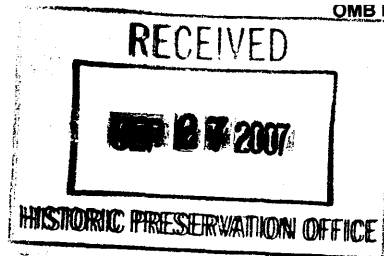
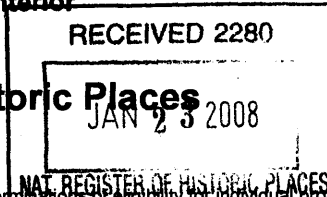


United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form



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This form is for use in nominating or requesting determination for individually owned properties or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 38) or *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 38) by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Daniel Robert House

other names/site number Somerville Borough Hall

2. Location

street & number 25 West End Avenue  not for publication

city or town Somerville Borough  vicinity

state New Jersey code NJ county Somerset code 035 zip code 08876

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally.  See continuation sheet for additional comments.

Amy Cradic 12/20/07  
Signature of certifying official/Title Date  
Amy Cradic, Assistant Commissioner Natural & Historic Resources/DSHP0  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet for additional comments.

\_\_\_\_\_  
Signature of certifying official/Title Date  
\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register.  See continuation sheet.

determined eligible for the National Register.  See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

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

\_\_\_\_\_  
Signature of the Keeper Date of Action  
Edson H. Beall 3.5.08

**5. Classification**

**Ownership of Property**

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

**Category of Property**

(Check only one box)

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

**Number of Resources within Property**

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
2		objects
3	0	Total

**Name of related multiple property listing**

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

N/A

**Number of contributing resources previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

Domestic/Single Dwelling

**Current Functions**

(Enter categories from instructions)

Government/City Hall

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

Gothic Revival

**Materials**

(Enter categories from instructions)

foundation Stone

walls Brick

roof Slate

other

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

8 Statement of Significance

Applicable National Register Criteria

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

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

Criteria considerations

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

Property is:

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

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1888-1939

Significant Dates

1888
1939

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Lambert and Bunnell, Bridgeport, Connecticut

Primary location of additional data

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
[X] Other (Somerville Advisory Committee)

Name of repository:

**10. Geographical Data**Acreage of property 3.02 acres**UTM References**

(Place additional UTM references on a continuation sheet.)

1	18	532182	4491140
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing
4			

 See continuation sheet**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

**11. Form Prepared By**name/title Margaret Newman, historic preservation specialistorganization Holt•Morgan•Russell Architects date 9/24/2007street & number 350 Alexander Street telephone 609.924.1358city or town Princeton state New Jersey zip code 08540**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets****Maps**A **USGS map** (7.5 or 15 minute series) indicating the property's location.A **Sketch map** for historic districts and properties having large acreage or numerous resources.**Photographs**Representative **black and white photographs** of the property.**Additional items**

(Check with the SHPO or FPO for any additional items)

**Property Owner**

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

name Borough of Somervillestreet & number 25 West End Avenue telephone 908-725-2300city or town Somerville state New Jersey zip code 08876**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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# National Register of Historic Places Continuation Sheet

The Daniel Robert House  
Somerville, Somerset County, NJ

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## Architectural Description

Built in 1888 in the Gothic Revival style, the Daniel Robert House (now Somerville Borough Hall) is located on a triangular plot of land at the west end of Main Street. Built for Daniel Robert of New York, the building is two stories of ochre-colored brick masonry with a rusticated stone base. The walls and foundation are currently painted. It is picturesque with asymmetrical massing and steeply pitched slate gable roofs set on a strong wood cornice with built-in gutters and flanked by turrets and towers. Windows of varying styles and sizes punch the masonry. Most are one-over-one sash; many have wood tracery and decorative colored glass transoms. All have brownstone detailing including stone sills, surrounds and projecting hoods. The building was designed by Lambert and Bunnell of Hartford, Connecticut. It is a near exact replica of Alexander Jackson Davis's 1846 Harral-Wheeler House in Bridgeport, Connecticut. Lambert and Bunnell were intimately familiar with this house; in 1866 they put a library addition on it for the house's second owner, Nathaniel Wheeler.

The current site of the building is 3.02 acres, although it was originally a much larger plot. It is triangular and situated at the west end of Main Street, making it a prominent landmark within the Borough. The house is roughly centered on the property, with numerous trees and ornamental plantings. When first constructed, a wrought iron fence surrounded the property. This was removed during World War I, but two brownstone gate posts remain. These posts are contributing objects in the landscape. Various modern memorials have been added to the site since the Borough acquired the property; these are not included in the nomination (Photo 1).

The east façade is dominated by a projecting central bay under a steep front gable. On the ground floor, this bay houses the entrance which is located in a recess below a deep Tudor arch with a projecting arched brick stringcourse above. A pointed arched window sits above the entrance with three, one-over-one sash with colored glass and transoms of colored glass with wood tracery and topped by a projecting arched brownstone hood. A circular window framed by brownstone with colored glass and wood tracery graces the gable end. Crenellated turrets—one small and the other larger with windows—flank this bay on either side are (Photos 2 and 7).

The rectangular main block of the house sits behind the central bay. A single bay with a small center gable with strong wood cornice is located to the south. Paired one-over-one windows under a single projecting brownstone hood adorn the ground floor. Arched paired windows with paired brownstone lintels, colored glass transoms and wood quatrefoil tracery are on the second floor. A round window with quatrefoil wood tracery is in the center gable. To the north is a mirroring single bay with small center gable and strong wood cornice. The ground floor has two, one-over-one windows under projecting brownstone hoods. An oriel window is above at the second floor with a metal roof and wood base and three one-over-one windows with wood stringcourse below (Photo 3).

The north elevation has a projecting single bay to the east and two rear bays to the west. The projecting, eastern bay has a bay window at the ground floor with three one-over-one windows, flat roof, wood trim and wood quatrefoil insets at the cornice. A pointed arched window with three one-over-one sash with transoms of colored glass with wood tracery forming a quatrefoil and topped by a projecting arched brownstone hood sits above. A circular window framed by brownstone with colored glass and wood tracery adorns the gable end. To the west, there is a tall masonry chimney with three distinct shafts on top (Photo 4). To the west of this, the first of the two rear bays is made up of three grouped sash at the first and second floors topped by a front gable with a round recess in the brick. The second bay has paired sash at the first and second floor. All the windows are one-over-one with brownstone sills and

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projecting hoods. A corner turret with slate roof at the western end of the north elevation is the extent of the original building (Photo 5). Beyond this is the Library. In 1939, the Elks (who acquired the house from Angeline Roberts in 1923) constructed an addition off the rear of the building. When this addition was constructed, the rear porch was removed and a pair of windows at the ground floor was infilled. This addition is now the Somerville Public Library. It is a simple design with a flat roof and brick parapets with a simple brownstone cornice. Like Borough Hall, the addition is buff brick with brownstone detailing. The foundation is parged concrete block. The library projects from the plane of the original building, sitting in front of the corner turret. It is five bays long with the entrance at the eastern end in the first, projecting bay. The remaining four bays are separated by piers. Within each bay are a set of three metal one-over-one sash with six light transoms and stone sills. A large concrete accessible ramp provides access into the Library; it crosses in front of the western end of the house (Photo 6).

The west elevation of the building is dominated by the west end of the Library. It is a blank masonry wall with parged foundation and brick parapet with brownstone cornice. The roofline, chimneys and tower of the original house are visible beyond the library.

The south elevation, like the north, is a combination of the Library and Borough Hall. The Library has the brick parapet with simple brownstone cornice. It has three bays divided by brick piers with each bay containing the same three window combination as seen on the north.

The south elevation of Borough Hall contains the original five bays of the main block of the house, the original rear service wing which is two bays as well as a small, one-bay addition that was constructed after a 1967 fire which gutted the interior of the original rear wing of the building. This addition is at the far western end of Borough Hall, off the original rear wing which terminates in a masonry pier. It is one-room deep and two stories, painted brick with a flat roof and one-over-one windows. A metal fire escape is attached to its western wall. This addition is set back slightly from the original rear wing; it fills in a corner between the Library and the original rear wing. On the interior, its construction added one additional office to each floor.

The south elevation of Borough Hall contains the original rear wing and the main block of the house. Each of the bays has a front gable with the strong wood cornice. The western bay of the rear wing has a single one-over-one window with brownstone lintel and sill. There is a door below it; this was an original rear service entrance to the house. The eastern bay of the rear wing has a larger gable within which is the date "1888." Paired one-over-one windows with a single brownstone lintel and sills on the second floor and two pairs of one-over-one sash with a single brownstone lintel and sill at the first floor adorn this elevation. There is also an entrance to the basement here flanked by paired sash.

The rear wing and main block of the house are separated on this elevation by a square crenellated tower. This tower projects and houses an entrance within an arched opening with brownstone trim. Paired one-over-one sash with transom delineated by wood quatrefoils sit above the entrance. The fourth bay is to the east of the tower with a center gable, three window oriel window on the second floor and a trio of windows on the first. All five windows are one-over-one. The oriel window has a metal roof and wood base with wood trim at the windows. The first floor windows have a brownstone hood above them. The final, fifth bay sits after a tall masonry

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The Daniel Robert House  
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chimney which matches that on the north. This bay projects and has a steep gable roof. The ground floor has a three window bay window with one-over-one sash with wood tracery at the transom. There is a brownstone stringcourse above the windows and a simple wood cornice with a flat metal roof. A pointed arched window with three one-over-one sash with transoms of colored glass with wood tracery and topped by projecting arched brownstone hood adorn the second floor. A round window framed by brownstone with colored glass and wood tracery forming a quatrefoil sits within the gable end.

The original plan of the building is basically a rectangle with extension bays defining the east entrance and gracing the north and south side elevations with the rear service wing located off-center to the south. The main block of the house is a center hall plan. From the original front door, there is an entry reception off which the parlor and drawing room extend. This reception room has its original corner niches, woodwork, floors and closets. At the ceiling, one of the few places where original finishes remain, there is an elaborate allegorical painting attributed to local painter, Orville Lance. Depicted are a woman, doves and cherubs thought to represent chastity, peace and love. Within this original space, a modern glass vestibule has been added; this resulted in moving the closets from their original angled positions into the corners of the room. The center hall is located beyond the reception room; it retains its original mahogany woodwork including wainscoting with trefoil arches, doors and trim along with most of the original floors, plaster and the stair running up the south wall. The elaborate Gothic stair, carved newel posts and associated woodwork with quatrefoils, trefoil arches and floriated designs is also an original feature. The original door trim, a striking feature of the hall and reception room, can be found throughout the house. This trim is arched in most places with shoulders and a wide profile. Pilasters supplement the trim with capitals at the columns and bases that are at the height of the wide profile of the baseboard molding which also remains throughout the house (Photos 8 and 9).

The original drawing room with the projecting bay window sits to the north off of the reception room. The study and then the library were behind. Today, these house the tax collector, finance department and health office. The original woodwork of the drawing room is white maple; it remains as does the original plaster walls, plaster beam ceiling, doors, hardware, windows and interior shutters (Photo 10). Access to the tower with its stair to the second floor remains at the east end of the drawing room. Behind the drawing room, the library and study retain their original cherry woodwork, wood floors, fireplaces, doors, hardware, windows and shutters. The ceilings are now dropped acoustic tile.

The original parlor with another projecting bay window sits to the south of the reception room. The dining room is behind the parlor. They are now vital statistics and the clerk's office. The parlor retains its mahogany woodwork, plaster walls, plaster beam ceiling, doors, hardware, windows, interior shutters and fireplaces. The dining room retains its white oak woodwork including elaborate Gothic wainscot with trefoil arches, plaster walls, doors, hardware, windows, interior shutters and fireplace. The ceiling in both rooms is acoustic tile.

No original fabric or floor plan remains in what was the rear service wing. Originally, this wing housed the kitchen, scullery and other domestic work spaces. However, it was gutted by a fire in 1967; the interior was completely rebuilt and the addition added to the east. This includes the second floor where a series of water closets, bathrooms and servants quarters have been lost.

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The plan of the main block second floor was originally a series of bed chambers off the hall. This plan remains and is now Borough offices. At the top of the stairs, a set of double doors leads to the original Music Room at the center of the front of the house. Although now divided into two rooms (the only change to the original floor plan in the main block of the house), this room retains its original color glass with musical figures and two composers: Michael William Balfe an Irish composer famous in the nineteenth century for his English language operas and Vincenzo Bellini a composer of Italian operas in the early eighteenth century. This room also has its original doors, hardware and woodwork including the elaborate door casings found throughout the house. Originally, there was a vaulted ceiling with five busts of other composers; these are no longer extant. Throughout most of the second floor, the ceilings were vaulted. This feature only remains in the room to the south of the Music Room, now the Mayor's office, where the vaulted ceiling with exposed framing gives a hint as to the original grandeur of the second floor (Photo 11). Drop acoustic tiles now hide the other original ceilings; all were damaged in the 1980 fire. Besides this minor change, the second floor remains intact. This includes all of the original wall plaster, partitions, woodwork, doors, hardware and windows. In the northeast corner chamber the stair in the tower connects this room with the drawing room on the first floor. The baseboards found throughout the second floor have the same wide profile that matches the first floor. Like downstairs, there is woodwork under the windows; it is simpler on the second floor. Finally, as on the first floor, each second floor fireplace is unique with different colored tile, a cast iron insert and a distinctive wood mantel. Originally, there were sinks off the sleeping chambers; these have been lost.

The basement, like the rest of the house, is largely intact but has been supplemented by modern finishes and some new partitions walls. It now houses the Recreation Department.

Generally, the Daniel Robert House is in good condition. Deferred maintenance has led to limited deterioration, particularly evident on the exterior. Architecturally, the building is remarkably preserved especially considering its use as Borough Hall. Most of the original features remain with few exceptions.



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The Daniel Robert House  
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## Statement of Significance

### Summary

The Daniel Robert House was constructed in 1888 as an example of the Gothic Revival style, for a wealthy business man from New York. Located on a triangular plot of land that has been a conspicuous element of its townscape since the nineteenth century, closing the westerly vista of Somerville's Main Street, the Daniel Robert House is eligible for the National Register of Historic Places under local significance, Criterion C, for architecture. Designed by the architectural firm of Lambert and Bunnell of Bridgeport, Connecticut, the house is an extremely faithful replica of Alexander Jackson Davis's 1847 Harral House built in Bridgeport. Although built in 1888 and therefore, a late example, it is an intact example of the quintessential Gothic Revival residence with its masonry construction, picturesque asymmetrical massing, steep and varied roof lines, pointed arched openings, brownstone detailing and Gothic motifs. It retains the majority of its original detailing. With the exception of the original rear wing which was damaged in a fire in 1967, modifications have been minor. By itself, as a Gothic Revival house, it is architecturally significant; its association with Davis and the Harral House further adds to its significance. The building is currently Somerville Borough Hall.

### Historical Background

#### *History of Somerville, Somerset County*

The Somerset County area was first settled in 1681 in the vicinity of the upper Raritan Valley. On May 22, 1688, the county was established; most of the early residents were Dutch. Following the Revolutionary War, the county seat was established at Somerville, then called Raritan; it was the third location following Six-Mile Run in 1714 and Millstone in 1737.<sup>1</sup> Although the center of the county, Somerville evolved slowly. At the turn of the nineteenth century, Somerville was a small farming community with a population of slightly less than two hundred people. A map recalling Somerville in 1812 shows Main Street running from east to west with a sprinkling of approximately thirty houses and businesses on either side (Figure 1). Main Street was also known as the New Jersey Turnpike, which had been chartered in 1806 and was completed three years later. Bridge Street, the first local road extending from north to south, was opened in 1809.<sup>2</sup> In the early nineteenth century the village did not extend much more than a block to either the north or south of the main thoroughfare, and the outlying area consisted of a number of farms. The Court House, Jail and County Offices were situated at the east end of town on a block with the First Reformed Church. Slightly to the west was a school which was replaced in 1802 by the Somerville Academy.<sup>3</sup> Nearby was the gallows.

Throughout the early years of the nineteenth century the town grew slowly. Abraham Messler, who came to the area in 1837 to assume the pastorate of the First Reformed Church, recalled that when he arrived Somerville "had three taverns, three stores, and perhaps five mechanic shops. There were sixty-two families living in it, embracing about four hundred and fifty souls." The town "still had but a single street, no sidewalks, no shade trees save a few fruit trees, and in winter the most distinguishing characteristic of the place was its mud."<sup>4</sup>

With the 1840s came the major development that would change the face of Somerville completely. In 1841 the Elizabeth and Somerville Railroad reached its western terminus in town. In 1847, after several years of economic

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trouble, the line was purchased by the Somerville and Easton Railroad Company, which in 1849 became the Central Railroad of New Jersey. In 1852 the tracks were extended to Easton and by the mid-1850s about one hundred passengers a day passed through the Somerville station, along with coal from Pennsylvania and agricultural products from New Jersey farms.<sup>5</sup>

A map of Somerville published in 1850 shows that the town had begun to expand. The railroad line is visible running just south of, and roughly parallel to, Main Street. A number of new streets have been constructed and the blocks between the two transit routes are filled with the names of business and property owners. The presence of a second hotel, a silversmith and a jewelry store are evidence of the growing prosperity of the village (Figure 2).

Yet, at mid-century, the community was just beginning its evolution. Writing before his death in 1911, Charles Clickner, a long-time Somerville resident, described the town in 1859 as a "quaint, country village, with a population of less than 2,000. Improvements were rare: here and there were brick sidewalks, gravel and dirt paths and no curbing. No electric lights, simply oil lamps, few and far between." Four passenger trains ran daily between New York and Easton and "the fire department consisted of one small hand engine. Its home was where the West End Hose Co. is now quartered."<sup>6</sup>

The railroads continued to expand and in 1864 the Central Railroad negotiated entry into Jersey City on its own lines and acquired ferry dockage in New York.<sup>7</sup> In 1868 the railroad formed its own real estate company, the Central Land Improvement Company, for the purpose of selling land owned by the railroad. The company also acted as an agent for any landowner along the line.<sup>8</sup> By the 1870s the Central Land Improvement Company was actively pursuing those who were disillusioned with life in New York City, and were encouraging relocation to Somerville and other near-by towns. Pamphlets and brochures distributed by real estate agents sang the praises of these communities and in particular described Somerville's healthy location and bucolic setting. One publication from 1873 described the "beauty and taste displayed in most of [Somerville's] private residences" and proclaimed the virtues of the "number and luxuriance of the trees, which provident hands in days gone by [had] planted along the streets."<sup>9</sup> Somerville enjoyed "a healthful atmosphere, while its quiet beauty [gave] it a charm to those in search of a peaceful retreat from the din and dust of the city."<sup>10</sup> At that time the town was a mere one hour and twenty-four minutes by express train from New York, with fifteen trains running each way daily.

The Somerset County Atlas of 1873 shows that Somerville had experienced a substantial population boom in the years following the Civil War (Figures 3 and 4). Abraham Messler recalled that in 1872 there were nearly 400 houses in town. "Instead of three stores, there were 43 stores and shops, and where there had been 450 inhabitants, there were at least 2,000. Where there had been only one church, there were now five."<sup>11</sup>

While still arranged in a linear fashion extending from east to west along Main Street, the town had begun to expand primarily to the northwest, but to the south as well. High and Cliff Streets now paralleled Main Street to the north, and contained numerous blocks filled with residential lots, schools and churches. The blocks between Main Street and the railroad to the south were filled with homes and shops, with growth extending to the other side of the tracks, along Harrison and 2nd Streets. The municipal center of the borough remained clustered at the east end of town, in its original location. The 1873 map shows the Court House, Clerk's Office and Surrogate's Office on a lot on the north side of Main Street, between Bridge and Grove Streets.

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By 1880 Somerville's population was 3,108 and the primary thrust of the town's continued expansion was to the north and west. The families who were relocating from the city did not want to live in the middle of town. Instead, they preferred to build county villas in the hills to the north of Somerville or to relocate to the quieter areas west of the commercial core (Figures 5 and 6). It was in this atmosphere that Daniel Robert and his wife came to Somerville and built their house at the western edge of town.

### *History of the Property*

The triangular piece of land where the Daniel Robert House sits was created with the establishment of two major roads: the New Jersey Turnpike begun in 1806 now Main Street and the Raritan Road, an earlier road, now Somerset Street. The Daniel Robert House is the third building constructed on the site. The first was a tavern built at the beginning of the nineteenth century; the second by Albert Cammann in 1848; the Daniel Robert House was built in 1888.

Constructed at the end of the first decade of the nineteenth century, the first building on the site was of wood frame and served as a tavern. Between 1809 and 1837, there were two owners of the property. They were Dr. Samuel Swan and Dr. Peter Stryker. In 1811, Swan sold his lands to Peter Stryker. Stryker sold to Albert Cammann in 1837.

In 1837, Albert Cammann acquired the "house and lot...being a triangular lot between the New Jersey Turnpike road and the great Raritan Road"<sup>12</sup> from Peter Stryker. In 1848, Cammann moved the tavern for use by the Somerset Institute for Young Ladies and built a new house, the second building on the property, itself a house with a strong Gothic Revival expression. Although the date of construction of this house is generally attributed to 1844, this date must be incorrect. Because the tavern was not moved until 1848, the second house could not have been built before then; its depiction on an 1850 map proves it was constructed by 1850. Albert Cammann was a wealthy prominent man in Somerville. Little is known about business although he was reputed to be a copper mining magnate. He built his house in the Gothic Revival style. It was known as "Cammann's Castle" because of its Gothic Revival crenellation, stone construction, pointed arch doorway and corner turrets. Two images of the building survive. It was depicted on the 1857 *Illustrated Map of Somerville* (Figure 8); and a photo, although not of the best quality, also shows its Gothic design (Figure 9).

In 1867, Cammann sold the house and lot to Eugene Doughty, a State Senator who occupied it until his death in 1886. In 1886, Daniel Robert, and his wife Angeline, living in New York acquired the property.

When he first acquired the property, Robert lived in the Cammann house; during this time he installed a new heating plant.<sup>13</sup> After fewer than two years, however, he razed the building. In 1917, a newspaper described the demolition, "Robert tore down the old house in 1887 and erected the present mansion for his residence where he lived until his death. When the old house was torn down, it was found necessary to dynamite the walls, they were so strongly built of brown stone and brick covered stucco work. The size of the house was 56 x 50 feet and the massive corner pillars gave the appearance of a castle..."<sup>14</sup>

Daniel Robert lived in the house until his death in 1908. In 1923, his widow sold the building to the Somerville Lodge of the Elks. In 1939, the Elks erected the ballroom addition off the back of the house. The Elks used the Daniel

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Robert House for over thirty years until 1958 when the Borough acquired the property making it their Borough Hall; the ballroom became the Borough Library. The building remains Borough Hall today.

### *The Gothic Revival*

During the Middle Ages, the Gothic style was the crowning achievement of Christian architecture. It began in France at the end of the twelfth century and quickly spread throughout Europe, becoming the dominant style for ecclesiastical architecture in England. Hundreds of years later in the mid-eighteenth century, there was a romantic movement that realized the importance of the Middle Ages, particularly in England. In architecture, this took the form of a revival of medieval Gothic design. This "Gothic Revival" is generally seen as having begun with Horace Walpole's 1750 "castle," Strawberry Hill. The Romantic Movement also led to the documentation of English medieval monasteries and abbeys, many of which were falling into ruin and needed repair. At this time, accurate restoration was unknown. "It was not until a great deal of damage had been done that public sentiment was aroused to the point of expression and explosions. At last the committees and the best minds got around to thinking that an accurate knowledge of the existing monuments should precede any restoration. So several architectural draughtsmen... [like] Pugin made measured drawings of many English cathedrals and abbeys.<sup>15</sup> The knowledge gained from the study of these architectural monuments increased the accuracy of the Gothic Revival. From England, it spread to the United States.

As early as 1800, Gothic Revival was a part of American architecture. In that year, Benjamin Latrobe designed the Gothic villa at Sedgely near Philadelphia. However, it wasn't until the 1830s that it became a popular style. Glen Ellen designed in 1832 by Alexander Jackson Davis for Robert Gilmore of Baltimore and the conversion of Sunnyside, Washington Irving's house on the Hudson into a picturesque Tudor villa in 1835 marked its beginnings as an architectural movement in America. Davis championed the style in the United States; his 1837 *Rural Residences* was dominated by examples of the style. Andrew Jackson Downing's four books on the theory and practice of architecture and landscape gardening ensured its dominance in the American architectural conscientiousness. Downing's books went into five and six editions through the 1840s and 50s and were found in the library of many country gentleman (Figure 10).

The Gothic Revival broke the hegemony of classicism that dominated architecture and instead embraced the idea that buildings should be designed in relation to their natural settings. It emphasized variety in features, roughness of textures and irregularity of mass and silhouette; the belief was that this led to drama with the movement and contrast of light and shadow. The Gothic Revival was marked by sharply pitched roofs, castellated parapets and drip molds at the windows. Stone was often used but "the popular medium was hollow brick coated with cement and painted, sometimes reddish, but more often a deep thick chocolate brown."<sup>16</sup> Rather than the simple rectangles that dominated American architecture, the Gothic Revival plan had to be adapted to absorb the irregularities of the bay windows and towers. The porch was an important feature of the style. Downing felt that no house was complete without one.<sup>17</sup> The "veranda" provided a link with the surrounding landscape and also provided the aesthetic quality of shadow. With the Gothic Revival, however, the projecting porch was often substituted for a recessed entrance; this harkened back to the medieval castle with a drawbridge entrance and the need for a solid exterior wall. Equally important was the roofline of the Gothic Revival. Earlier houses had simple rooflines broken only by a chimney. The Gothic Revival embraces steep lines and complex variations. The towers and pointed windows, crenellation and variations of angles at the façade tracery were important as were grouped windows and pointed doors.

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The desirability of the Gothic Revival over ordered classicism was expressed by Downing: "Now almost all persons who have not cultivated a taste for architecture...would prefer a regular house to a symmetrically irregular one, because with them the reason only demands to be satisfied; but with more cultivated minds the taste and imagination are active, and call for a more lively and varied kind of beauty, and the irregular building would be chosen, as affording more intense and enduring pleasure."<sup>18</sup>

In the mid-nineteenth century, houses in the Gothic Revival style were seen as dramatic expressions of the owner's affluence. With industrialization came increased prosperity, allowing men of humble beginnings to attain prominence and wealth that previously was not possible. These men chose an architectural style that articulated their distinction. Once again we turn to Downing:

...there are men of imagination—men whose aspirations never leave them at rest—men whose ambition and energy will give them no peace within the mere bounds of rationality. These are the men for picturesque villas—country house with high roofs, steep gables, unsymmetrical and capricious forms. It is for such that the architect may safely introduce the tower and the campanile—any and every feature that indicates originality, boldness, energy, and variety of character. To find a really original man living in an original and characteristic house, is a satisfactory as to find an eagle's nest built on top of a mountain crag...<sup>19</sup>

While some found the literary overtones of the Gothic Revival style elitist, it was an important movement that dominated American architecture for thirty years in the mid-nineteenth century. It was a radical change from the symmetrical boxes of American architecture and helped spur other new styles. During the second half of the nineteenth century, a combination of new buildings technologies along with numerous architectural and housekeeping books and the financial means led to an explosion of new architectural styles.<sup>20</sup> The Gothic Revival reached its apex at the mid-century and was in decline by the 1860s; there was a slight resurgence spurred by John Ruskin's writings in the 1870s but was no longer a leading style by the 1870s.<sup>21</sup> Of course the Gothic Revival style continued as evidenced by the Daniel Robert House built in 1888.

### *The Daniel Robert House and Alexander Jackson Davis*

In 1886, Daniel Robert and his wife Angeline acquired the triangular property in Somerville. Robert was in his mid-forties when he moved to Somerville, a wealthy New Yorker from a well-established family. He was born in Long Island in 1840; his parents were from Holland.<sup>22</sup> In an article about the construction of the house, he was referred to as a "capitalist."<sup>23</sup> Although he had inherited substantial real estate in the city, he and his wife chose Somerville. His wife, Angeline Lance, born in 1856, was locally born; she was from Peapack. It seems likely that she pushed for their relocation to Somerville which was not yet a fashionable place to live.<sup>24</sup> For the construction of their new house, the Roberts chose to replicate a hallmark of the Gothic Revival style, the 1847 Harral House located in Bridgeport, Connecticut, designed by the quintessential Gothic Revival architect, Alexander Jackson Davis.

Alexander Jackson Davis was born in New York on July 24, 1803. He left school at sixteen and became a printer of a daily paper. In 1823, he became a draftsman, opening his own office in Wall Street in 1826. He was an early member of the National Academy of Design. In 1829, he joined Ithiel Town, a noted architect and engineer. They became one

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of the leading American architectural firms. While Town was more noted for his classical designs, he had made forays into the Gothic prior to his partnership with Davis; his 1813 Trinity Church in New Haven is considered one of the earliest Gothic Revival churches in America. Following the establishment of their partnership, Davis was responsible for all the Gothic Revival designs. Town and Davis remained partners until 1835.<sup>25</sup> Both within the partnership and as a sole practitioner, Davis was the true Romanticist; his designs revolutionized American architecture (Figure 11). They included the Harral House, Glen Ellen and Lyndhurst. In addition to the Gothic Revival, Davis also made another important contribution to American architecture. In 1837, he was one of the three original founding members of the American Institute of Architects.

In February 1846, Davis began the design for a house for Henry Kollock Harral of Bridgeport, Connecticut. At this time, Bridgeport was experiencing a major building boom as industry and population dramatically expanded. Although only in the city for ten years, Harral was a prominent citizen. His saddle and harness manufacturing firm made him a wealthy man. He was elected mayor in 1845; he also served as a senator in the state legislature. For the construction of his new house, he chose the undisputed master of the Gothic style, Alexander Jackson Davis. Davis had recently designed the William Waddell house in New York City and gained prominence; Harral may have known of this building (Figure 12). He also could have seen the pattern and design books of Davis and A. J. Downing that were immensely popular at this time. Americans were embracing the picturesque in the 1840s and the benefits that architecture could affect, as stated by Downing: "We believe that a house may have an absolute beauty of its own, growing out of its architecture, but that it may have a relative beauty no less interesting, which arises from its expressing the life and occupation of those who build or inhabit it."<sup>26</sup>

In addition to the house, Davis designed a coach house, stable, gate and fence for Harral. He completed the design in June. Work began on the house in the summer of 1847; it was completed the following summer. It was called a castle in the local press: "The large and handsome edifice erected by Ex-Mayor HARRAL is nearly completed...There are few edifices in this part of the world to be compared with the new CASTLE. It has been built of the very best manner..."<sup>27</sup> (Figures 13-17)

Davis was pleased enough with his design that he exhibited a drawing of the Harral House in the 1853 World's Fair in New York City and again in 1865 at the National Academy of Design (Figure 18).

In 1852, Harral asked Davis to design an office and library addition for the house. Davis completed the drawings in September 1853 but in 1854, Henry Harral died of tuberculosis and the addition was not completed. In 1866, Harral's widow sold the house to Nathaniel Wheeler. Wheeler, like Harral, was a wealthy and prominent citizen of Bridgeport. Wheeler added the library as proposed by Harral; Davis's plans, however, were not used. The addition was designed by local architects, Edward R. Lambert and Rufus W. Bunnell. Their addition was two stories with a bay window and was compatible with the existing building (Figure 19). In 1958, the Harral House was demolished after a long local fight to save it. The house fairly well documented prior to its demolition and one bedroom was saved by the Smithsonian Institution.<sup>28</sup>

In Somerville in 1888, Daniel Robert built his house. He chose the Harral House design and called upon the Bridgeport, Connecticut firm of Lambert and Bunnell to design a replica; the same firm responsible for the Harral House addition. Rufus William Bunnell practiced architecture for over forty years in Bridgeport and Stratford, Connecticut.<sup>29</sup> How Robert knew Lambert and Bunnell is unknown. However, his desire to recreate the Harral House

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must have drawn him to the firm. Because of their addition, Lambert and Bunnell were obviously intimate with Davis's design. Two things are interesting about Robert's choice of the Gothic Revival style. First, by the late 1880s, Gothic Revival was no longer a new style. The Harral House was designed in 1846 when the Gothic Revival was a fresh, innovative style that spoke of the pioneering nature of the owner and his desire to proclaim his wealth and originality. Forty years later, the choice of Gothic Revival would not have expressed this same sense of industriousness. Although no longer a cutting edge style, the house was impressive nonetheless. It was considered an important asset to Somerville. Its size, its verticality and the totality of its design ensured its prominence in the community. The second noteworthy fact is that Robert tore down a Gothic Revival building to construct another one. Admittedly, Cammann's house featured a much less elegant design than the Harral House had but it is remarkable that Robert chose the same architectural style to rebuild on the site, instead of any of the then-current styles.

An 1888 article in the *Somerset Democrat* describes Robert's new house. When constructed, it was called the "Tudor-Gothic" style. It was built of buff-colored brick made by Sayre and Fisher of Sayresville New Jersey with Longmeadow brownstone and bluestone trim. The foundation was called "Martinville stone" and the slate roof was "red." "The inside woodwork embraces the following: Parlor to be finished in mahogany; reception room in black walnut; drawing room in white maple; dining room in quartered white oak; library and study in cherry, mantels and shelving the same; hall, first and second floors and main stairway in black walnut, the dining room, hall and library being wainscoted...Double floors are to be laid through the house, with heavy felt between the flooring... The music room will be a novelty, presenting the appearance of a miniature chapel...The house will have hot and cold water, gas, electric bells, steam heaters and all the modern improvements and conveniences." I.W. Pangborne of North Plainfield was the mason. John Chandler of Plainfield was the carpenter. Construction was overseen by superintendents Stewart W. Milligan and M.L. Connolly.<sup>30</sup> (Figure 20)

From the exterior, the Robert House appears to be a close match of Davis's Harral House. Minor differences are in the details. The Harral House had leaded, diamond-shaped glazing in casement windows whereas the Robert House has one-over-one sash. Some of the Harral House windows had exterior shutters while in the Robert House, all the shutters are on the interior. Ultimately, the differences are minor; the overall effects of the houses are the same (Figure 21). Similarly, the interior differences are more in the detailing. The overall floor plan is the same for both generally. Some room uses are different. For instance, the ground floor of the Harral House had one bed chamber in the location of the study in the Robert House. The closets off the front reception room of the Daniel Robert House do not exist in the Harral House design. The Harral House is no longer standing but Davis's drawings survive as do pictures. Although in the first floor plan, the main stair is centered in the hall, photographs show the stair running up the side of the wall, exactly matching the location of the Robert House stair with very similar wainscot and woodwork. The second floor plan of Davis's design shows a secondary stair tucked in behind one of the upper chambers. However, this stair is not shown going up from the first floor so whether it existed or not is difficult to say. Regardless, this stair is not found in the Robert House (Figures 15 and 16).

Daniel Robert and his wife lived in the house for over twenty years. They had no children but according to the 1900 census they had a boarder who lived with them, 73 year old Lindeley Bellis.<sup>31</sup> Robert died in 1908. His will left everything to Angeline. Although an inventory was completed, it did not list any household goods; instead it was limited to financial information including several unpaid notes to Henry J. Robert. Although they added up to a significant amount of money, they were listed as "doubtful," presumably for being paid back.<sup>32</sup>

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Angeline Robert owned the house until 1923 when she sold it to the local Elks. According to the 1910 census, she lived in the house alone; there were no boarders listed.<sup>33</sup> Her name was not found in the 1920 census; this may indicate that she no longer resided in the house.

### *The Somerville Lodge of the Elks*

In 1923, Angeline Robert sold the building to the Somerville Lodge of the Elks. Somerville Lodge B.P.O. (Benevolent and Protective Order) Elks No. 1068 was instituted on March 7, 1907 with twenty-one charter members. Involved in local charities and community activities, the Elks had two different homes before they acquired the Robert property. Although they had their own property, meetings were on the third floor of the Knights of Columbus building on West Main Street. This remained the case after they acquired the Robert House until the construction of the auditorium off the rear of building in 1939, providing them with enough space to hold both meetings and social affairs<sup>34</sup> (Figures 22-26). Sunday dinner at the Elks was an important local event in the 1940s and 50s.

A design competition was held for the rear wing auditorium. One design called for Gothic elaborations like a crenellated tower and arched windows (Figures 27 and 28). Ultimately, the simple design was chosen because of economic considerations. The Elks remained in the property until 1958 when the Borough acquired it for their Borough Hall; the rear auditorium became the Borough Library. When the Elks left, they took some of the original furniture from the Robert House including a two chairs and a dining room sideboard with mirror; the sideboard has the same quatrefoils and trefoil arch motifs found throughout the house.<sup>35</sup>

### *Construction Chronology*

Few changes have been made to the building and The Daniel Robert House retains many of its original character-defining features. The building has undergone two fires. In February 1967, a fire destroyed much of the interior of the rear wing. A second fire on January 21, 1980 resulted in the loss of most of the decorative ceilings of the second floor, among other loss of original finishes.

On the exterior, two porches have been lost. The front porch was removed by the Borough (Figure 29). The rear porch was removed when the Elks constructed the ballroom addition in 1939. Following the 1967 fire in the original rear wing, the Borough added a two story addition to this wing. Other exterior changes include the replacement of the roof; it was originally red slate. The exterior brick has been painted and grills for an added heat system now pierce the masonry.

On the interior, the changes are similarly minor. In the cellar, a few partitions have been added to make smaller spaces. The Elks added a barroom in the cellar; the Borough also added partitions. On the first floor, the parlor and the drawing room have been set off by glass, enclosing two rooms that were once open. While it is surprising that these rooms did not have doors originally, this matches the Harral House design where these rooms were open. The original reception room has been made smaller; the original closets have been altered to allow the construction of a modern glass entry vestibule. Following the 1980 fire, the door that led into the dining room was removed and a reception desk inserted. Dropped acoustic tile ceilings were added throughout most of the second floor also following the 1980 fire.



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To the rear in what was the original rear service wing, no original fabric or floor plan remains. This wing which originally housed the kitchen and other domestic work spaces was gutted by the 1967 fire; the interior was completely rebuilt. This includes the second floor where a series of water closets, bathrooms and servants quarters have been lost. Following the 1967, a small addition was added to the west of the original rear wing.

The floor plan of the second floor of the main block was originally a series of chambers off the hall. This plan remains with only one of the rooms divided into smaller units. While the vaulted ceiling with exposed framing remains in the mayor's office, the other ceilings were lost or severely damaged in the 1980 fire and are now covered with dropped acoustic tile. In addition, sinks off the sleeping chambers have also been lost.

The other features that have been lost are the original finishes. On the exterior, paint analysis shows that the brick was not originally painted and the wood features were painted in browns. On the interior, two pictures from the Elk tenure hint at the extent of the original finishes. One picture in the Reception Rooms shows that it was painted to look like stone. Another picture in the first floor hall shows stenciling. Photographs taken of the Harral House prior to its demolition show dramatic finishes; it is likely that The Daniel Robert House was equally as extravagantly finished (Figures 30-35)

Besides the minor changes listed above, most of the original features remain throughout the house. This includes the original floor plan, wall plaster, partitions, all woodwork and trim, doors, hardware, windows, interior shutters and fireplaces.

The Daniel Robert House is a handsome example of the Gothic Revival architectural style and is a close replica of an Alexander Jackson Davis design. Now Somerville Borough Hall, it is a largely unaltered example of the style and meets the National Register Criterion C for architectural significance.

## End Notes

- <sup>1</sup> *Somerset County 250 Years*. Reprinted from *Somerset Messenger-Gazette* (May 17, 1938), 5.
- <sup>2</sup> James Snell, *History of Hunterdon and Somerset Counties, New Jersey*. Philadelphia: J.B. Lippincott, 1881, 664.
- <sup>3</sup> Henry P. Mason, "The Schoolhouses and Schools of Somerville," *Somerset County Historical Quarterly*, (1912), 46.
- <sup>4</sup> *Somerset Messenger-Gazette*, 6/2/83.
- <sup>5</sup> Brock Haussamen, *The Iron Horse in Somerset County*, North Branch, NJ: Somerset County College, 1984, 114.
- <sup>6</sup> *Somerset Messenger-Gazette*, 3/28/85.
- <sup>7</sup> Heritage Studies, "Railroad Stations," 71.
- <sup>8</sup> Haussamen, 134.
- <sup>9</sup> George Catlin, *Homes on the Central Railroad of New Jersey*, 1873, 51.
- <sup>10</sup> *Ibid.* 52.
- <sup>11</sup> *Somerville Messenger-Gazette*, 6/2/83
- <sup>12</sup> Somerset County Deed Book U page 218.
- <sup>13</sup> Jessie Havens, "County's 'Handsomest' House," *Somerset Messenger Gazette* (January 31, 1980).
- <sup>14</sup> "The History and Self-Guided Tour of Somerville Borough Hall and Free Public Library"
- <sup>15</sup> Edna Donnell, "A.J. Davis and the Gothic Revival," *Metropolitan Museum Studies*, Vol. 5, No. 2 (September, 1936), 210.
- <sup>16</sup> *Ibid.*, 184.
- <sup>17</sup> A.J. Downing, *Victorian Cottage Residences* (New York, Dover Publications, 1981), 13.

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<sup>18</sup> Ibid., 19-20.

<sup>19</sup> A.J. Downing, *The Architecture of Country Houses* (New York: Dover Publications, 1969), 268.

<sup>20</sup> Stephen Calloway and Elizabeth Cromley, *The Elements of Style: A Practical Encyclopedia of Interior Architectural Details from 1485 to the Present* (New York: Simon and Schuster, 1991), 272-274.

<sup>21</sup> Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1996), 197-200.

<sup>22</sup> 1900 Federal Census, Bridgewater Township, Somerset County.

<sup>23</sup> "Residence of Daniel Robert, Esq." *The Somerset Democrat* (Friday, June 22, 1888), 1.

<sup>24</sup> Havens.

<sup>25</sup> Roger Hale Newton, *Town & Davis Architects: Pioneers in American Revivalist Architecture 1812-1870 Including a Glimpse of their Times and their Contemporaries* (New York: Columbia University Press, 1942), 76-105.

<sup>26</sup> A.J. Downing, *Rural Essays* (New York: G.P Putnam & Co., 1853), 207-08.

<sup>27</sup> Anne Castrodale Golovin, *Bridgeport's Gothic Ornament: The Herral = Wheeler House* (Smithsonian Vienna 1972), 5-6.

<sup>28</sup> Ibid., 6.

<sup>29</sup> Some of Rufus Bunnell's papers, along with those of four generations of his family, are housed at the Manuscripts and Archives at Yale University in the Bunnell family papers, 1772-1958.

<sup>30</sup> *Somerset Democrat*, 1.

<sup>31</sup> 1900 Federal Census.

<sup>32</sup> Somerset County Will R723, filed March 30, 1908.

<sup>33</sup> 1910 Federal Census.

<sup>34</sup> <http://www.elks.org/lodges/LodgePages.cfm?LodgeNumber=1068&ID=1127>

<sup>35</sup> Marge Sullivan, Somerville Historic Advisory Committee, discussions with Somerville Elk Lodge Historian

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## Geographical Data

### Verbal Boundary Description

The site consists of a 3.02 acre plot of land, Lot 1 of Block 129.02 of the municipal tax map of Somerville, County of Somerset, State of New Jersey.

### Boundary Justification

The boundary was determined by the municipal tax map. When originally established in the nineteenth century, the site was larger. However, it was reduced with the construction of the Mountain Avenue extension in the 1960s. It has remained the same since then.

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## Photographs

Holt Morgan Russell Architects took all of the photographs in September 2007.

### Photo 1

The Daniel Robert House, located on a triangular piece of land at the western end of Main Street, is a prominent local landmark in Somerville.

### Photo 2

The southeast corner of the Robert House. It is the third building constructed on the site. The first was built at the beginning of the nineteenth century; the second by Albert Cammann in 1848; the Daniel Robert House was built in 1888.

### Photo 3

The east façade of the Daniel Robert House. Built by architects Lambert and Bunnell of Bridgeport, Connecticut, the house is a faithful replica of Alexander Jackson Davis's 1847 Harral House.

### Photo 4

The northeast corner of the Robert House. The brownstone fence gates are original and included as contributing objects to the site.

### Photo 5

The north elevation of the Robert House with the 1939 addition at the rear.

### Photo 6

The 1939 addition was constructed by the Somerville Elks Lodge, the owners from 1923 to 1958. It now houses the Somerville Public Library.

### Photo 7

The east façade with its projecting central entrance block.

### Photo 8

The front hall of the house retains its original Gothic Revival stair and woodwork.

### Photo 9

Looking east towards the front door in the hall. The woodwork including the wainscot, newel and door trim is an important original character-defining feature of the house.

### Photo 10

The original drawing room, to the north of the reception room, is now the tax collector's office. It retains its original white maple woodwork, plaster walls, plaster beam ceiling, doors, hardware, windows and interior shutters.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

The Daniel Robert House  
Somerville, Somerset County, NJ

Section number \_\_\_\_\_ Photos \_\_\_\_\_ Page 1

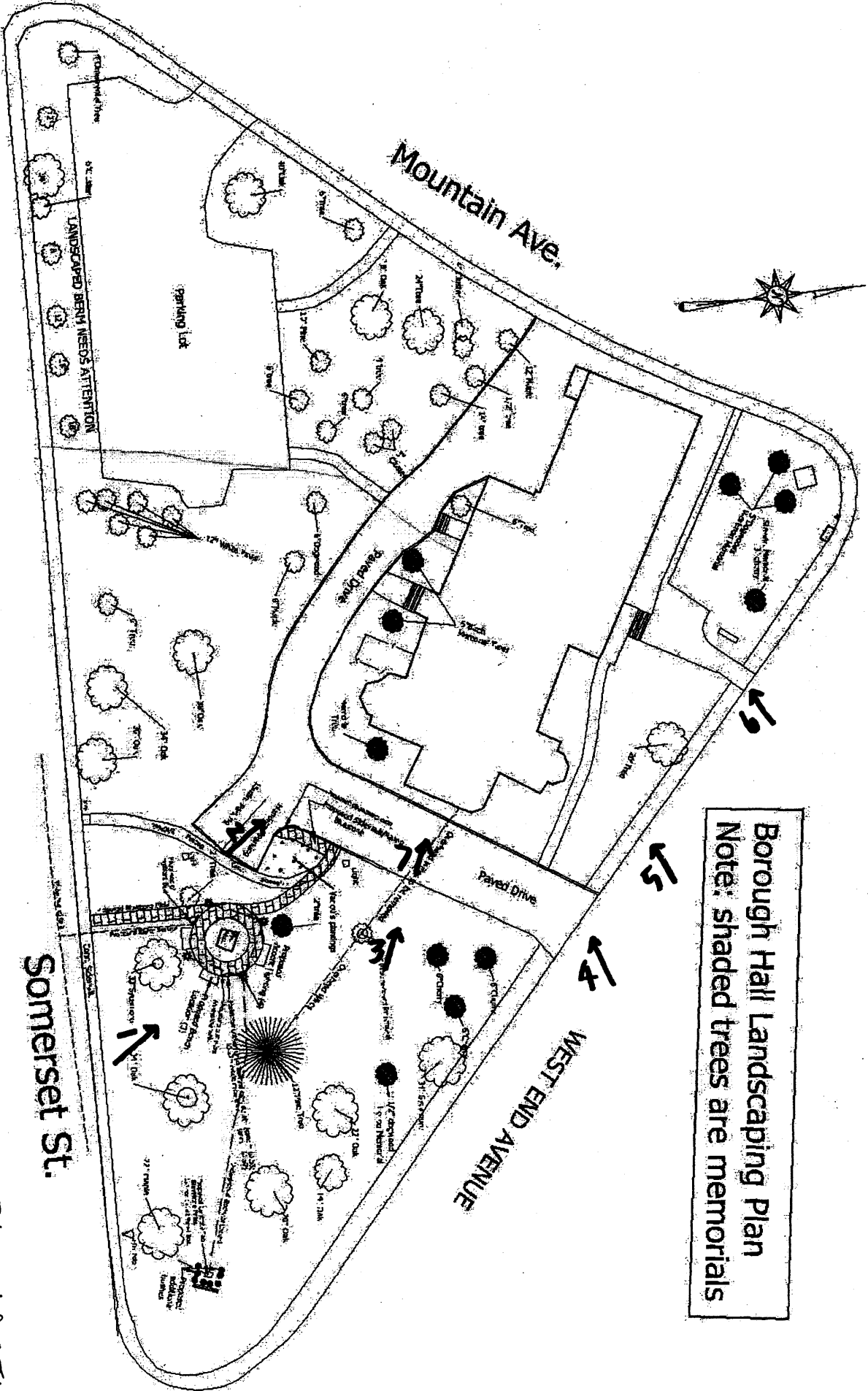
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## Photo 11

The Mayor's Office on the second floor retains its historic features including the vaulted ceiling, woodwork, fireplace and colored glass.







**Borough Hall Landscaping Plan**  
 Note: shaded trees are memorials

Somerset St.

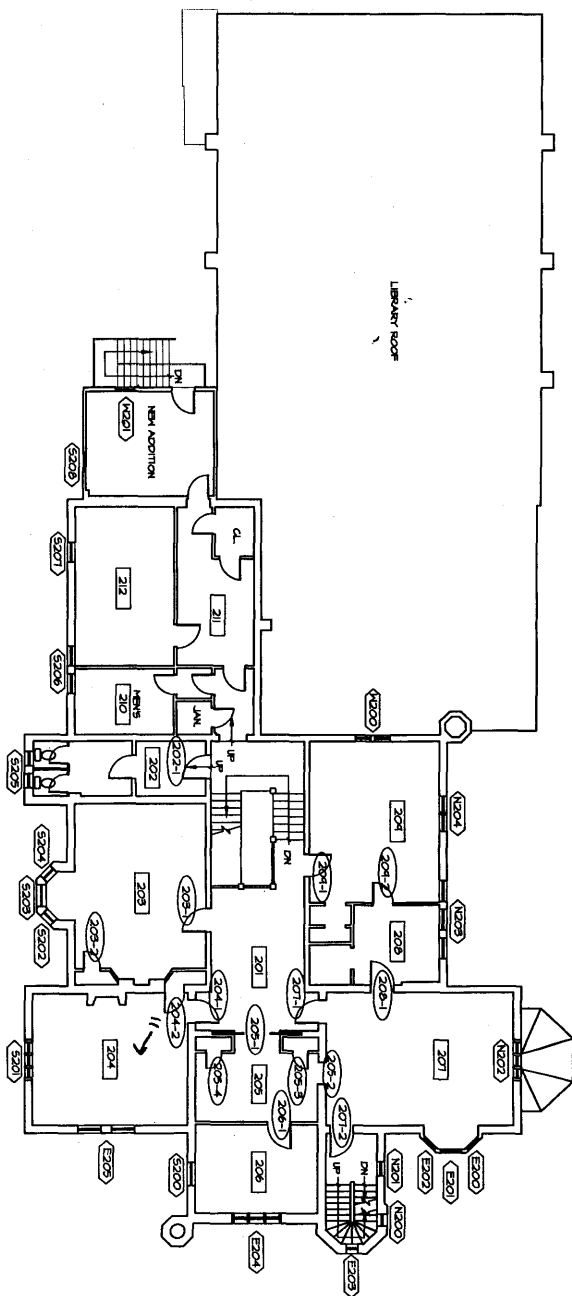
WEST END AVENUE


Mountain Ave.

EXTERIOR PHOTO LOCATIONS

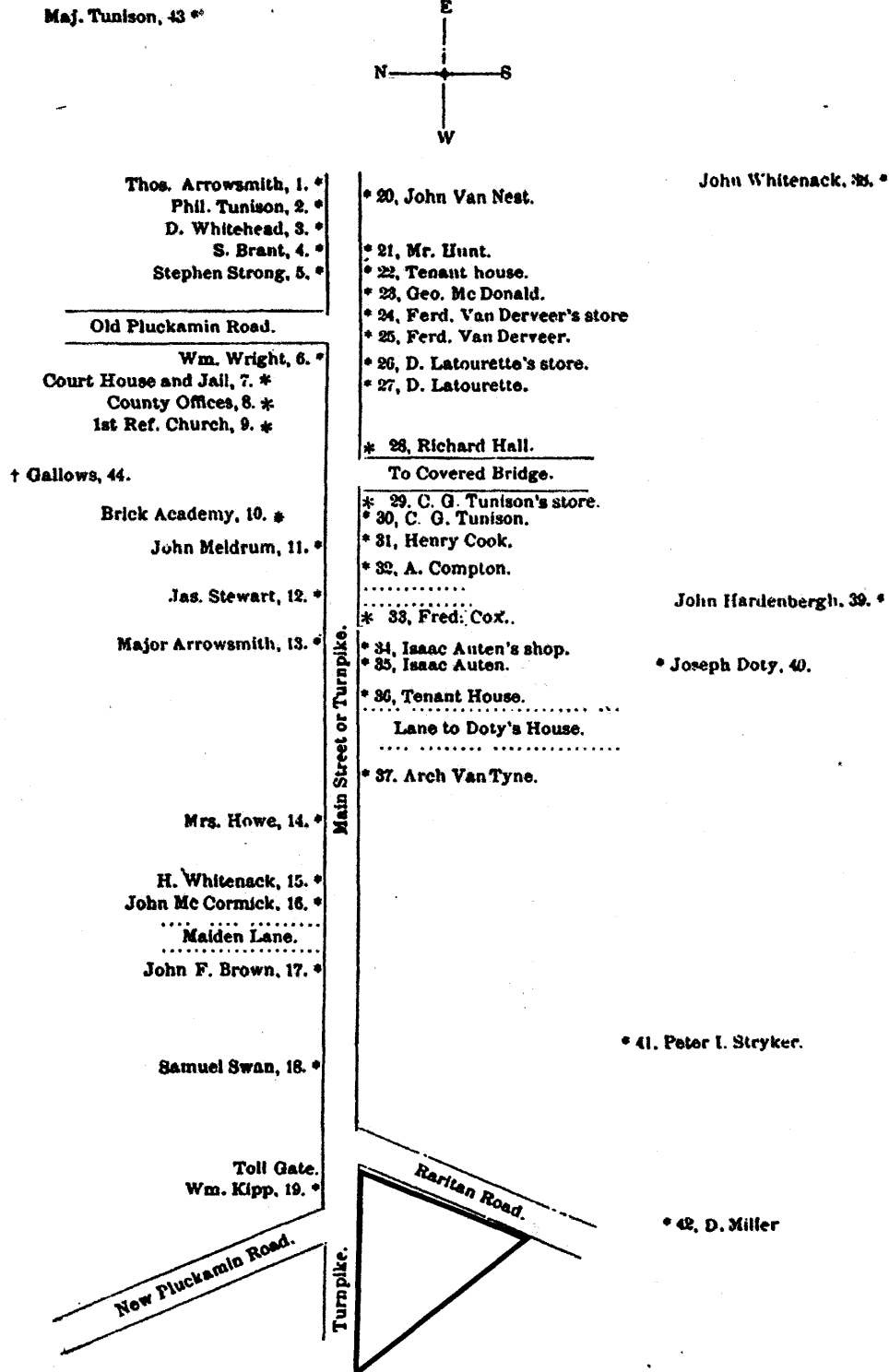


1 SECOND FLOOR PHOTO LOCATIONS  
 SCALE: 1/8" = 1'-0"



<b>AP02</b>	NATIONAL REGISTER NOMINATION <b>DANIEL ROBERT HOUSE</b> SOMERVILLE, NEW JERSEY		 <b>HOLT · MORGAN · RUSSELL ARCHITECTS, P.A.</b> <small>200 Alexander Street Princeton NJ 08540 609-984-1100 Fax 609-984-0920</small> <small>ARCHITECTS PLANNERS ENGINEERS ENVIRONMENTAL SCIENTISTS</small>	<small>SCALE: AS SHOWN</small> <small>DATE: 05/15/07</small> <small>BY: [Signature]</small>
	<b>SECOND FLOOR</b> <b>FIRST FLOOR PHOTO LOCATIONS</b>			<b>AP02</b>

→\*PLAN OF SOMERVILLE, IN 1812.\*←



Courtesy of the Somerset County Historical Quarterly

Figure 1: Somerville in 1812. The triangular property is at the bottom of the map to the right.

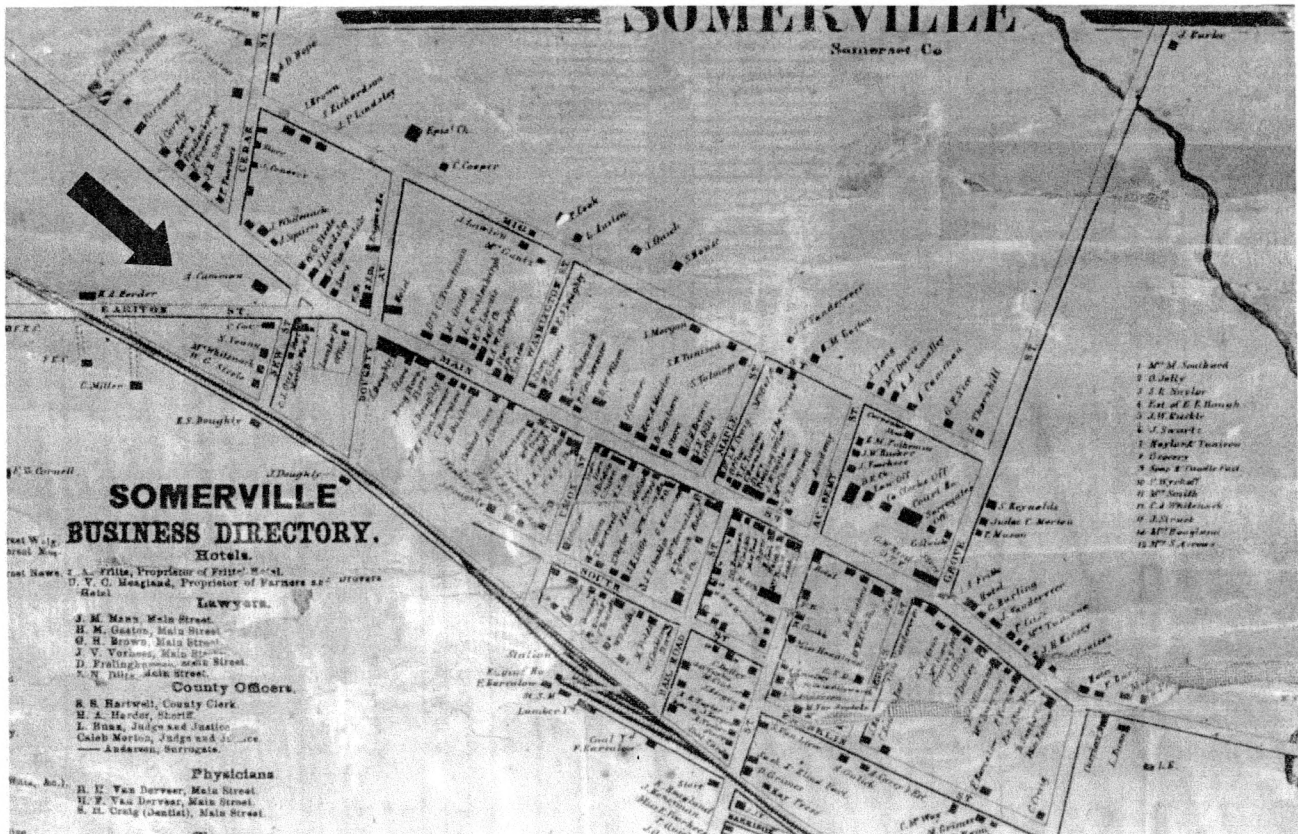


Figure 2: Somerville in 1850. The property is Cammann's.

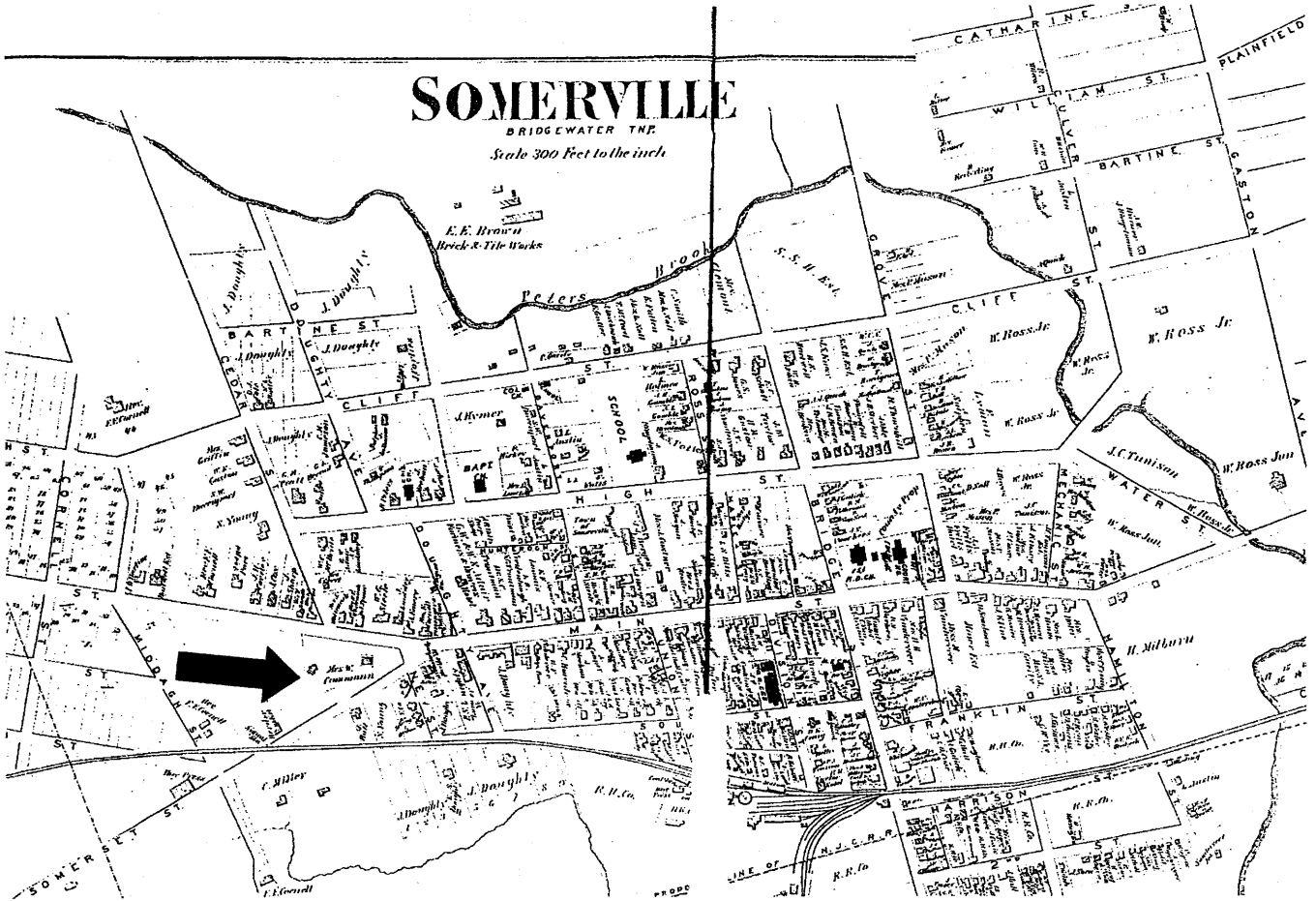


Figure 3: Somerville in 1873. The property is still owned by Cammann.

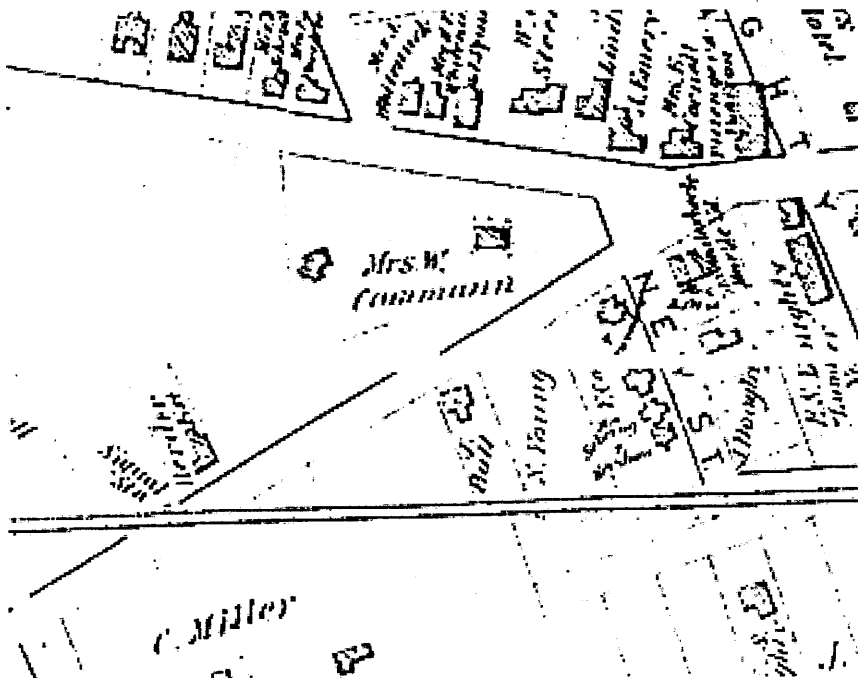


Figure 4: Detail of the 1873 map.



Figure 5: Somerville in 1882. "Cammann's Castle" is depicted. Robert and his wife moved in four years later.

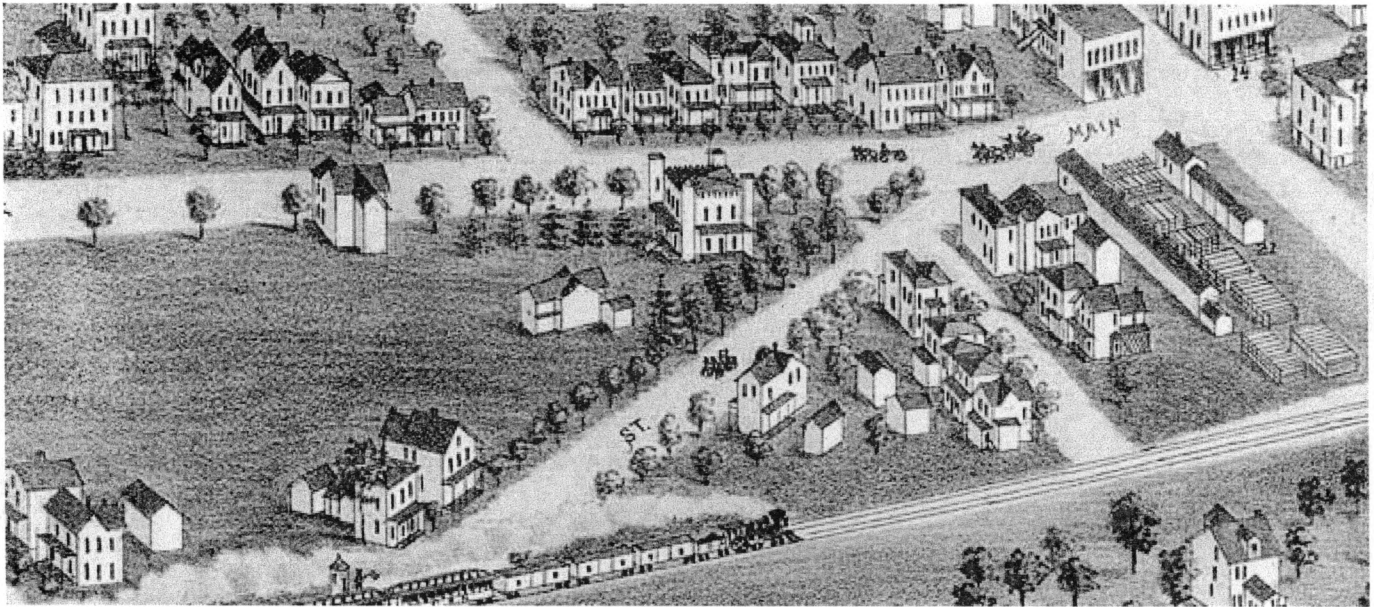
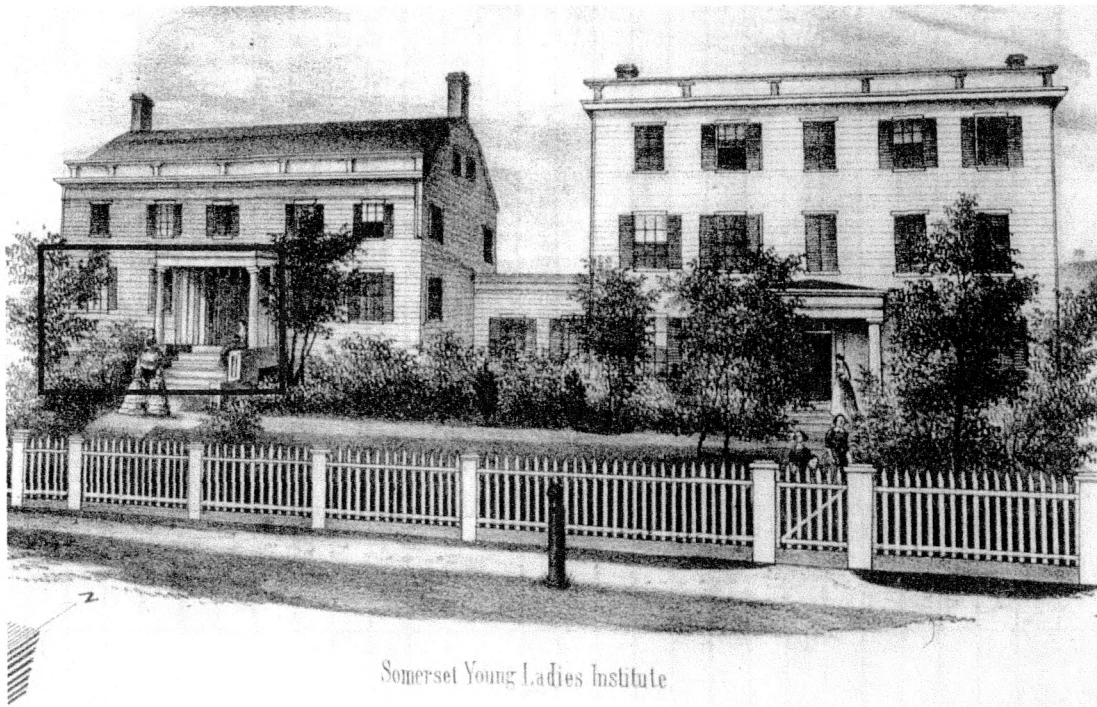


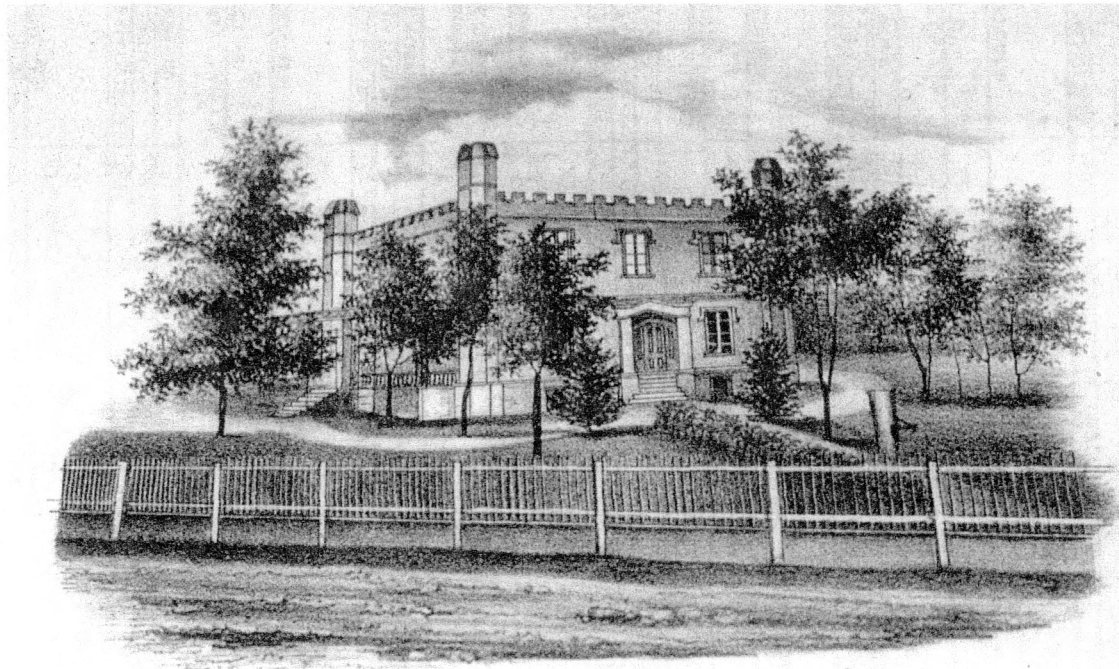
Figure 6: Detail of the 1882 map, showing Cammann's Gothic Revival house.





Somerset Young Ladies Institute

Figure 7: The original building on the site was a tavern. In 1848, it was moved and added onto (both at the first story and a complete second story) to become the headquarters of the Somerset Young Ladies Institute, depicted on the 1857 *Illustrated Map of Somerville*. What is believed to be the extent of the original tavern is denoted. It was a one-story, three-bay, side-hall plan.



Residence of Albert Cammann

Figure 8: The Albert Cammann House was the second build on the property as shown in the 1857 *Illustrated Map of Somerville*.

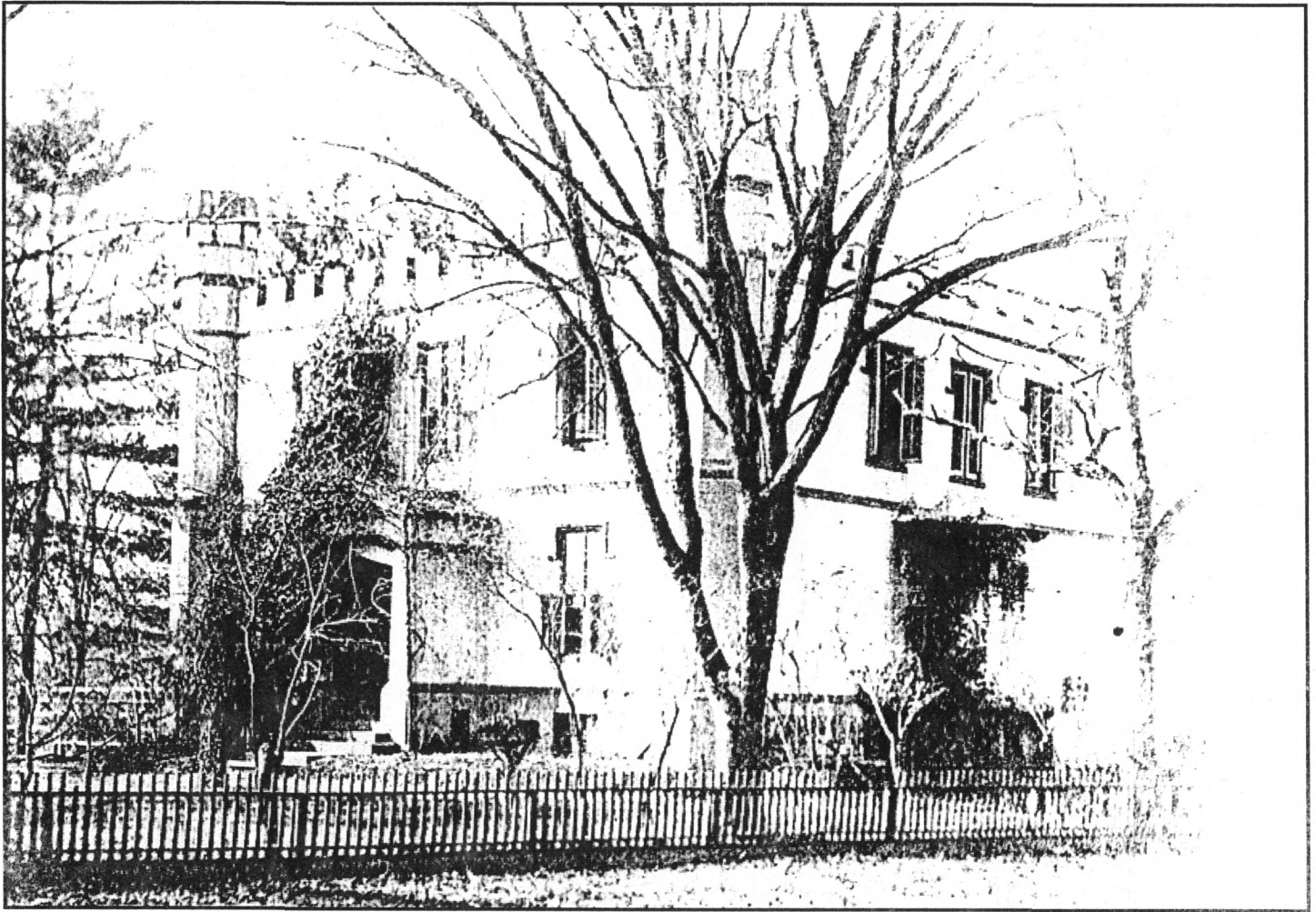
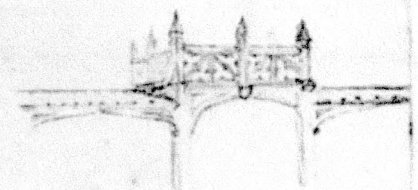


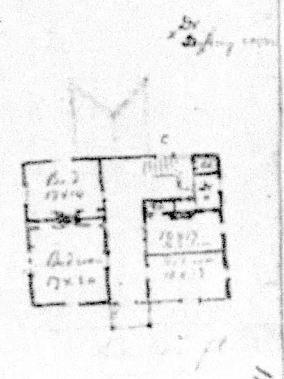
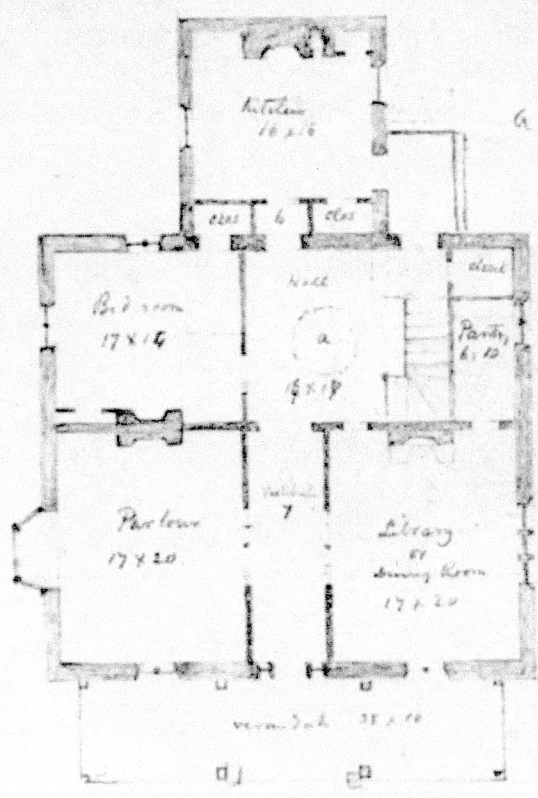
Figure 9: A photograph of "Cammann's Castle" from the collection of the Somerville History Advisory Committee, date unknown but likely the 1870s or early 80s. Although in the Gothic Revival style, it is much less elegant than the Daniel Robert House.

English Cottage 2



Detail notes  
 left hand  
 piazza + porch  
 chimney  
 window & door

Dr. David's porch  
 as shown in the drawing  
 B C



There will be a floor  
 for the room from the kitchen

3 - windows a hall  
 opening on the way in  
 to the porch  
 to a piazza  
 four feet a double door  
 into the kitchen & porch  
 to be a small lighted

Figure 10: Andrew J. Downing pattern books on the theory and practice of architecture and landscape gardening ensured the dominance of the Gothic Revival style in the American architecture. Alexander J. Davis collaborated with him on the architectural designs. This is from a letter from Downing to Davis. Note the kitchen is in a separate wing off the back; this was a common feature of Downing and Davis designs and occurs at the Daniel Robert House. From Edna Donnell, *A.J. Davis and the Gothic Revival*.

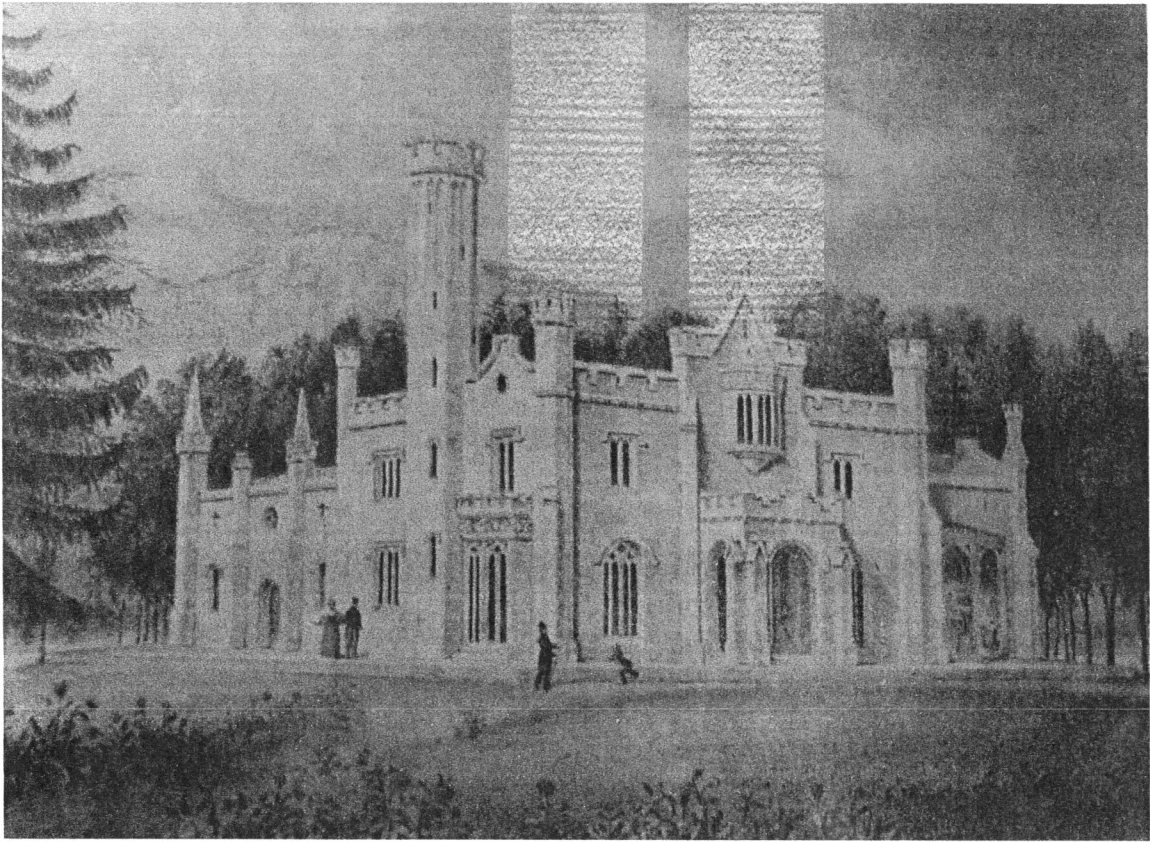


Figure 11: "A Residence in the English Collegiate Style" from A.J. Davis's 1838 *Rural Residences*.



Figure 12: Davis's 1844 Waddell House in New York City. This design preceded the Harral House; the similarities are striking. From Donnell.



Figure 13: The 1847 Harral House in 1935. From Donnell.



Figure 14: The Harral House from Anne Castrodale Golovin, *Bridgeport's Gothic Ornament: The Harral = Wheeler House*.

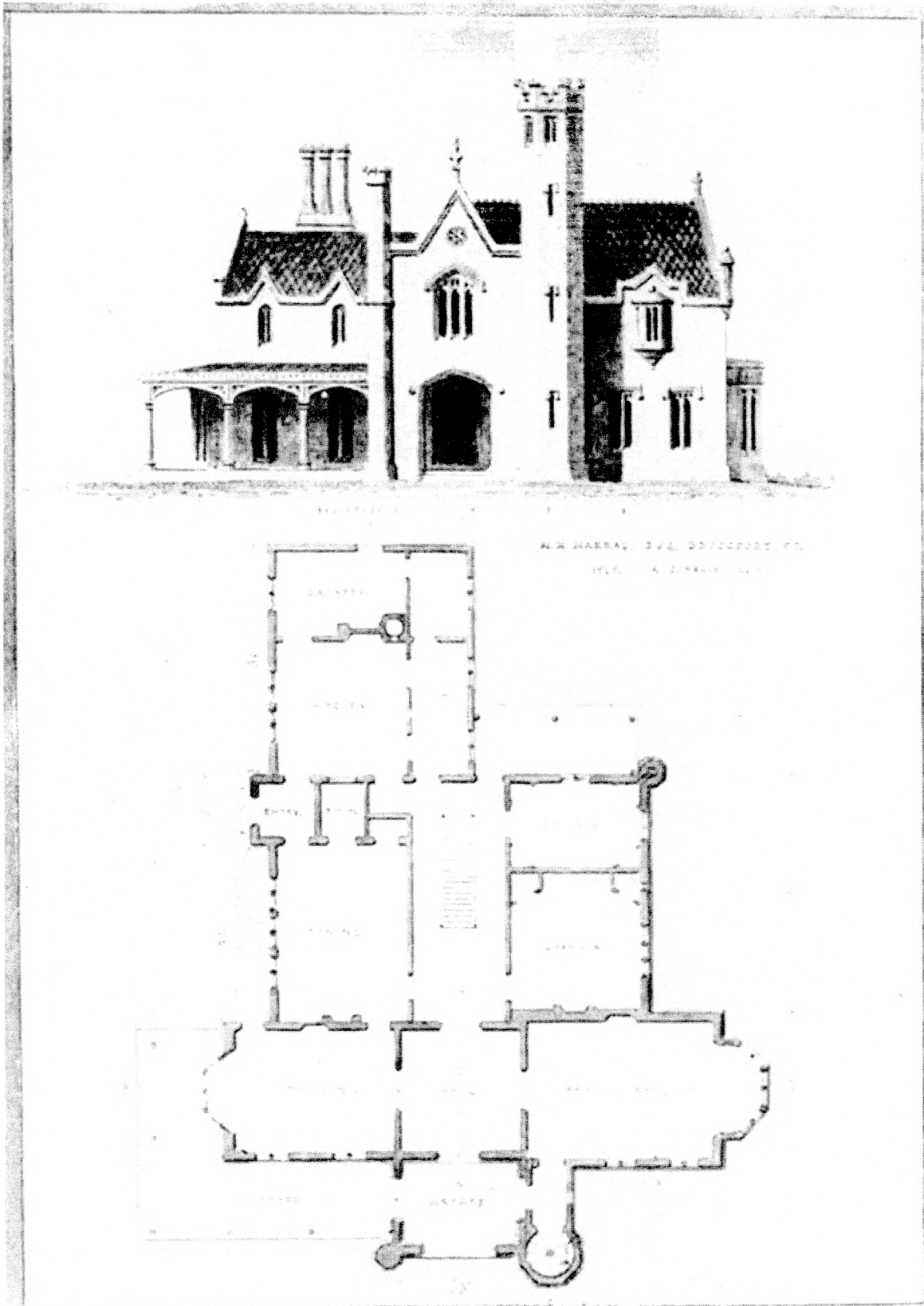


Figure 15: Davis's drawing and first floor plan of the Harral House. Note the similarities between it and the Robert House. Although the stairs are shown going up the middle of the hall, photographs show the stair going up the side wall like in the Robert House.

SECOND STORY.

III.

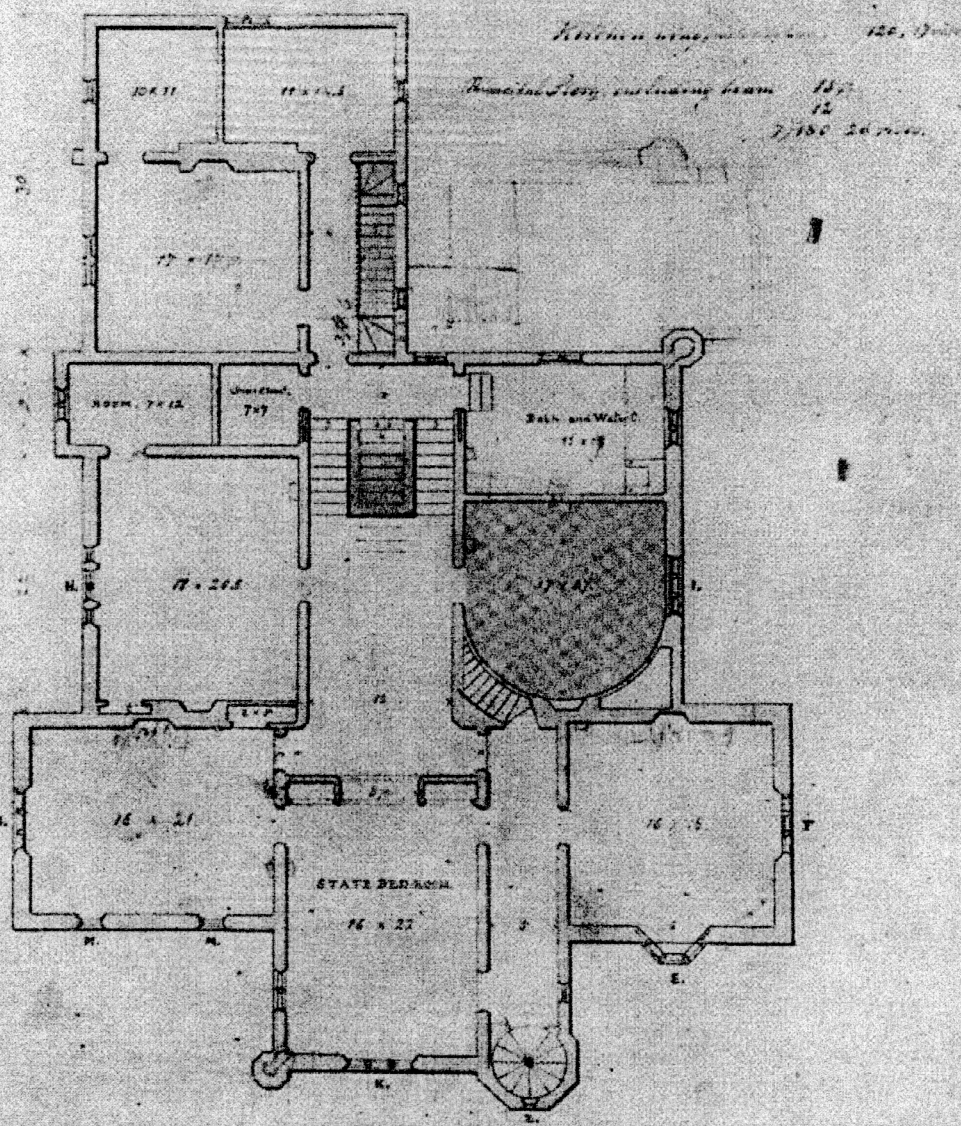


Figure 16: The second floor plan of the Harral House. The stair within the chamber on the right is not shown on the first floor. Whether is existed or not is unclear. From Golovin.



Figure 17: In addition to the house, Davis designed a coach house, stable, gate and fence for Harral. From Donnell.

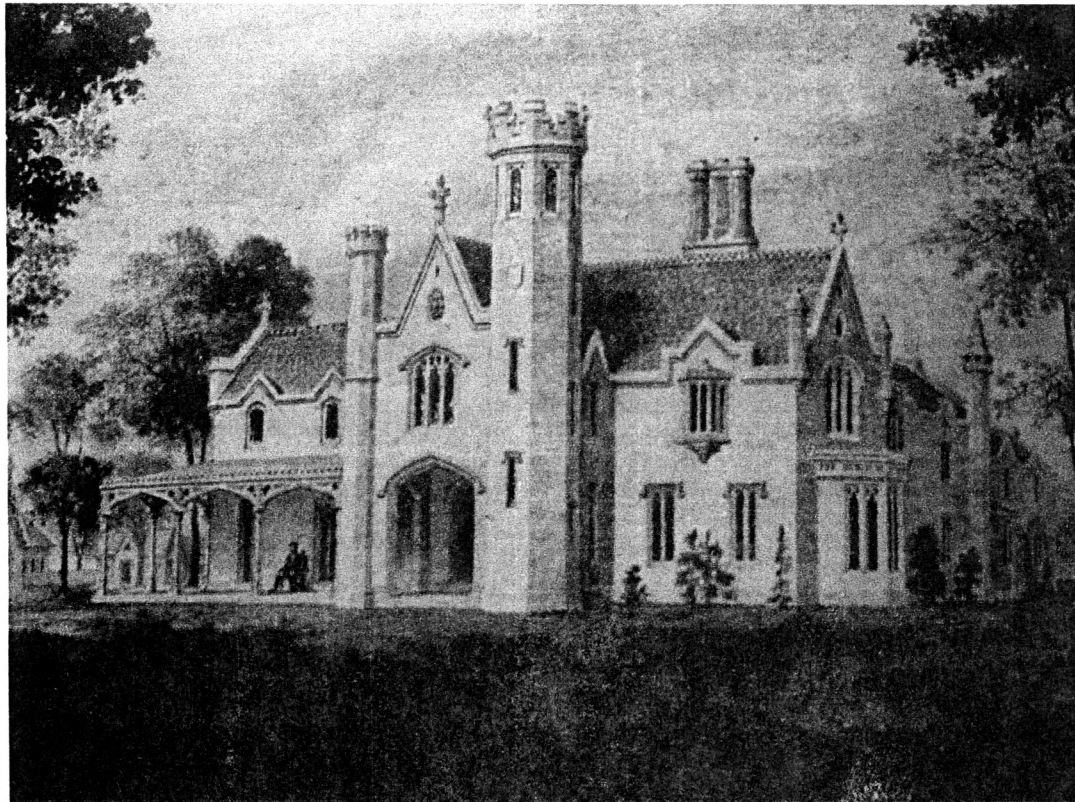


Figure 18: Ink and wash drawing of the Harral House. It is probable that this is the depiction of the Harral House that Davis exhibited at the New York's World Fair in 1853 and the National Academy of Design in 1865. From Golovin.



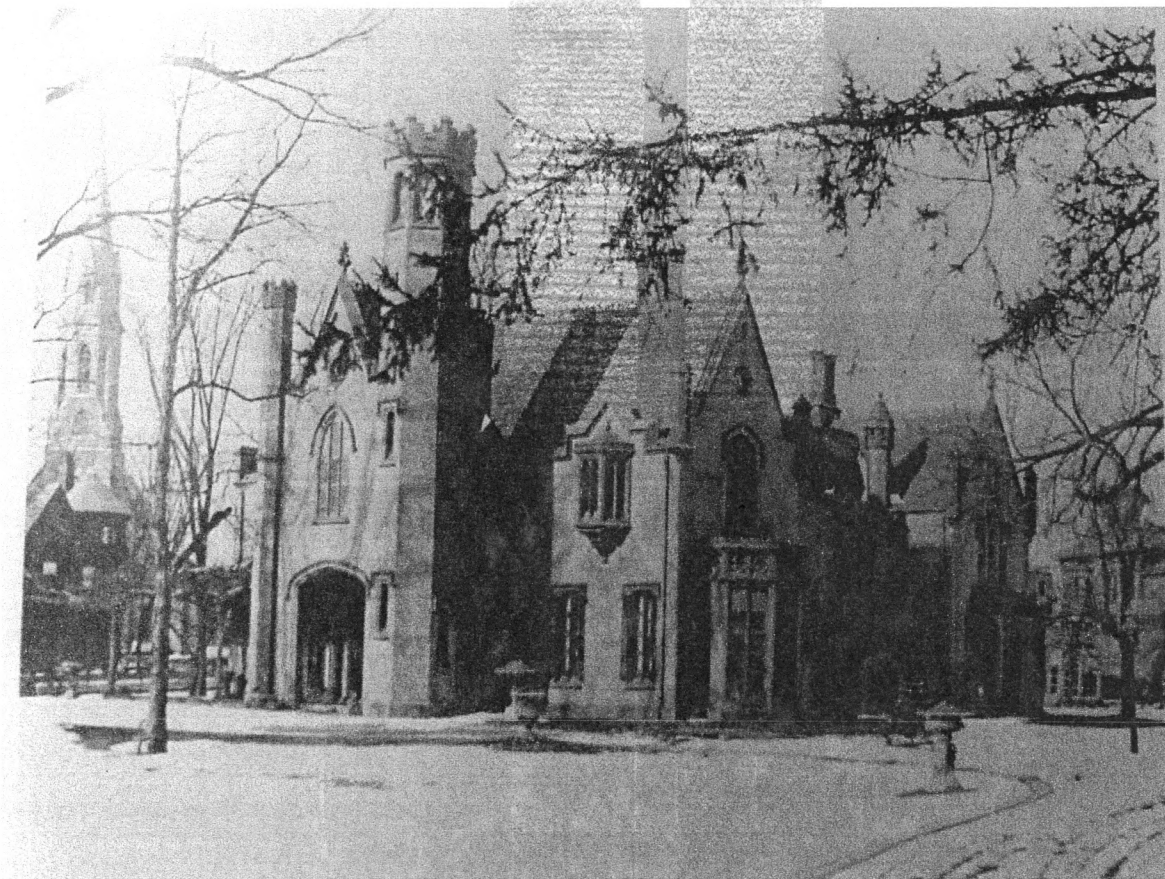


Figure 19: The Harral House with the library addition (the projecting bay at the back of the house) built in 1866 and designed by Lambert and Bunnell, the architects of the Robert House. From Golovin.

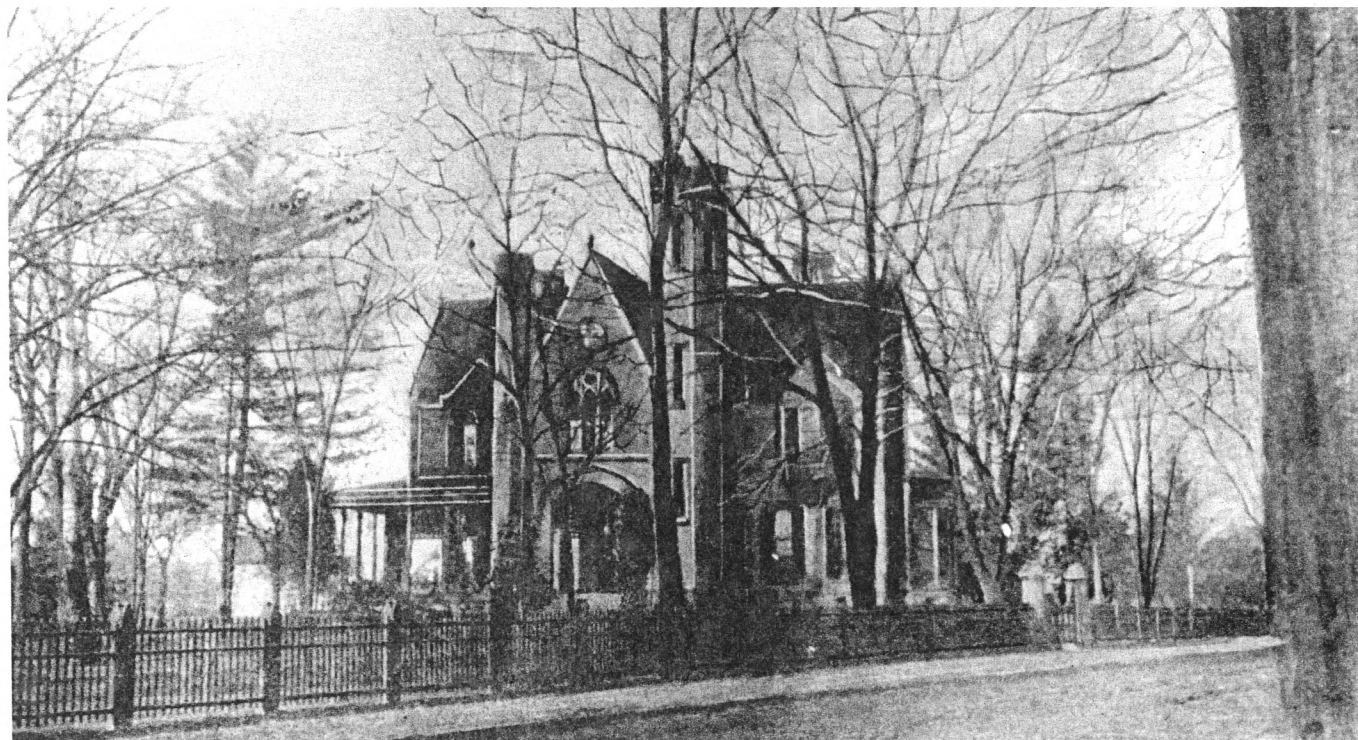


Figure 20: The Daniel Robert House, 1895. This is a modern print from a glass plate negative. Note the brownstone gateposts at the driveway entrance; these remain. The wrought iron fencing was removed during World War I. From the Somerville Historic Advisory Committee.

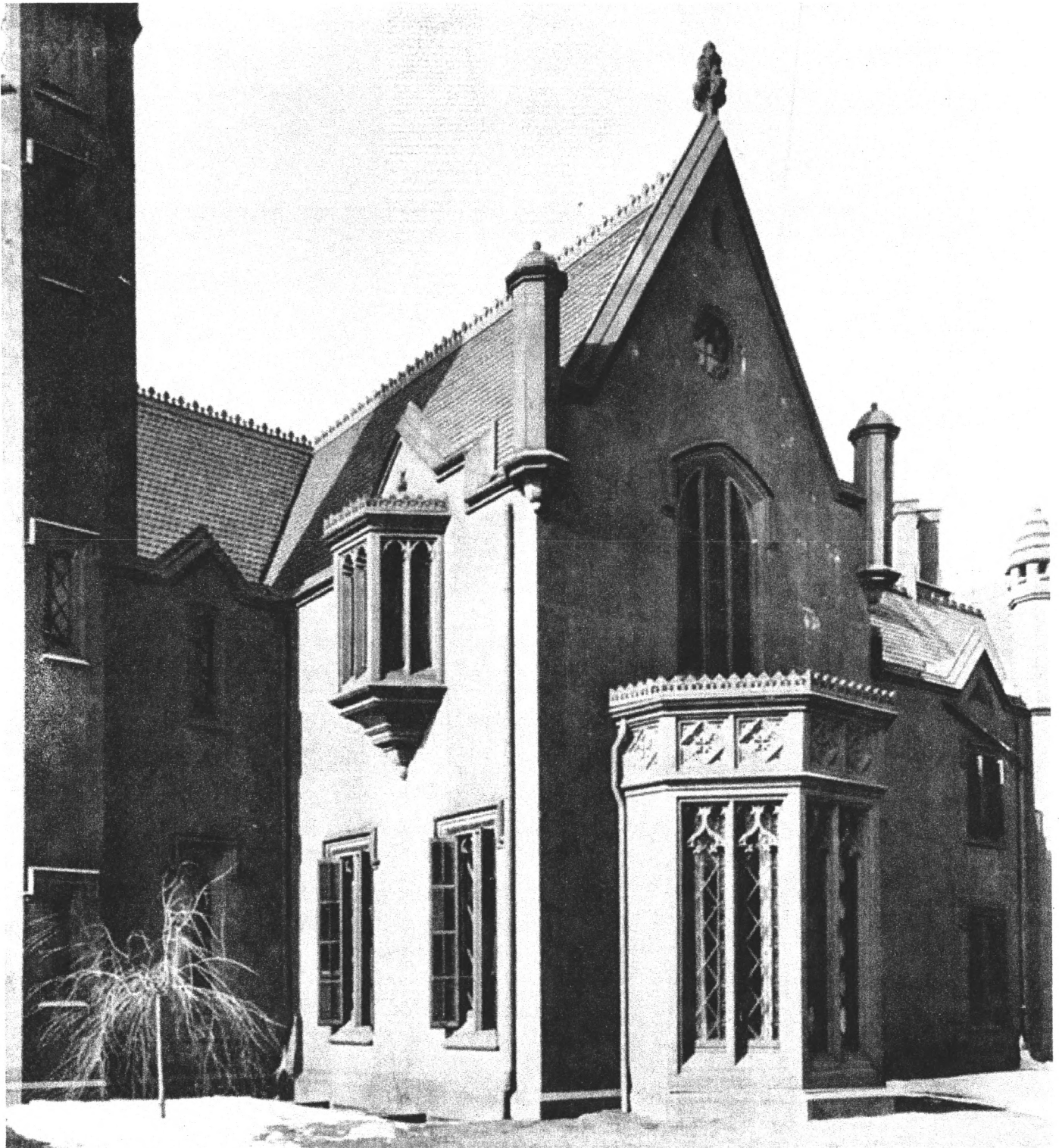


Figure 21: From the exterior, the Robert House appears to be an exact match of Davis's Harral House shown above. Minor differences are in the details. The Harral House had leaded, diamond-shaped glazing in casement windows whereas the Robert House has one-over-one sash. Some of the Harral House windows had exterior shutters while in the Robert House, all the shutters are on the interior. Ultimately, the differences are minor; the overall effects of the houses are the same. From Donnell.



Figure 22: The Daniel Robert House as the Somerville Elks Lodge, 1940. Note the original front porch and the flagpole. From the Somerville Historic Advisory Committee.

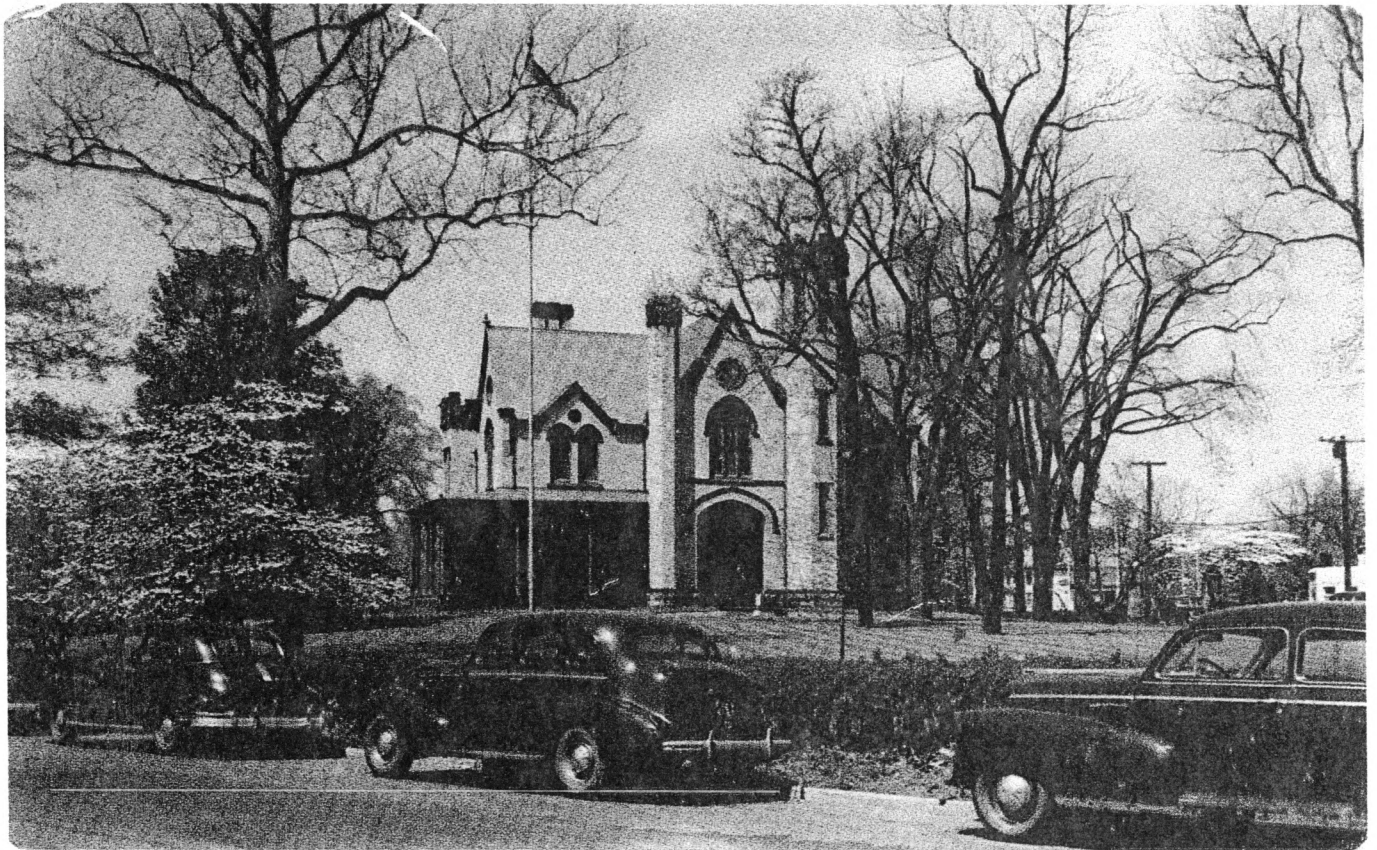


Figure 23: The Somerville Elks Lodge, 1948-49. From the Somerville Historic Advisory Committee.



Figure 24: The Somerville Elks in the first floor hall. Note the stenciling and mirror. From the Somerville Elks to the Somerville Historic Advisory Committee.

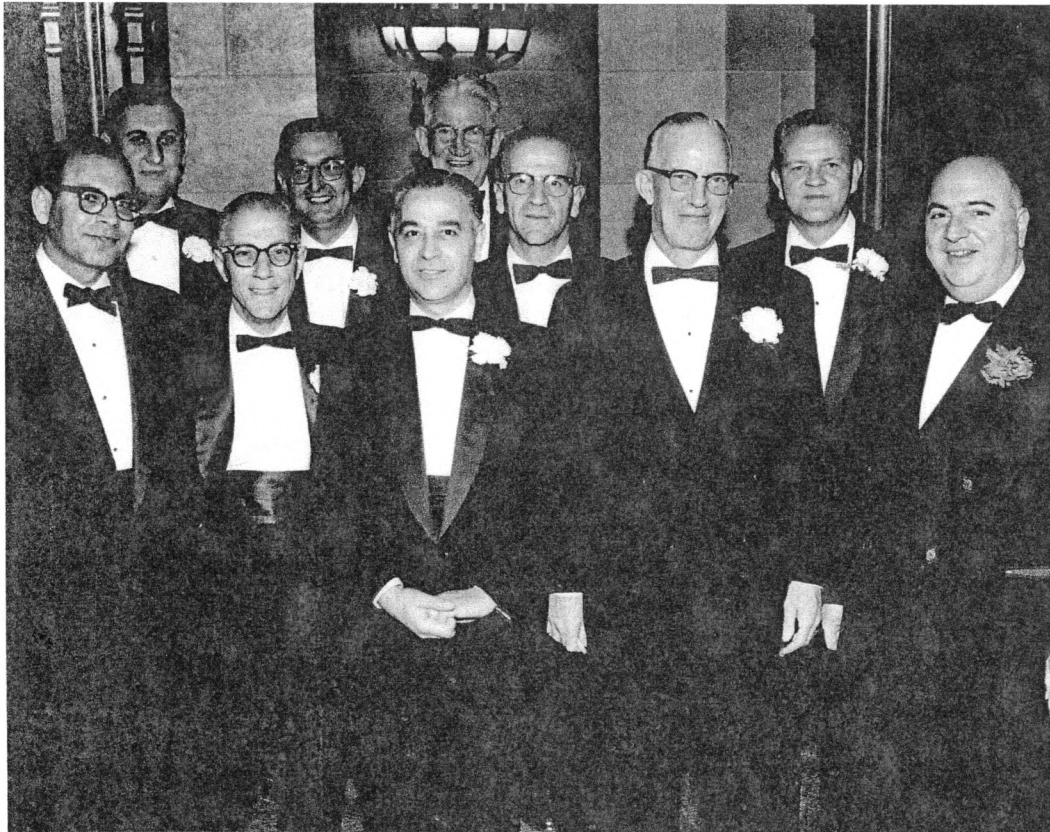


Figure 25: The Somerville Elks in the front entry. Note that the walls are painted to look like stone. From the Somerville Elks to the Somerville Historic Advisory Committee.

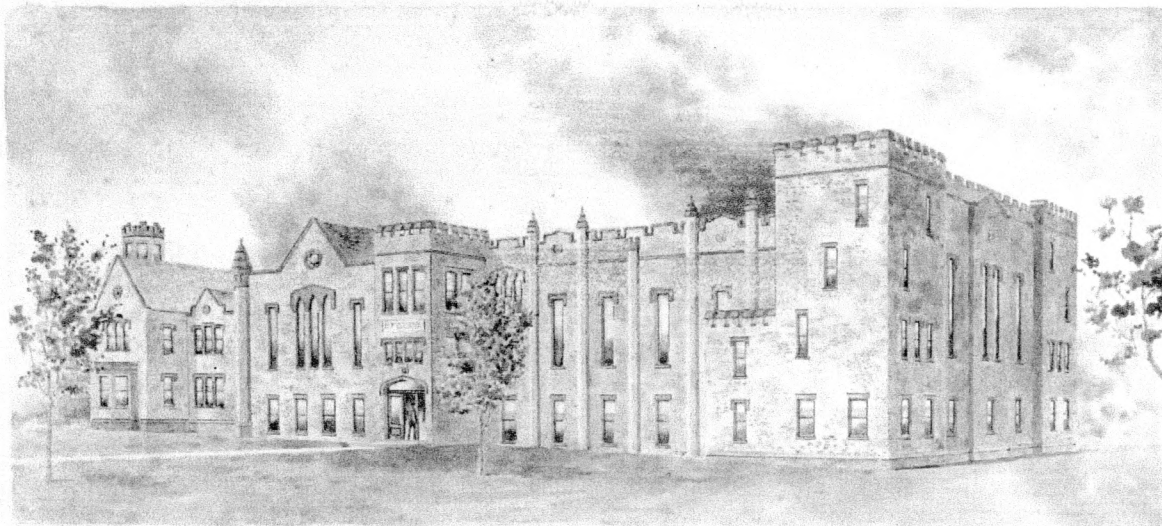


Figure 28: Another design for the rear auditorium. From the Somerville Elks to the Somerville Historic Advisory Committee.



Figure 29: The Daniel Robert House in the 1970s as Borough Hall. The front porch had already been removed. From the Somerville Historic Advisory Committee.

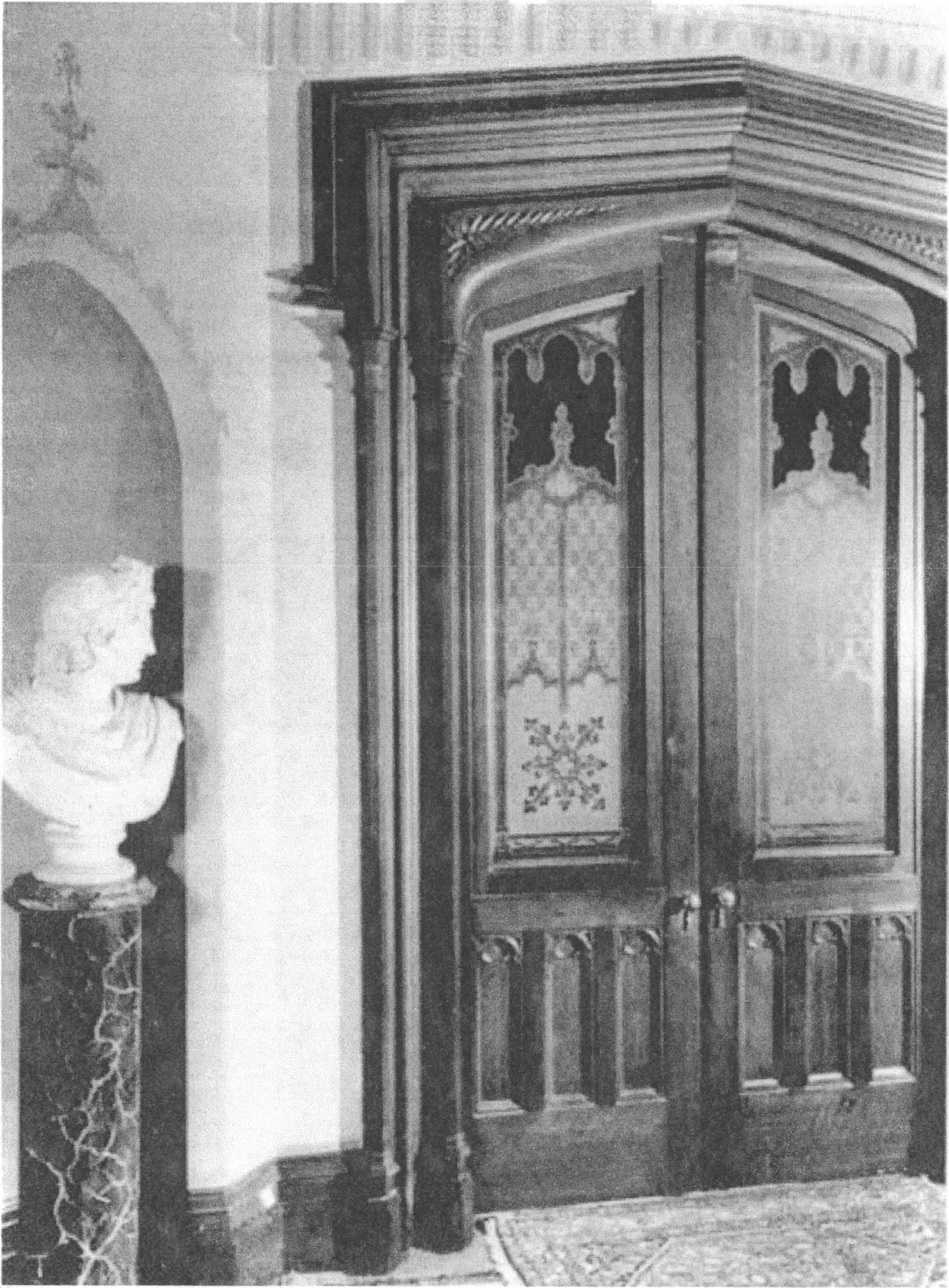


Figure 30: Entrance hall of the Harral House showing painted niche and similar woodwork to the Robert House. From Donnell.

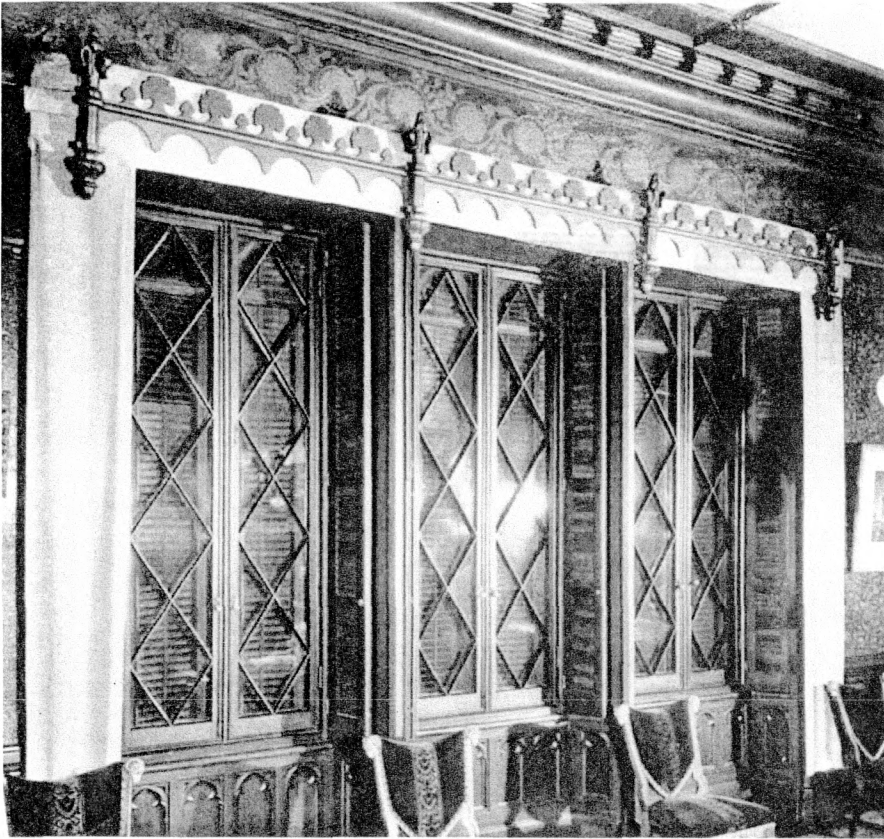


Figure 33: The dining room of the Harral House. While the windows are different, the wainscot appears to be an exact match. From Donnell.



Figure 34: The pink parlor of the Harral House. The Robert House finishes may have been similar. From Donnell.



Figure 35: The blue parlor of the Harral House. From Donnell.