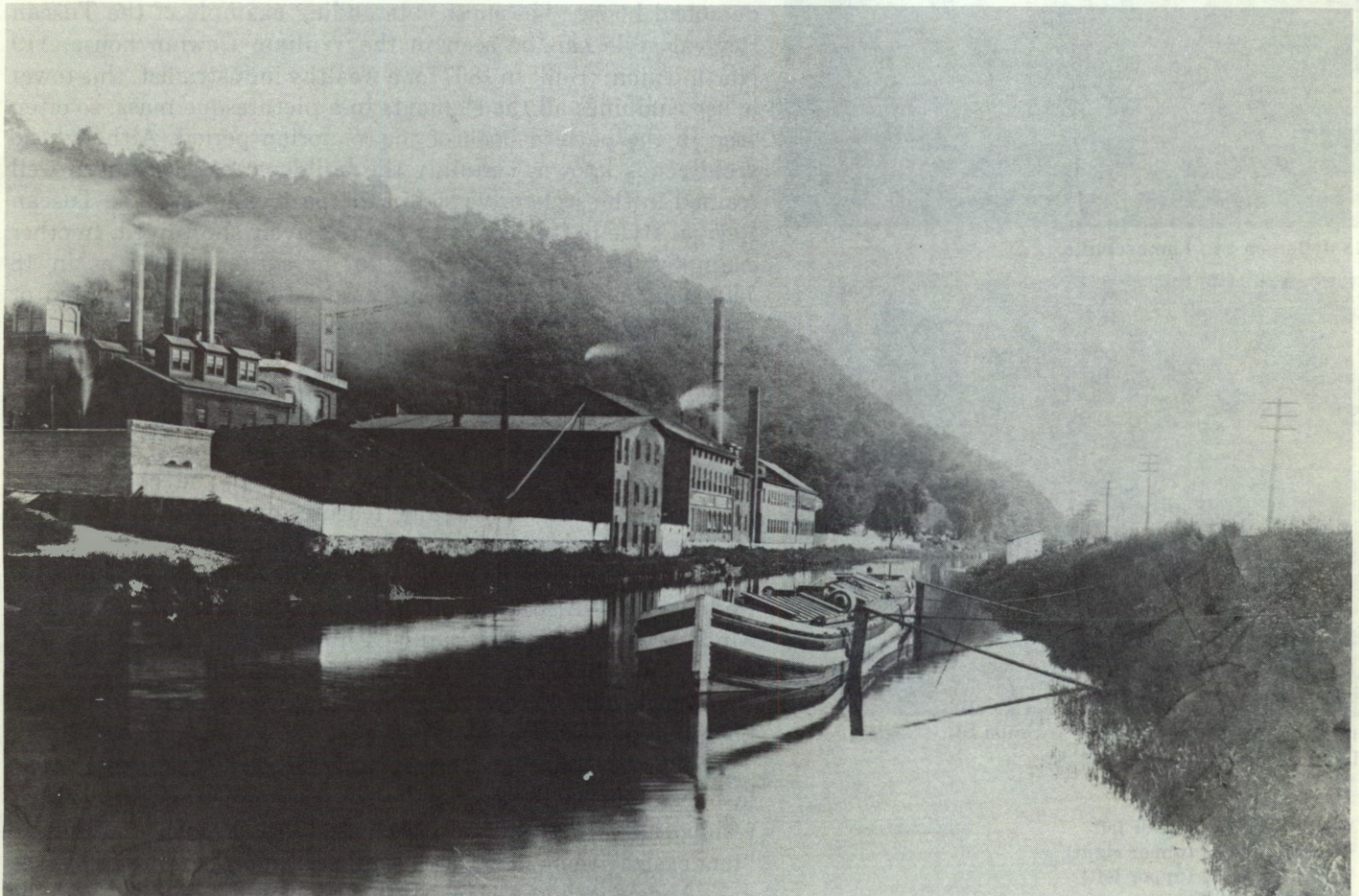
Another industry which was national in its significance was rubber reclamation and manufacture. Lambertville has two such factories: the Lambertville Rubber Company, organized in 1882, and the New Jersey Rubber Company, successors to the Lambertville Manufacturing Company, manufactured valves, ice bags, teething rings, balls, erasers, and all sizes of rubber cord. They were best known, however, for their stout patent durable "snag proof" boots.

Other industries in town included several saw mills, flour and flax mills, machine shops, a brass foundry, a brewery, rope and twine factory, cotton thread mill, and several paper mills.

In 1872 the population had increased to 4637 persons, and a bill was introduced in the New Jersey legislature to issue a charter making Lambertville a city. It then became, and remains today, the only city in Hunterdon County. Progress continued for the new city, and, in 1881, telephone lines were installed, although amid controversy as the mayor thought telephone poles down Bridge Street were ugly and vetoed the proposal. In 1893 Lambertville became electrified. The electricity came from coal fired generators located north of Arnett's Sawmill and Lumber Yard on North Union Street.



The New Jersey Rubber Mill at the southern end of Lambertville. (photo courtesy of George Kline and Cliff Crawford)





119 North Union St., Lambertville



18 Jefferson St., Lambertville

18th Century stone house on S. Union St.,  
Lambertville

Let us pause now, in our survey of Lambertville's history to look at the architecture that accompanied the events. Through the first half of the 19th century the buildings in town generally reflected the more classical Federal and Greek Revival styles. However, with the increased traffic on the Delaware and Raritan Canal and Belvedere-Delaware Railroad in the 1850's, the town's prosperity grew and new styles began to appear. The most visible impact of this change was the construction of the commercial block along the east side of North Union between Church and Coryell Streets. Begun in 1853, the People's Store at 30 North Union appears to be the first example of the Italianate style to appear in Lambertville.<sup>1</sup> The three story building has arched windows with projecting lintels and is crowned by an aggressive full blown Italianate cornice, complete with paired brackets and dentiles. The remainder of the commercial block, 23-38 North Union Streets, was built between 1853 and 1860. Originally the windows in these buildings had projecting gables and flat lintels, which have been removed. The cornice, while not as aggressive as that on 30 North Union, nonetheless has large scrolled consoles and bead and ball moldings.

Residentially, the Italianate movement most prominently displayed arched windows and bracketed cornices on otherwise vernacular structures. This treatment became prevalent on many of the duplexes in town, and lasted well into the late 19th century. In addition, many residents, wanting to show their stylistic conscienceness, added bracketed cornices to their older Federal or Greek Revival houses.

The Italianate period reached its zenith, however, in the detached house. The most outstanding example of the Tuscan Revival style can be seen in the William Cownin house, 119 North Union.<sup>2</sup> Built in 1867 for a wealthy industrialist, this tower house combines all the elements in a picturesque mass, so often seen in the pattern book of the Victorian period. Although no architect is known, certainly the builder must have been well trained in the style or versed in the pattern books. The Tuscan Revival style in its pure form was relatively short lived. In other examples a tower was added to an earlier house, as in 18 Jefferson,<sup>3</sup> or vertical elements associated with the pointed or French Second Empire styles were combined.

The Romanesque style is best represented by two of the town's churches.<sup>4</sup> The Methodist Episcopal Church, 108 North Union, built in 1865 to the designs of architect Mr. Finch of Trenton, features round headed windows and doors, corner buttresses, recessed panels, and Runbugsteil cornice. The corner tower incorporates many of the same features and gives the church a picturesque quality. The First Baptist Church, 61 Bridge Street, was built in 1868 to the designs of architect David S. Gendell of Philadelphia. Also utilizing the characteristic round headed windows and doors, the Baptist Church is more formal with its center tower and symmetrical facade. Both the Methodist and Baptist churches are similar to examples seen in the pattern books of the day.

The French Second Empire style, like the Italianate style, lasted into the 1890's, was used on commercial as well as residential structures, and was used on earlier structures to "modernize" them. Two of the earliest Empire examples are the J.A. Anderson house, 114 North Union, built in 1872, and the

<sup>1</sup>Photo, page 34 (lower left)<sup>2</sup>Photo, page 33 (upper right)<sup>3</sup>Photo, page 33 (upper left)<sup>4</sup>Photos, page 30

A.H. Holcombe houses, located on the northeast corner of York and North Union Streets, built c. 1873.<sup>1</sup> The Anderson house is more eclectic in its style with the belcast mansard roof and wall dormer providing the French feeling. The Holcombe house, however, is much more high style, with its concave mansard roof, paired brackets, and gabled dormers. The projecting center tower with its two mansard roofs and paired arched windows are features found in both Italianate and Second Empire houses. The Job Silvers house, 82 North Union, built in 1874,<sup>2</sup> was designed by a local architect, Captain James Bird. Captain Bird designed several other residences and commercial structures in town before he went to work with Samuel Sloan of Philadelphia. The Silvers house also has a concave mansard roof, bracketed cornice, gables dormers and projecting central tower. However, in the late 1890's the house was "modernized" with the Colonial Revival porch and entrance.

As the town grew in prosperity in the third quarter of the 19th century, those who could afford to or wanted to keep up with changing stylistic fashions employed the Eastlake and Neo-Grec styles. Primarily styles of detail and ornament rather than mass and plan type, Eastlake cornices and porches can be seen on many houses. The Eastlake style reached its zenith in the houses at 120 North Union, c. 1874,<sup>3</sup> and 72 Delaware Avenue, c. 1882. Both houses feature ornately carved porches and decorated cornices. The Neo-Grec period, like the Eastlake style, was primarily one of ornament. Utilizing incised decoration in the porch and along the cornice, 35 Perry Street, c. 1883, is an excellent example. Commercial structures also used the incised decoration along the cornice, as seen in 37-41 North Union Street. As with previous styles, Neo-Grec detailing was often combined with other ornament, as seen in 42 Delaware, built in 1879, when Eastlake and Neo-Grec details are used together.

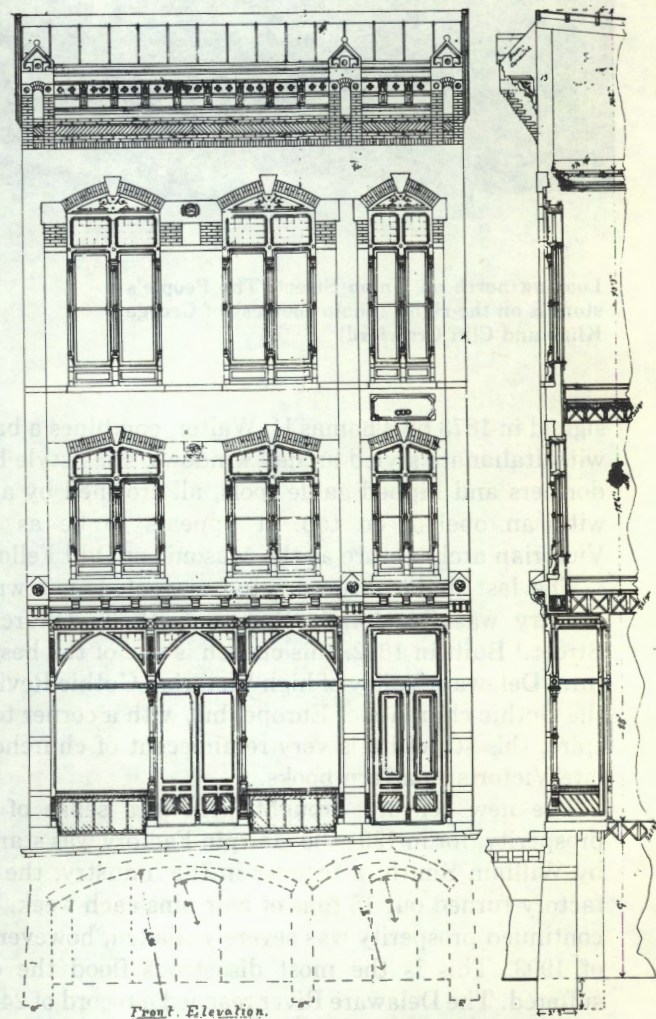
The Queen Anne style, popular in America in the later quarter of the 19th century, also found its way to Lambertville, where several good examples were built. One of the earliest examples and probably the most flamboyant is the Wilmot-Arnett double house, 153-155 North Union Street.<sup>4</sup> Designed by Captain James Bird in 1888, this structure combines round corner towers, fish scale siding, two story bay windows, and rounded pavillion—all undulating beneath a multi-pane roof. Across the street the William Lauer double house, built about the same time, displays a hexagonal corner tower, two front gables with stylized palian windows, and a unique porch with tri-colonette posts.

The commercial architecture, for the most part, followed the residential in style. The exceptions are the two club houses built on Bridge Street. The Masonic Building, 19-23 Bridge Street,<sup>5</sup> designed in 1877 by the noted Philadelphia architect, Samuel Sloan, is stylistically unlike any other structure. Although an interesting combination of forms and massing with both Italianate and incised detailing, this building can best be described as eclectic. Likewise, the Odd Fellows Building, 26 Bridge Street, designed by Captain James Bird in 1879, can best be described as eclectic. Vaguely reminiscent of the first Philadelphia school and Frank Furness, the structure originally had a first floor storefront with Gothic arched sash and Eastlake styled doors.

Another structure, the Pennsylvania Railroad Station, de-



72 Delaware Ave., Lambertville



Facade drawing of Odd Fellows Hall in Lambertville.

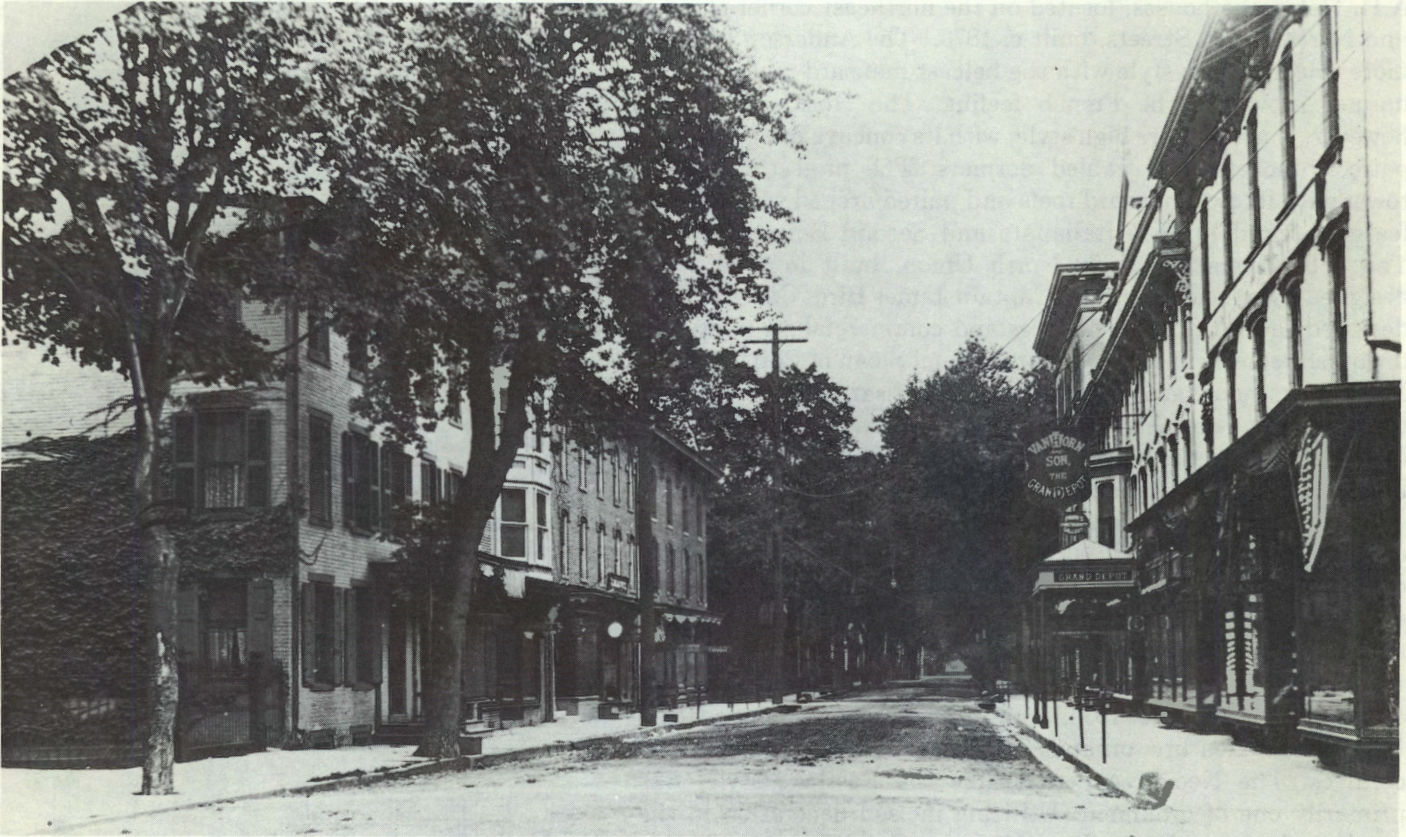
<sup>1</sup>Photo, page 54 (now the City Hall)

<sup>2</sup>Photo, page 36 (upper)

<sup>3</sup>Photo, page 41 (upper)

<sup>4</sup>Photo, page 40

<sup>5</sup>Photo, page 58



Looking north on Union Street. The People's store is on the right. (photo courtesy of George Kline and Cliff Crawford)

signed in 1873 by Thomas U. Walter, combines a basic stone box with Italianate styled arched windows, stick style brackets, wall dormers and hipped gable roofs, all crowned by a wood cupola with an obelisk on top. It appears to be as free-wheeling Victorian architecture as the Masonic or Odd Fellows buildings.

The last major structure to be erected in town in the 19th century was St. John's Roman Catholic Church, 40 Bridge Street.<sup>1</sup> Built in 1892, this church is one of the best examples in rural Delaware Valley of high Victorian Gothic Revival. Based on the Gothic churches of Europe, but with a corner tower with tall spire, this structure is very reminiscent of churches seen in the late Victorian pattern books.

The new century brought with it a sense of even greater prosperity, for in 1901 the Hairpin Factory was started. Founded by William Smith, a pioneer in the industry, the Lambertville factory turned out 15 tons of hair pins each week. The felling of continued prosperity was severely shaken, however, by the flood of 1903. This is the most disastrous flood the city has ever suffered. The Delaware River reached a record of 24.88 feet above normal, caused havoc throughout the town, and even carried off the Lambertville-New Hope bridge. The bridge was replaced by the present iron one in 1904.

The year 1909 saw mixed results. The Pennsylvania Railroad finally moved the maintenance yards from Lambertville to



Masonic Building, Bridge Street, Lambertville

<sup>1</sup>Photo on p. 26

Trenton, causing the loss of several hundred jobs and an industry which had been a part of Lambertville for over half a century. But on the bright side, the Lambertville Pottery Company began manufacturing toilets in 1909. Starting with two kilns on North Union Street, by 1922 there were twelve kilns with a production of three hundred bowls and tanks a day.

The town's economy began to worsen in the years immediately after World War I. The Hairpin Factory, a victim of changing hairstyles, closed in 1922. The Pottery Company, unable to provide sinks and bathtubs along with toilets, could no longer compete with other manufacturers and closed in 1925. The New Jersey Rubber Company and the Lambertville Rubber Company both faced a drastic fall in rubber prices because of the large rubber plantations of Henry Firestone, and ceased operations.

The closing of the Delaware and Raritan Canal in 1933 and the gradual decline in the Belvedere-Delaware branch of the railroad also contributed to the economic lethargy that Lambertville witnessed through the middle decades of the twentieth century.

The rise and decline of Lambertville's economy has left a striking architectural heritage. The city's nineteenth century prosperity promoted the construction of homes, shops, small factories, churches, and public buildings that clearly display a middle-class well being. Lambertville's prosperity never reached the point of ostentatious wealth; the city never hosted great estates or high society hotels, restaurants, or shops. But as the town grew during the nineteenth century, its citizens were obviously aware of the latest fashion in architectural style and quite ready to build in those styles. Lambertville contains a surprising array of the architectural styles that flourished during the past century, from Greek Revival and Italianate through the Gothic Revival, French Second Empire and Queen Anne styles.

It is also interesting to note that when Lambertville's fortunes went into a decline there was evidently enough money around to maintain this rich architectural heritage. There may not have been enough money to drastically modernize the town but there was enough to keep things in remarkably good condition. The real significance of Lambertville's historic heritage arises from a combination of the great range of the architectural styles, the high quality of preservation that has occurred, the incredible density of historic buildings, (Fully 80% of the city today is made up of buildings that date from the last century!) and a vitally important fourth factor. This added ingredient is that Lambertville is not a museum piece or a precious, arty tourist center but a place where people live, work, and shop. The beautiful Victorian homes still house middle class families, the shops are still on Main Street, the hotel has been a hotel since 1812—the town still functions *and* looks much like it did in the late nineteenth century.



Looking south on South Main Street at Swan St. (photo courtesy of George Kline and Cliff Crawford)

The first building on the site was a two-story brick building which had been a part of the first village of the town of ... in the first half of the 18th century. The building was destroyed by fire in 1800 and was replaced by a two-story brick building in 1805. This building was destroyed by fire in 1850 and was replaced by a three-story brick building in 1855.

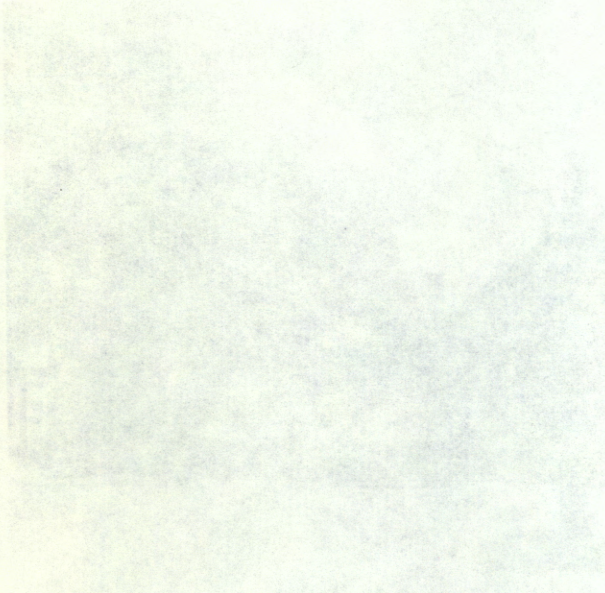
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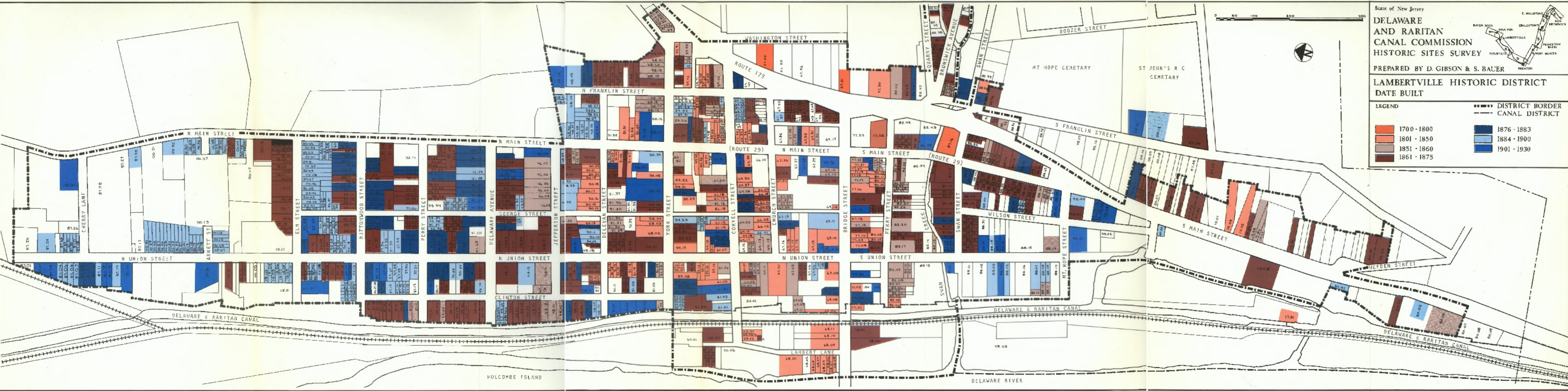


Photograph of the building shown in the sketch above. The building was destroyed by fire in 1850 and was replaced by a three-story brick building in 1855.

PREPARED BY D. GIBSON & S. BAUER  
**LAMBERTVILLE HISTORIC DISTRICT**  
**DATE BUILT**

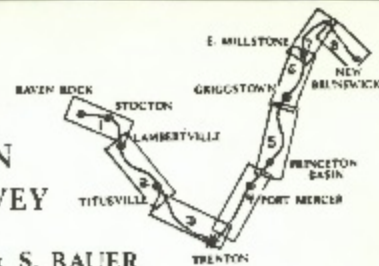
LEGEND

	DISTRICT BORDER		1876 - 1883
	CANAL DISTRICT		1884 - 1900
	1700 - 1800		1861 - 1875
	1801 - 1850		
	1851 - 1860		



State of New Jersey

# DELAWARE AND RARITAN CANAL COMMISSION HISTORIC SITES SURVEY



PREPARED BY D. GIBSON & S. BAUER

## LAMBERTVILLE HISTORIC DISTRICT DATE BUILT






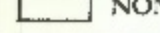
### LEGEND

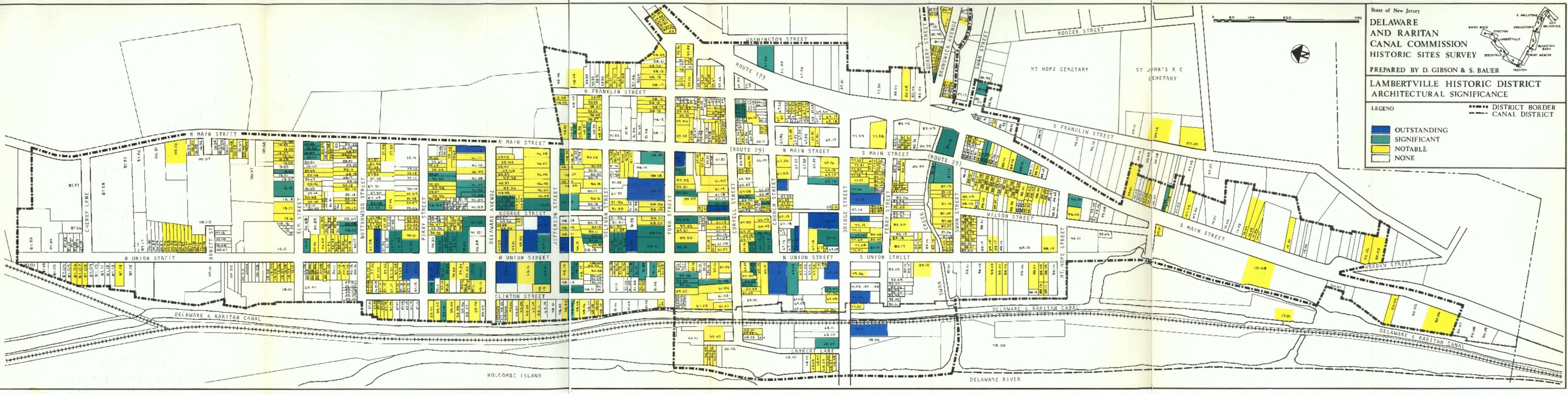
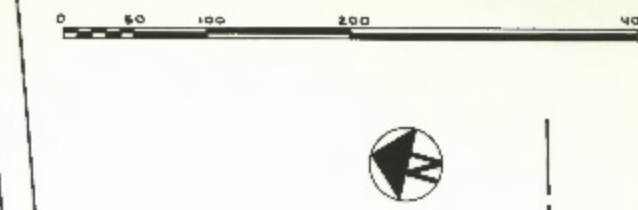
	DISTRICT BORDER
	CANAL DISTRICT
	1700 - 1800
	1801 - 1850
	1851 - 1860
	1861 - 1875
	1876 - 1883
	1884 - 1900
	1901 - 1930



**LAMBERTVILLE HISTORIC DISTRICT**  
**ARCHITECTURAL SIGNIFICANCE**

LEGEND

-  DISTRICT BORDER
-  CANAL DISTRICT
-  OUTSTANDING
-  SIGNIFICANT
-  NOTABLE
-  NONE

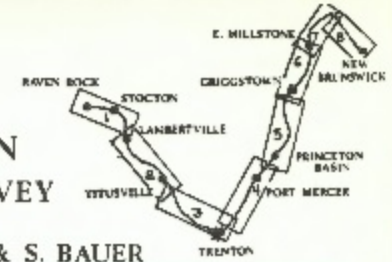


HOLCOMBE ISLAND

DELAWARE RIVER

State of New Jersey

DELAWARE  
AND RARITAN  
CANAL COMMISSION  
HISTORIC SITES SURVEY



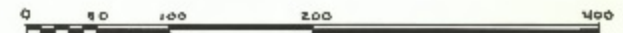
PREPARED BY D. GIBSON & S. BAUER

LAMBERTVILLE HISTORIC DISTRICT  
ARCHITECTURAL SIGNIFICANCE

LEGEND

- OUTSTANDING
- SIGNIFICANT
- NOTABLE
- NONE

- DISTRICT BORDER
- CANAL DISTRICT



## TITUSVILLE

The Titusville Historic District has the distinct advantage of being an island. Well, not exactly an island, but because it is a thin strip of land sandwiched between the Delaware River and the D&R Canal, it has the romance and the distinct sense of separateness of an island. Cross the bridge and drive into Titusville—there is no way to enter it without first crossing a bridge—and you enter a place apart, a community of gracious houses and shaded dappled lawns that make it seem like you have somehow entered the nineteenth century.

We have no evidence of when the first settlers came to what is now the island village of Titusville. The entire region seems to have been nearly unpopulated throughout the colonial era. In fact, it is a little ironic that the most significant event in the region's history, an event that had national and even international importance, happened not only when no one lived in Titusville, but *because* it was uninhabited. The isolation of the area counted heavily in Washington's choice of a spot just south of Titusville for his famous crossing of the Delaware on December 25, 1776. The crossing was, after all, part of a surprise attack and Washington wanted as few witnesses as possible until he reached the Hessian soldiers in Trenton.

The farm of Joseph Titus (1727-1797) is the first recorded use of land in this area. Titus' farm was located a little to the north of the settlement that bears his family name. Records from 1779, in the report on the "Pennington to Bellemount Ferry Road"—apparently the present Fiddler's Creek Road—site the nearby Titus homestead and farm.

Joseph Titus' son Uriel (1757-1834) inherited the Titus holdings in 1797 when Joseph died. The tract was described as two hundred and ninety-three acres in extent, running along the Delaware River north from Fiddler's Creek. Fiddler's Creek is just beyond the northern end of present-day Titusville. South of Fiddler's Creek the land was owned by John Knowles (d.1816). It



G. Agnew House, River Drive, Titusville

is not known when Knowles obtained this tract, but it extended along the river from Titus' line south to the ravine that now divides the Presbyterian Church cemetery. South of Knowles the land was owned jointly by Job Phillips, John Vannoy, James Burroughs, and Joseph Tomlinson. Mr. Tomlinson operated the ferry that crossed the Delaware River at this point.

John Knowles may not have done anything with his property—there are no records to indicate that he even farmed it—but his son Levi left many records of his activities. In 1819 Levi petitioned Hunterdon County for permission to open a public road along the river bank from a sawmill on the Titus land to Tomlinson's Ferry. This road corresponds to the present-day River Drive, which traverses the entire length of the island of Titusville. On the map accompanying the petition is a note referring to a store on the river bank belonging to Levi Knowles, with a lane running inland from the river corresponding to the present-day Church Road. From this we assume that the first commercial activity in the village of Titusville came with the opening of Levi Knowles' store, presumably following the settlement and partition of John Knowles' estate in 1816. Levi's house, the only stone house in Titusville now,<sup>1</sup> still sits on River Drive; it is in excellent condition with a few 20th century additions. This house is a good example of the stone houses built in the Delaware Valley in the early 19th century.

But, aside from leaving us his house, Levi Knowles did not have a long-lasting influence on the region. In 1825 he defaulted on a mortgage and his property was sold at a public auction to one Moses Quick. Quick was also quickly out of the picture, however, for in 1831 his Titusville holdings were auctioned off and sold to Uriel Titus for \$6,000.

Shortly after Uriel Titus extended his land-holdings, digging began on the Delaware and Raritan Canal. Titus sold the Canal Company a one hundred and thirteen foot wide strip of land, running from the ravine in the Presbyterian churchyard to the northern end of his property just beyond Fiddler's Creek. (There was, at the northern end of Titus' property, a commercial venture known as the Sand Gully Fishery. Whether this was a Titus operation is unclear but apparently it was not.)

The coming of the canal seems to have instigated a flurry of development in Titusville. A United States post office was opened on 3 April 1833, with John Hoff as the first postmaster. We also find that Uriel Titus was beginning to divide his land into building lots. One lot was sold before Uriel died in 1834 and his will refers to "river lots", indicating the Titus family plans for the development of the community.

Uriel Titus died 26 October 1834, and left his Titusville holdings to his son, Joseph (1796-1849). While we know few details of Joseph Titus' life, his will and obituary indicate that he was an enterprising man. He built a tavern (number 3 River Drive, now a private home) in about 1835 "for the accommodation of boat men near Titus' Cove" which he sold to John Sargeant in 1846; he ran the former Levi Knowles store (now gone); he operated a log basin, lumberyard, sawmill, and grist mill, while he also ran the family farm! The mills were situated on Fiddler's Creek, located half mile north of Titusville, but regrettably they were allowed to decay when they fell into disuse, and all that remains today are some ruins.

Joseph was also an important supporter of the Titusville Presbyterian Church. In 1839 he donated the land for the church and graveyard and in 1846 he gave the land on which the parsonage was built. Furthermore, from the time the Titusville congregation was organized in 1838 until his death in 1849,



Home on River Drive, Titusville. Formerly the Titusville Fruit and Vegetable Canning Co.



Titus Tavern, River Drive, Titusville

<sup>1</sup>Photo on p. 63

Joseph personally underwrote an eighth part of the church's budget.

Joseph Titus' good works also included bequeathal of the land, a building, and an endowment for the first school in Titusville—to be operated by the Presbyterian Church; his will gave the land and a building for "Temperance Hall"; and he left \$2100 for various agencies of the Presbyterian Church in America and the American Bible Society. Is it any wonder that the community took on the Titus family name!

The Joseph Titus house, at 18 River Drive, has been beautifully maintained through the years. It was built about 1835, a vernacular adaptation of the Federal style with careful attention paid to the simple cornice, entrance, and windows.

There was additional building in the village during the 1840's. The J.W. Otley and J. Keily Map of Mercer County (Camden, 1849) shows approximately 17 structures in Titusville, with most of them occupying the area from Fiddler's Creek to the Presbyterian Church. Marked on this map are a hotel, a wheelwright shop, a store, a post office, and the Presbyterian Church and school. From the 1849 will of Joseph Titus we learn that there was also a cooperage, a lumberyard, a grist mill and a sawmill.

The renewal of real estate activity in Titusville was signaled by an act of the legislature on the first of March, 1850, validating the will of Joseph Titus; this was necessary to insure clear title to the "valuable" lands which Titus' heirs were in the process of selling in 50' wide building lots at prices ranging from \$120 to \$150 per lot. In the next decade the "building boom" spread beyond the Titus family holdings to those of their neighbors south of the Presbyterian Church. By 1860, the village had grown to some 31 structures, including two hotels—the Titusville Tavern (c.1835) and the Delaware House (built at 36 River Drive, c. 1850)—and a series of mercantile and commercial establishments serving the local farmers and the canal boatmen. This period of Titusville's commercial growth is chronicled in an 1883 *History of Burlington and Mercer Counties* thusly:

*About 1850 Hoff and Nevins (sic) moved into a new store which was built in that year, on the opposite side of the street from the old stand, by Peter A. Van Cleef, who had had an interest in the business. In 1856, the building was converted into a hotel . . . In 1858 Hart and Ege built a store in which they traded until 1869, when they were succeeded by Hart and Farley . . . The hotel mentioned above, which from 1850 to 1855 was a store building, was opened in 1855 by Benjamin Burros (Burroughs?). It has had numerous occupants. It is now owned by Hoppock Brothers and managed by Henry C. Savage. It is known as the Delaware House. The Riverview House was built in 1878 by C.H. Swift, who has occupied it continually since.*

*Among the early blacksmiths was Joshua Perrine (Primer?) who built a shop in 1845, which changed occupants as often as once a year, until it was purchased by George H. Smith, the present blacksmith in 1862.*

*The village contains two churches, two hotels, two stores, one harness shop, one blacksmith shop, two wheelwright shops, a post office, a flouring mill, a schoolhouse, and a population of three hundred.*

Toward the end of the 19th century the bustling little community of Titusville began to enter a new phase. Propelled chiefly by the railroad, which had frequent trains to Trenton and points beyond, the commercial life in the village began to fade



Joseph Titus House, River Drive, Titusville.



**The Levi Knowles House**  
 River Drive  
 Titusville

but Titusville became increasingly popular as a site for vacation homes. Many summer cottages were built at the southern end of the island at Trimmer Avenue and in the Washington Crossing area on the southerly side of County Route 546. Somewhat typical of the "summer crowd" was former State Senator James H. Van Cleef (1841-1917), son of a Titusville entrepreneurial family, who went on to law school and settled in New Brunswick, where he was sometime mayor, assemblyman, and State Senator. The Van Cleefs summered at the large brick house at 26 River Drive and housed their household staff up the street at 18 River Drive. The Agnew family who operated the local flour and rubber mills also lived in grand style at 42 River Drive in a house<sup>1</sup> designed in the Italianate style by the Lambertville architect Captain James Bird.

The Depression years fell particularly hard on Titusville. As the luxury of keeping a summer home became impossible, many properties were sold at mortgage and tax sales. Many of these former summer homes were made into year-round residences by their new owners.

By the 1940's the dominance of the automobile introduced the next phase of Titusville's adaptive history. The village emerged as a bedroom suburb of Trenton. It became particularly attractive to state employees who eagerly sought the recreational opportunities of the river and close proximity of the State capitol.

Although a few of the houses in Titusville can be seen as pure representatives of high styles, most are vernacular adaptations of the high styles. But either as adaptations or as direct representatives, all the major architectural movements of the 19th century are represented in Titusville; there are houses in Federal, Greek

<sup>1</sup>Photo on p. 60

Revival, Italianate, Second Empire, and Shingle styles. The Joseph Titus house is the best example of the vernacular Federal style in Titusville.

The Greek Revival style did not arrive until the 1850's. The best example of this style is the J. Hart house, 22 River Drive<sup>1</sup> built about 1853. This three story, three bay half house has Greek Revival surrounds around the door and windows as well as three eyebrow windows on the third floor.

The Italianate style appears in Titusville in the late 1850's and is best represented by the P. A. Van Cleef house at 26 River Drive, built about 1860. This three story, three bay center hall, hipped roof house is typical of the Italian Villa house so often seen in the Victorian pattern books. Unfortunately, the center monitor and original porch have both been removed. Also significant is the Agnew house which we have already mentioned. Several structures in Titusville have an Italianate influence, mostly in the use of brackets along the cornice. The two churches in Titusville both exhibit the Italianate influence. The Presbyterian Church on River Drive, built in 1855, shows the transition from the Greek Revival to the Italianate, while the Methodist Church on Church Road, built in 1865, is more of a rural vernacular adaptation of the Italianate style.

The house at 96 River Drive is an example of the Italianate influence's resiliency. Built as late as 1890, this two story, five bay center hall house has exquisite Italianate detailing around the windows and along the cornice.

The French Second Empire style had less influence in Titusville, accounting for only two structures. The house at 66 River Drive dates from about 1860 and boasts an extremely tall mansard roof. The other Second Empire house is at 90 River Drive.<sup>2</sup> Built around 1875 this house is a three bay center hall type and has a bracketed cornice, bell cast mansard roof, and gabled dormers.

By the start of the 20th century most of the building was taking place at the south end of the island and mostly in the Colonial Revival styles. The Van Noy house, 1898, the Rhine house, 1900, and the Edgerton house, 1900, are the best examples of this style. At 100 River Drive sits a fine example of the late Shingle style, the Hansbury house, built in 1900.<sup>3</sup>

Titusville remains today in a remarkably well-preserved state, a self-contained grouping of 19th and early 20th century architecture, a visual and spiritual relief in the sea of contemporary residential developments and strip commercial development that stretches northward from Trenton. Its history, which is reflected in the styles of its buildings, serves as an example of what often happened to small rural communities in the 19th century as they were touched by the transportation webs that were ever more resolutely woven across the countryside. The village owed its very existence to the construction of the Delaware and Raritan Canal. Shortly after the canal was built the original farms were subdivided and small vernacular houses and business establishments were built to service the surrounding countryside and the people who plied the canal. As the canal prospered, the houses grew in size and stylistic quality. Later in the century, the railroad reached the community and established Trenton's commercial areas as overwhelming competition for the shops and small industries of Titusville. But the railroad also made this delightful spot available for summer homes for the city's upper classes. Today the highway, the canal, and the Delaware River serve to isolate Titusville, helping it to remain a valued piece of our heritage.



Detail from windows at 96 River Drive, Titusville.

<sup>1</sup>Photo page 24

<sup>2</sup>Photo page 36

<sup>3</sup>Upper photo on p. 46

...of the house is the best example of the vernacular style in the area...

The house is a two-story, three-bay, side-gabled structure with a central chimney...

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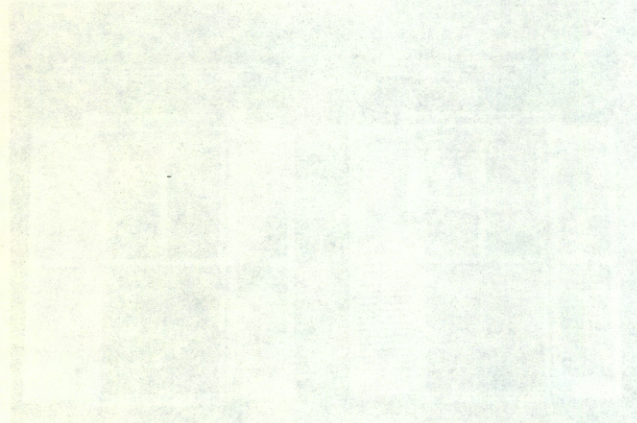


Fig. 1. Two-story, three-bay, side-gabled house with central chimney.

Revival, Italianate, Second Empire, and Shingle styles. The Joseph Titus house is the best example of the vernacular Federal style in Titusville.

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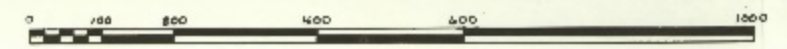
Detail from windows at 96 River Drive, Titusville.

<sup>1</sup>Photo page 24

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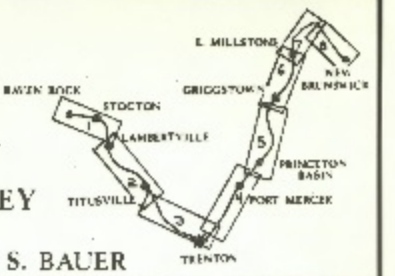
<sup>3</sup>Upper photo on p. 46





State of New Jersey  
**DELAWARE AND RARITAN CANAL COMMISSION**  
**HISTORIC SITES SURVEY**

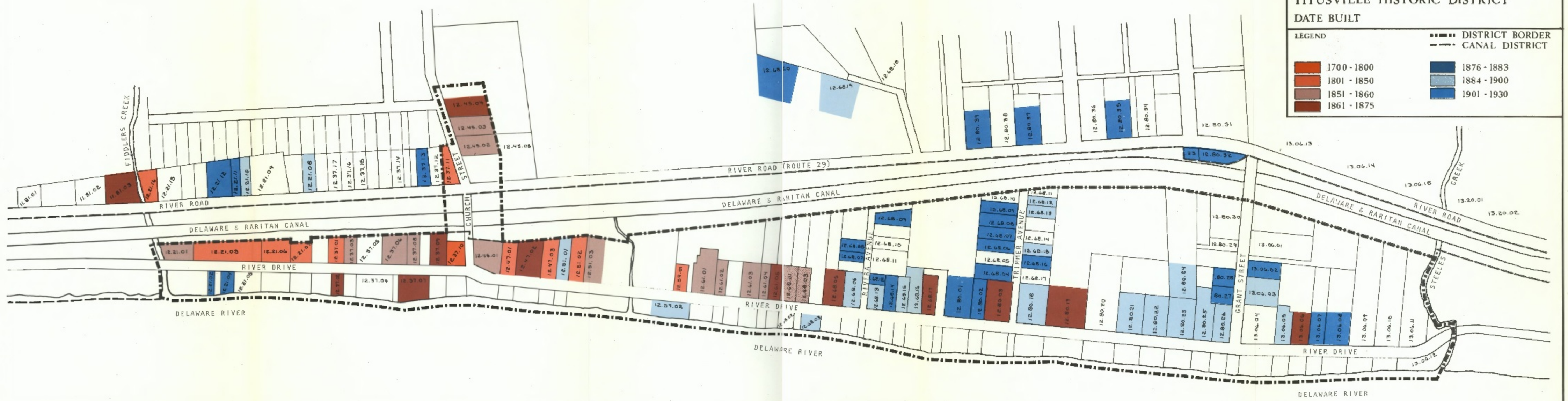
PREPARED BY D. GIBSON & S. BAUER



**TITUSVILLE HISTORIC DISTRICT**

**DATE BUILT**

LEGEND	
	1700 - 1800
	1801 - 1850
	1851 - 1860
	1861 - 1875
	1876 - 1883
	1884 - 1900
	1901 - 1930
	DISTRICT BORDER
	CANAL DISTRICT





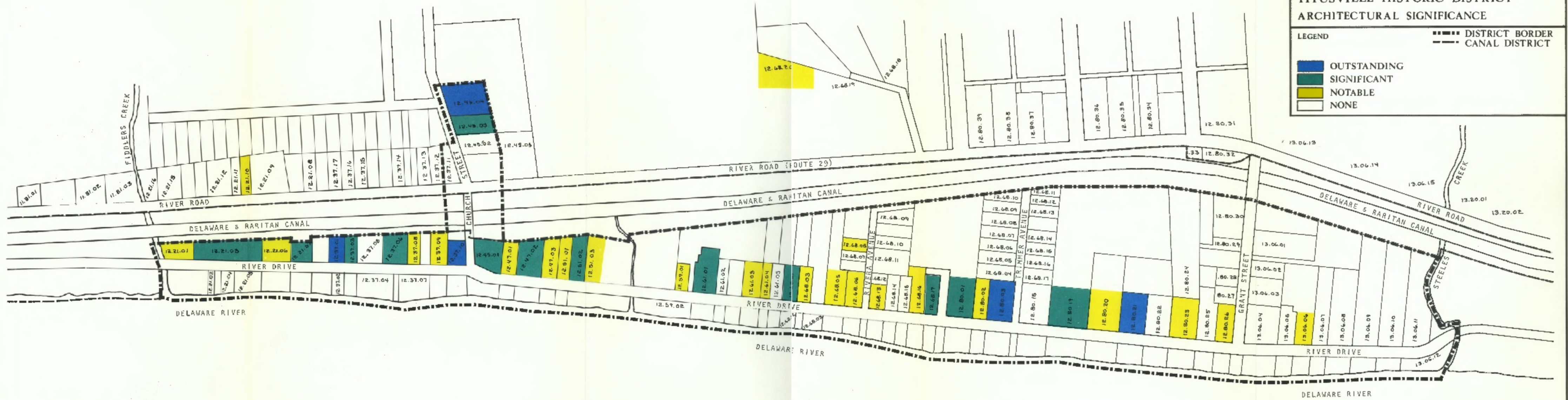
State of New Jersey  
**DELAWARE AND RARITAN CANAL COMMISSION**  
 HISTORIC SITES SURVEY

PREPARED BY D. GIBSON & S. BAUER

**TITUSVILLE HISTORIC DISTRICT**  
 ARCHITECTURAL SIGNIFICANCE

**LEGEND**

- DISTRICT BORDER
- CANAL DISTRICT
- OUTSTANDING
- SIGNIFICANT
- NOTABLE
- NONE



DELAWARE RIVER

## PORT MERCER

To a stranger, Port Mercer must hold two mysteries. First, how did this collection of only eight homes ever earn the right to carry a name as though it were a village; and, second, how did this site—apparently as land-locked as a town in the middle of Nebraska—come to call itself a port?

The D&R Canal supplies the answer to both mysteries. The canal, which was the reason the community ever came into existence, provided a sense of connection between the residents and the world beyond. The turning basin on the canal—at which barges stopped to load, unload, lay-over, or turn around—was a port for this vicinity just like a more conventional port for a city on the sea. Coal or manufactured items were received there and the local people shipped their grain, livestock, or the products of their mills from the basin.

When the canal was prospering, Port Mercer was a bustling little community, a far more important spot than is indicated by its present circumstances. It once boasted an inn for travellers, a coal yard, a saw mill, a lime kiln, a general store, and a mule barn in addition to the houses that remain. But this prosperity died with the decline of the canal just as it had arisen from the canal's economic impact.

Before the canal was built the area was farmland. Most of the farm houses in this area were located along the Brunswick Pike (US Rt. 1), however, so there was little development along the route of the canal. After the canal was built it was originally crossed by Province Line Road further south than the present intersection, near where the present road makes the sharp turn before following the canal towpath. According to Mr. Lee Marchesi, who has lived in Port Mercer for over sixty years, he



Port Mercer shortly after the turn of the century. General store on left, inn in the center, canal house at right. (photo courtesy of George Arrowsmith)



**Bridgetenders House**  
Port Mercer

remembers as a boy hearing the older residents talking about the original crossing and a bridgetender's house located there. After crossing the canal the old road meandered toward the Brunswick Pike along the lane currently serving Mr. Marchesi's farm.

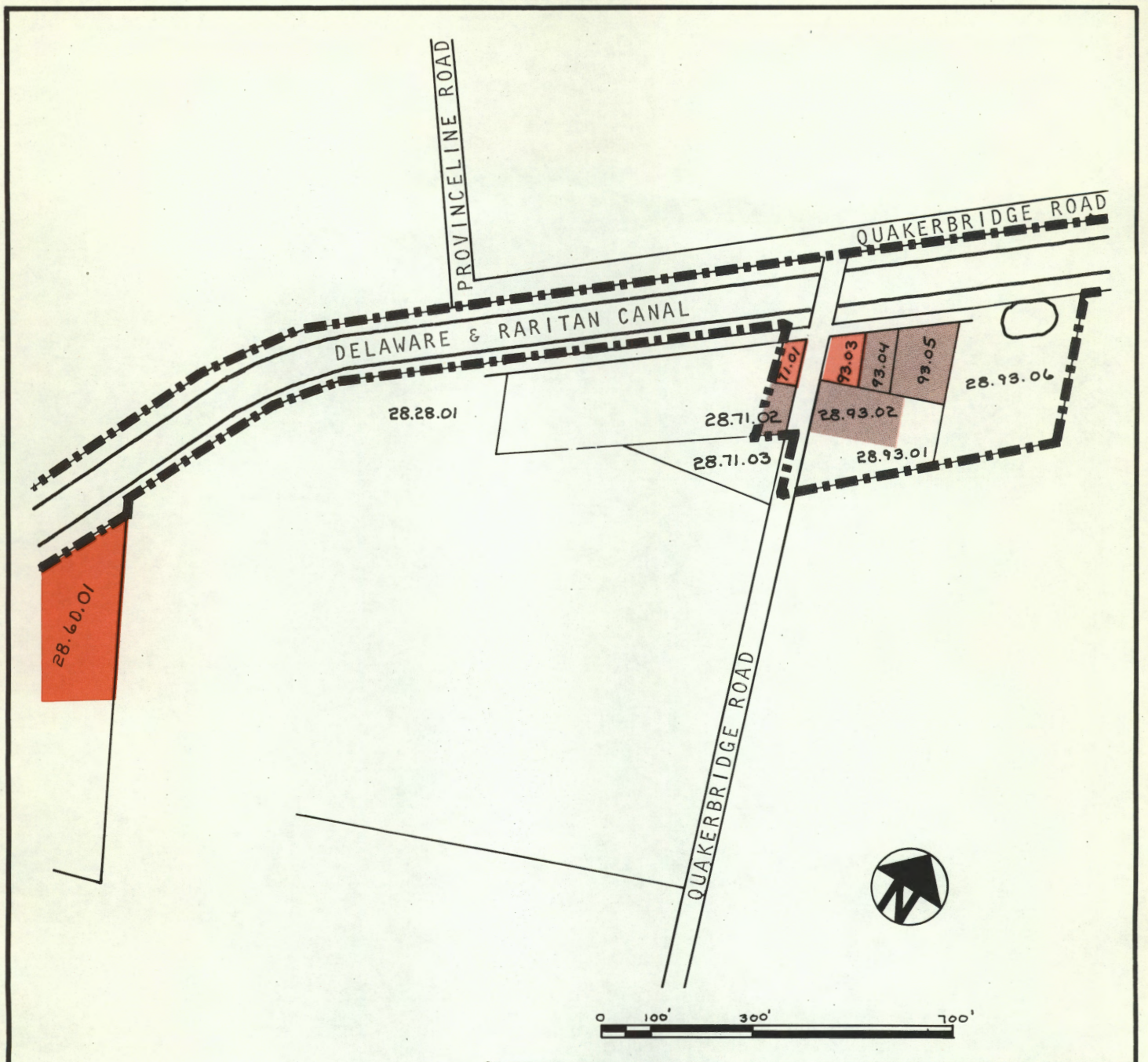
In 1840 Alfred Applegate started a store at a location adjacent to the present bridge, indicating that the old route was changed by that time. The store remained until 1848 when it was closed for a couple of years, then reopened in 1850 with John A.D. Crater as the new owner. In addition to the store, Crater built an inn in 1850 and his own house shortly thereafter.

The old inn served the food and lodging needs of the canal boat tenders and any passengers travelling between Trenton and New Brunswick. Remodelled in 1861 by Samuel Smith, it became a residence for Richard Cook shortly afterward.

The Port Mercer basin was located to the north of the bridge, surrounded by the coal yards and lime kilns. In addition, Mr. Marchesi remembers hand operated derricks at both the basin and to the south of the present bridgetender's house. Also, to the south was a barn for mules and what was known as the "Spring House". It is thought by Mr. Marchesi that this was the bridgetender's house at the original bridge.

When the Pennsylvania Railroad ceased operation of the canal in 1932 the area's prosperity died. The inn had long since become a house, and in the 1940's the store was torn down. The mule barn, "Spring House", and coal yards have all disappeared, leaving only the bridgetender's house and five other houses. Of these six buildings only the John A.D. Crater house can be classified with an historic architectural style. This house, built in 1850, reflects the Greek Revival Style complete with one bay porch, entrance with sidelights, transom and pilasters, and third story frieze windows below dentiled cornice.

The remaining houses, vernacular in style, are small wood frame homes typical of the nineteenth century. To them have been added two new houses, a small incursion on the historic district.



U.S. ROUTE 1

State of New Jersey

## DELAWARE AND RARITAN CANAL COMMISSION

### HISTORIC SITES SURVEY

PREPARED BY D. GIBSON & S. BAUER

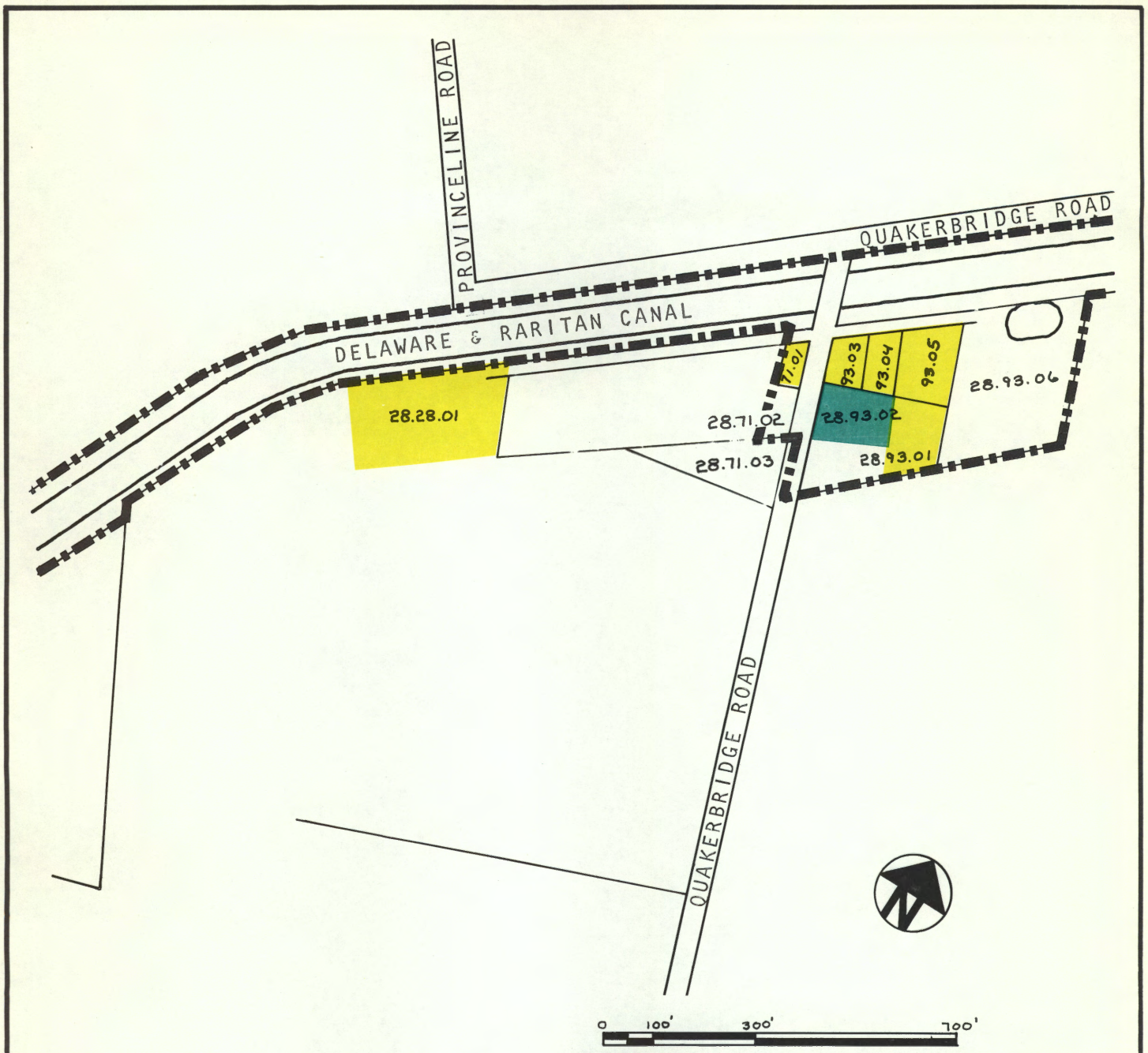
### PORT MERCER SECTION

#### DATE BUILT

LEGEND	
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<span style="display:inline-block; width:15px; height:15px; background-color: #a0522d; border: 1px solid black;"></span> 1851 - 1860	<span style="display:inline-block; width:15px; height:15px; background-color: #1e90ff; border: 1px solid black;"></span> 1901 - 1930
<span style="display:inline-block; width:15px; height:15px; background-color: #800000; border: 1px solid black;"></span> 1861 - 1875	

■■■■■ DISTRICT BORDER





U.S. ROUTE 1

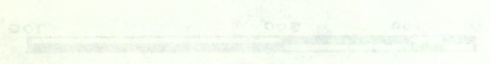
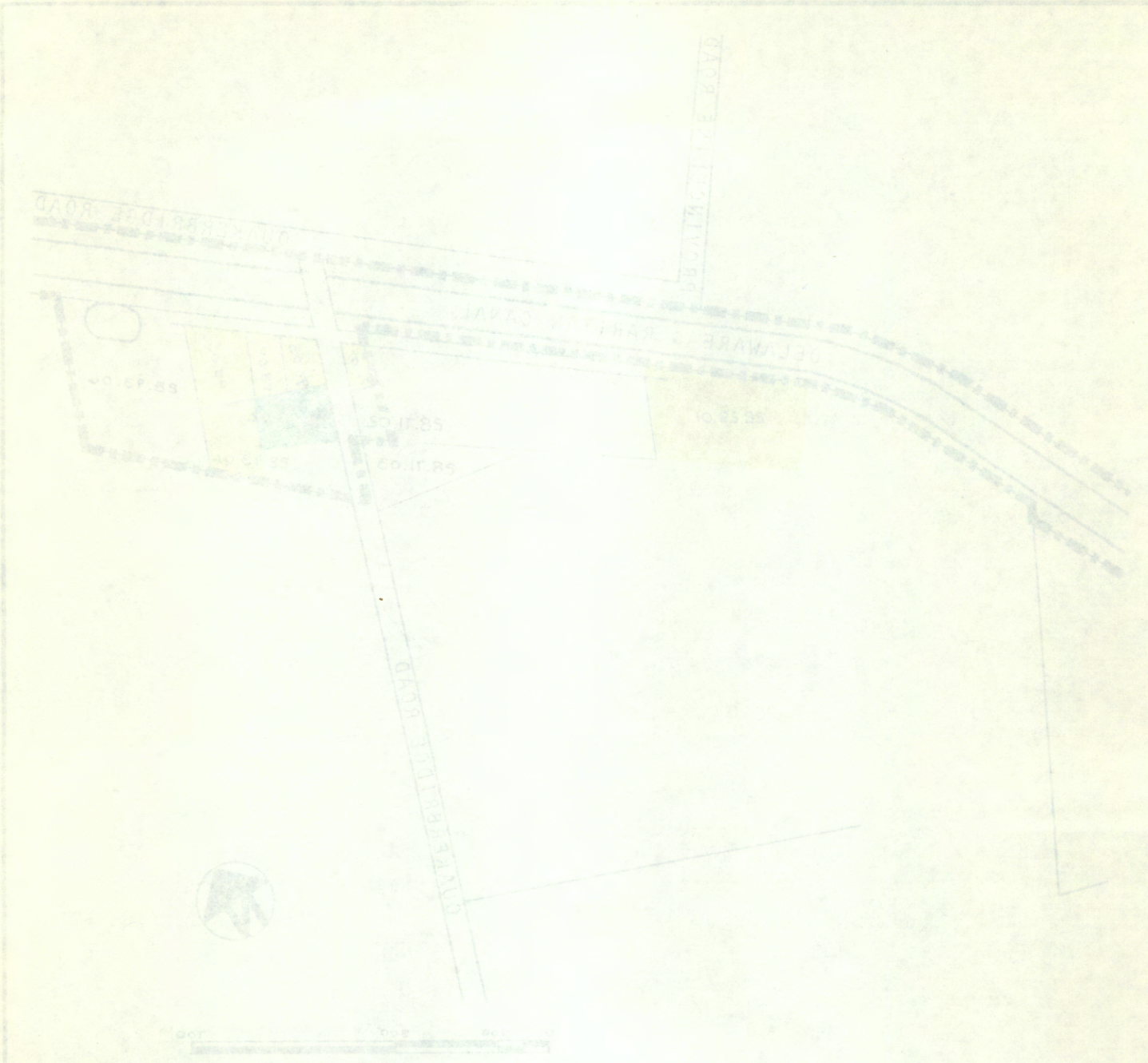
State of New Jersey  
**DELAWARE AND RARITAN CANAL COMMISSION**  
**HISTORIC SITES SURVEY**  
 PREPARED BY D. GIBSON & S. BAUER

**PORT MERCER SECTION**  
**ARCHITECTURAL SIGNIFICANCE**

**LEGEND**

- OUTSTANDING**
- SIGNIFICANT**
- NOTABLE**
- NONE**

**■■■■ DISTRICT BORDER**

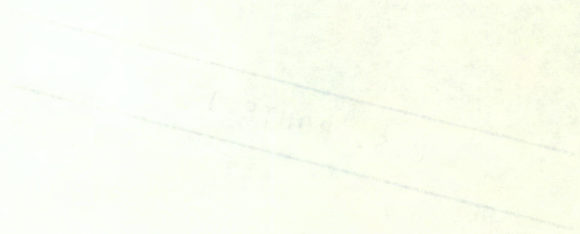


DELAWARE  
 AND RARITAN  
 CANAL COMMISSION  
 HISTORIC SITES SURVEY  
 PREPARED BY D. GIBSON & BAKER

FORT MERCER SECTION  
 ARCHITECTURAL SIGNIFICANCE

FEDERAL HISTORIC ZONE

OUTSTANDING	
SIGNIFICANT	
POTENTIAL	
POINT	



### PRINCETON BASIN

When we look at the community of Princeton Basin today we see two groups of houses separated by the D&R Canal, the Stony Brook, and a couple of hundred yards of mostly flood plain land. A careful examination of the land around and between the clusters of houses will reveal a basin attached to the canal (badly choked with algae and aquatic weeds) and a depressed area where a second basin has been filled, but virtually no sign of the bustling industry that once flourished here. Gone are the house and office of the superintendent of the canal, the house and station for the bridgetender, and the Camden and Amboy Railroad tracks, railroad depot and agent's house. Gone, too, are all signs of the shops, mills, and factories that once crowded around the intersection of the canal, the railroad and Alexander Road.

Princeton Basin came into existence because of the canal and the railroad. The town of Princeton and the surrounding countryside used this point as the focus of their relationship with the canal and, until 1865 when it went out of business, with the railroad.

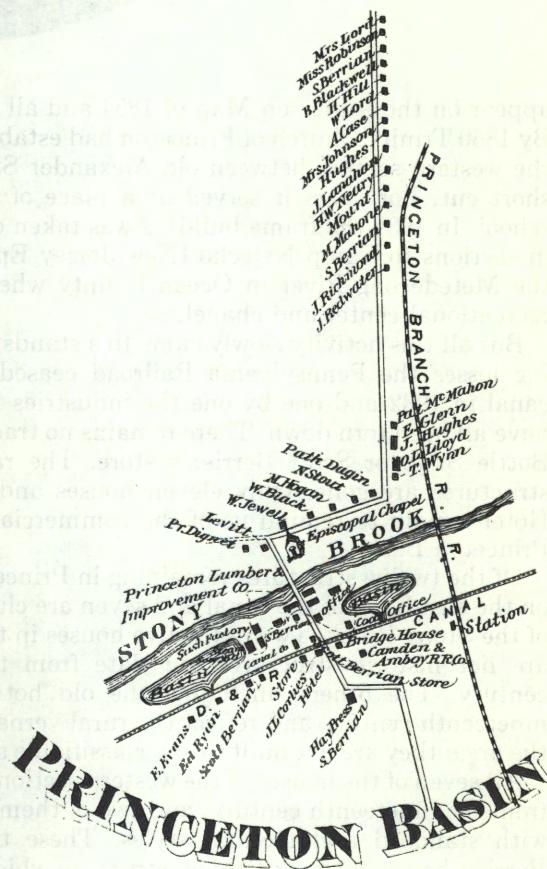
Settlement of Princeton Basin began in the early 1830's when the canal and the railroad were constructed. Probably one of the earliest structures was the general store built and operated by Scott Berrien. Located on Alexander Street between the canal and Stony Brook, it was demolished in the 1930's. Besides being proprietor of the general store, Berrien also dealt in coal, feed, wood, agricultural products, mason's supplies, owned a hay press and acted at times as freight collector for the canal. His store became the gathering place for the townsmen as well as the bargemen, canal boat tenders, and mule drivers.

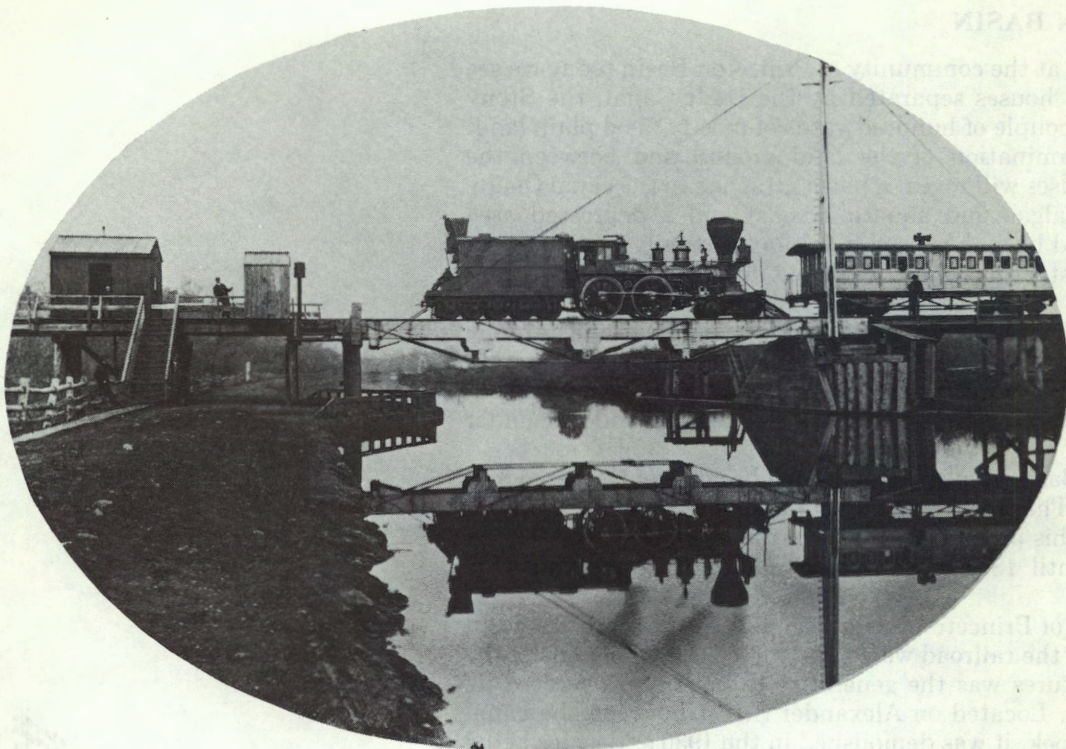
Berrien was a descendent of a Huguenot family that settled near Rocky Hill, whose family house was rented by George Washington as his headquarters during his visit to the Continental Congress in Princeton in 1785.

The Railroad Hotel, later known as the Union Hotel, was probably constructed between 1839 and 1849. It became the pulse of the canal and offered overnight accommodations to the mule tenders and canal boat tenders as well as to canal and railroad passengers. Originally managed by Mr. Skillman prior to the Civil War, by 1880 John R. Corliss operated the hotel. Subsequently it was managed by Pat Degnan, a Mr. Carroll, and John J. O'Kane. But it too faded into oblivion when the canal stopped and is now a private residence.

As the canal prospered so did the Basin. In 1865 John Wyckoff had a large warehouse for hay, wood, and produce, and three years later John W. Fielder and nine other men started the New Jersey Iron Clad Roofing, Paint and Mastic Company. Fielder also owned the Princeton Lumber and Improvement Company and handled coal, lumber, building materials and fertilizer. Wood and textiles were seasoned and preserved from mold and decay by the Robbin Wood Preserving Company of New Jersey. Doors, sashes, and blinds were sold by Aaron L. and S.G. Green, coal by I. Balar and Company, and Updyke and Seger, lumber and coal by A.B. Tomlinson, and groceries and dry goods by William T. Anderson. Refreshments and convivial companionship were available at the popular Billy Lynch's Bottle Shop.

While this commercial activity was taking place, the Basin became home to several families. The oldest dwellings were probably the Commodore Stockton building and the M. Voorhees house on the east bank of the canal and the Scott Berrien house and the Ed Ryan house on the west bank. All





appear on the Anderson Map of 1854 and all are still standing. By 1860 Trinity Church of Princeton had established a chapel on the western section between old Alexander Street and the new short cut. For years it served as a place of worship and as a school. In 1934 the frame building was taken down and shipped in sections to Camp Nejecho (New Jersey Episcopal Choir) on the Metedecong River in Ocean County where it is used as a recreational center and chapel.

But all this activity slowly came to a standstill. With continuing losses the Pennsylvania Railroad ceased operation of the canal in 1932 and one by one the industries left. The factories have all been torn down. There remains no trace of Billy Lynch's Bottle Shop or Scott Berrien's store. The railroad and canal structures are gone. Only eleven houses and the old Railroad Hotel remain to remind us of the commercial center known as Princeton Basin.

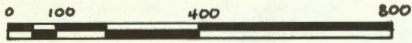
Of the twelve structures remaining in Princeton Basin five are on the east bank of the canal and seven are clustered to the west of the Stony Brook. Two of the five houses in the eastern section are not historic structures but date from the mid-twentieth century. The others, including the old hotel, date from the nineteenth century and reflect the rural vernacular character of the area; they are not built to any classifiable architectural style.

All seven of the houses in the western section of the district date from the nineteenth century, and two of them can be associated with standard architectural styles. These two are the Scott Berrien house, a Greek Revival structure which was built in the 1830's close to Princeton's center and moved to its present site in 1974, and the M. Voorhees house which has an Italianate bracketed porch and main cornice.

Although Princeton Basin is now but a ghost of its former bustling self, it is nonetheless a good collection of nineteenth century houses which testify to the economic power once wielded by the D&R Canal. The district also holds special significance because of its potential for yielding telling information about the nineteenth century to archeologists.



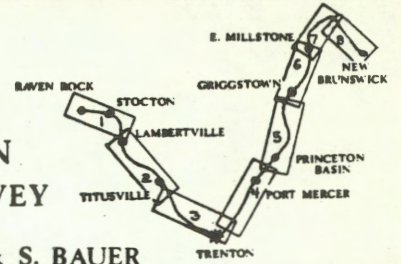
Scott Berrien house, Princeton Basin



State of New Jersey

**DELAWARE  
AND RARITAN  
CANAL COMMISSION  
HISTORIC SITES SURVEY**

PREPARED BY D. GIBSON & S. BAUER



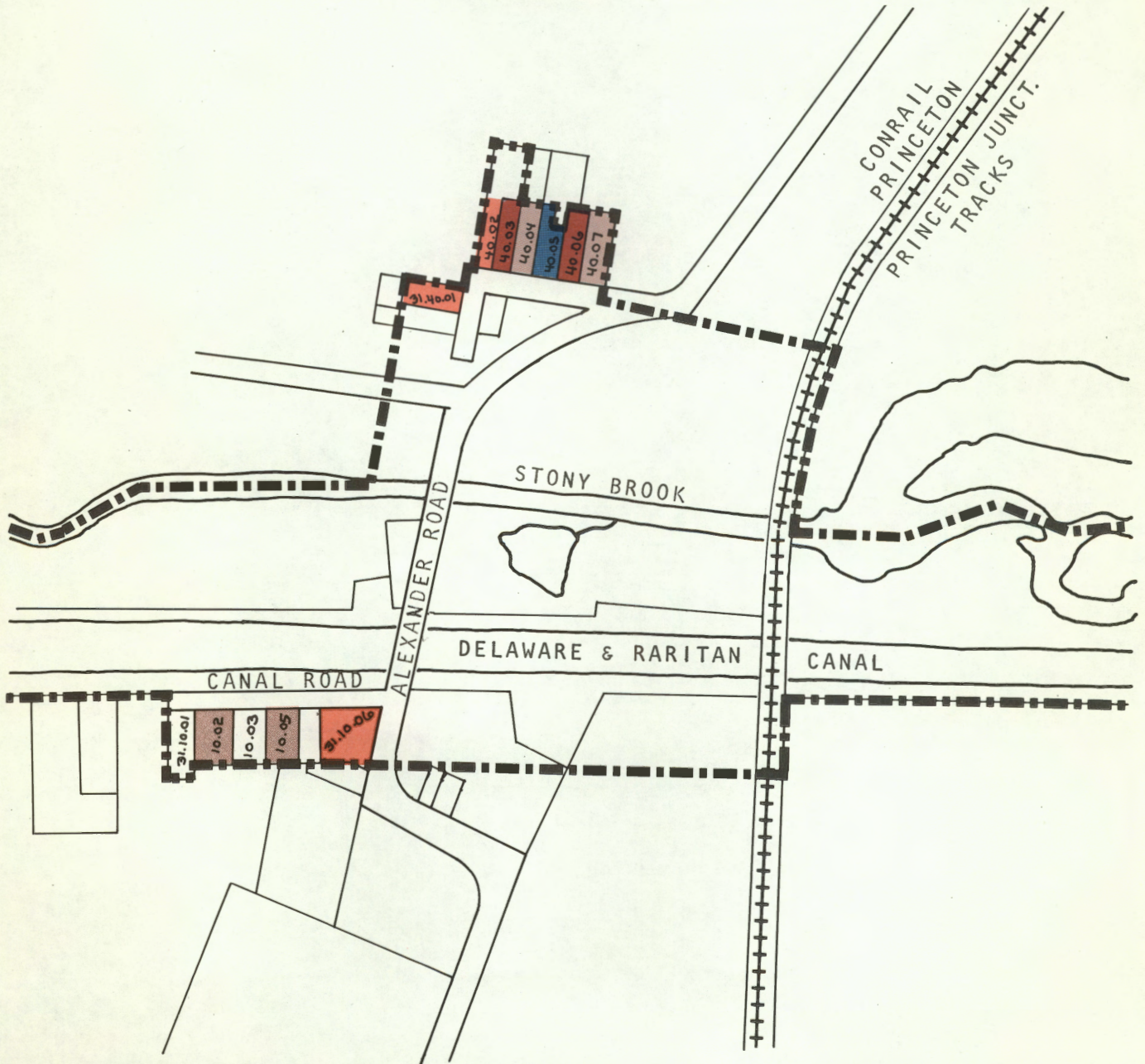
**PRINCETON BASIN SECTION  
DATE BUILT**

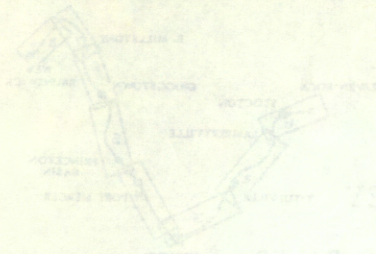
LEGEND

■■■■ DISTRICT BORDER

- 1700 - 1800
- 1801 - 1850
- 1851 - 1860
- 1861 - 1875

- 1876 - 1883
- 1884 - 1900
- 1901 - 1930





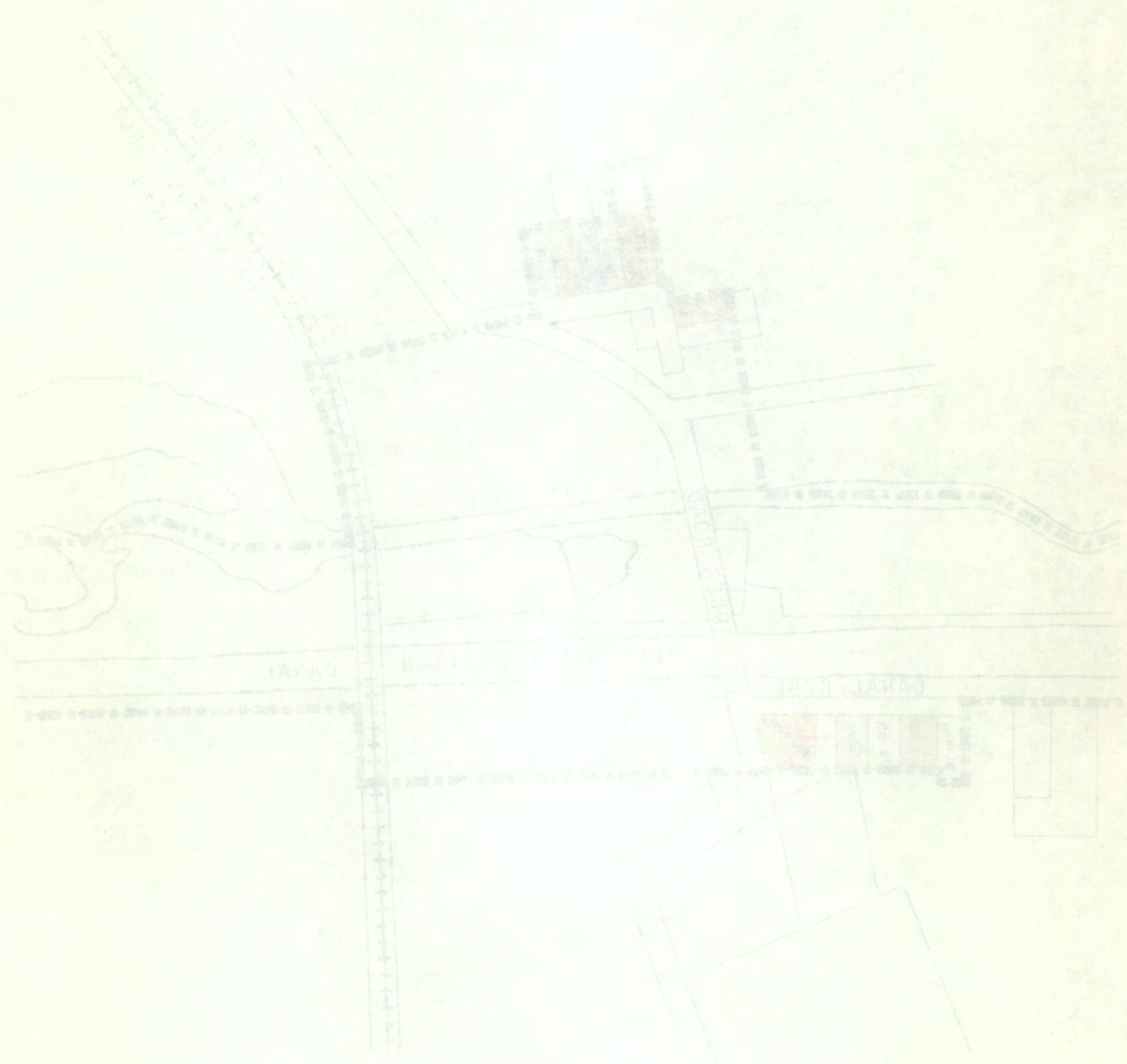
STATE OF DELAWARE  
 AND MARYLAND  
 CANAL COMMISSION  
 HISTORIC SITES SURVEY  
 PREPARED BY D. GIBSON & S. P. B. JR.

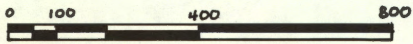


PRINCETON BASIN SECTION  
 D. L. BURT

WEST DISTRICT BORDER

1871-1883	[Pattern]	1871-1880	[Pattern]
1884-1900	[Pattern]	1881-1890	[Pattern]
1901-1910	[Pattern]	1891-1899	[Pattern]

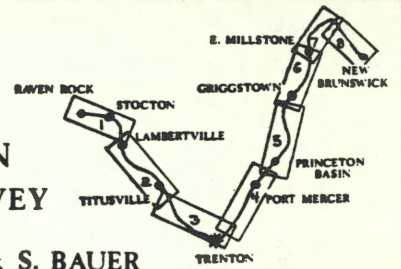




State of New Jersey

**DELAWARE  
AND RARITAN  
CANAL COMMISSION  
HISTORIC SITES SURVEY**

PREPARED BY D. GIBSON & S. BAUER

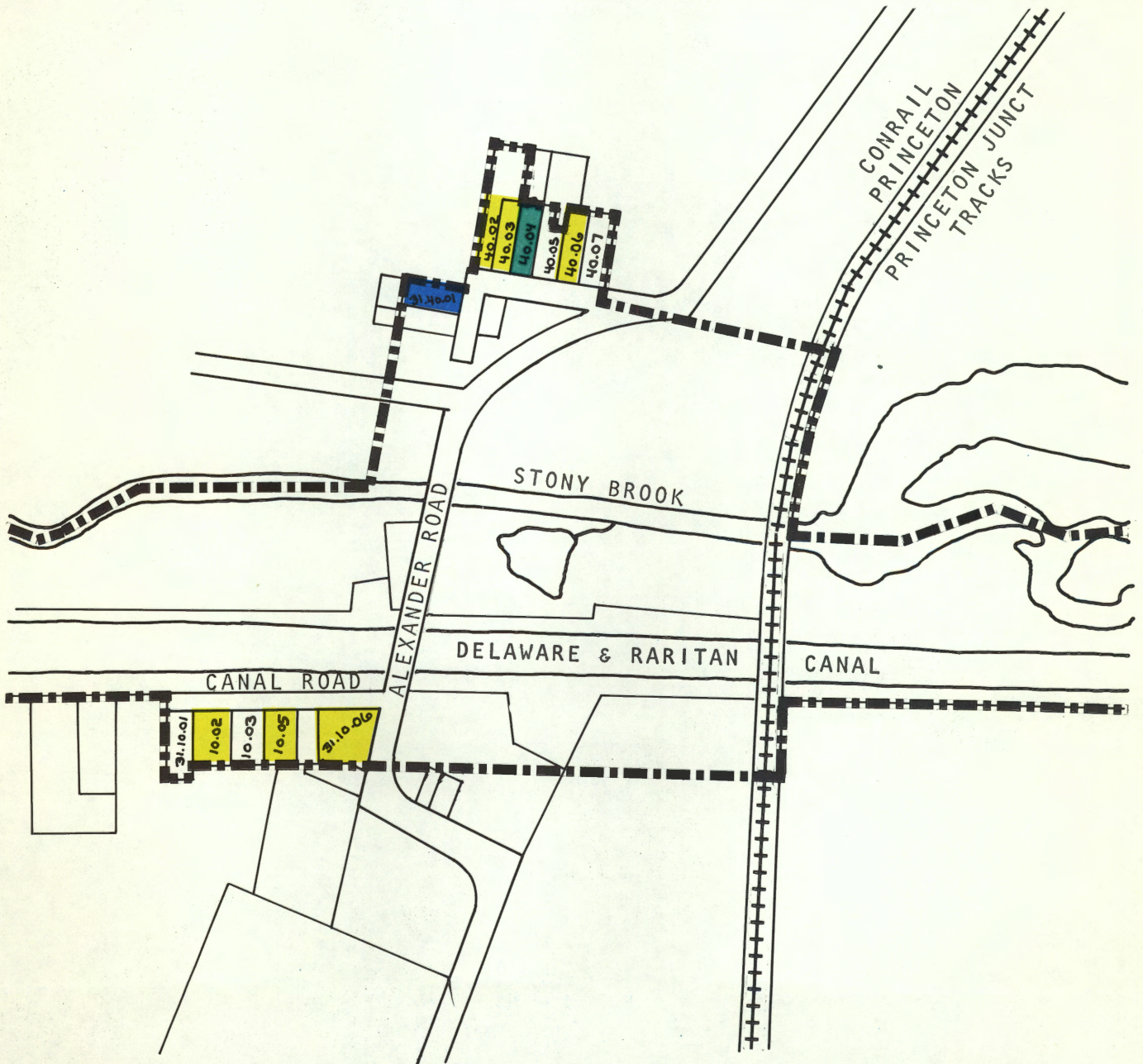


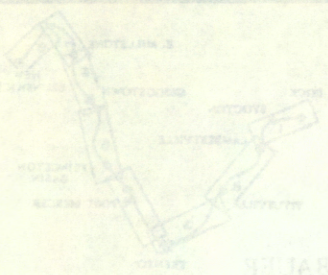
**PRINCETON BASIN SECTION  
ARCHITECTURAL SIGNIFICANCE**

LEGEND

■■■■■ DISTRICT BORDER

- OUTSTANDING
- SIGNIFICANT
- NOTABLE
- NONE





DELAWARE  
AND MARYLAND  
CANAL COMMISSION  
HISTORIC SITES SURVEY  
PREPARED BY D. GIBSON & S. BAUER

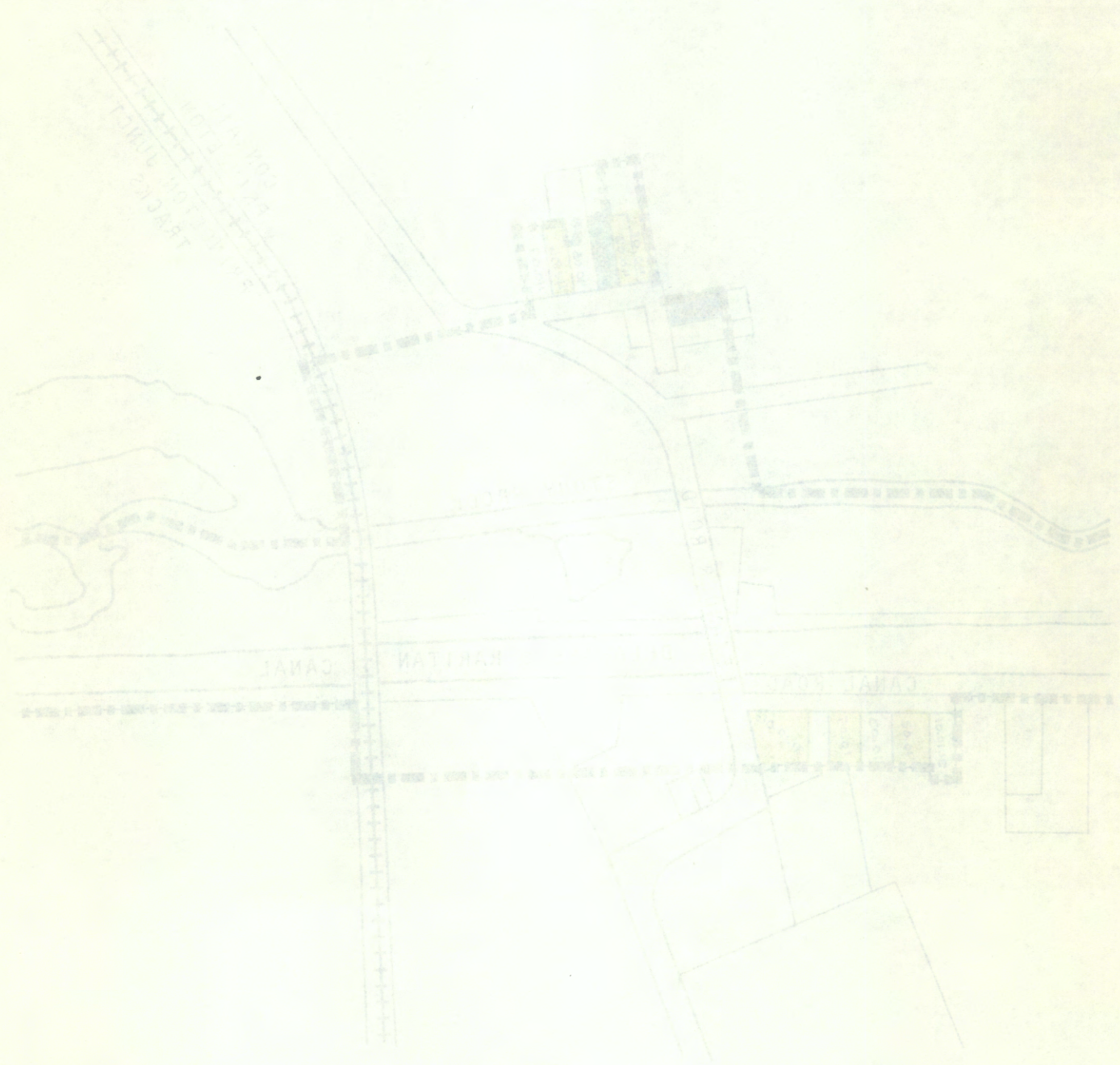
Scale: 1 inch = 100 feet



PRINCETON BASIN SECTION  
ARCHITECTURAL SIGNIFICANCE

LOCATION: 4th DISTRICT BORDER

OUTSTANDING	[Blue shaded box]
SIGNIFICANT	[Green shaded box]
NOTABLE	[Yellow shaded box]
NOT	[White box]



**GRIGGSTOWN**

Rich farmland, abundant forests, and fish-filled streams were qualities that attracted settlers in America, whether the settlers were the red-skinned natives or the colonists from other continents. It was this combination of qualities that brought people to Griggstown, a community that stretches along the Millstone River in central New Jersey. First the native Americans, then European settlers came to this fertile valley to fish, hunt, and to grow their crops on the gentle slopes that recede to both the east and the west of the stream.

Griggstown's history, therefore, reaches well beyond the 17th century, when it began to be recorded. The community's history is long and full of change, change that reflects the qualities of its citizens, the character of the natural environment, and the changing conditions of the world outside this tranquil river valley. Griggstown has been the home of a factory that once employed over four hundred men. It has supported a grist mill to grind the local farmer's grain, a fulling mill to process wool before it was sent on the clothing mills, and a sampling mill that separated copper from rock that was dug from a Griggstown coppermine. Griggstown has seen the coming—and the going—of two taverns. There has almost always been a general store on or near the causeway. There was a wheelwright shop and there have been three blacksmith shops. There have been churches and schools, summer cabins, and campgrounds.

All of these activities, however, have always been supportive for the one activity that has set the tone for Griggstown for at least three hundred years. Griggstown has been and remains today a rural community dominated by well-kept farms and gracious farmhouses.

The first farmers in the Griggstown area were the Lenni Lenape Indians. Their presence in the river valley has been made evident by the large number of arrowheads, spearpoints, and other artifacts found by the 19th and 20th century farmers. The



Veghte House, Canal Road, Griggstown



Veghte house and door detail, Griggstown



Blackhorse Tavern,  
Canal Road, Griggstown

Lenape braves hunted the forests that once covered the land, they fished from the nearby Millstone River, and they made clearings for their squaws to plant and cultivate corn, squash, beans, and tobacco.

European ownership of the land was quarrelled over by the monarchs of England, France, and Holland until the mid 17th century when England's Henry II secured a firm claim. Henry gave everything between the Delaware and Connecticut Rivers to his brother the Duke of York in 1664. York, in turn, gave part of it to others who divided it and sold large parcels to prospective settlers. The first of the European settlers to buy land in Griggstown was a Dutchman named Garrit Claus Veghte, who bought 1100 acres on the east side of the river at some time between 1681 and 1700. We have no record that proves he settled on the land he bought, but his two grandsons, Gerrit Jans Veghte and Nicholas Veghte came and built homes for themselves in the early 1700's. Several of their houses still stand. The earliest house in the district is the Veghte house on Canal Road across from the juncture of Butler Road. This house dates from the first quarter of the 18th century and retains its original 18th century section with the low ceilings and large kitchen fireplace, together with a large two story addition with Federal style chimney end and entrance. Across Canal Road and a little to the south is another Veghte house. This structure also has an 18th century portion and a later Federal addition.

Several other Europeans joined the Veghtes over the first third of the 18th century. Christopher Hoagland bought 350 acres on the west side of the river in 1727, Abraham Van Doren bought 150 acres on the east side within a few years of Hoagland, and the brothers Griggs—Benjamin, Samuel, and Thomas—migrated to this area from Long Island, New York in the 1730's.

Hoagland and Van Doren are still common names in the Millstone valley; the descendants of the Griggs families are no longer evident, but their name was given to the community after Benjamin opened a grist mill that became the first gathering place for the local farmers.

Griggstown gradually grew during the 18th century. By the time of the Revolutionary War there were ten houses on the east side and five or six along the west side of the Millstone River. There were also two taverns in town, the Black Horse Tavern, owned and operated by Benjamin Skillman in the Skillman Homestead, and the Red Horse Tavern on Canal Road near the end of Coppermine Road (possibly in the present Rightmires homes). Both structures have had large two story Federal style additions.

During the war, General Washington is said to have visited the area several times. Following his victory at the Battle of Princeton in 1776 he and his troops marched right through the community on their way to their winter headquarters in Morristown.

While many of the Griggstown men saw action in the Revolutionary War, the best known local participant was John Honeyman, famous as a spy for Washington who greatly helped the American cause in the Battle of Trenton. The Honeyman house on Canal Road near the Bunker Hill intersection has been greatly altered but still stands. It was almost burned during the Revolution by a band of Griggstowners who did not know of Honeyman's clandestine role and assumed that he was helping the British.

The construction of the Delaware and Raritan Canal, completed in 1834, was an important event in the history of Griggstown. It directly caused three new buildings to be built, as two



Griggstown—Honeyman House—  
18th C Vernacular

canalhouses were built at the Griggstown lock, which is 3/4 of a mile south of the causeway, and a home for the bridgetender was built at the causeway itself.<sup>1</sup> There was also a bridgetender's station across the street from his house—a little building with about six feet by eight feet of floor area—which at one time housed a wireless telegraph station, used to notify the tender of approaching ships. This is believed to have been the first commercial use of the telegraph in America.

The canal brought prosperity to Griggstown in ways other than its own buildings. Several farmers sold land to the canal company and used the cash to better their farms and farmhouses. One citizen, Mr. Rightmire, supplied mules to pull the barges. The coppermine was opened again and ore was shipped by barge to New York. Horses from the Campbell farm and farm produce of all sorts were brought to a loading basin near the causeway. Further, equipment and furniture were brought into Griggstown from Philadelphia and New York on the canal barges. A barracks built next to the canal, originally for mill hands, gradually was taken over by canal men, amid much singing of Irish songs. The barracks still adjoins the canal, but passed many years ago into use as a private home. All of the other canal structures also remain.

Shortly after the canal opened, the Terra Cotta Plant on Canal Road began operations. This plant, one mile south of the causeway, has had several names: it has been called the Griggstown Terra Cotta Plant, the Rocky Hill Terra Cotta Plant, and the Atlantic Terra Cotta Plant. Under any name, it became very important because it employed over 400 men from the area at its busiest. It produced terra cotta that can be found on the Woolworth Building in New York, the red and blue tile of the Philadelphia Art Museum, and many local buildings such as St. Paul's School and the First National Bank of Princeton, the library in Flemington, the Hopewell Bank, and the Rocky Hill Firehouse. All that remains today of the factory are ruins, except one building which was built at the turn of the century.

The increasing population of Griggstown prompted the local residents to build the First Reformed Protestant Dutch Church at Griggstown in 1842.<sup>2</sup> Built in the Greek Revival style, this beautiful church has a temple front with a recessed entry porch, two doric columns and four pilasters. A belfry with pilasters and dentiled cornices tops the structure. This outstanding church can be seen from miles around and is a local landmark. In addition, it is the best example of the Greek Revival style in unaltered condition along the canal from Trenton to New Brunswick.

<sup>1</sup>Photo see p. 17

<sup>2</sup>Photo lower p. 22



Griggstown—1835 addition on Pre-Revolutionary house

In the early 1800's a schoolhouse was built on the east side of the Millstone River to provide education for Griggstown residents. The one room school has had several sites in the vicinity of the church. It now stands, restored to beautiful condition, behind Church Hall.

From the time of the Civil War until after World War I, little change came to Griggstown. The only building that took place from 1860 to 1900 was the construction of a new house built in 1888 for the Veghte's to replace their original house which had burned. Built in the Italianate style, the 5 bay 2 1/2 story house has paired brackets, 3 bay porch with scrolled knee braces and molded window lintels supported in small brackets. This is a beautiful house, carefully maintained in its original condition, one of the finest homes along the canal.<sup>1</sup>

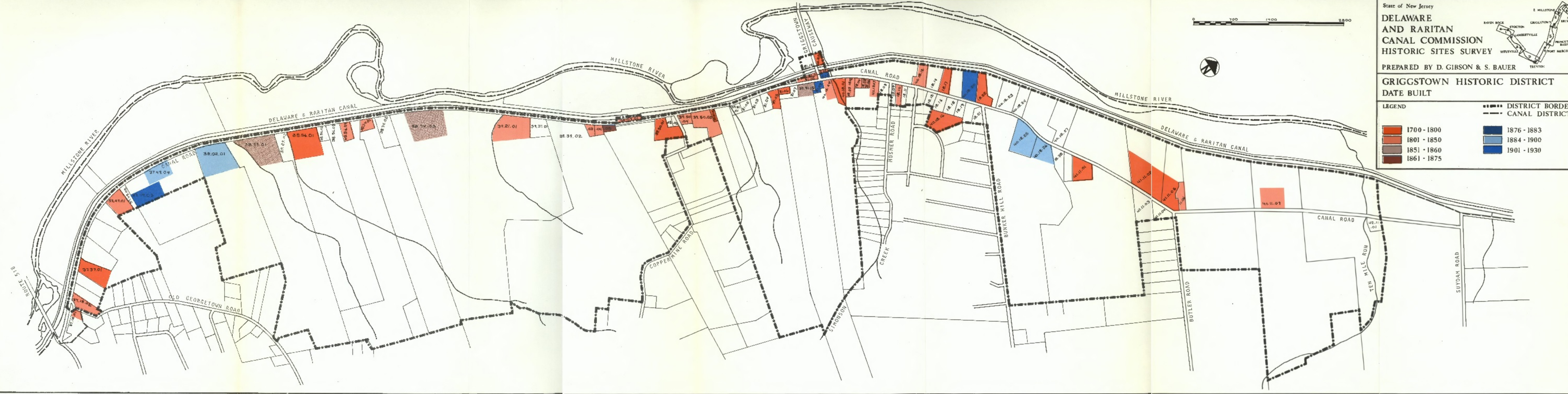
In 1926, Norseville, a settlement of summer homes for Norwegians, was opened on the outskirts of Griggstown just east of the district. The summer homes were the dream of three men: Adolph Johansen, Pareli Olsen, and Thomas Arnesen. The land they built on was originally a farm owned by Dr. John B. Achen, who answered their advertisement in the "Rural New Yorker" for a place to buy in the country. The Norwegians purchased the farm because of its proximity to the canal where they could swim and enjoy the fresh air. Other Scandinavians purchased another nearby farm and started the settlements of Sunset Hill and Achen Park. All three settlements had sections of land along the canal with docks for swimming and boating.

After World War II these summer homes were converted to all year homes and moved into by the returning sons and daughters and their families.

Further international flavor was brought to Griggstown by the German-American Bund, which had a camp on the Dr. Achen property in 1934 and used the chicken houses on his farm for barracks. All through that summer campers marched up and down Canal and River Roads flying a German flag and causing citizens to become disturbed about patriotism. Many local residents were glad when that summer was over and the Germans did not return.

Gradually over the years since World War II, new houses have been built along Canal Road. These are not farm houses but they are built on a scale and with enough land around them to prevent them from intruding on the historic structures. The district maintains a graceful style, reminiscent of the rich heritage that is ours to enjoy.

<sup>1</sup>Photo on p. 69



State of New Jersey

**DELAWARE AND RARITAN CANAL COMMISSION**

**HISTORIC SITES SURVEY**

PREPARED BY D. GIBSON & S. BAUER

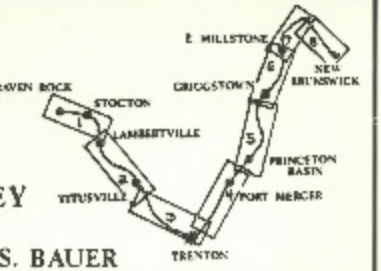
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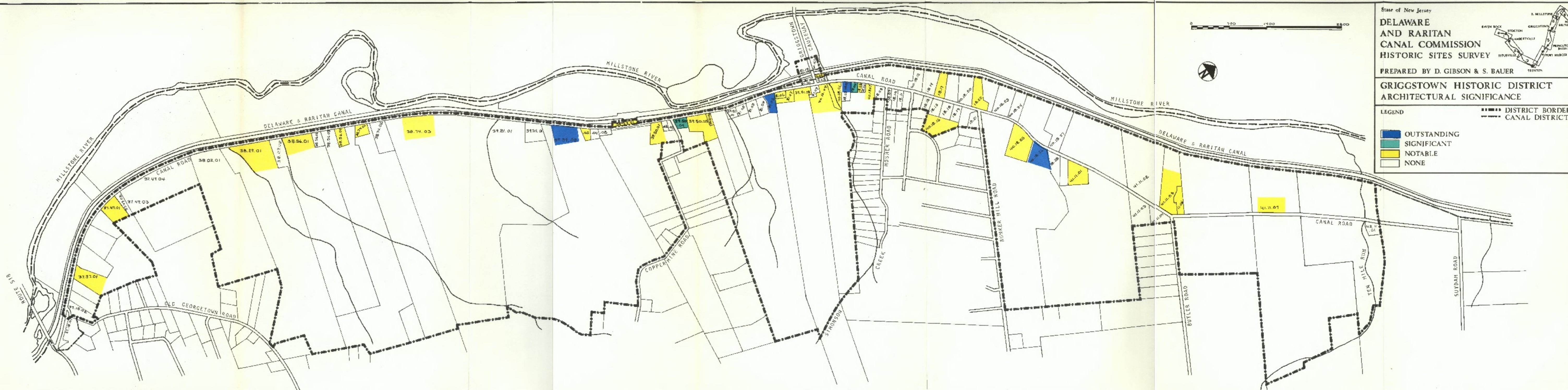
**DATE BUILT**

LEGEND

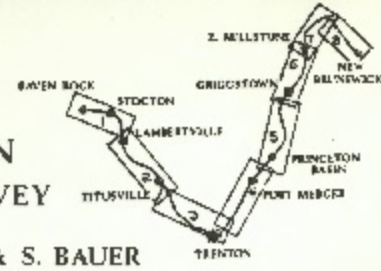
	1700 - 1800		1876 - 1883
	1801 - 1850		1884 - 1900
	1851 - 1860		1901 - 1930
	1861 - 1875		

DISTRICT BORDER  
 CANAL DISTRICT




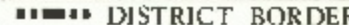

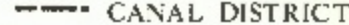




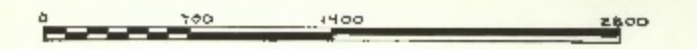
State of New Jersey  
**DELAWARE AND RARITAN CANAL COMMISSION**  
**HISTORIC SITES SURVEY**  
 PREPARED BY D. GIBSON & S. BAUER



**GRIGGSTOWN HISTORIC DISTRICT**  
**ARCHITECTURAL SIGNIFICANCE**

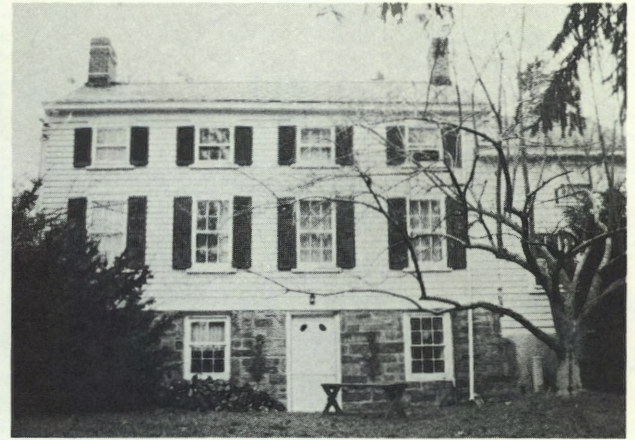
**LEGEND**

	OUTSTANDING		DISTRICT BORDER
	SIGNIFICANT		CANAL DISTRICT
	NOTABLE		
	NONE		

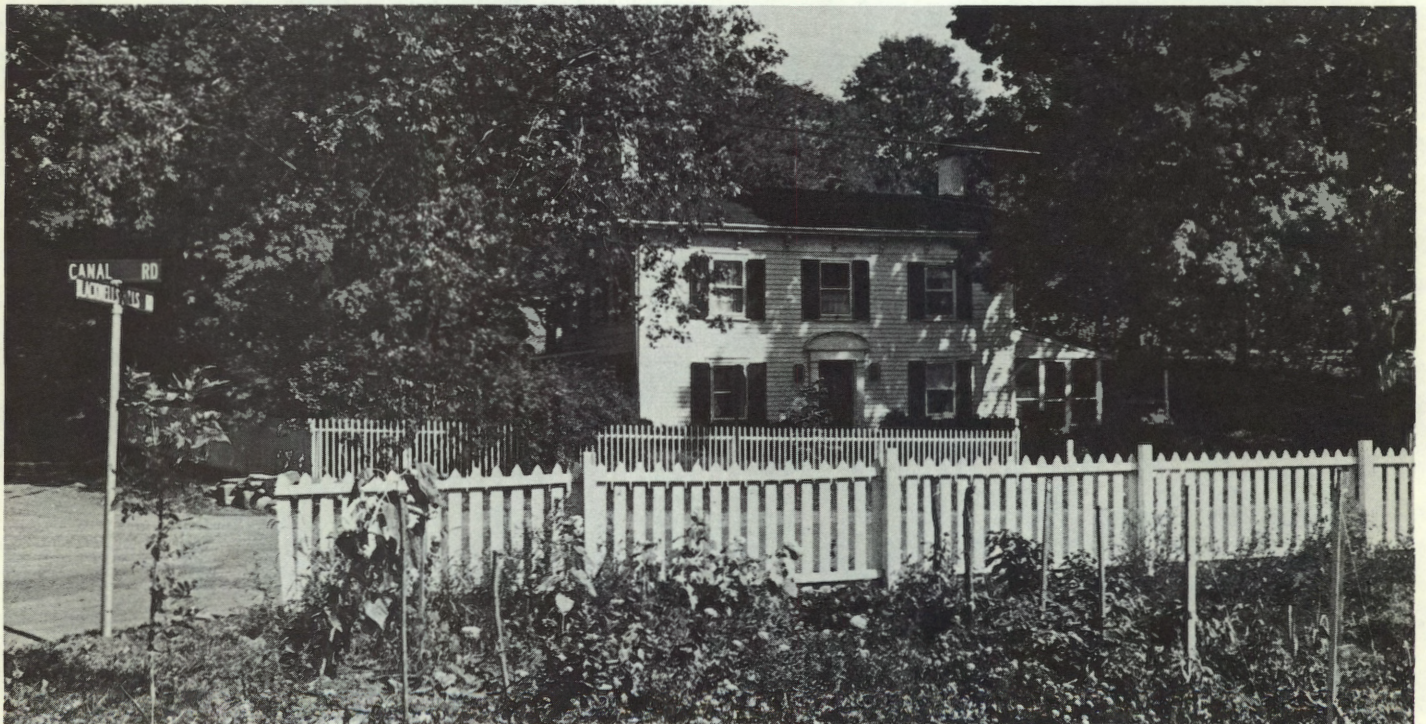


**BLACKWELL'S MILLS**

The construction of the canal increased prosperity and added to the commercial activity of nearly all the communities along its course. An exception is Blackwell's Mills. We have very little information about this area but it is clear that neither the canal nor any subsequent event caused much of a stir at Blackwell's Mills. Most of the farms along this section of the canal were in operation and prosperous by the Revolutionary War. The construction of the canal provided a link to the citizens that were markets for the farmers' goods, but the nearest loading basin is in East Millstone to the north and it is doubtful that much produce was shipped by canal boat. The small scale industries associated with a farming community—principally the grain mills and a general store—were located on the Millstone River and River Road, about 1/4 mile west of the canal. The Blackwell's Mills district has remained virtually unaltered since the mid 19th century, devoid of most intrusive new development.



Blackwell's Mills—Early 19th C Vernacular



D.C. Van Duyn house (above) and the F. Blackwell house (below).



Its ability to retain its agrarian character provides a glimpse of rural America in the 19th century.

There are fifteen homes in the district, most of them strung out along Canal Road, but with an increased density around the intersection of Canal Road and Blackwell's Mills Road.

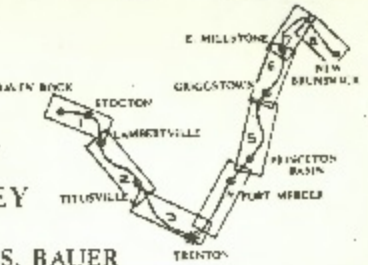
All but two of the buildings can be characterized as eighteenth and nineteenth century vernacular. The two buildings with a clear architectural style are the F. Blackwell house and the P.W. Wyckoff house. The Blackwell house, facing Canal Road about a quarter mile from the intersection, is now the Canal Park headquarters. It was built in the 1850's and reflects the Italianate style that became popular shortly before the Civil War. Windows with projected pediments supported on brackets, paired round-headed attic windows, and bracketed cornice all contribute to the Italianate feeling of the structure. The Wyckoff house is an excellent example of the Italian Villa style, complete with projecting center bay and bracketed cornice.



State of New Jersey

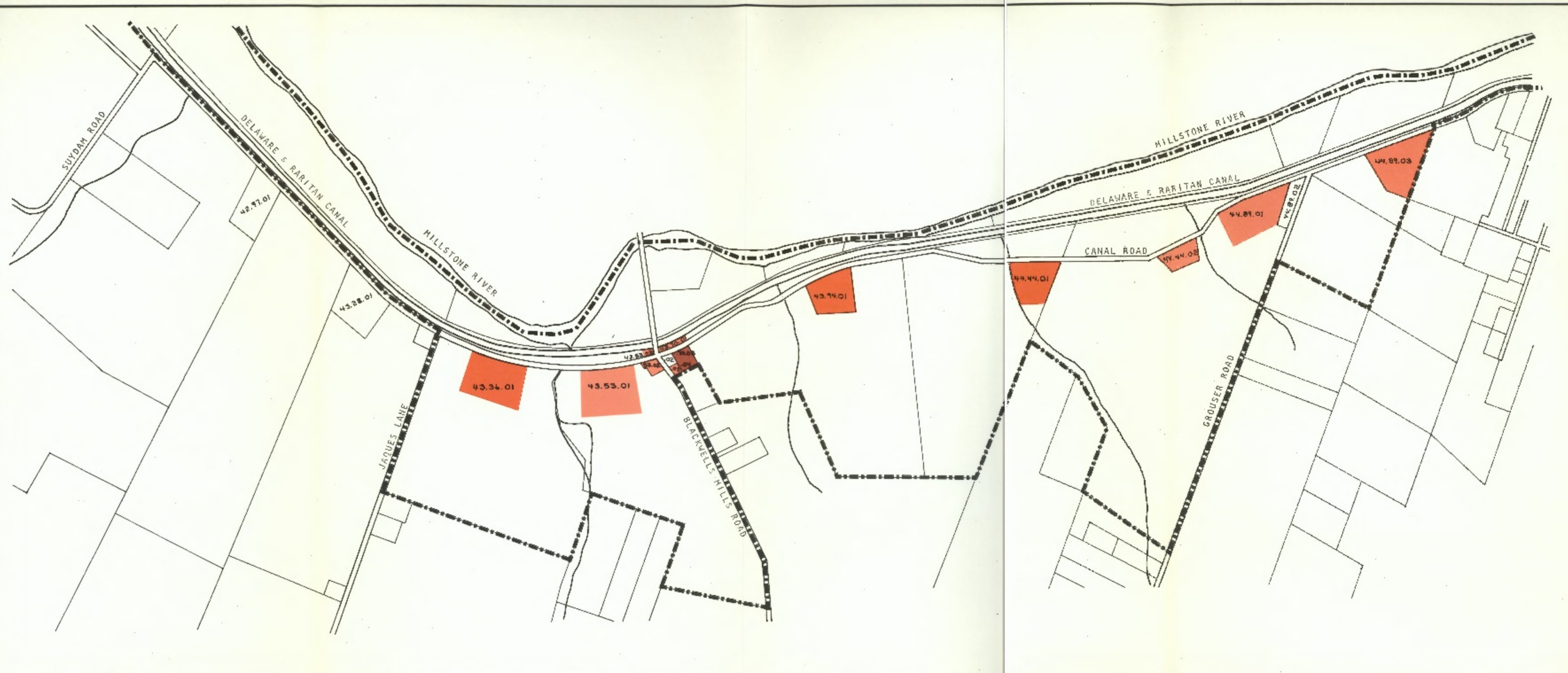
# DELAWARE AND RARITAN CANAL COMMISSION HISTORIC SITES SURVEY

PREPARED BY D. GIBSON & S. BAUER



## BLACKWELLS MILLS SECTION DATE BUILT

LEGEND	
	1700 - 1800
	1801 - 1850
	1851 - 1860
	1861 - 1875
	1876 - 1883
	1884 - 1900
	1901 - 1930
	DISTRICT BORDER



State of New Jersey

# DELAWARE AND RARITAN CANAL COMMISSION HISTORIC SITES SURVEY

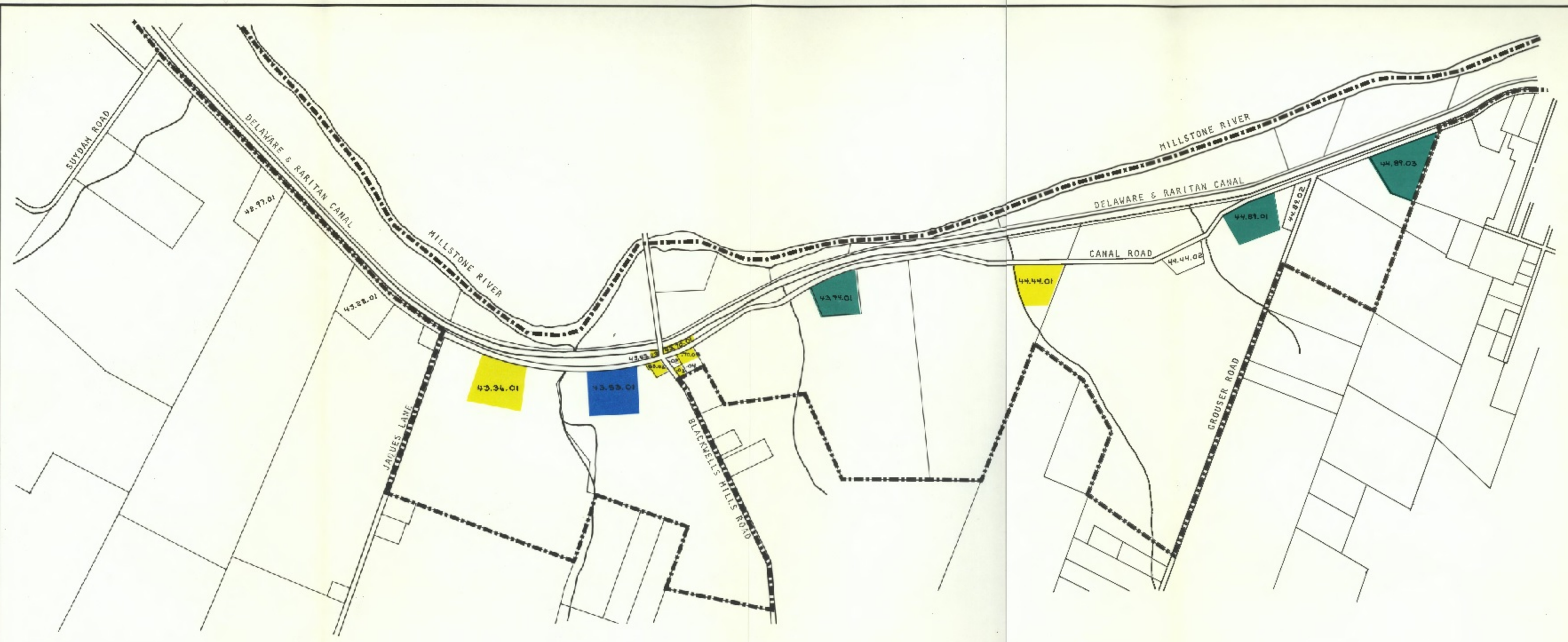
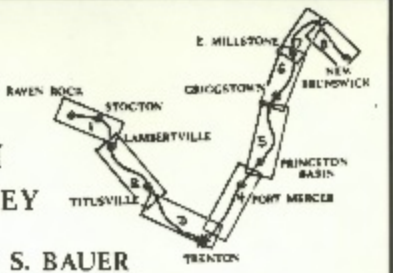
PREPARED BY D. GIBSON & S. BAUER

## BLACKWELLS MILLS SECTION ARCHITECTURAL SIGNIFICANCE

LEGEND

- OUTSTANDING
- SIGNIFICANT
- NOTABLE
- NONE

■■■■■ DISTRICT BORDER



## EAST MILLSTONE

For almost a hundred years after it was first settled the area that is now the community of East Millstone remained farmland. No commercial development occurred because just across the river the little town of Millstone served as a center for the region. When the D & R Canal was built, however, it passed about a half mile to the east of Millstone so a point of contact was developed for the town, a place where the products of town and the surrounding farms could be shipped to market, and where coal and other materials were received. The contact point became the town of East Millstone, which by the middle of the 19th century eclipsed Millstone as the dominant regional center.

Long before the canal was built, however, in the middle of the 18th century, settlers came to the area to clear the land and farm it. The earliest of the settlers in the East Millstone area were Stoffel Probasco and Cornelius Van Liew, whose farms were divided by a road that ran in a straight line from Middletown to Millstone. The Stoffel Probasco farm and farmhouse (which was demolished in the 1930's) were located on the north side of this road—now known as Amwell Road—near where the Robert Metler house now stands. The Van Liew farm lay south of Amwell Road and extended to Elm Street on the south. The original Van Liew farmhouse was remodeled into a tavern and inn about 1836 by later owners and became known as the Franklin Inn. The building no longer serves as an inn but it still stands on Amwell Road next to the canal, probably the oldest structure in town.

In 1801 John Wyckoff purchased the Probasco farm from Stoffel's grandson, Heinrick. We learn from Wyckoff's will that he also purchased the Van Liew farm, for at his death he left the Probasco farm to his son John Van Cleef Wyckoff, and the Van Liew farm to his daughter, Mrs. L. T. Howell.

The opening of the Delaware and Raritan Canal in 1834 changed the nature of the area forever. A loading basin was constructed at the Amwell Road crossing to service the surrounding area. It is not known if the basin was built by the canal company hoping to provide service to Millstone or by J. V. C. Wyckoff and his brother-in-law L. T. Howell, who could spot a good investment when they saw one.

In the sixteen years between 1834 and 1850 the town developed slowly, with only a handful of houses built. The nucleus of a small commercial center was started by 1834, however, when parts of the old Van Liew farm were subdivided into lots and a new road, Market Street, which ran parallel to the canal, was laid out.

On the 1850 Otley Map of Somerset County the town's name was Johnsville, named after John Wyckoff. In 1855, however, the name was changed to East Millstone. This change was the result of the decision to build a railroad from New Brunswick to Flemington. The Millstone and New Brunswick Railroad Company was formed and track laid from New Brunswick to Johnsville. Abutments were constructed between the canal and the Millstone River for a link with the Mercer-Somerset Railroad which was to run from Millstone to Flemington. The line was never built across the canal, however, and strangely enough they changed the name of the town rather than the name of the rail line.

The railroad's arrival in town sparked an economic boom to the small town. Four new streets were laid out and by 1860 there were over 30 new houses and two churches.

The major industry in East Millstone started as early as 1846 with the construction of a flax and husk factory located on



A.T. Vroom House, C1855  
Elm Street  
East Millstone



A nineteenth century view of the Amwell Road crossing in East Millstone. The canal was lowered in the winter to facilitate repairs.

Market Street which processed corn husks for mattresses. In 1858 the factory was altered into a distillery which burned in 1859. Quickly rebuilt by the Olcott brothers, they used it as a winery. In 1875 John M. Prudens purchased the distillery and in 1877 Kupter and Company took over. In 1879 the building changed hands again and in 1880 Fleischman and Company began operation in the factory, producing yeast as well as spirits. In 1912 a disastrous fire destroyed the complex of buildings. The site, however, was quickly rebuilt by the Harmer Reclaiming Rubber Works. Eventually the Laurie Rubber Company purchased the factory which they still operate today.

As the town continued to grow and prosper, the local residents were prompted to build three of their four churches. The Methodist Episcopal Church on Elm Street and the Dutch Reform Church on Franklin Street were both built between 1855 and 1856, in the prevalent Greek Revival style. The Methodist Church has a simple pedimented front with four pilasters and a single entrance with splayed surrounds. It is very similar in style to the First Presbyterian Church of Lambertville on North Union Street. The Baptist Church, originally built by the Dutch Reformed Congregation, is more ornate.<sup>1</sup> Also a pedimented front, it has four pilasters and two free standing ionic columns with a recessed entry porch. It is almost identical to the Dutch Reformed Church on Canal Road in Griggstown. The Catholic Church, built on Livingston Avenue in 1864, was originally a vernacular interpretation of Gothic Revival Style. Subsequent additions and alterations, however, have largely eliminated the building's historic value.

<sup>1</sup>Photo on p. 22 (upper photo)



**P. Garretson House**  
Franklin Street  
East Millstone

In the mid 19th century a private "high school" was erected on Welsh's Lane to try to meet the educational needs of those who wished or could afford further schooling. The district school continued only until the eighth grade. This building served for a while in the early part of this century as the African Methodist Church and is now the hall for the Odd Fellows. There was also a one room school house on Wortman Avenue which was enlarged to two rooms around 1900 and presently serves as a nursery school.

The architectural styles of the mid 19th century are better represented in East Millstone than the Federal and Greek Revival styles because the town was most prosperous when these styles were popular.

There are several excellent examples of the Italianate style, which appears in East Millstone primarily between 1850 and 1875. The A. T. Vroom house on Elm Street, c. 1855, is an excellent example of the earlier, simpler, Italianate three bay side hall house.<sup>1</sup> Its wrap-around porch with arched braces connecting the columns, the bracketed cornice, and the entrance and windows with the wide center mullion are all typical features of the style. The H. L. Olcott house, 2358 Amwell Road, c. 1860, is an example of the Italian Villa style house, three bays across with a center hall. The porch and entrance are more elaborate than the Vroom house. The brackets along the cornice are more console in shape.

In addition several picturesque massed L-shaped plan houses, most of which are located on Franklin Street, were built around the 1860's. Only one structure in East Millstone reflects the French Second Empire style. This house, at 46 Livingston Avenue, currently houses the priests for St. Joseph's Roman Catholic Church and has been greatly altered, retaining only its original shape to distinguish its style.

From 1875 to 1900 only a few structures were built and most of them were vernacular. An outstanding exception however, is the



**Olcott House, Amwell Road, East Millstone**

<sup>1</sup>Photo on p. 74

wonderful house at 13 Market Street, an excellent example of High Victorian Eclectic. This house, built about 1888 for a local merchant, Nathaniel Wilson, has an Eastlake style porch and entrance and extremely large brackets along the cornice.<sup>1</sup>

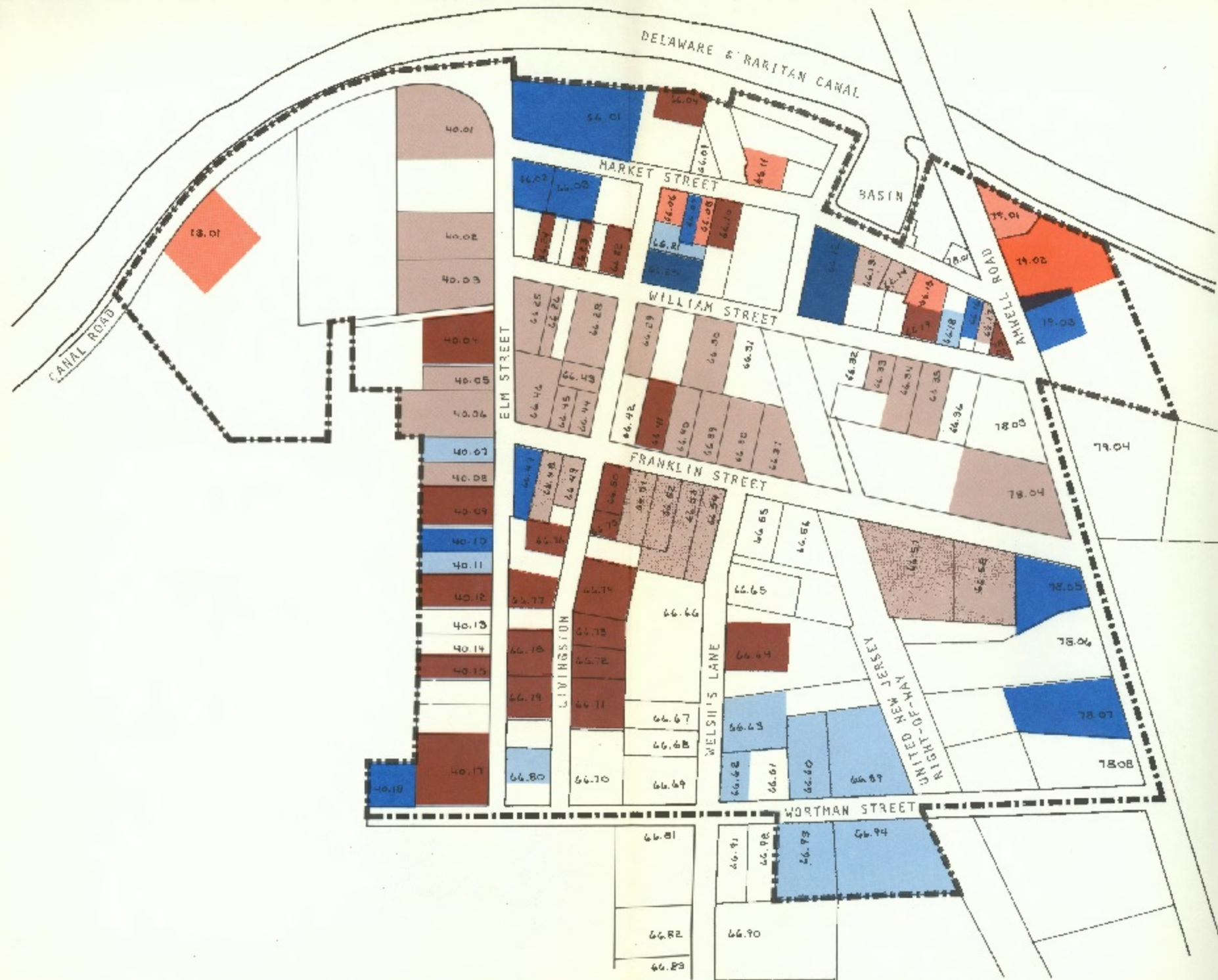
East Millstone, like Titusville, is an interesting example of what could happen in the 19th century when a transportation link passed through a rural area. The original farms were subdivided into lots and small vernacular houses and businesses were built to service the surrounding countryside and the canal.



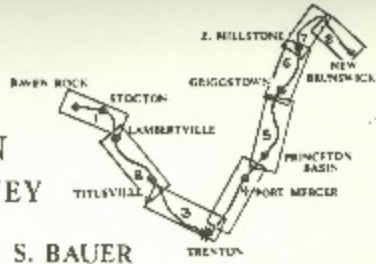
The old factory in East Millstone, now a rubber processing plant.

As the canal prospered, the residences and businesses grew in size and stylistic quality. When the canal fell into decline the town's importance changed from commercial center to a suburban community. However, the town's distance from major urban centers has discouraged much 20th century development. East Millstone's physical character remains today in a remarkably unaltered state, testament to its history, importance, and to the romantic image of what small town America was about.

<sup>1</sup>Photo on p. 41



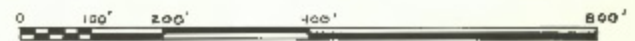
State of New Jersey  
**DELAWARE AND RARITAN CANAL COMMISSION**  
**HISTORIC SITES SURVEY**  
 PREPARED BY D. GIBSON & S. BAUER



**EAST MILLSTONE HISTORIC DISTRICT**  
**DATE BUILT**

LEGEND

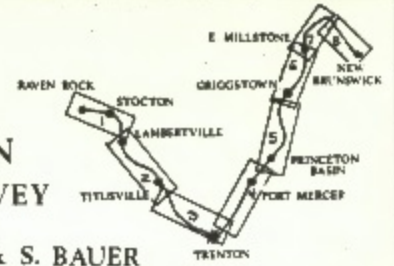
	1700 - 1800		DISTRICT BORDER
	1801 - 1850		CANAL DISTRICT
	1851 - 1860		1876 - 1883
	1861 - 1875		1884 - 1900
			1901 - 1930



State of New Jersey

# DELAWARE AND RARITAN CANAL COMMISSION HISTORIC SITES SURVEY

PREPARED BY D. GIBSON & S. BAUER



## EAST MILLSTONE HISTORIC DISTRICT ARCHITECTURAL SIGNIFICANCE

LEGEND

- OUTSTANDING
- SIGNIFICANT
- NOTABLE
- NONE

- DISTRICT BORDER
- CANAL DISTRICT

0 100' 200' 400' 600'

