

ABSTRACT

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THE COLLINS HOUSE, BLOOMFIELD,
NEW JERSEY

Francesca Evans, Master of Historic
Preservation, 2022

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The Collins House in the Township of Bloomfield, New Jersey, is in the process of being rehabilitated with the intent for the building to become one of the visitor centers along the state-wide Morris Canal Greenway. Despite the building's National Register Nomination form and a cultural resources survey carried out in 1982, there is a lack of detailed documentation of the Collins House to guide future interpretation of the site and ensure that character defining features are preserved and retained.

Therefore, an investigation was conducted as part of this report to document the current condition of the Collins House, examine the evolution of interior spaces and layouts over time, and identify character defining features. This analysis concludes by offering recommendations that will guide the township in future rehabilitation efforts and will ensure the retention of the building's integrity so that visitors will experience a historically accurate interpretation of the Collins House.

HISTORIC STRUCTURE INVESTIGATION: THE COLLINS HOUSE,
BLOOMFIELD, NEW JERSEY

By

Francesca Evans

Final Project submitted to the Faculty of the Graduate School of the
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Table of Contents

Acknowledgements.....	ii
Table of Contents.....	iii
List of Figures.....	iv
Chapter 1: Introduction.....	1
Chapter 2: Historical Context and Property History.....	5
Regional Historical Context.....	5
Settlement in the Seventeenth, Eighteenth, and Nineteenth Centuries.....	5
Economic Development and the Morris Canal.....	9
The History of the Collins House.....	15
Chapter 3: Architectural Context.....	29
Dutch Framing Methods.....	31
Evolution of Dutch Houses and House Plans.....	34
The Colonial Era: 1624 – 1664.....	35
The Rise of the Dutch-American House Type: 1675 – 1750.....	36
Georgian and Federal Influences: 1750 – 1825.....	37
English Framing Methods.....	41
Early English Architecture.....	43
English Box Framing Elements.....	44
Evolution of House Plans.....	48
Open Plans.....	48
Closed Plans.....	50
East Jersey Cottage Style.....	54
Chapter 4: Construction Chronology.....	61
Phase One: c. 1790 – 1806.....	62
Phase Two: c. 1820.....	80
Phase Three: c. 1850.....	98
Phase Four: c. 1850.....	105
Chapter 5: Recommendations.....	118
Bibliography.....	128
Appendix A: Floor Plans.....	132
Appendix B: Room Inventory.....	134

List of Figures

Figure 1. Disbursement of cultures in New Jersey during the Colonial Era.....	7
Figure 2. Undated image of Inclined Plane 11 East.....	11
Figure 3. Illustration of Inclined Plane 11 East and boat cradles	12
Figure 4. Mantlepiece in the west parlor with Federal style detailing.....	17
Figure 5. Floor plans of the cellar, first floor, and half-story	19
Figure 6. West façade after exterior rehabilitation	20
Figure 7. South elevation of Phase Three	20
Figure 8. Phase Four additions.....	21
Figure 9. Bloomfield Township Tax Map	24
Figure 10. Thomas Hughes 1856 map	26
Figure 11. Typical Dutch anchor-bent framing methods.....	34
Figure 12. Ackerman-Zabriskie-Steuben House in River Edge, New Jersey	39
Figure 13. Captain John Whipple House in Ipswich, Massachusetts	42
Figure 14. Thomas Van Buskirk House in Saddle River, New Jersey	42
Figure 15. Typical English box framing members	46
Figure 16. Ashton House plan, c. 1705 in New Castle County, Delaware.....	50
Figure 17. Elkannah Brackett Cobb House plan, Northampton County, Virginia	52
Figure 18. West façade of Phase Two.....	57
Figure 19. Anchor-bents in Phase Two.....	58
Figure 20. Knee wall extension in Phase One	59
Figure 21. West elevation of Phase One	64
Figure 22. Phase One facing south.....	65
Figure 23. Interior of Phase One facing West.....	67
Figure 24. Phase One anchor-bent with empty mortises	68
Figure 25. Framing evidence of a garret access.....	69
Figure 26. Bulkhead leading to the cellar of the original dwelling.....	70
Figure 27. Cellar evidence of original bulkhead location.....	72
Figure 28. White paint on the northernmost anchor-bent in Phase One	74
Figure 29. Chamfered edge on one of the planed anchor-bents in Phase One	75
Figure 30. Tongue and groove floorboards and trim in Phase One closet.....	77
Figure 31. Two empty mortises with peg holes in the top plate of the east wall.....	79
Figure 32. Half-story of the original dwelling facing south	80
Figure 33. West façade of Phase Two.....	82
Figure 34. Foundation evidence for Phase Two front step	83
Figure 35. Lower supports for the fireplace in the west parlor.....	84
Figure 36. Stepped ledge in the southern wall of the Phase Two cellar	85
Figure 37. Side hall in the c. 1820 section facing East	87
Figure 38. Flooring underneath Phase Two staircase	88
Figure 39. Painted flooring in the east parlor.....	90
Figure 40. Evidence of repairs made to the double chimney.....	92
Figure 41. Empty mortises in the collar beam in the southern end of the attic.....	94
Figure 42. One of three empty mortises in the purlin on the west side of the roof.....	95
Figure 43. Side-pinched nail found in Phase Two	97
Figure 44. Evolution of the 12 nail types.....	98
Figure 45. South façade of the Phase Three addition	99

Figure 46. Evolution of Phase Three roof form	101
Figure 47. Balloon framing in west wall of Phase Three.....	102
Figure 48. Evidence in the Phase Three foundation of a three-foot wide entry step	104
Figure 49. 1907 Sanborn Map.....	106
Figure 50. Thomas Hughes 1856 map	106
Figure 51. E. Robinson 1890 Atlas of Essex County map.....	107
Figure 52. Phase Four additions.....	110
Figure 53. Evidence of balloon framing in Phase Four	111
Figure 54. Interior of the Phase Four addition appended to the east of Phase Two	113
Figure 55. East exterior wall of Phase Two from inside Phase Four.....	114
Figure 56. Doorway leading into Phase Two from Phase Four	116
Figure 57. Full-width porch on Collins House with Victorian detailing	123

Chapter 1: Introduction

The Collins House is a historic property located in the Township of Bloomfield in Essex County, New Jersey. Built around the turn of the nineteenth century, the house has undergone several phases of construction, the last of which took place in the mid-nineteenth century. Beginning in 2015, the exterior of the structure was stabilized and has since been extensively rehabilitated in the first phases of a project intended to make the Collins House a major focus of the Morris Canal Greenway in Bloomfield. Educational opportunities for visitors to experience the rehabilitated structure will include interpreting the history of the Morris Canal, Inclined Plane 11 East, and traditional Dutch and English timber framing techniques, with the intent of placing the Collins House within the context of Bloomfield's history and hydro-powered industry. The project is currently heading into its sixth phase, which will encompass rehabilitating the interior of the building for interpretive purposes. At the time this report was written, the entire interior of the structure had been gutted and all framing elements were exposed.

While extensive research about the property and surrounding area has been completed as part of a cultural resource survey and National Register nomination, there is a lack of documentation of the physical fabric of the Collins House. The need to rectify this lack of documentation is the *raison d'être* for this report, which aims to study the development of the Collins House over time and to begin to interpret the evolving uses of the spaces during each phase of construction. The conclusions made in this report were arrived at through the examination of physical evidence and its

connection to documentary and photographic sources. This analysis was limited in the observations that could be made without employing invasive or destructive investigative techniques, combined with the scarcity of preexisting documentary evidence of the Collins House. Despite this study's limitations, four chronological phases of construction have been identified. Character defining features of each section of the building have become the basis for determining the significance of each phase of construction while also informing treatment recommendations.

Listed in the New Jersey and National Registers of Historic Places in 2017, the Collins House is significant under Criterion A for its association with the Morris Canal and Criterion C as a rare surviving example of the vernacular East Jersey Cottage house type. This house type is recognized for its hybrid framing techniques that use Dutch and English framing methods, featuring the distinct exterior visual appearance of the knee wall in the half-story. The framing of Phase One exhibits anchor-bents associated with Dutch building tradition, while Phase Two more clearly demonstrates the evolved characteristics of the East Jersey Cottage house type. Phases Three and Four were originally of balloon frame construction and are not significant under Criterion C. Therefore, any further interventions on both the exterior and interior of Phases One and Two should ensure that the highest level of integrity is maintained and all character defining features retained during the process.

As a vernacular house type primarily found in northeastern New Jersey, any study of the Collins House should include examination through a regional lens while also studying the structure on an individual level. Seventeenth- and eighteenth-century settlement patterns of the English and Dutch in the northeast region of New

Jersey are reflected through the building traditions seen in the vernacular structures that remain. In some areas, vernacular houses demonstrate a more concentrated and homogenous settlement of the Dutch, while in other parts of the region, there is greater evidence of these two groups coexisting in the same locale. Phase One of the Collins House, presumably built by John Collins in the late eighteenth century, is more Dutch in its framing techniques than Phase Two, which has more distinct English framing methods. The study of the East Jersey Cottage house type is valuable as it is a visual demonstration of the broader trends along the East Coast of the amalgamation of different cultural groups and how that blending of cultures can be reflected in architecture.

The Collins House was erected as a three-bay, 1 ½-story timber structure with a closed floor plan whereby visitors entered an unheated hall through an entry in the northernmost bay. This entry hall contained a doorway leading into the main living space to the south and the stairs to the garret. Phase Two was constructed in the early nineteenth century as a three-bay, double-pile, 1 ½-story building with a side-hall plan and was nearly twice the size of the original dwelling. It is most likely that Phase One became a stepped-down kitchen wing after Phase Two was constructed. Phases Three and Four were constructed around two decades later as one-story shed additions to Phases One and Two and were clad in German drop siding. The roof form of Phase Three has since been changed from a shed to a low-pitched gable.

Chapter Two provides a historical context of settlement in and around Bloomfield, an outline of the influence of the Morris Canal on the development of the region, and a comprehensive history of the Collins House property. This chapter will

provide the context for evaluating the architectural significance of the Collins House by exploring the region's settlement by both the English and Dutch. Chapter Three examines the architectural traditions of the two dominant cultural groups in the northeastern New Jersey region and follows the evolution of building styles and house plans. This chapter also describes the East Jersey Cottage house type and discusses how its framing elements demonstrate the combined building traditions partly resulting from the settlement of the English and Dutch in the same area. Chapter Four, with supporting evidence based on the findings of architectural investigation, provides a detailed chronology of the four phases of construction which occurred over a span of approximately 60 years. The final chapter identifies character defining features of the Collins House and concludes with recommendations for treating the historic structure with a strong focus on Phases One and Two, as both sections of the house fall under the architectural significance of Criterion C described in the National Register nomination.

Chapter 2: Historical Context and Property History

Regional Historical Context

This discussion of the Collins House and the settlement and development of Bloomfield will help place the property in the context of the historical architectural patterns within northern New Jersey. An exploration of settlement in the area will help to understand why the Collins House was built using Dutch and English framing techniques by members of the Collins family who themselves were not of Dutch descent but, through John Collins's marriage to Mary Baldwin, did possess English heritage. A full discussion for the reasons why Dutch and English framing techniques may have been used will occur in Chapter Three. The historical context and property history presented here will inform later discussions regarding architectural context and a physical investigation of the structure, along with recommendations for the future rehabilitation of the property.

Settlement in the Seventeenth, Eighteenth, and Nineteenth Centuries

New Netherland, which spanned from present-day Albany, New York, down to Cape Henlopen, Delaware, was settled after the Dutch West India Company was granted the land in 1621.¹ Not all settlers in New Netherland and, in particular, New Jersey, were Dutch. Many who crossed the Atlantic were Flemish, some were French-speaking individuals from northern France, while others came from several Germanic

¹ Jeroen van den Hurk, "The Architecture of New Netherland, Revisited," *Building Environments: Perspectives in Vernacular Architecture X*, ed. Kenneth A. Breisch and Alison K. Hoagland, eds. (Knoxville, TN: University of Tennessee Press, 2005), 133.

provinces, along with Poland, Sweden, and Scandinavia. According to historical geographer Peter O. Wacker, New Jersey was the most diverse colony in the eastern part of North America, with most cultures occupying their own distinct region.² The Dutch primarily settled in three areas of New Jersey in three stages: Bergen County in 1660, including the northern part of Essex County; Monmouth, Somerset, southern Middlesex counties and most of the Raritan Valley in 1680; and northern Sussex County after 1680.³ Although the Dutch surrendered New Amsterdam to the Duke of York in 1664, their language and culture continued to thrive in New Jersey, especially in Bergen County where the Dutch population was the most dense (Figure 1).

² Peter O. Wacker, "Dutch Material Culture in New Jersey," *Journal of Popular Culture* 11, no. 4 (Spring, 1978): 948, Proquest.

³ Ibid., 948-949.

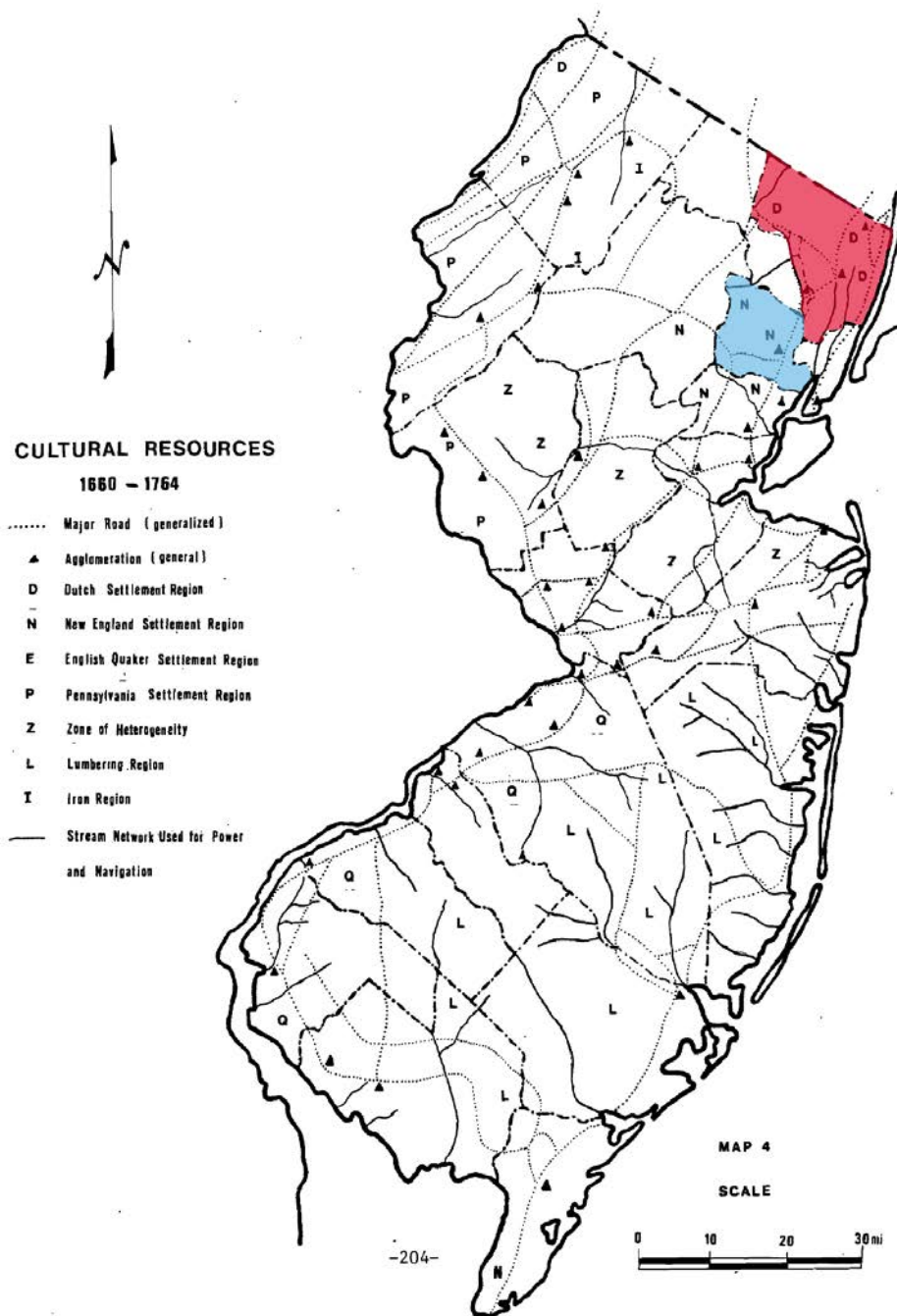


Figure 1. Disbursement of cultures in New Jersey during the Colonial Era. Bergen County, which was densely settled by the Dutch, is shaded in red. Essex County, which was primarily settled by migrants from New England, is shaded in blue. (Source: Peter O. Wacker, 1978)

The first settlers in what would later become Bloomfield were the grandchildren of men and women who had traveled from Branford, Guilford, Milford, and New Haven, Connecticut, to the banks of the Passaic River and founded Newark in 1666.⁴ Newark's original boundaries spanned from Elizabeth in the south to Acquackanonk (present-day Passaic) in the north, flanked on the east by the Passaic River and on the west by the Watchung Mountain. Settlers of Bloomfield came from both English-dominated Newark and the homogenous Dutch settlements in Bergen County. English settlers who moved from Newark into the southern portion of Bloomfield include the Ward, Davis, Morris, Dodd, and Baldwin families,⁵ while settlers of Dutch descent from Bergen County who settled in the northern section of the township include the Cadmus, Cockefairs, Sigler, Pier, Hendrickson, Garrabrant, and Van Giesen families.⁶ The Dutch purchased more land in the northern part of Newark Township, communities known as Second River (present-day Belleville), Third River (present-day Nutley), Stone House Plain (present-day Brookdale), and Speer Town (present-day Upper Montclair). While these settlements became part of Bloomfield when the township was incorporated in 1812, the Dutch, according to James Brooks, "maintained their social and religious alliances among themselves, or to their Dutch neighbors to the north, rather than their English neighbors to the

⁴ Joseph F. Folsom, "The Beginnings," in *Bloomfield Old and New: An Historical Symposium by Several Authors*, ed. Joseph Fulford Folsom (Bloomfield: Centennial Historical Committee, 1912), 11.

⁵ William P. Sutphen, "Municipal Development," in *Bloomfield Old and New: An Historical Symposium by Several Authors*, ed. Joseph Fulford Folsom (Bloomfield: Centennial Historical Committee, 1912), 140.

⁶ Sutphen, "Municipal Development," 140.

south.”⁷ Bloomfield was also divided into other localities, including the Morris Neighborhood, Cranetown, Watesson Plain, and Newtown.

Economic Development and the Morris Canal

The Second and Third Rivers powered the many sawmills, gristmills, and paper mills that sprang up in and around Bloomfield in the early nineteenth century. Industrial development rapidly increased following the War of 1812 and by 1830 Bloomfield was transformed from a large farming community to a township whose economy was reliant on manufacturing. By 1830 it contained six grist mills, five sawmills, four copper rolling mills, three paper mills, three woolen manufactories, two cotton manufactories, two calico print works, one paint mill, several shoe factories, and seventeen merchants.⁸ When communities began to separate from Bloomfield, the township shrank both in size and population; in 1840, the township contained only three paper mills, two woolen factories, one cotton factory, one fulling mill, two grist mills, two sawmills, one copper rolling mill, one button factory, and a dyeing and printing facility.⁹ These companies were smaller in comparison to those in Belleville that were powered by the larger Passaic River. Although the number of industries in the township declined as communities within Bloomfield’s borders craved their own independence, the opening of the Morris Canal in 1832 allowed the township to retain its industrial economy.

⁷ James E. Brooks, “The Annals of Stone House Plains,” in *Bloomfield Old and New: An Historical Symposium by Several Authors*, ed. Joseph Fulford Folsom (Bloomfield: Centennial Historical Committee, 1912), 163.

⁸ Stuphen, “Municipal Development,” 141.

⁹ Stuphen, “Municipal Development,” 142.

The idea for the Morris Canal is credited to Morristown businessman George P. Macculloch in 1822, who attracted a number of other private investors. Construction began the year after an 1824 law was passed incorporating the Morris Canal and Banking Company with the intent to form a 90-mile-long artificial waterway between the Passaic and Delaware Rivers. When completed the canal would comprise 23 inclined planes—used to overcome differences in elevation—23 lift locks, and 11 guard locks. The Morris Canal passed through Bloomfield and ran adjacent to the Collins House where its flow was briefly interrupted by Inclined Plane 11 East (Figure 2). This plane was the busiest point on the canal in Bloomfield and the area around it became headquarters for boatmen, with a concentration of storage buildings and freight docks.¹⁰ Plane 11 East overcame a difference in elevation of 60 feet over its 1,600-foot length and used a cradle (also known as a carriage or car) to haul canal boats up and down the length of the plane (Figure 3).

¹⁰ Andrew W.J. Kollar, Miriam Michalski, and Richard Rockwell, “Collins House,” National Register of Historic Places Nomination Form, (Bloomfield, NJ: NCARB/Fused Studios, Inc., August 2015), Section 8, Page 23.

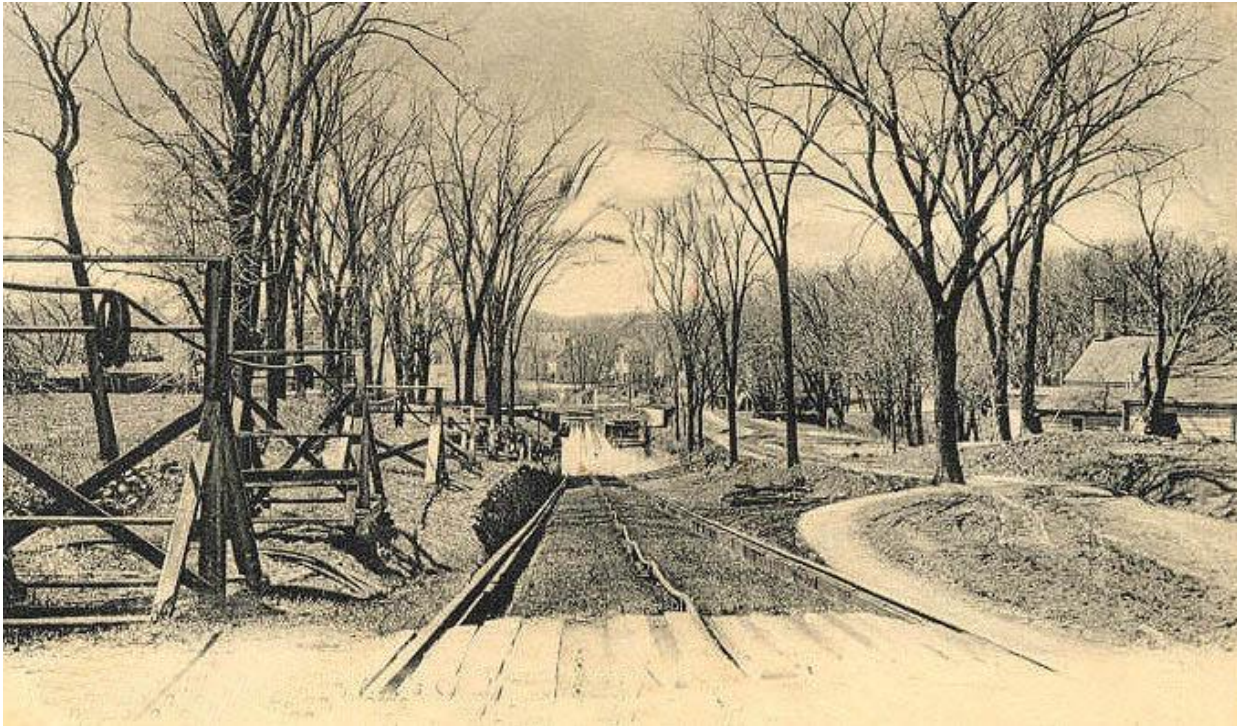


Figure 2. Undated image of Inlined Plane 11 East. Pictured in the background on the right is the rear of the Collins House. (Source: Canal Society of New Jersey)

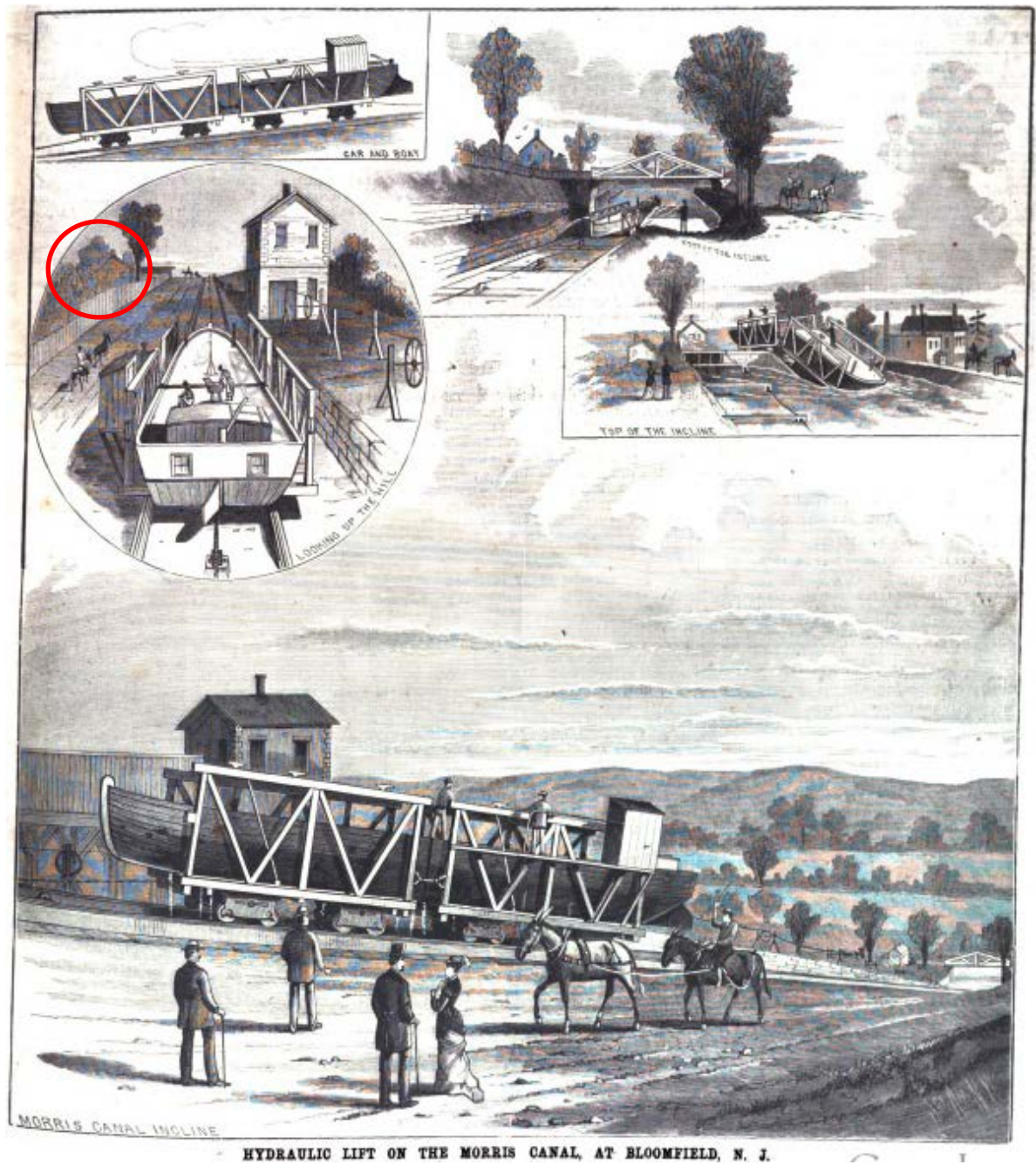


Figure 3. Illustration of Inclined Plane 11 East in Bloomfield and the cradles used to haul boats up and down the plane. The Collins House, encircled in red, is depicted in one of the images. (Source: The Scientific American, May 1882)

With the construction of the Morris Canal, the transportation of coal from Pennsylvania and iron ore from northern New Jersey towards the southern part of the

state was more easily accomplished. As factories began to populate its route, the canal became a catalyst for the industrial growth of areas that it passed through, including Bloomfield. Prior to the opening of the canal, Bloomfield was able to industrialize using the Second and Third Rivers as sources of power for its industries—an 1830s Gordon's Gazetteer noted that "these streams are a source of wealth to the township and have converted it wholly into a manufacturing village."¹¹ The construction of the Morris Canal allowed for Bloomfield's existing industries to continue to thrive and for new businesses to expand past existing riverbanks and along the canal's path. Beginning in 1855, the canal's most transported commodity was coal, however, wood, grain, beer, whiskey, cider, vinegar, bricks, hay, hides, iron ore, sugar, lumber, manure, and lime (among other items) were also shipped.¹² The greatest growth in population in the township, due to industry and the expansion of service areas near the canal, occurred between 1860 and 1870, after which the canal's usefulness began to decline.

The success of the Morris Canal was destined to be short lived as the number of railroads along the East Coast began to increase in the early nineteenth century, providing a faster and more efficient means of transportation for supplies along the coast. The use of the canal reached its apex in 1866, carrying 889,220 tons that year and giving the Morris Canal and Banking Company (hereinafter Canal Company) gross earnings of just over \$600,000. In 1870, the tonnage dropped to just over

¹¹ Thomas R. Gordon, "A Gazetteer of the State of New Jersey," (Trenton: New Jersey, 1834), 105, quoted in William Henry Chandler, ed., *Chandler's Encyclopedia: An Epitome of Universal Knowledge in Three Volumes*, vol. 1, (New York: Peter Fenelon Collier, 1898), 13.

¹² Kollar, Michalski, and Rockwell, "Collins House," Section 8, Page 23.

700,000 and the company's earnings decreased to just under \$400,000. The Canal Company failed to pay the cost of its operations each year starting in 1876 and its financial losses from around 1880 to 1910 totaled nearly five million dollars.¹³ In a statement published in the *Plainfield Courier-News* in 1911, the Lehigh Valley Railroad Company argued that the canal should be abandoned due to its financial losses and transportation inefficiency. According to claims made in the statement, a canal boat "can haul only seventy tons of coal across New Jersey in five days" while a steam locomotive can haul two thousand tons in only five hours.¹⁴ In addition, although the largest boat could carry 70 tons, it did so in two sections and had to be separated at 22 different inclined planes and pass through over 30 locks to travel the entire length of the canal.¹⁵ Railroads were more efficient in that they did not face the many barriers that existed along the canal route and could transport more materials at faster speeds.

Even as the canal was under construction, New Jersey was already supporting the creation of various railroad companies, including the Camden and Amboy Railroad Company and the Morris & Essex Railroad, chartered in 1835, which ran through Bloomfield. The completion of the Central Railroad of New Jersey, the Lackawanna Railroad, and the Lehigh Valley Railroad of New Jersey effectively made the canal obsolete. While the Morris Canal was only profitable from 1831 to 1876 (though it remained in use into the twentieth century), those four decades of

¹³ "The Morris Canal An Economic Waste," *Plainfield Courier-News*, February 20, 1911, ProQuest Historical Newspapers: U.S. Northeast Collection.

¹⁴ Ibid.

¹⁵ Ibid.

peak operation spurred development and progress which transformed nearby agricultural towns into industrial economies. In 1912, Charles Ferguson noted the potential future benefits of the canal's existing pathway, stating that "for many years now [the canal] has been regarded as a detriment to the town, but there are indications of a transformation in which the canal route will again become a useful and valuable factor as a transportation route of the most approved rapid transit character."¹⁶ However, by 1924 a plan was completed to close and drain the Morris Canal while at the same time transferring ownership of its water resources, including Greenwood Lake, Lake Musconetcong, and Lake Hopatcong to the state of New Jersey.

Recently, the Canal Society of New Jersey has sought to preserve what remains of the canal, interpret former canal sites, and provide recreational opportunities to the public. Efforts are also underway by the Morris Canal Working Group, formed by the New Jersey Transportation Planning Authority, in partnership with the Canal Society of New Jersey to create the Morris Canal Greenway. The Greenway is envisioned as a 111-mile continuous bike and pedestrian trail connecting six counties in northern New Jersey that is as closely aligned with the former canal route as possible.

The History of the Collins House

The building known as the Collins House faces west toward the Third River, a tributary of the Passaic River that runs through the town of Bloomfield. Running

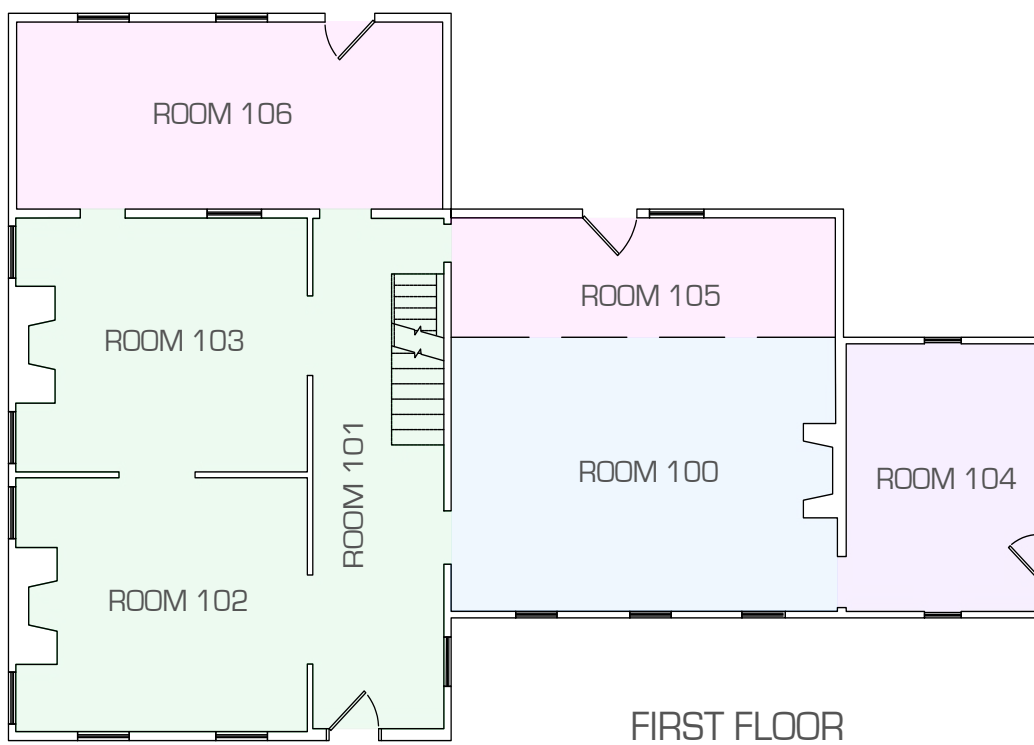
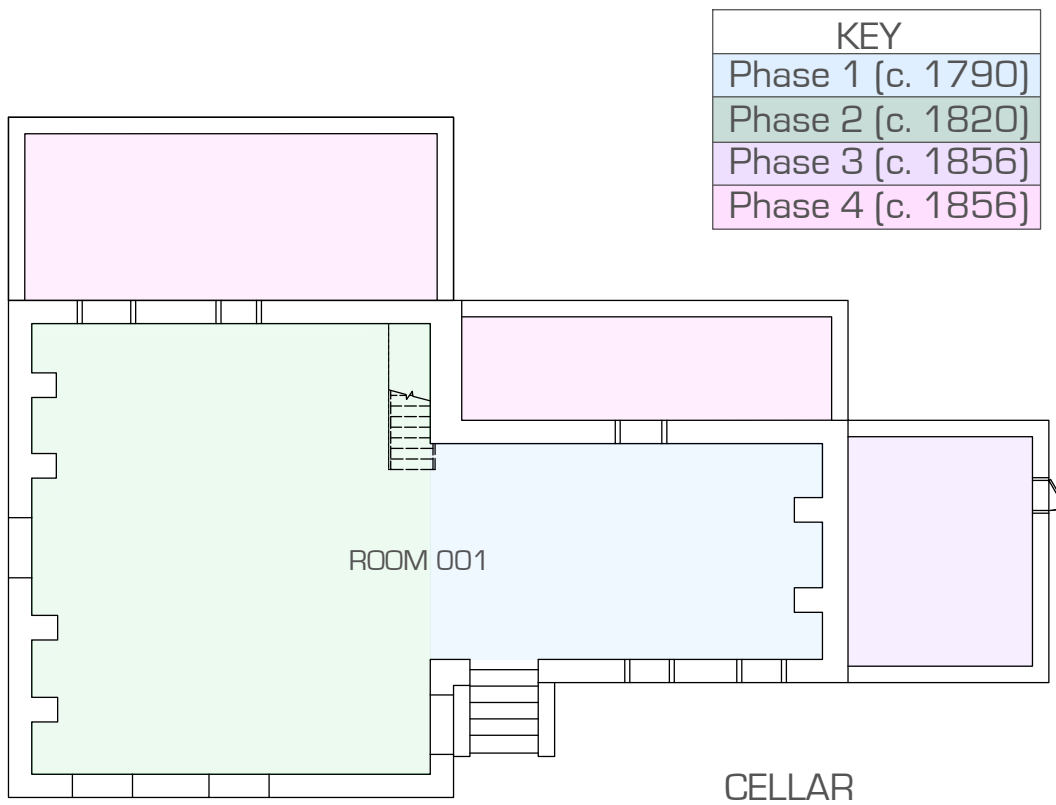
¹⁶ Charles C. Ferguson, "Transportation," in *Bloomfield Old and New: An Historical Symposium by Several Authors*, ed. Joseph Fulford Folsom (Bloomfield: Centennial Historical Committee, 1912), 107.

parallel with the rear of the house to the east is John F. Kennedy Parkway, which follows the same grade as the former Plane 11 East of the Morris Canal. To the south of the building is a driveway that leads to the residential Baldwin Street. Directly to the north of the house stands Kinder Towers, a senior citizens apartment building constructed on the site of a former paper mill.

The house is a vernacular wood frame, 1 ½-story building consisting of two main sections, to which three smaller additions have been added on the east and south sides. Rehabilitation of the exterior envelope has been ongoing since 2015 and project plans have been drafted for rehabilitating the interior. Currently, the interior has been gutted and all framing elements are exposed. Very few decorative elements, except the two mantelpieces in the Phase Two east and west parlors and various small trim pieces left in place, remain in their original locations; decorative elements that were removed have been saved on site but have not been extensively inventoried (Figure 4).



Figure 4. Mantlepiece in the west parlor with Federal style detailing. (Source: Francesca Evans, 2022).



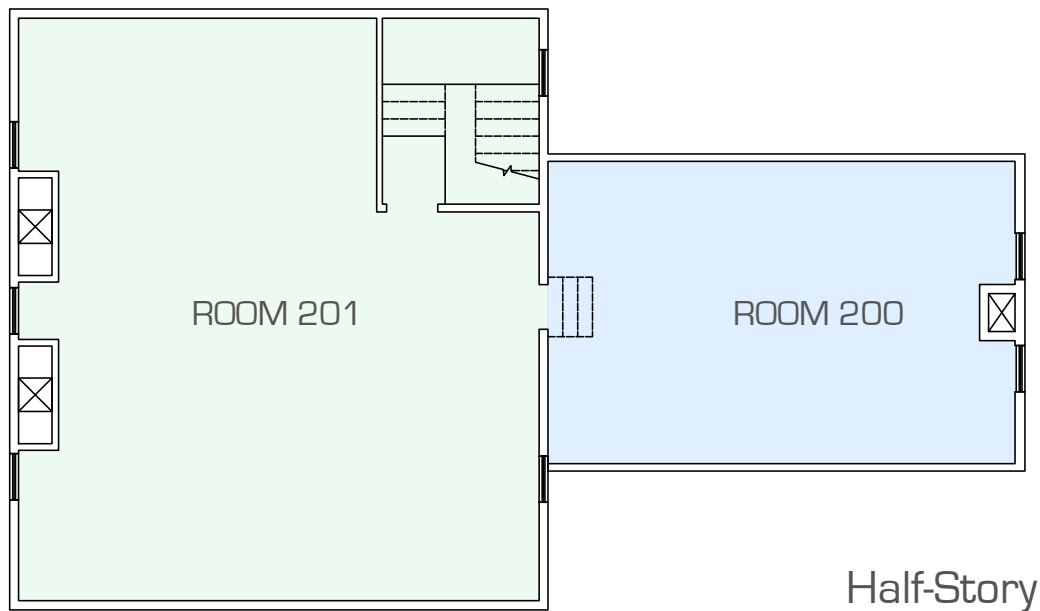


Figure 5. Floor plans of the cellar, first floor, and half-story. Each phase is differentiated by color, as noted in the key. (Source: Francesca Evans, 2022)

Phases One, Two, and Three rest atop a brownstone foundation that is different in the size, color, and finish of the stones depending on the elevation in question. The Phase Four rear shed additions were constructed on a concrete foundation. Each phase is clad in white weatherboard siding and contains 6-over-6 hung wood sash windows (Figure 6). The exterior cladding on Phases One and Two is similar in width, while the cladding on Phase Three is German drop siding (Figure 7). The weatherboard siding on the Phase Four additions is narrower than that on Phases One and Two (Figure 8). The roof covering of Phases One and Two is cedar shingle, the Phase Three roof is asphalt, and the Phase Four additions have standing seam metal roofs. Phase One has an interior gable-end chimney located on the south elevation while Phase Two has an interior gable-end chimney that separates in the half-story into two flues, one for each parlor in the first story.



Figure 6. West façade after exterior rehabilitation was undertaken beginning in 2015. From left to right: Phase Two, Phase One, and Phase Three. (Source: Francesca Evans, 2022)



Figure 7. South elevation of Phase Three. (Source: Francesca Evans, 2022).



Figure 8. Top Image: Phase Four appended to the rear of Phase One. Lower Image: Phase Four appended to Phase Two. (Source: Francesca Evans, 2022)

Phase One was constructed as a side-hall plan, with entry into a narrow, unheated hall that contained the stair to the garret above and a doorway into the main living space to the south. An in-depth analysis of the evidence that indicates this was the original floor plan will be discussed in Chapter Four. Phase Two follows the development in the early nineteenth century of adding needed space to existing dwellings while also dividing those spaces in one of the most common ways—two rooms deep with a side stair hall and corresponding rooms above. The Phase Two entry leads into the stair hall. To the north of the hall are two parlors ornamented with elements of the Federal style and more formally decorated than the bed chambers above. Phase Three is accessed through an exterior door on the south elevation or through an interior doorway in the southern wall of Phase One. Phase Three is markedly different from the first two phases, as it is of balloon frame construction and has a much lower roof pitch; photographic evidence shows that Phase Three was originally constructed with a shed form. The Phase Four rear shed additions were most likely of balloon frame construction and added at the same time as Phase Three. Both sheds have exterior entrances on the east elevation and can also be entered through interior openings in the east walls of the Phase One and Two dwellings. The Phase Four additions were reconstructed during the exterior rehabilitation of the Collins House due to their deteriorated condition.

The house as it appears today was constructed in three main phases. The original portion of the house was presumably built by John Collins sometime between 1790 when he purchased the land and 1806 when he died; a mortgage taken out the year of his death states that John Collins was currently residing on the property,

indicating that the original portion of the house could have been built by that time.¹⁷

The first addition to the house was reputedly built c. 1820 by John Collins's son, Isaac¹⁸, who was a carpenter. The second addition to the south side of the house was made c. 1850. Prior to the recent exterior rehabilitation of the building, the exterior portions of Phases One, Two, and Four of the Collins House appear to have remained largely unchanged in form since each was constructed.

The Collins House is significant for its association with the Morris Canal and for its East Jersey Cottage architectural style. The East Jersey Cottage style, which combines both English and Dutch framing systems, represents the gradual influences that settlers from different cultures had upon each other's building traditions and methods. Bloomfield was home to both Dutch and English settlers who each had their own distinct building traditions, including fireplace construction, decorative treatments, and framing methods. The gradual blending of building traditions over time led to the creation of a building with a hybrid framing system that creates a distinctive house form that will be discussed in greater depth in the following chapter.

John Collins was born in 1754 in the town of Bally Shannon, located in County Donegal, in Northern Ireland. After immigrating to Pennsylvania, he served in the Continental Army as a Sergeant under Captain Holmes' Company, Fourth Battalion, Second Establishment.¹⁹ Soon after he was discharged from the army,

¹⁷ Brian H. Morrell, Herbert J. Githens, and Edward S. Rutsch, "Cultural Resource Survey of the Historic Collins House and the Marcal Paper Company Property, Bloomfield, Essex County, New Jersey" (February 1892), 24.

¹⁸ Mildred Stone, interview by Mary Donovan, Bloomfield, NJ, December 2, 1993, typed manuscript, Bloomfield Public Library Special Collections Section, Bloomfield, NJ. Mildred Stone, a descendent of Isaac Collins, stated that family tradition credits Isaac Collins with constructing the c. 1820 section of the house.

¹⁹ Kollar, Michalski, and Rockwell, "Collins House," Section 8, Page 19.

Collins settled in Bloomfield c. 1781 and married Mary Wood Baldwin, who was a native Bloomfield resident. John and Mary had five children together: Joseph, Isaac, Thomas, Mary, and Margery.²⁰ The property where the Collins House is located was originally a 11.45-acre tract purchased by John Collins in 1790 from Joseph Woodruff for £117.²¹

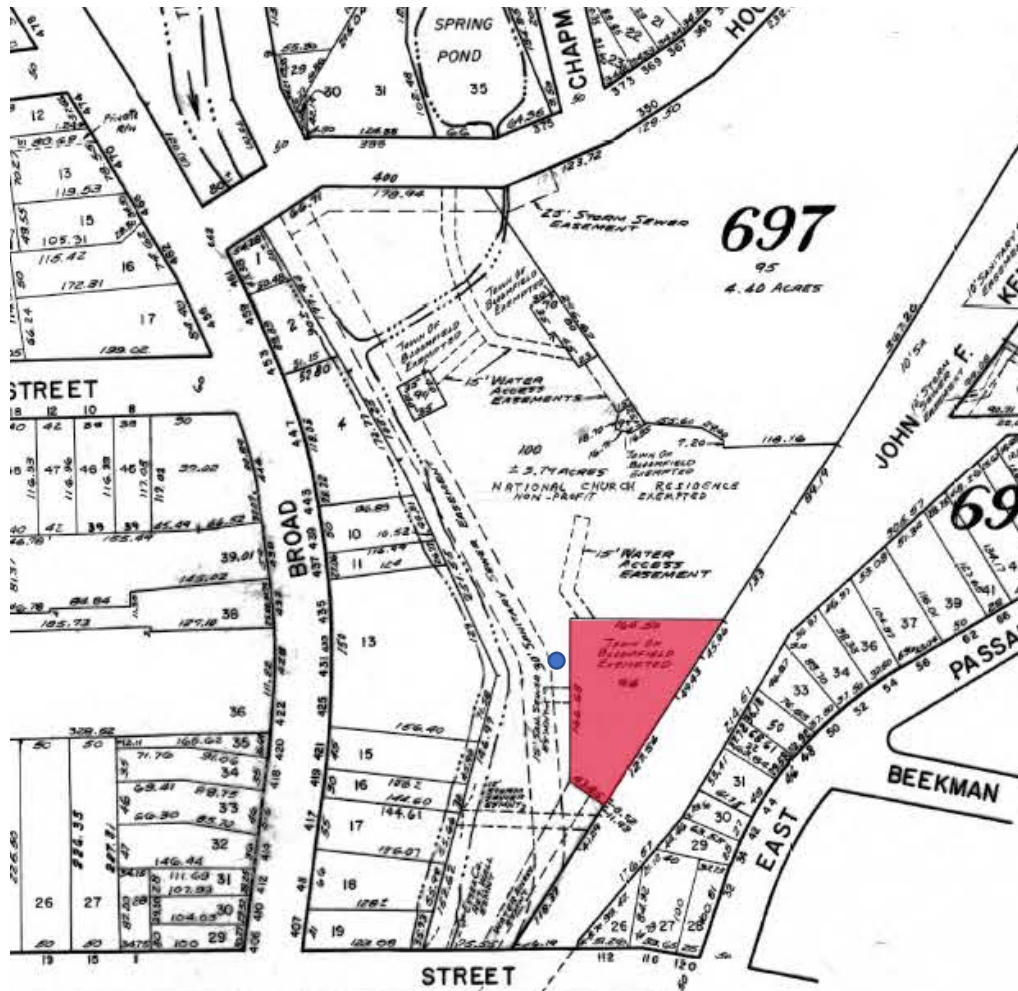


Figure 9. Bloomfield Township Tax Map. The Collins House property is highlighted in red, and the location of the house indicated by a blue dot. (Source: Bloomfield Township of New Jersey).

²⁰ Collins, John, *Last Will and Testament*, Essex County, New Jersey. Probate Records 1794-1902, *Wills, Vol. A, 1803-1814*.

²¹ Kollar, Michalski, and Rockwell, "Collins House," Section 8, Page 19.

Based on the documentary records, it is presumed that John Collins built the smaller original section of the house sometime between purchasing the property in 1790 and his death in 1806. It is also supposed that he farmed the land as a means of supporting his family and, according to probate records, he was a man of modest means at the time of his death, possessing two hogs, one lot of corn and potatoes, two tons of hay, 11 cows, one calf, and a second lot of corn.²² After his death, John Collins's property was inherited by his two sons, Isaac and Thomas, while he gave additional possessions and sums of money to other members of his family. This included his wife, Mary, who received money from Baldwin and Pitt's use of his land for their millpond.²³ The property was divided between Thomas and Isaac in 1814—Isaac received 11 acres on the Third River, including the house. Isaac, who worked as a carpenter, is credited by family tradition as building the second, larger section of the house c. 1820. Isaac and his son, John (who was also a carpenter), worked on the Morris Canal and participated in the construction of Plane 11 East along with other canal structures and bridges. The Canal Company purchased approximately two acres from Isaac Collins for a canal right-of-way to build Inclined Plane 11 East; at that time, the Collins's tract of land fell on both sides of the canal (Figure 10).²⁴

²² Kollar, Michalski, and Rockwell, "Collins House," Section 8, Page 20.

²³ Collins, John, *Last Will and Testament*, Essex County, New Jersey. Probate Records 1794-1902, *Wills, Vol. A, 1803-1814*.

²⁴ Kollar, Michalski, and Rockwell, "Collins House," Section 8, Page 24. The Canal Company often provided "farm bridges" for farmers whose property was bisected by the canal. Regarding the Collins property, the Company provided a plane crossing rather than a farm bridge.



Figure 10. Thomas Hughes 1856 map depicting the property of Jane Collins extending on both sides of Inclined Plane 11 East. The Collins House is circled in red. (Source: Bloomfield Historical Society)

Isaac Collins died in 1841, leaving the estate to his wife, Jane. Upon her death, the property was to be divided equally among their nine children.²⁵ Jane Collins lived in the house until her death in 1885 and in 1887 Joseph Fairbanks, husband of Isaac and Jane's daughter, Catherine, acquired the interest of all the heirs to the house and held the property until 1891.²⁶ In May of that year, Fairbanks sold the land which became part of the adjacent paper company property. The last

²⁵ Collins, Isaac, *Last Will and Testament*, Essex County, New Jersey. Probate Records 1794-1902, *Wills, Vol. G, 1837-1843*.

²⁶ Kollar, Michalski, and Rockwell, "Collins House," Section 8, Page 21.

company to own the paper mill was Marcal Paper Mills, Inc., which operated on the site until 1980 and used the Collins House as a residence for the mill's caretakers. In 1982, Marcal Paper Company sold the property to Bloomfield Township for the town's intention of creating a residence for senior citizens, although an employee of the paper mill lived in the house as a caretaker until 2005. Because the township planned to use Community Development Block Grants for the purchase of the property, the New Jersey Department of Environmental Protection required that the property be surveyed to discover potential historic and cultural resources. After previous decades of neglect, the house was recognized in 2013 by the Garden State Preservation Trust and New Jersey Historic Trust as one of the ten most endangered historic places in the state. Exterior rehabilitation efforts have been ongoing since 2015. The interior of the house has been gutted and plans have been drawn up for its future rehabilitation.

The Collins House is significant for its association with the Morris Canal, but even more so for its rare East Jersey Cottage vernacular architectural style. While changes were made to the structure throughout the century of Collins ownership, the largest additions were added onto the original house in a linear fashion, thereby retaining each section's architectural integrity. This chapter has provided a foundation for examining a specific vernacular architectural style resulting from the amalgamation of two distinct cultural building traditions. A discussion of the settlement patterns of Bloomfield and the history of the Collins House allows for a greater understanding of the architectural context within which it was built,

specifically the regional and social architectural trends prevalent during each phase of construction.

Chapter 3: Architectural Context

Bloomfield Township and the surrounding area exhibit Dutch and English architectural influences. When Dutch settlers first arrived in New Netherland in the mid-seventeenth century, they brought with them their distinct cultural and building traditions, notably their anchor-bent framing methods.²⁷ Similarly, once in the New World, English colonists turned to house styles and plans that had been popular in their home country prior to their departure. Very few Dutch buildings remain that were constructed before the English conquest of 1664, however the architectural traditions of the Dutch continued throughout the following two-and-a-half centuries, albeit with many houses possessing some form of English and other cultural influences. Over generations, the floor plans and several exterior and interior features of Dutch houses evolved to meet the needs of each successive generation and to become more closely aligned to the popular English architectural styles of the day. Specifically, the amalgamation of Dutch and English framing techniques led to the creation of the distinctive East Jersey Cottage house style, which is a rare house form in the State of New Jersey today.

The development of the hybrid form of the East Jersey Cottage, combining elements of English and Dutch architecture, is understandable as the surrounding area was settled by those two cultural groups and their descendants. However, what is not so clear is why John Collins, who was from Ireland, and his son, who was of Irish

²⁷ Peter O. Wacker, "Traditional House and Barn Types in New Jersey: Keys to Acculturation, Past Cultureographic Regions, and Settlement History," *Geoscience and Man*, Vol. V, June 10, 1974, 165. In New Jersey prior to 1800, the term "Dutch" referred to settlers of Flemish or Walloon origins along with those arriving from the Netherlands (including Friesland).

descent, constructed their own respective phases of the house using the building traditions of other cultures, especially the anchor-bents associated with Dutch construction. As both men were carpenters by trade, it is unlikely that they would have hired others to construct each phase of the house. Therefore, where John Collins learned his trade and who taught him may provide an answer to why he used primarily Dutch framing techniques in constructing Phase One.

The use of English framing techniques is more understandable, based on the prevalence of English settlers near Bloomfield and the strong English presence in the Irish province of Ulster (in which the town of Ballyshannon, where John Collins was born, is located) by the end of the seventeenth century.²⁸ However, if John Collins learned his trade in Ireland, the Phase One section might have skewed towards a heavier use of English framing techniques. Isaac Collins may have learned some carpentry skills from his father, or he could have been an apprentice for another carpenter who built houses using English framing techniques. This could explain why Phase One contains more evidence of Dutch framing techniques while the framing of Phase Two is more distinctly English. The use of the hybrid form could also be related to the pros and cons of each framing system. The Dutch system requires less timber and is not as complex as the English system, while the English box frame is more easily added onto in both linear and vertical directions, unlike the anchor-bent

²⁸ “Wars & Conflict: The Plantation of Ulster,” BBC, September 18, 2014. <https://www.bbc.co.uk/history/british/plantation/planters/es11.shtml>. The plantation of Ulster began after King James 1 became the first British monarch to rule over England, Scotland, and Ireland in 1603. The plantation occurred between 1609 and 1690 and was carried out with the goal of uniting the three nations and to strengthen his power in Ireland, where the Catholic, Irish speaking population had been threatening rebellion. Beginning in 1609, people from England and Scotland were encouraged to move to the northern part of Ireland to make it friendlier towards the new monarch. By 1659, nearly one-third of the population of Ulster were of British origin and by the mid-eighteenth century they constituted a majority of the population.

system which is easy to extend laterally but much harder (though not impossible) to extend vertically. While there is no cultural explanation as to why father and son (one from Ireland and the other Irish-American) used Dutch and English framing techniques, there may be a more practical reason tied to ease of construction, cost, and availability of materials.

Dutch Framing Methods

Before examining the building construction methods of the Dutch, it is important to note that this section examines the house forms of rural Dutch dwellings. The settlement of more urban areas, where housing density and narrower lots necessitated different structural layouts, most notably the use of a gable front roof form, is not studied in this section.

Many of the earliest Dutch settlers in New Jersey were farmers, or *boeren*, to use the Dutch term. As a result, the early Dutch farmhouses in New Jersey most closely resemble farm dwellings found in the Netherlands, which would continue to influence the style of future Dutch-American house types even after the English conquest in 1664. There is evidence that some of these early settlers constructed dwellings called *einhaus*, where the main house itself was connected to the barn. However, this practice largely disappeared by the mid-seventeenth century.²⁹ Regardless of where the Dutch settled in New Amsterdam, a majority of their houses also share several other common features, including a height of 1 ½-stories, a steeply

²⁹ Harrison Frederick Meeske. *From Vernacular to Spectacular: Function Follows Form, How Houses Changed Lifestyles of the Hudson River Valley Dutch, 1700-1730*, (Fleishmanns, NY: Purple Mountain Press, 2007), 42-43.

pitched gable roof (on earlier houses), and interior gable-end chimneys in rural farmhouses. Sheathing was usually comprised of either shingles or wide clapboards and the walls infilled with a variety of materials, from wattle-and-daub to fieldstone and brick. In addition to these features, the main defining characteristic that denotes an early Dutch house is the use of anchor-bent, or H-bent, framing as opposed to the English box frame.

In New Jersey, most timber frame houses can be found in Monmouth, Middlesex, Somerset, and Hunterdon counties, which are all located in central New Jersey. Anchor-bent frames are comprised of heavy timber posts and beams, known as bents (and often referred to as H-bents), spaced four feet apart, which are connected to sills at the base of the frame and at the top roof plate (Figure 11).³⁰ These *trussenbalken*, or “through beams” do not have joisting running between each one and are believed by some scholars to be the key in identifying Dutch architecture in the New World.³¹ From the plates, roof rafters rise and are often strengthened with collar ties. Due to the use of heavy timber framing, the end beams and two side frame units had to be raised by a group of men, either a work crew or neighbors. This process was often referred to as a “work party” or a “raising.”³² Traditional Dutch framing included closely spaced wall posts that were approximately six inches thick and nine inches wide, and anchor-bents that were the same width as the posts but 14

³⁰ Janet W. Foster, “Domestic Architecture in Colonial New Jersey,” *Garden State Legacy* Issue 6 (December 2009): 2.

³¹ Ian Stewart, “Dutch Architecture in the New World: A Proposal for a New Typology of Classification,” *de Halve Maen* 91, no. 2 (Summer 2018): 41.

³² Harrison Frederick Meeske, *The Hudson Valley Dutch and Their Houses* (Fleishmanns, NY: Purple Mountain Press, 1998), 155.

inches thick.³³ The tenons of the anchor-bents, which were framed into the wall posts and often supported by a brace, were mortised through the posts.³⁴ While the anchor-bents were often constructed from pine, end girt beams were usually constructed from oak and did not have as great a depth as those throughout the rest of the house because they were supported by masonry or studs.³⁵ Second floor joists of the garret, which was often used as sleeping quarters for servants and children, as well as for grain and other dry storage, were very thick to accommodate the heavy weight of the grain and other stored materials. This half-story was also often unpartitioned and the floors unfinished.³⁶ Before the use of plaster became popular, bents were left exposed and their edges sometimes decoratively molded. The anchor-bent framing system was simpler than the English box frame system, which required more wood, but did have its limitations regarding vertical additions.

³³ John R. Stevens, *Dutch Vernacular Architecture in North America, 1640-1830* (West Hurley, NY: Society for the Preservation of Hudson Valley Vernacular Architecture, 2005), 29.

³⁴ *Ibid.*

³⁵ Stevens, *Dutch Vernacular Architecture in North America*, 29.

³⁶ Rosalie Fellows Bailey, *Pre-Revolutionary Dutch Houses and Families in Northern New Jersey and Southern New York* (New York, NY: Dover Publications, Inc., 1968), 26.

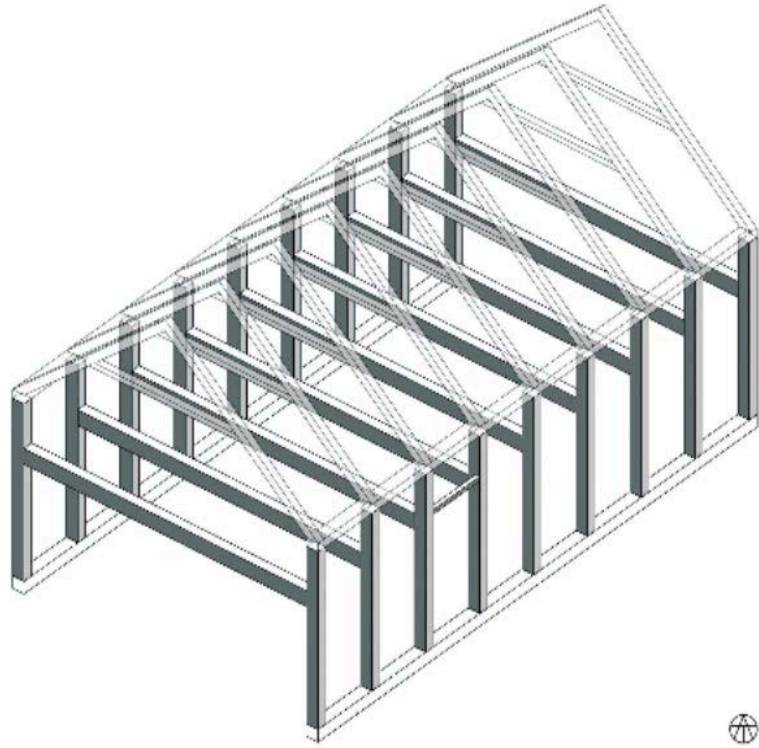


Figure 11. Typical Dutch anchor-bent (or H-bent) framing methods. (Source: Janet W. Foster, 2009)

Evolution of Dutch Houses and House Plans

While the changes in Dutch architecture are not strictly confined to certain decades or centuries, Clifford Zink, in his article “Dutch Framed Houses of New York and New Jersey,” describes three major periods of Dutch construction in America: 1624 to 1664; 1675 to 1750; and 1750 to 1825. Each period is marked by changes in construction methods, floor plans, interior details, and exterior details, most notably roof forms. While these changes are fluid and cannot be completely confined to a certain time, the eras provided by Zink are good boundaries for major changes in Dutch architecture and house styles.

The Colonial Era: 1624 – 1664

Dutch floor plans were so varied during the Colonial Era because “they were never planned, they were collections of additions to a one- or two-room core.”³⁷ However, during this period the majority of houses were typically 1 ½-stories with either one or two rooms, a partial or full cellar, and a garret in the half-story. The Old World architectural influences were strongest during this time period and the dwellings that settlers built were similar to those found in the Netherlands, as builders who immigrated from the Netherlands adapted their construction methods to the new material sources that were located in the area.³⁸ The roofs of these early houses were steeply pitched gable roofs that were often clad in tile or wood shingles. The Dutch *stoep*, or front stoop, was generally a platform in front of the entry door (most were not wider than the doorway) with railings and backless benches flanking either side.³⁹ A bulkhead covering stairs leading to the cellar was often located on the main façade of the house.

In regard to the interior arrangement, cellars used for storing food spanned either part of or the entire footprint of the house and were accessed by bulkheads often located underneath a window at the front of the building. The garret in the half-story above was accessed by a ladder and was used for storing dry goods, most commonly grain, and as extra sleeping quarters for children or servants. Hand-hewn interior beams supporting the attic floor were often left exposed and sometimes had

³⁷ Meeske, *The Hudson Valley Dutch and Their Houses*, 281.

³⁸ Clifford W. Zink, “Dutch Framed Houses in New York and New Jersey,” in *Winterhur Portfolio*, Vol 22, No. 4 (Winter, 1987): 280.

³⁹ Bailey, *Pre-Revolutionary Dutch Houses and Families in Northern New Jersey and Southern New York*, 27.

braces placed at the angles between the visible bents and posts with the angle either filled or left with a triangular opening.⁴⁰ The exposed bents often had molded or chamfered edges. These early houses had several small casement windows and used a jambless fireplace, which was a notable feature found in Dutch houses in the Netherlands. Interior gable-end chimneys were most common and double chimneys, where flues for the fireplaces in two rooms curve upward to join in the garret into one chimney outlet at the roofline, can often be found in Dutch house types. Simple houses usually had plastered walls and a narrow chair rail, below which wainscoting might have been placed. The changes made to Dutch houses in the following era were necessitated by environmental factors that the Dutch were confronted with in the New World, as well as a rise in English influences after England's acquisition of New Amsterdam in 1664.

The Rise of the Dutch-American House Type: 1675 – 1750

During this next period of Dutch construction in America, the changes that were made reflect the growing influence of the English culture in New Amsterdam as well as practical changes that were made in adapting to the materials found in the New World. The first change was the elimination of the traditional Dutch jambless fireplace in favor of an English fireplace type, which used side jambs. In early houses, the hearth was not surrounded by walls to enclose the fireplace because in the Netherlands, the Dutch burned peat which does not produce much smoke. In the New World, wood was used as fuel for the fire and produced much more smoke as it

⁴⁰ Stevens, *Dutch Vernacular Architecture in North America*, 27.

burned.⁴¹ In order to prevent their living spaces from filling with smoke, the Dutch quickly adapted the English style fireplace that had side jambs.

These first changes made to vernacular dwellings of the Dutch were based on functionality as opposed to reflecting social status or keeping up with the style of the times. For example, any additions made to the house were to create rooms for specific uses and purposes, rather than just creating one room for the sole purpose of entertaining guests. However, the Dutch began to make more stylistic changes to their dwellings during the mid-eighteenth century as house styles in the nation, such as Georgian and Federal, became more popular.

Georgian and Federal Influences: 1750 – 1825

While the Dutch first resisted change because they viewed their houses as an important part of their heritage⁴², increasing interactions between the Dutch and the English and a growing separation from the homeland as newer generations of Dutch were born and raised in the New World acted as catalysts for major architectural changes beginning in the middle of the eighteenth century. Before addressing growing house plans and the adoption of Georgian and Federal style ornamentation, it is important to briefly discuss the major change in Dutch roofs to a form that is considered the epitome of Dutch architecture today.

The weather in the Netherlands is windy and wet so, to shed water, thatch roofs and Dutch pantiles were historically pitched between 50 and 60 degrees.⁴³ This

⁴¹ Foster, “Domestic Architecture in Colonial New Jersey,” 3.

⁴² Meeske. *From Vernacular to Spectacular*, 100.

⁴³ Meeske, *The Hudson Valley Dutch and Their Houses*, 182.

steep roof pitch traveled across the Atlantic with Dutch settlers in the seventeenth century and was common in gable roofs until the eighteenth century. Contrary to popular belief, the Dutch did not invent the gambrel roof form but embraced it for several reasons: the gambrel roof form enabled them to easily build or update houses to be two rooms deep without having to make significant changes to the current gable roof and it did not require exceptionally long rafters.

Another prominent feature of Dutch roofs during this era are large overhangs with projecting eaves on both the front and the rear of the house. The overhanging eaves proved effective in diverting rainwater away from the roof edge, thereby protecting the wooden roof plate. The third notable roof feature of Dutch-American houses is the kick at the eave, also known as a flared eave, which is a “sweeping outward and upward curve” that gives the roof a bell shape.⁴⁴ The kick also creates an overhang at the eave which is either supported by braces from below that extend from the house wall or is short enough itself to be self-supporting.⁴⁵ Some scholars, such as Allen G. Noble, note that the roof flare is of French origin while some architectural historians believe it originated in Flanders. Others note that attributing the gambrel roof form solely to the Dutch is inaccurate because the gambrel roof was an English form that was adapted by the Dutch.⁴⁶ Regardless of where the roof style originated, in the United States both the gambrel roof form and flared eaves that are ubiquitous in northern New Jersey are attributed to Dutch culture (Figure 12).

⁴⁴ T. Robins Brown and Schuyler Warmflash, *The Architecture of Bergen County, New Jersey: The Colonial Period to the Twentieth Century* (New Brunswick, NJ: Rutgers University, 2001), 21.

⁴⁵ Meeske, *The Hudson Valley Dutch and Their Houses*, 195.

⁴⁶ Sean E. Sawyer “Constructing the Tradition of Dutch American Architecture, 1609-2009,” In *Dutch New York: The Roots of the Hudson Valley Culture*, ed. Roger Panetta (New York: Hudson River Museum/Fordham University Press, 2009), 122.



Figure 12. The roof of the Ackerman-Zabriskie-Steuben House in River Edge, New Jersey is representative of the typical gambrel roof form associated with the Dutch-American house type. (Source: Francesca Evans, 2020)

During this period, the Dutch began to expand their houses with additions that incorporated popular floor plans of Georgian and Federal house styles. Because the original houses of the Dutch employed the anchor-bent framing system, additions to houses were easiest to arrange in a linear fashion; the oldest section often became a kitchen wing while the newer addition(s) became the main living space(s). As a result, new additions with specific floor plans could be erected to reflect the rise in growing ideals of privacy and rooms with specific functions. While some Dutch stylistic elements remained, such as hardware and “Dutch doors,” which are comprised of two parts that can open together or separately, decorative details in newer portions of the house reflected Federal and Georgian influences, especially on

mantelpieces. It was also during this time that walls and ceilings were plastered over, covering up structural elements that had originally been exposed.

The greatest influence that the English had on Dutch houses were the many floor plan adaptations that increased the number of rooms. The floor plans of Dutch houses evolved to meet the needs of each generation, including use-specific rooms, the adoption of the center-hall and side-hall plans which connect two to four rooms (as opposed to the earlier one-room dwellings), and the creation of more rooms to increase residents' privacy. While houses once owned by the eighteenth- and nineteenth-century Dutch that remain today reflect adaptations based on the rise in popularity of Georgian, Federal, and Greek Revival building styles, many of these houses retain aspects of their Dutch integrity and can still be identified by their anchor-bent framing systems. Thus, they are considered primarily Dutch houses, but with subtle elements of English architectural styles that reflect their evolution over time.

Because New Netherland was not a homogenous settlement, especially seen in Essex County, the Dutch quickly blended their building traditions with those of other cultures. Architectural historian, Jeroen van den Hurk, examined building contracts left by the colony's administrators and found evidence of the intermingling of building traditions well before the latter half of the seventeenth century. He notes:

All of the contracts were written in Dutch, and the terminology and particulars clearly point toward Netherlandic architecture. Given the right circumstances, one could therefore assume that these contracts would have produced Dutch buildings, just as building contracts in New England had produced English buildings. However, even though all of the contracts are written in Dutch not all of the employers or contractors were from the Netherlands. New Netherland was not an ethnically homogeneous society. Its settlers did not come from only the Dutch Republic, but also from Flanders, Wallonia,

France, Germany, Scandinavia, and England. Of the employers at least three of them were known to be English and one a Walloon. Of the contractors at least five were English, and one was of German descent.⁴⁷

This intermingling of Dutch and English tradesmen would eventually lead to the creation of the East Jersey Cottage vernacular house type, in which Dutch and English framing techniques were combined in the framing of a house. This house type began to appear by the mid-eighteenth century and would continue to be built well into the nineteenth century as its appearance and layout was easily adaptable to the popular Georgian, Federal, and Greek Revival styles.

English Framing Methods

The English box-framing system can be visualized as cubes which can be easily combined in a linear and vertical fashion, as opposed to Dutch anchor-bent frames that are easy to extend in a linear direction but are more difficult to extend upward and to expand the depth of the house. Thus, it is common to see extant Dutch houses that have remained 1 ½-stories, but that have wings added to either side. English framing relied on one or more massive summer beams and lighter joists in between while Dutch framing utilized a close series of timbers (anchor-bents) to support loads (Figures 13 and 14). English box framing required more timber than anchor-bent framing and was much more complex, however, the flexibility of the English box frame was a catalyst for adopting elements from that framing system by the Dutch during the eighteenth century.

⁴⁷ Jeroen van den Hurk, "The Architecture of New Netherland, Revisited," 144. One of the contracts studied specifies an "English chimney" to be built as opposed to a Dutch, jambless fireplace. Unsurprisingly, the contractors hired for the job were English (p. 142).



Figure 13. Interior image of the Captain John Whipple House in Ipswich, Massachusetts. Note the two summer beams intersecting in the middle of the room and the smaller joists that run from front to rear of the house perpendicular to the summer beam. (Source: Historic Ipswich)



Figure 14. Interior image of the Thomas Van Buskirk House in Saddle River, New Jersey. Note the large, closely spaced anchor-bents running the width of the room and lack of joists in between each bent, compared to the two massive summer beams in Figure 13. (Source: Patch.com)

Early English Architecture

English colonization of the New World began largely with the Puritans in 1620 and increased rapidly in the following two decades. Abbott Lowell Cummings conducted a comprehensive study of English-built houses in Massachusetts Bay from the first quarter of the seventeenth century to the first quarter of the eighteenth century, which traced the early framing methods of the English and the building traditions that made the journey with them across the Atlantic. During the first century of settlement, one- and two-room house plans were most common; houses that were originally one room were first expanded upon laterally.⁴⁸ The most common variations of two-room house plans were hall-and-parlor plans and central chimney plans.⁴⁹ Central chimney plans are consistent with two-room hall and parlor plans in that the central chimney acts as the partition that separates the two equally sized rooms on either side. In later construction, two-room hall and parlor plans increasingly incorporated end chimneys, which created space for a center passage.

While some of these house types had additional service rooms according to English practice, the functions of each room would be adapted over time to fit the needs of New World settlers.⁵⁰ Early service rooms were located in lean-tos constructed across the rear of the building (the kitchen was often in the middle), however by the end of the seventeenth century they became an integral part of the main house frame.⁵¹ In Massachusetts, it was common for stairs to the second story to

⁴⁸ Abbott Lowell Cummings, *The Framed Houses of Massachusetts Bay, 1625-1725*, (Massachusetts: Harvard University Press, 1979), 22.

⁴⁹ *Ibid.*, 24.

⁵⁰ *Ibid.*, 29.

⁵¹ *Ibid.*, 33.

be located opposite the main entrance in front of the chimney. Houses were also constructed with underground cellars which, if the house had a hall-and-parlor plan, were often located under the parlor; the cellar could be accessed from stairs in the house or through exterior bulkheads, which were more common as the seventeenth century progressed.⁵²

English Box Framing Elements

The English box frame tradition often resulted in a side gable house with a central chimney and a steep roof. The weight of a building constructed using a box frame is supported by the principal vertical members of each wall while the roof is an independent structural system.⁵³ Within this broad tradition of framing, Dell Upton notes that J.T. Smith has identified three schools of English carpentry separated by region. The first, most prominent, is referred to as the eastern school and is characterized by close studding and down bracing or tension bracing.⁵⁴ With close studding, the area of the wall between principal supporting posts is filled with smaller vertical members (studs) at narrow intervals. With down bracing, diagonal timbers run from a post to the primary horizontal piece directly below. While aspects of northern and western schools (the final two schools) are found in North America, the eastern school is the most prominent tradition. Within these last two schools, the most

⁵² Cummings, *The Framed Houses of Massachusetts Bay*, 29.

⁵³ Dell Upton, "Traditional Timber Framing," in *Material Culture of the Wooden Age*, ed. Brooke Hindle (New York: Tarrytown, Sleepy Hollow Restorations, Inc., 1981), 36. The independent roof system of box-framing can be contrasted with Cruck framing, which is a technique found in northern England, eastern Wales, Scotland, and Ireland. A cruck building uses pairs of curved timbers running from the ground to the peak of the roof (at least in the classic form); these timbers bear the load of the entire building.

⁵⁴ *Ibid.*, 37.

important feature in buildings were interrupted sills. In this case, the sill spanned between posts instead of the posts resting atop the sills.⁵⁵ English builders began to use other methods in the sixteenth and seventeenth centuries as the supply of timber became scarce. While timber in the New World was abundant, there was a lack of skilled men willing to prepare them for traditional building use.⁵⁶

Box frames in their simplest form consist of principal vertical posts at each corner and at each bay division (Figure 15). Structural bays were not necessarily related to the floor plan, with the sizes of each bay often adjusted to accommodate specific features of the plan, such as the chimney. Vertical posts stand atop horizontal sills and are connected at the top and at each story division by horizontal girts. The ground sill is a horizontal timber laid along the foundation wall and is where wall frame timbers connect. Story posts rise vertically only one story on the front and rear walls and are also referred to as intermediate posts. The frame is also supported by two different types of diagonal braces: arch braces and tension braces. The former run from the post up to major horizontal timbers while the latter run from the post to horizontal timbers below.⁵⁷ Panels between sills, girts, and posts were infilled with wattle and daub, bricks, or other stone materials when close studding was used. Traditional English frame elements simplified over time—close studding in the mid-seventeenth century used three-by-four-inch studs that were spaced farther apart, ranging from 14 to 24 inches, as opposed to earlier methods where studs were closer

⁵⁵ Upton, "Traditional Timber Framing, 37.

⁵⁶ *Ibid.*, 38.

⁵⁷ *Ibid.*, 41.

together.⁵⁸ The roof systems were comprised of principal and common rafters and purlins and collar beams, which helped to stabilize the rafters.

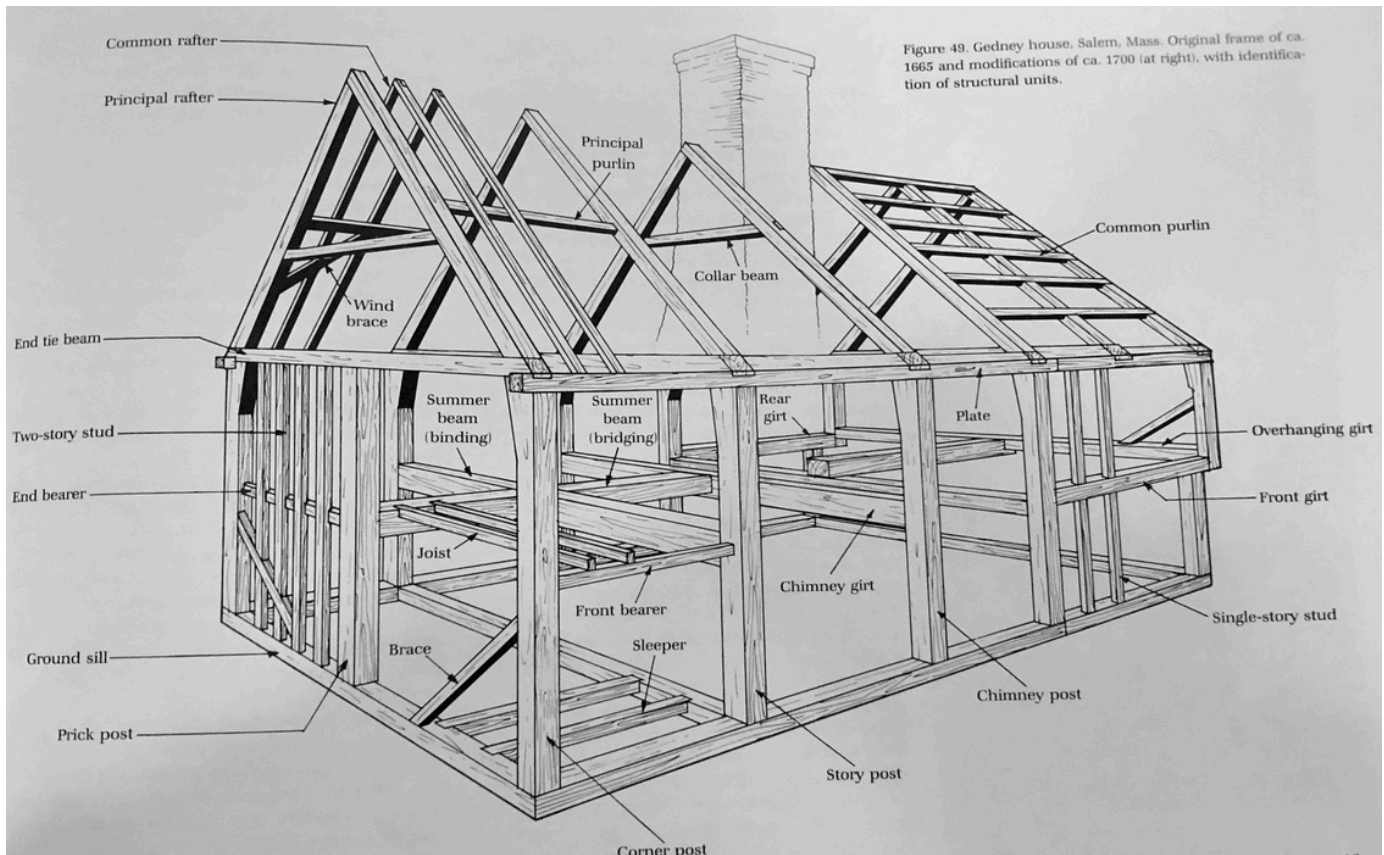


Figure 15. Typical English box framing members. (Source: Abbott Lowell Cummings, 1979)

A major internal member was the “summer beam,” which spanned major bays, either front to rear, or more often end to end. This major structural element was common in English framed houses and is an important visual feature that runs through the ceilings of each principal room. Summer beams on the first story level are principally binding beams when running transversally and connecting upright posts.⁵⁹ The summer beam helps to stabilize the frame through downward compression while

⁵⁸ Upton, “Traditional Timber Framing,” 43.

⁵⁹ Cummings, *The Framed Houses of Massachusetts Bay*, 55.

also supporting the second story floor. The massive beam—some found as large as 18 inches wide—can also act as a bridging unit spanning in either a transverse or longitudinal direction; when functioning as a bridging unit, the summer beam's primary contribution is supporting the floor above. Second story floor joists are framed into summer beams and supported on girts and tie beams across which floorboards are placed.

Similar to Dutch houses, the exposed interior members in houses constructed using English framing techniques had carved embellishments. It is common to find chamfered edges and chamfer stops on exposed beams, either in a plain, quarter round, or cyma profile (the plain chamfer is most common as it was the cheapest option). During early settlement, small houses often had ladders to access the second floor until later when stairs were more common.⁶⁰ Plastering three walls and covering the wall with the fireplace in vertical sheathing was also common practice during and after the seventeenth century.

The use of the summer beam is the most prominent and recognizable characteristic of English framed houses. While the English adapted their room uses and house layouts over time, English builders still retained many of the building traditions commonplace in England at the time of their departure to the New World. While more homogenous settlements of the English prolonged the sole use of English framing techniques in houses, the inevitable interactions between the English and other settlers, including the Dutch, would lead to greater instances of hybrid framing, where building traditions from both cultures would be used.

⁶⁰ Cummings, *The Framed Houses of Massachusetts Bay*, 163.

Evolution of House Plans

The arrangement of space within a dwelling and the evolution of that arrangement as the house expands and time passes can indicate ways in which the occupants organized their lives and can also aid in identifying the earliest sections of an evolved structure. Transformations in the arrangement of space in a household can also signal greater changes in social organization and the lifestyle of the house's residents.⁶¹ Examining the house plan of each phase of construction of the Collins House will shed insight into the rise of the family's social status and will also reflect changes within social organization and their effects on the evolution of the building, as those changes had a direct impact on house forms and styles.

Open Plans

The simplest house plan, known as the open plan, is often associated with the earliest years of settlement through the mid-nineteenth century. Houses with an open plan were designed with direct access from the exterior into the heated interior living areas of the house, usually the main living room, commonly referred to as the hall, where most of the day-to-day activity occurred. Hall plans were the most common house form during the eighteenth century but fell out of popularity by the mid-nineteenth century and were associated with the low economic status of the poor.⁶² Two-room plans were often composed of the main hall as well as a smaller, more private room on the first floor used as a parlor, sitting room, or a sleeping chamber.

⁶¹ Gabrielle M. Lanier and Bernard L. Herman, *Everyday Architecture of the Mid-Atlantic: Looking at Buildings and Landscapes* (Baltimore: Johns Hopkins University Press, 1997), 10.

⁶² *Ibid.*, 15.

The most common two-room arrangement, known as the hall-parlor plan, consisted of two rooms aligned end to end on the first floor with a fireplace at one or each gable end (Figure 16). The main hall contained the primary fireplace and ladder or stair to the story above. Double-cell plans are a second type of two-room plan where the interior rooms were positioned one behind another, unlike the side-by-side arrangement of the hall-parlor plan. There has been no evidence to suggest a uniform use for each room; in some houses, the front room was used for all aspects of daily life while in others the front room has more characteristics indicating use as a sitting room.⁶³ The third type of two-room plans were created with the addition of lean-tos constructed against the gable or rear elevation of the house that were, in appearance and finish, inferior to the main living area. These lean-tos were often unheated and used as storage spaces, areas to do craftwork, and as sleeping quarters. While one- and two-rooms plans were the most common, some existing open house plans contain three- and four-room arrangements.

⁶³ Lanier and Herman, *Everyday Architecture of the Mid-Atlantic*, 20.

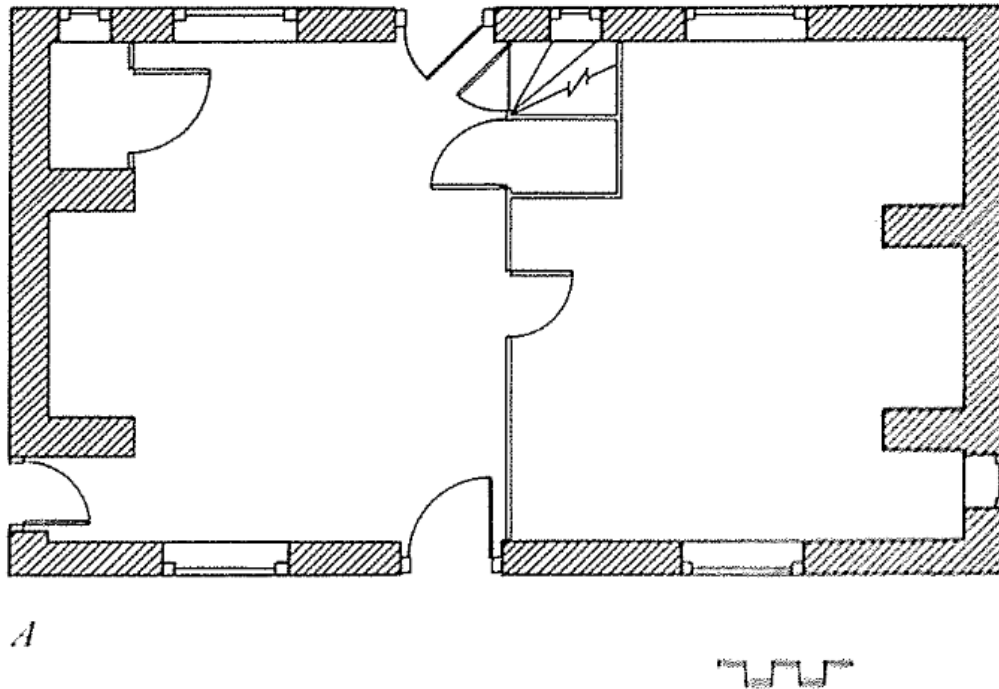


Figure 16. Ashton House plan, c. 1705 in New Castle County, Delaware. (Source Lanier and Herman, 1997)

Closed Plans

Closed plans refer to houses where direct access into the heated living spaces is not provided upon entry, creating separation between guest and resident that increases the amount of privacy in the dwelling. The rooms within closed plan houses also had more distinct purposes, such as the dining room and the parlor. Closed plans can be broadly categorized into three categories, center-hall plans, side-hall plans, and half-passage plans.

In center-hall (or center-passage) plans, a centrally located entry door led into a stair passage which connected all the rooms in the main block of the house. During

the eighteenth and mid-nineteenth centuries, the first two rooms flanking the center hall were the dining room and parlor. The passage created a space where visitors could partake in transactions without entering the more private spaces of the house and, as the rooms on the first floor could be accessed through the center passage, each room could be entered without having to pass through another.

Side passage plans grew in popularity toward the end of the colonial period and contain a stair passage that extends along one side of the house, usually the full length of the dwelling, which is flanked on one side by two equally or similarly sized rooms. The side-hall house plan was common in urban areas but was not found widely in farmhouses until the early nineteenth century and later.⁶⁴ In more rural areas, the first room off the side hall served as the parlor while the back room was the dining area. Domestic work in rural examples of the side-hall plan was often conducted in a rear service wing.

The half-passage plan is a type of center-hall or side-hall plan where the passage only extends half the depth of the house (Figure 17). Popular in the mid-eighteenth century, this plan type was devised to allow for greater interior living space while still maintaining privacy within the home.⁶⁵ The most common arrangement had the parlor located at the side of the passage and the wider dining room located directly behind it. Less frequently, the passage in this plan type was separately partitioned and the back of the house divided into heated rooms.⁶⁶

⁶⁴ Lanier and Herman, *Everyday Architecture of the Mid-Atlantic*, 32.

⁶⁵ Lanier and Herman, *Everyday Architecture of the Mid-Atlantic*, 38.

⁶⁶ *Ibid.*, 39.

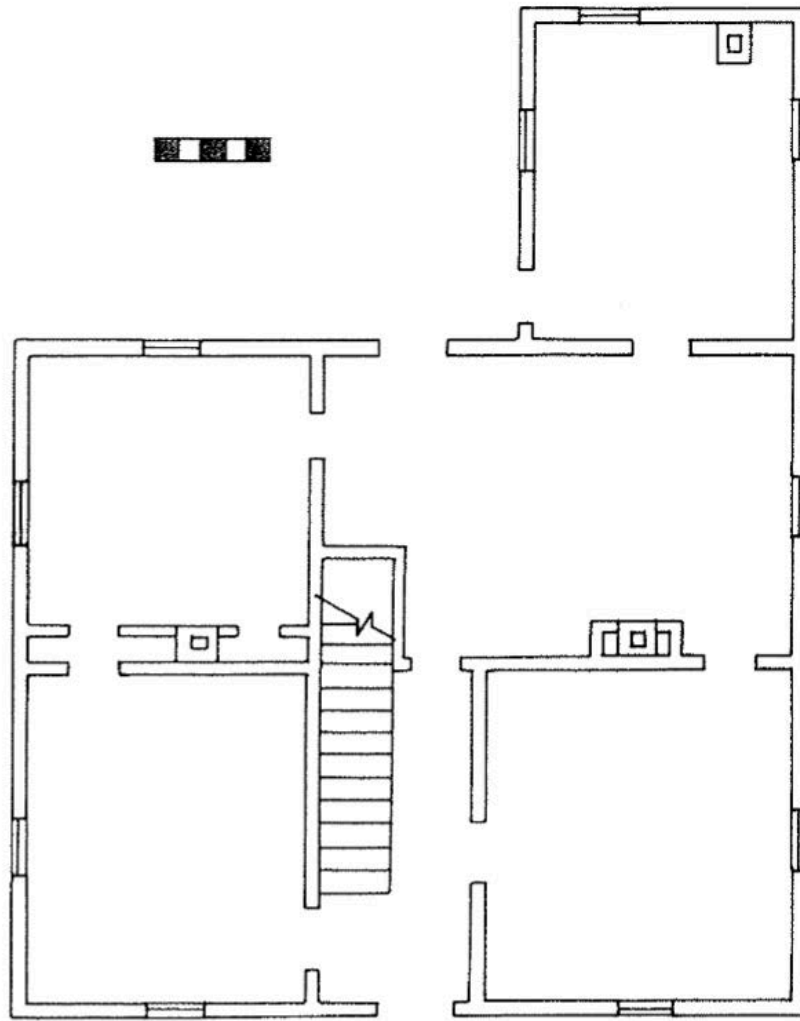


Figure 17. ElKennah Brackett Cobb House plan, late 1800s in Northampton County, Virginia. (Source Lanier and Herman, 1997)

The addition of service wings was also common as the spaces within the home began to accommodate more specific functions. These wings took many forms, including gable additions extending the full length of the house, sheds, lean-tos, and ells and were used for purposes such as cooking and laundry. The addition of service wings reflects the various solutions to changing household spaces along with the

change from open house plans to closed plans and the specialization of room functions that resulted.

The trend from open to closed plans occurred across various cultural groups and the ornamentation of each room based on its intended use and relative importance within the hierarchy of the home was also similar among those groups. The room considered most prominent in the house, however, may have differed between cultures. Rooms more visible to the public would have been more highly decorated, with plaster walls, various types of molding, more expensive flooring, and finely ornamented fireplace mantels, while rooms less visible, such as the upper sleeping chambers, would have been less decoratively finished.

Phases One and Two of the Collins House were both constructed as side-hall plans, reflecting society's increasing value of privacy within the home during the early eighteenth century. Physical evidence, discussed in greater detail in Chapter Four, strongly indicates that Phase One of the Collins House was a side-hall plan where the one-room, heated living space was accessed through a doorway in the narrow entry hall which also contained stairs to the garret. Phase Two was built as a side-hall plan with two equally sized parlors located off the hall. When Phase Two was constructed as a more fashionable version of the side hall plan, it allowed for the partition in Phase One that separated the main living space from the entryway to be removed to create a larger living space that could serve a new purpose for the Collins family.

East Jersey Cottage Style

One major change during the transitional period of Dutch architecture from 1675 to 1750, discussed earlier in the chapter, was the combination of Dutch and English framing in houses. This amalgamation of framing methods, resulting from the blending of cultural building traditions that occurred in the decades before the Revolutionary War, led to the development of the “East Jersey Cottage,” a vernacular house type found in northern and eastern parts of the state as early as the 1730s. The creation of this hybrid form was due to the abundance of wood in the New World, the simplicity and sturdy nature of the Dutch frame, and the flexibility of the English box frame.⁶⁷ The Dutch applied English framing methods but maintained traditional anchor-bent vertical supports that extended beyond the height of the first floor, creating a second story with two to three feet of vertical wall around the edge of the room and a sloped ceiling matching the pitch of the roof above. The extended wall, which can contain windows often called “knee wall windows” or “lie-on-your-stomach” windows, gives the house a very distinct appearance.⁶⁸ The large space between the eave line of the roof and the tops of the first-floor openings, which is most commonly associated with Dutch influences and the use of anchor-bents, is the most distinct visual exterior characteristic of these houses. This extension created a more useful second floor space under the eaves of the house than the fully sloped-ceiling space that can be found within the English “Cape Cod” house type. East Jersey cottages can primarily be found in Morris, Essex, and Union counties, but are

⁶⁷ Foster, “Domestic Architecture in Colonial New Jersey,” 4.

⁶⁸ Foster, “Domestic Architecture in Colonial New Jersey,” 4-5.

rare in Bergen County because the settlement of the Dutch there was more homogenous and dense.⁶⁹

The term “East Jersey Cottage” was first used by Princeton University historian Thomas Jefferson Wertenbaker in his book, *The Founding of American Civilization: The Middle Colonies*. He described this new house type as a combination of the Cape Cod cottage and Bergen County Flemish farmhouse types, while also noting the differences:

Here one still has difficulty in classifying this house as definitely New England in origin and that house Flemish, the chief, if not only, clue being the propensity of the Connecticut settlers to sheath all or a part of the stone walls with weather-boarding. In contrast to the New England arrangement of rooms around a central chimney, the East Jersey houses were usually but one room deep, having a living-room on one side of a narrow entrance hall, and a bedroom on the other. Additions were made not in the form of an L, as in New England, but in true Flemish style, to the right or left of the main building, sometimes as extensions of the original lines, sometimes as small wings, sometimes as larger and more pretentious structures.⁷⁰

Peter Wacker later identified what he termed the “deep East Jersey Cottage” with both Flemish and New England influences in a double-pile form:

“Closely related to the East Jersey cottage is a structure we might term the ‘deep East Jersey cottage.’ This house type is closer to New England precedent than is the East Jersey cottage, except for the general gable-end location of the chimney and the frequent use of stone as a building material. These, again, are probably Flemish influences.”⁷¹

While the major framing identifiers are largely the same in both variations of the East Jersey Cottage house type, the stylistic elements of the interiors may differ from

⁶⁹ Foster, “Domestic Architecture in Colonial New Jersey,” 4.

⁷⁰ Thomas Jefferson Wertenbaker, *The Founding of American Civilization: The Middle Colonies* (New York: Cooper Square Publishers, Inc., 1963), 153.

⁷¹ Peter O. Wacker, *The Musconetcong Valley of New Jersey* (New Brunswick, New Jersey: Rutgers University Press, 1968), 87.

house to house; some houses have more English features while others have more obvious Dutch characteristics, such as double Dutch doors.

The East Jersey Cottage house type has more recently been defined by architectural historian, Janet Foster, as a 1 ½-story, three-bay structure with a side gable roof, a front entry on one of the side bays, and at least one interior gable-end chimney (Figure 18). The front door usually opens into a hallway with a staircase and doorways leading into two rooms, one in the front of the house and one toward the rear.⁷² Many were arranged as a side-hall house with a stepped-down kitchen wing to one of the sides. Foster's twenty-first century architectural description of the East Jersey Cottage house type was used when classifying the Collins House and is the most well defined of the three descriptions presented in this section.

⁷² Foster, "Domestic Architecture in Colonial New Jersey," 4.



Figure 18. These cottages are distinct in the somewhat awkward gap between the eaves of the roof and the windows on the first story. This house lacks the “lie-on-your-stomach” windows that can be found on this type. The proportions of these houses made them easily adapted to the Greek Revival style that became popular from around 1830 to 1850. As a result, the old form of the house was continually used during the nineteenth century.
(Source: Francesca Evans, 2022)

The framing in the Collins House is indicative of the East Jersey Cottage style, most notably in Phase Two, which contains more original framing elements than Phase One and a more distinct combination of English and Dutch framing methods. In Phase Two, there are only three true anchor-bents spanning uninterrupted from the east wall to the west wall which are connected to vertical beams (Figure 19). One of these bents also acts as the dividing point between the entrance hall and the east and west parlors. The ceiling joists in this phase do not, in most instances,

correspond with a major vertical support on the opposite wall and should not be considered anchor-bents. Instead, they are more akin to the English framing system. With the Collins House, the beam that divides the east and west parlors acts as a “summer beam,” although it lacks the size and load-carrying capacity of a true summer beam. This “summer beam,” as in the English framing system, supports the ceiling joists which do not run the full width of Phase Two and only extend across one parlor.



Figure 19. There are only three true anchor-bents (noted by red arrows) in Phase Two, which are connected to a major vertical support in each wall and span the entire width of both parlors. The remaining joists rest atop the beam creating the dividing wall between the two parlors. This dividing wall acts like a summer beam, supporting the joists in each parlor, but lacks the size necessary to be considered a true summer beam as it is supported with the use of studs. (Source: Francesca Evans, 2022)

Despite the few anchor-bents in Phase Two, it can still be considered an East Jersey Cottage because of the extension of the vertical posts about three feet in the half-story above (Figure 20). The knee wall extension in the half-story and the side-hall floor plan with front and back parlors, along with the hybrid combination of Dutch and English framing techniques, all lend support to the Collins House's identity as an East Jersey Cottage house type.



Figure 20. Knee wall extension in the west wall of Phase One. (Source: Francesca Evans, 2022)

There is a lack of literature about East Jersey Cottage houses as they are an increasingly rare house form in New Jersey and have not been stylistically identified until rather recently. Therefore, existing East Jersey Cottages may not be identified as such in earlier designations, descriptions, and classifications, making it harder for scholars to know exactly how many East Jersey Cottage houses are extant today. In addition, houses that had once been built as East Jersey Cottages may have undergone changes after the Revolutionary War, following popular house plan and style trends of the decade, which have concealed their original style. For example, the layout of the house could have been changed over time or additions made so that the front door became centered, thereby creating a symmetrical façade. While it is unclear how many East Jersey Cottage houses existed in New Jersey at one point and how many are extant today, their demonstration of the amalgamation of two framing styles is representative of the effects of the influences cultural groups can have upon one another when coexisting in the same region.

Chapter 4: Construction Chronology

The primary living spaces of the Collins House were constructed in three main phases sometime between 1790 and 1856, while two smaller additions were added to the rear of the house prior to 1906. The goal of this analysis was to closely examine the building's fabric and compare those findings to the proposed dates of construction listed in the National Register nomination. The following analysis will study the methods and materials of construction, with an emphasis on framing, nails, and saw marks in addition to the examination of interior finishes.

Before discussing findings of the building analysis, it should be noted that there were limitations when investigating the construction of the Collins House and several barriers to examining original building elements. The Collins House was left to deteriorate when the Marcal Paper Mill caretaker moved out in 2005 and by 2015 required, among other things, a new roof and stabilization to prevent further deterioration. During the stabilization of the house, structural elements that were in poor condition and unable to be rehabilitated were replaced completely and several large timbers had damaged portions removed and new pieces sistered in. Many structural elements remained intact but required additional support. As a result, there are areas of framing that have little to no original fabric, or new material was added which concealed evidence of how, or even if, structural elements changed during each phase of construction. Evidence of presumed changes, such as the movement of windows and doors, would have been most apparent prior to the stabilization of the house and rehabilitation of its exterior.

The lack of documentary and pictorial evidence of the house is a serious impediment to the analysis. Many of the historic photographs depicting the Collins House are not dated and in many of these photographs the structure is in the background and not the central focus of the image. Of these, only one image proved to be useful in identifying substantial changes made to Phase Three. Therefore, even though the building is in the images, it is difficult to discern many of the individual elements of each phase of construction. Maps and family oral history tradition have provided a sense of the overall changes to the site, but examining the original building material is crucial to refining the construction chronology.

Phase One: c. 1790 – 1806

Land records provide limited but important evidence indicating that the original dwelling was constructed between 1790 and 1806. While the exact date of construction is not known, a mortgage taken out in the year of John Collins's death, which states that Collins was residing on the property at that time, supports the inference that the original 1 ½-story, side-gabled, three bay dwelling was constructed between 1790 and 1806.⁷³ Along with documentary evidence, hewn and sash-sawn timbers throughout Phase One, scribe rule framing, the use of brownstone for the foundation⁷⁴, the smaller sized windows than those in the Phase Two section, and the horizontal layering of interior spaces—sleeping garret, main level of one or two

⁷³ Morrell, Githens, and Rutsch, "Cultural Resource Survey of the Historic Collins House," 24.

⁷⁴ Brownstone was used extensively during the eighteenth and nineteenth centuries in New Jersey, especially near where the sandstones naturally occur in the Stockton and Passaic Foundations, found in Bergen, Essex, Hunterdon, Hudson, Middlesex, Mercer, Morris, Passaic, and Somerset Counties. Ted Pallis, "New Jersey Brownstone," New Jersey Department of Environmental Protection New Jersey Geological and Water Survey, 2012.

rooms, and a cellar—all support this construction time frame. The use of hand headed wrought-iron cut nails also supports the presumed time frame of construction. Furthermore, this section of the building primarily demonstrates the anchor-bent framing techniques attributed to the Dutch.

The Phase One dwelling consists of a 1 ½-story, three bay, timber frame structure (Figure 21). There has been no documentary evidence uncovered thus far which indicates the original location of the entry door or the interior room arrangement, however physical evidence can provide some insight where documentary evidence is lacking. Since 2015, most of the framing on the first story of the west façade has been replaced, thus the physical evidence is no longer there for analysis. However, there is physical evidence and practical considerations that cast doubt upon the entryway being in the third bay as previous studies of the house have suggested.



Figure 21. West elevation of Phase One. The numbers under each window represent in which bay that opening is located. This report argues that the original entry was in the first bay shown in the far left of the image. (Source: Francesca Evans, 2022).

There is one major practical point to take into account when considering the original location of the entry door into Phase One. If the entry was in the southernmost bay, as has been presumed, anyone entering the house would have stepped in directly facing the west side of the fireplace, which is an odd location for an entry door (Figure 22). Placing an entry door less than six feet from the side of a

fireplace that provides the only heat source for the dwelling is also impractical, as the room would lose a substantial amount of heat every time someone entered the home. Even prior to examining physical evidence, the impracticality of an entry door adjacent to the single heat source of Phase One casts doubt as the third bay being the original location of the entry door.



Figure 22. Phase One facing south. The National Register nomination posits that the original entry was in the third bay, labeled in the above image. However, its proximity to the main heat source of the room would make bay three an odd place for an entry door.

Photographs taken in 1982 show a door in the third, southernmost bay of the original dwelling, while earlier photographs taken in the 1960s show windows in each bay, which is the current fenestration. The authors of the National Register

nomination believe that the door on the west façade was originally located in the third bay because the windows in the first and second bays still had rubble stone nogging in the cavities below the windowsills (Figure 23).⁷⁵ The lack of stone nogging in the cavity below the windowsill in the southernmost bay is not as strong an indication of the location of the original entry door as the National Register nomination suggests. The removal of the stone nogging can be attributed to the addition of an entry door in that bay sometime before the photograph in the 1960s was taken. When Phase Two was constructed, there was little need for an entry door on the west façade of Phase One, as the main section of the building could be accessed through the doorway in the third bay of Phase Two. If the entry into Phase One was converted to a window during this time, stone nogging would have been used as infill under the windowsill, since rubble stone nogging was used as infill throughout Phase Two. Therefore, the existence of nogging underneath the sills on the west façade, especially in the first bay, is not evidence enough in itself to make a definitive ruling on the location of the original entry. Had the original entry into Phase One been changed to a window opening early in the building's existence, the use of stone nogging to fill the cavity below the windowsill would not be surprising.

⁷⁵ The National Register nomination was written prior to the exterior rehabilitation and gutting of the interior, therefore the form references physical evidence that is no longer extant, such as stone nogging in the west wall of the original dwelling. Kollar, Michalski, and Rockwell, "Collins House," Section 7, Page 14.



Figure 23. Facing West: Anchor-bents and additional structural supports from the stabilization of the building. Prior to the rehabilitation, nogging was found in bays one and two while none was found in bay three, leading the National Register nomination authors to suggest that bay three contained the original entry. (Source: Francesca Evans, 2022)

The anchor-bent to the immediate south of the first bay window contains six empty mortises spaced at different intervals, the greatest distance being 34-½” and the smallest 12-¼”, providing evidence of a different floor plan than what would have existed if the entry door was in the third bay (Figure 24). Due to the spacing of the room’s other anchor-bents and the beam’s location on the wall to include the opening in the first bay, it is unlikely that this beam was used elsewhere and repurposed (as is commonly seen in older buildings) to add additional support later. These empty

mortises indicate that there was a partition located in the first bay of the house that would have created a narrow area (about six feet wide) at the north end of Phase One.



Figure 24. The top image depicts the beam with empty mortises (several of which are obscured by an old strip of lath) outlined in red. The lower image is a close-up of two of the five empty mortises located across the length of the beam. (Source: Francesca Evans, 2022)

When examining the spaces between each empty mortise, the largest distance between two is about 3' located approximately 4-½' from the west interior wall,

suggesting a doorway into the main living area of Phase One. While ceiling joists in Phase One run east to west in this section of the house, there is a 3' long ceiling joist, most likely the header for the stair opening, in the northeast corner running north to south, suggesting the existence of a small, framed opening which provided access to the garret in the half-story (Figure 25). This area would have been quite a narrow width for a bed chamber, and it would have also been odd for the stairway or ladder to the garret to be placed within that room. Therefore, the partitioned area was most likely an unheated side-hall entry with stairs leading to the garret and a doorway leading to the main hall of the dwelling.



Figure 25. Framing evidence of a small opening providing access to the garret in the half-story. (Source: Francesca Evans, 2022)

The existing location of the bulkhead underneath the window in the first (northernmost) bay on the west façade makes it more difficult to visualize this layout, as it would not have been feasible for the bulkhead to have shared that bay with an entry door (Figure 26). Common with Dutch architecture, bulkheads were typically located underneath a window, usually at the front of the house but with many exceptions. The location of the current bulkhead is a bit odd as it is unaligned with the window. While this may be found on other Dutch houses, bulkheads that are unaligned with windows are not usually located on the main façade of the house.



Figure 26. Bulkhead leading to the cellar of the original dwelling located in the first bay of the west façade. Note how it is unaligned with the first story window. (Source: Francesca Evans, 2022)

There is physical evidence indicating that the bulkhead was originally located on the rear of the house directly across the cellar from where it is located now. Framing in the northeast corner of the cellar under Phase One may indicate where the original bulkhead was located (Figure 27). The timber running perpendicular to the ceiling joists may have once acted as a header for a stair opening to the cellar; as the timber is quite close to the east wall, if it was a header for a stair opening those stairs would have provided access to the cellar from the exterior of the house, rather than the interior. The current bulkhead does not have any sort of joist acting as a header for the opening, as it might have been difficult to add since it was not part of the original construction of Phase One. The bulkhead was most likely moved because of the addition of Phase Four (located on the east elevation of Phase One), which would have provided a strong impetus to go to the trouble of making major modifications to the foundation of the building.



Figure 27. Timber in northeast corner of the cellar under Phase One that may have acted as a header for the stair opening of the original bulkhead. (Source: Francesca Evans, 2022)

The distinction of whether the partitioned area functioned as a room or side hall is important to consider because it determines whether Phase One was an open plan with a direct entry hall with a small second room or a closed plan with entry into a stair hall with a separate, heated room to the south. If the bulkhead's location is original to Phase One, then this partitioned area was most likely a second room. However, if the bulkhead was moved to its current location during a later phase of construction and was originally located on the east elevation of Phase One, then it is highly likely that Phase One was constructed as a closed plan house. Physical evidence of the relocation of the bulkhead, the partitioned area in the north of Phase One that is too narrow to be a bed chamber, the location of the stair to the garret in

the partitioned area, and the practicality of an unheated entry hall as opposed to direct entry across from the house's main heat source all make a strong case in favor of Phase One having been constructed as a side-hall plan.

The first story ceiling framing members consist of anchor-bents and intermediary timbers running parallel between each bent, most likely added before the ceiling was plastered. There are additional wooden timbers recently added during the stabilization of the house; it is not clear if these new timbers replaced existing ones, or if they were added solely for structural support. Other framing members, notably those running perpendicular to the 3' - long ceiling joist in the northeast corner, are circular-sawn and were evidently added later, either for additional support of the half-story flooring or when the ceiling was plastered over and the stair opening in that corner of the ceiling was closed. Literature on early architecture, both Dutch and English, notes that, while walls in eighteenth- and early nineteenth-century houses may have been plastered at the time of construction, structural beams running along the ceiling were often left exposed. Evidence in the original section of the Collins House to support this common practice can be found in the chamfered edges in a plain profile on the bents in the first story and the fact that each bent is planed smooth. The vertical posts of each bent, which would have been hidden behind plaster, are hewn. Had the ceiling been plastered originally, there would have been no reason for the anchor-bents to have been planed smooth or for the bents to have decorative edges. Though the ceiling bents are planed smooth, areas that are not fully planed indicate that the bents were sash-sawn. This phase contains two anchor-bents that were painted; both show traces of white paint and are the last bents that frame the

north and south walls (Figure 28). While the chamfered edges of the bents indicate that they were originally exposed, it is odd that they and the floorboards in the ceiling were not painted (Figure 29).



Figure 28. White paint on the northernmost anchor-bent in Phase One. (Source: Francesca Evans, 2022)



Figure 29. Chamfered edge on one of the planed anchor-bents. (Source: Francesca Evans, 2022)

The ceiling was plastered at some later date, evidenced by ghost marks from the lath. Several of the intermediary wooden members running parallel to the anchor-bents have marks indicating they were cut using a circular saw. Evidence of circular sawn timbers indicate that this material is not original to the earliest section of the house, nor the Phase Two addition constructed c. 1820.

The original dwelling was heated by a fireplace located in the center of the south end wall. The fireplace, at least the part that is visible, is not entirely original, as there are Brighton Fire Brick Company “S” bricks on the interior; that company was not incorporated until 1903.⁷⁶ To the east of the fireplace is a framed closet that was added at a later date, indicated by the use of dimensional lumber as well as the fact that there is baseboard trim and an electrical outlet located on the wall inside the closet. Had this closet been installed during the original construction of the building, it would not have been necessary to include a baseboard. The floorboards in the closet are 3-½” wide, much narrower than the approximately 8” wide plank flooring throughout the rest of the original dwelling’s first story, and they run in the opposite direction from east to west (Figure 30). While the closet flooring is tongue and groove like the original flooring, the latter appears to be face nailed while the flooring in the closet is not. These floorboards sit approximately ½” higher than the original flooring. The floorboards in the closet and square cut nails that remain throughout the original flooring indicate that tongue and groove flooring was installed over top of the original floorboards at a later date. Without documentary evidence, and because the width does not correspond to any of the floorboard widths in Phases Two or Three, it is difficult to determine exactly when this flooring was added. The original flooring is sash-sawn and appears to be tongue and groove except in one area to the west of the fireplace where at least two floorboards were laid flat.

⁷⁶ Gilbert, “Pittsburg and West Pennsylvania Clay Industries,” *The Clay-Worker*, Vol. XXXIX, No. 4, April 1903, 462.



Figure 30. Tongue and groove floorboards and trim in the closet. These floorboards run east to west while the original flooring runs north to south. (Source: Francesca Evans, 2022)

The half-story of the original dwelling is now accessed via the staircase in Phase Two; a door located in the center of the Phase Two south wall and several steps down from the larger section of the house leads to the single room above the original dwelling. Two closets have recently been framed in the northwest and northeast corners of the room. The closet in the northeast corner is not original, as this is the corner through which the garret was most likely originally accessed as evidenced by framing seen in the first story. The timber plate at the top of the east wall, atop which the rafters sit, has empty mortises and peg holes, indicating that there was once a greater number of vertical timbers, most likely where studs were placed to frame the knee wall. It is most likely that these studs ran along the entire length of the knee wall

and were mortise and tenoned into the intermediate plate below. However more than half of the top plate was replaced during the recent roof replacement so only seven remain, five of which are empty. The spacing of the seven total mortises varies from as few as 7-½” to 26” (Figure 31). These timbers could have been removed then due to their deteriorated condition, or when the Phase Four addition was appended to the east elevation. While the rafters are half-lapped and secured with a peg, the collar beams are attached using nails. Flat baseboard identical to that found in Phase Two remains along the south wall and the floorboards (visible from the southeast corner on the first floor) are tongue and groove. Ghost marks, along with photographic evidence, indicate that the attic was plastered at one point in time, however when this occurred cannot be accurately determined (Figure 32).



Figure 31. Two empty mortises with peg holes in the top plate of the east wall. (Source: Francesca Evans, 2022)



Figure 32. Half-story of the original dwelling facing south. (Source: Francesca Evans, 2022)

Phase Two: c. 1820

In an oral history interview, a descendant of Isaac Collins stated that family tradition credits Isaac with building the Phase Two addition—located on the north side of Phase One—circa 1820.⁷⁷ The National Register nomination form for the property also notes that several mortgage transactions were made by Isaac Collins shortly before 1820⁷⁸; the additional funds provided by these mortgages lend support

⁷⁷ Mildred Stone, interview by Mary Donovan, Bloomfield, NJ, December 2, 1993, typed manuscript, Bloomfield Public Library Special Collections Section, Bloomfield, NJ.

⁷⁸ Kollar, Michalski, and Rockwell, “Collins House,” Section 7, Page 5.

to the contended construction date. Because Isaac Collins was a carpenter by trade, it is most likely that he built this section of the house himself, rather than hiring someone to construct it for him. The hewn and sash-sawn timbers, wrought-iron side-pinched machine cut nails, floor plan of a stair hall with front and back parlors, extant interior elements, and photographic evidence of Federal-style features removed during the recent stabilization all support a construction date during the early nineteenth century when the Federal style was in vogue.

The Phase Two dwelling consists of a 1 ½-story, three bay, double-pile, timber frame structure that is nearly twice the size of the original dwelling. Photographic evidence from the late nineteenth or early twentieth century shows a porch spanning the full length of the west façade. What remained of the porch was removed during the exterior rehabilitation of the building and a narrow set of entry stairs were temporarily added to provide access to the interior from the west side (Figure 33). However, there is evidence in the foundation to suggest that the original entry into the building from the west was a front stoop approximately six feet wide, where the temporary steps are currently located (Figure 34). It is unknown when this front step was removed and if a full-width porch was added immediately after. However, the stone used to fill in the gap in the foundation matches the stone used for the foundation of the Phase Three section of the house. This change could have occurred around the same time the Phase Three addition was added to the south of the original dwelling, or later in the nineteenth century. Had the change occurred in the twentieth century, however, it is possible that a different material would have been used to fill in the foundation gap, rather than local brownstone, as brownstone

quarries began to be abandoned beginning in the middle of the nineteenth century. In the cellar, brick has been added around foundation windows, along with steel lintels, and atop several stone pillars for additional support, which likely occurred sometime during the mid-twentieth century.



Figure 33. West façade of Phase Two. (Source: Francesca Evans, 2022)



Figure 34. Evidence in the foundation of the location and size of the original front step when this section of the house was constructed. (Source: Francesca Evans, 2022)

The cellar indicates several minor changes, including the addition of brick around foundation windows for greater support. Brick segmental arches were also installed between the two brownstone pilasters directly underneath each parlor fireplace sometime after the c. 1820 construction date (Figure 35). Concrete slabs in various parts of the cellar were poured later to support and accommodate modern heating system elements. The most notable change in the Phase Two area of the cellar

is the elimination of the original staircase, evident by a stepped ledge in the southern wall (Figure 36). There is a stone slab near the foot of the modern stair that may be representative of the base of the original stair. There is no extant evidence of a header for the original stair opening.



Figure 35. Lower supports for the fireplace in the west parlor. Note the brick segmental arch which was added later. (Source: Francesca Evans, 2022)



Figure 36. This stepped ledge in the southern wall of the Phase Two cellar indicates where an earlier staircase was located. (Source: Francesca Evans, 2022)

Unlike the original dwelling, the first floor of the Phase Two addition has higher ceilings that were most likely plastered during construction, hiding all framing elements. When this phase was constructed c. 1820, it is most likely that the original dwelling became a stepped-down kitchen wing, as was common with Dutch and English architecture in the eighteenth and nineteenth centuries. However, there is no physical evidence remaining to support this hypothesis, which is solely based on

common construction practices of the time and region and the unlikelihood that either of the two parlors would have been used as a kitchen.

Due to the gutted condition of the interior, it is difficult to determine improvements made over time, although one remaining visible improvement can be seen in the floorboards. When there is no subflooring in a house, floorboards will run perpendicular to joists, as seen in the flooring of the original dwelling; those joists run east to west while the floorboards run north to south. Examining the direction of the sash-sawn floor joists from the cellar indicates that the original flooring in the stair hall is likely covered by the current tongue and groove flooring. When in the cellar, areas of deterioration show that the original sash-sawn flooring is also tongue and groove. In the entire area underneath the hall, the floor joists run from north to south and the flooring visible from the cellar runs from east to west. However, the tongue and groove flooring in the hall closest to the entry door runs in the same direction as the joists (Figure 37). The flooring in the back of the hall has been covered with plywood and could not be inspected. However, floorboards visible within the stair opening are wider tongue and groove than what is currently visible in the front hall and run perpendicular to the joists in an east to west direction (Figure 38). These same size boards, also tongue and groove, can be seen under the east and west parlors when looking from the cellar. These boards sit directly atop the joists, indicating the possibility that the original c. 1820 flooring was covered sometime after Phase Two construction. The joists underneath each parlor run east to west; therefore, the original floorboards would have run in a north to south direction. The flooring in the west

parlor is 2" wide (the same as the entry hall) and runs north to south while the flooring in the east parlor is 4 ¾" wide and runs east to west.



Figure 37. Side hall in the c. 1820 section facing east. The narrow tongue and groove floorboards run north to south in the same direction as the floor joists in the cellar below the hall. When examining the flooring underneath the staircase, it appears as though the original flooring in the hall ran east to west. (Source: Francesca Evans, 2022)



Figure 38. Image of the flooring that remains underneath the staircase. Note the north-south direction of the joists which run throughout the side hall and the east-west direction of the flooring. This flooring runs underneath the current flooring in the stair hall and is much wider as seen in Figure 37. (Source: Francesca Evans, 2022)

The flooring in the west parlor may be indicative of the image of financial status that the owner of the house (at the time of the flooring installation) wanted to present to visitors. More money was most likely spent on the narrow tongue and groove flooring in the side hall and west parlor closest to the entry—two areas to which visitors would first be exposed. The flooring in the east parlor may not have merited the spending of large sums of money if it was used as a private space for the family, or as a dining room where a large area of the floor would have been covered. The flooring in the east parlor has a different finish than that in the west. That in the

west parlor shows evidence of a band of red paint around the edges of the room, while the east parlor flooring is painted with two different colors—pink and red—that create a rectangle of unfinished flooring in the center of the room (Figure 39). The center of the floor in either room does not appear to have been painted; a canvas cloth could have been tacked down in the unfinished area or it may have been covered by a carpet. It is most likely that the floors in the east and west parlors were painted during the nineteenth century as painted floors became a popular trend during the eighteenth century that continued through the next century. To gain a more complete understanding of the first story flooring throughout Phase Two and see what lies beneath what is there now would require the removal of plywood or the utilization of destructive investigation techniques. Neither option was feasible for this study, therefore observations were made based on what was visible at the time of the investigation.



Figure 39. Image of the painted flooring in the east parlor. Note how it is wider than the flooring used in the hall, which is the same flooring that is also found in the west parlor. (Source: Francesca Evans, 2022)

The extension of the vertical posts of each anchor-bent into the half-story, a key visual defining feature of the East Jersey Cottage house type, can be seen in the half-story of the Phase Two addition as well as that of the original dwelling. The double chimney has been repaired at some point, probably when a modern heating system was installed, evidenced by large, cemented patches and different colored brick (Figure 40). The rafters in Phase Two were pit sawn and connected at the top with a mortise and tenon joint, though no pegs are visible. The collar beams in this section were pit sawn and are connected to the principal purlins with pegged mortise

and tenon joints. The half-story also contains some baseboard trim along the stairs and in the northeast corner of the room which is the same as that found in the half-story of Phase One. Regarding finishes, layers of paint are visible on the baseboard trim (the most recent color being brown) and a post to the east of the southwest window was once painted white and a brown band simulating the trim painted on, as the post projects past the lath into the room. The landing on the main stairs between the first story and half-story also has layers of paint. When examining the original stairs that had been removed during the stabilization process, it is evident that the entire staircase was painted.



Figure 40. Evidence of repairs made to the double chimney. (Source: Francesca Evans, 2022)

Within the roof framing there are several beams with empty mortises (Figure 41). Facing south, the collar beam closest to the chimney has four empty mortises intended to receive tenons on horizontal beams while there is a fifth empty mortise and peg hole closest to the east wall (to the east of this mortise is the last horizontal mortise) intended to receive the tenon of a vertical beam. Facing north, the last collar beam at the south end of the Phase Two section has an empty mortise intended for a

vertical beam in the center, and three empty mortises intended to receive tenons of horizontal beams.⁷⁹ When looking at the beam on the north side of the half-story, it is unclear if the mortises intended for horizontal beams have peg holes; those located on the beam in the south of Phase Two do not have peg holes. While these beams run parallel to one another, the empty mortises are facing towards their respective gables and, therefore, it does not seem like they were intended to receive the same beam(s). It should also be considered that the mortises in either one of these beams might not have even been used. These beams may have been reused from the original dwelling, especially if the Phase Two addition caused their displacement. Both beams are clearly hand hewn and none of the mortises were intended to go through the entire width of the beam, as there are no corresponding openings on the opposite side of each beam.

⁷⁹ These mortises could not be seen from the floor of the attic but are evident in photographs documenting the attic before the new roof was added. There are more than four empty mortises in the beam at the southern end of the attic, but the image captured does not show the entire beam.

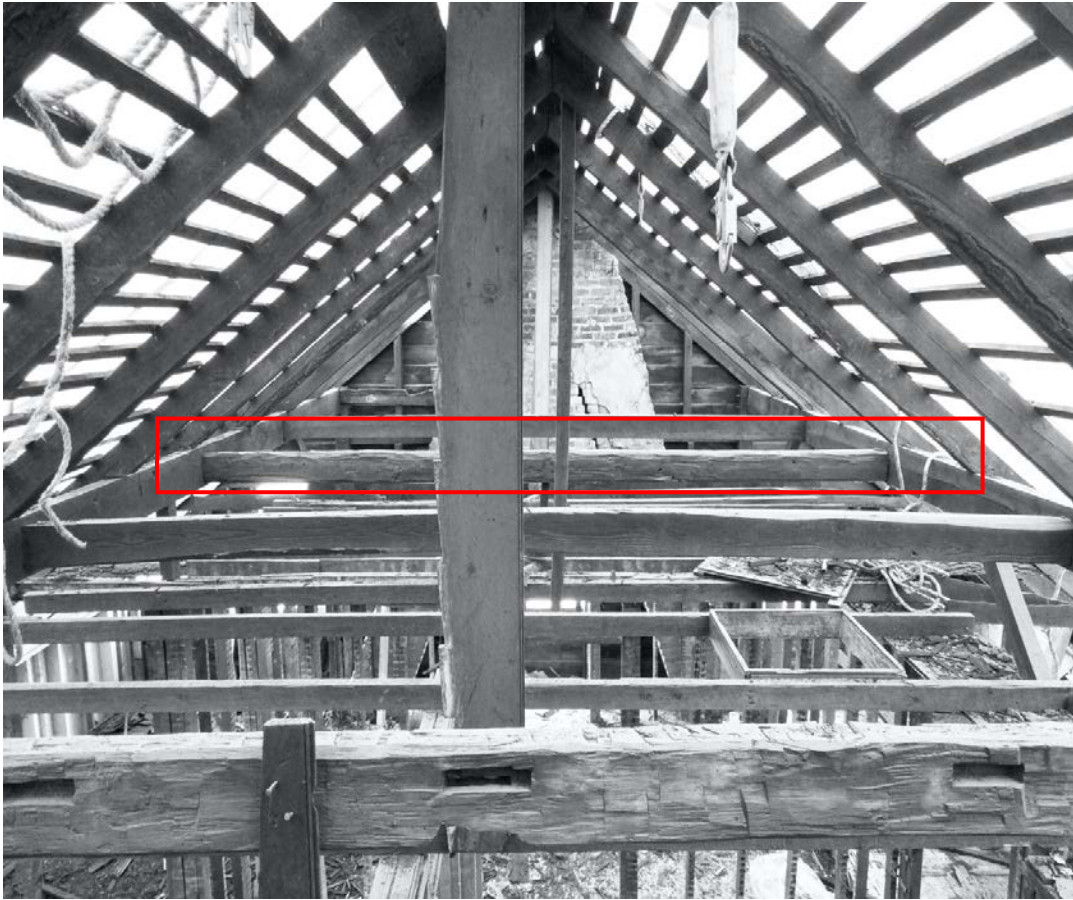


Figure 41. Empty mortises in the collar beam in the southern end of the attic. The other hand-hewn beam in the north end (outlined in red) also has empty mortises on the side and bottom of the beam. (Source: Rich Rockwell)

The principal purlin of the west side of the roof, which is not hand hewn, also contains three empty mortises and peg holes intended for vertical posts (Figure 42). These empty mortises could be representative of the location of posts that divided the half-story into separate living spaces, most likely bedrooms. Placing beams in these mortises would have created a narrow living space, lit by two windows, one in the north wall and one in the south. The empty mortises in the two hewn collar beams, however, may have not served a purpose in the half-story of the addition. Due to the

gutting of the interior and the reframing of the half-story in the c. 1820 section of the house, the original configuration of the space cannot be determined. When the Phase Two section of the house was added, the original dwelling's half-story most likely remained as a bed chamber or was used for storage.



Figure 42. One of three empty mortises in the purlin on the west side of the roof. The post, reinforced on either side by new lumber, is mortised into the purlin, providing evidence that similar posts would have been in the three empty mortises, effectively dividing the half-story space. (Source: Francesca Evans, 2022)

When constructing the Phase Two addition, Isaac Collins followed the typical Dutch and English building traditions of the region by expanding laterally; as such, it is most likely that, following that same building traditions, the first story of the original house became a stepped-down kitchen wing. The large size of the addition signifies Isaac's need to accommodate his growing family⁸⁰ and reflects a rise in the social status of the Collins household. The side-passage plan of Phase Two also created rooms with distinct purposes and allowed for greater privacy within the home in following with social norms that arose during the early nineteenth century. While their specific purposes can only be surmised, the two equal-sized rooms off the entry hall were most likely enjoyed by the family and guests to the house. The west parlor, which is located at the front of the house, has narrower tongue and groove flooring, and contains a mantelpiece with more elaborate Federal style decoration. If the west parlor was used for entertainment, then the east parlor may have served as a dining room with the table placed in the center of the room where the flooring was not painted. The half-story above was most likely used as sleeping quarters for the household. Although the exact interior partition arrangement cannot be determined, three empty mortises in the west principal purlin could indicate the location of a nonextant wall that once created a separate bedroom space for household members.

⁸⁰ United States Population Census. 1830. Bloomfield Township, Essex County, New Jersey. Provo, UT: Ancestry.com Operations, Inc., 2010. Images reproduced by FamilySearch. Accessed January 3, 2022. https://www.ancestrylibrary.com/discoveryuicontent/view/2115545:8058?tid=&pid=&queryId=cda42299afc99ffa31d7a7295e7ac35&_phsrc=foB3&_phstart=successSource. Isaac and his wife, Jane, had nine children, although the census record from 1830 shows a total of 15 individuals living in the house.

Nonextant interior features of this phase documented in photographs prior to the beginning of stabilization and rehabilitation, including the style of the balustrade and newel post and the detailing of the mantlepieces, support family oral tradition of a c. 1820 construction date. Physical evidence, namely the side-hall floor plan, the small built-in cabinet on one side of each chimney above the mantles (a common early nineteenth century feature) and the use of side-pinched wrought-iron nails also support a construction date within the early nineteenth century (Figures 43 and 44).



Figure 43. Face and side of a nail found in the half-story of Phase Two, indicating that the nail was side-pinched. (Source: Francesca Evans, 2022)

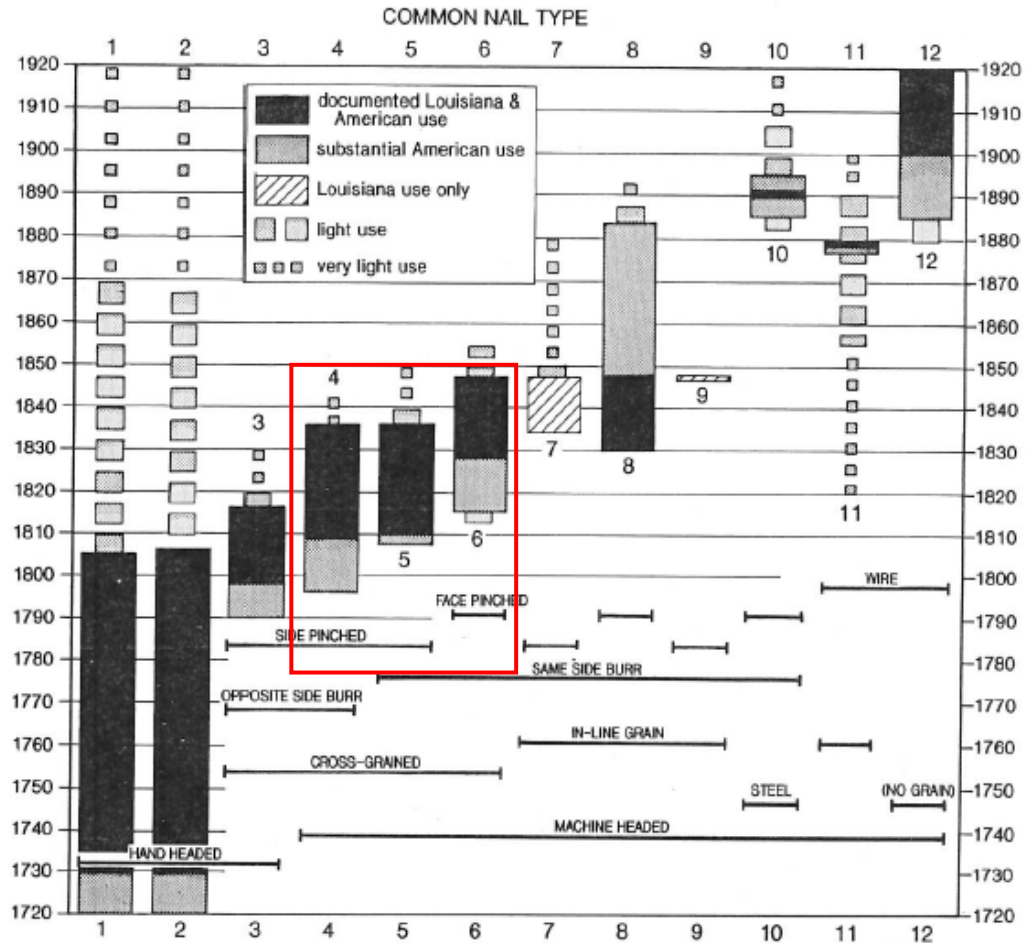


Figure 44. Evolution of the 12 nail types. Outlined in red are the three types of nails found in Phases One and Two. Only one Type 5 was found during this investigation. The Type 5 nail was a large framing nail found in the half-story of Phase Two. (Source: Edwards and Wells, 1993)

Phase Three: c. 1850

While an exact date of construction is not known for the third phase of construction, an 1856 Thomas Hughes *Map of the Town of Bloomfield* depicts the Collins House with the Phase Three addition appended to the south side of the original dwelling; therefore, this map provides documentary evidence that the addition was constructed no later than when the map was drawn in 1856. The

physical appearance of the addition suggests that this section of the building was constructed after the house was bequeathed to Jane Collins, upon her husband Isaac's death in 1841. The Phase Two addition used similar construction methods and retains the same roof pitch and materials (foundation and siding) as the original dwelling while this section is markedly different (Figure 45).



Figure 45. South façade of the Phase Three addition. Note the difference in appearance from Phases One and Two, especially the one-story height, low roof pitch, foundation appearance, and German drop siding. (Source: Francesca Evans, 2022)

A historic photograph of Inclined Plane 11 East shows a portion of the Collins House in the far left, specifically the south elevation of Phase Three (Figure 46).

Upon close inspection of the picture, Phase Three was originally a one-story shed addition, a form that makes more sense given the period when the addition was built. However, there is no physical evidence in the framing to confirm what can be seen in the photograph; the vertical framing members that abut the half-story on the south elevation of Phase One contain notches that rise ½” on each vertical member from the eaves of each side of the roof toward the chimney. Had the notches been original to the shed roof, the indentations would have been located at the same height on each vertical timber. That Phase Three shared the same form as the Phase Four additions also lends support to this report’s observation that Phases Three and Four were constructed concurrently. The original addition contains two small windows on the west elevation and a single door on the south façade. No entry steps are discernable from the photograph and the foundation of the addition is not visible. A later historic photograph, taken from about the same vantage point, shows the marked changes to Phase Three which comprise its appearance today.

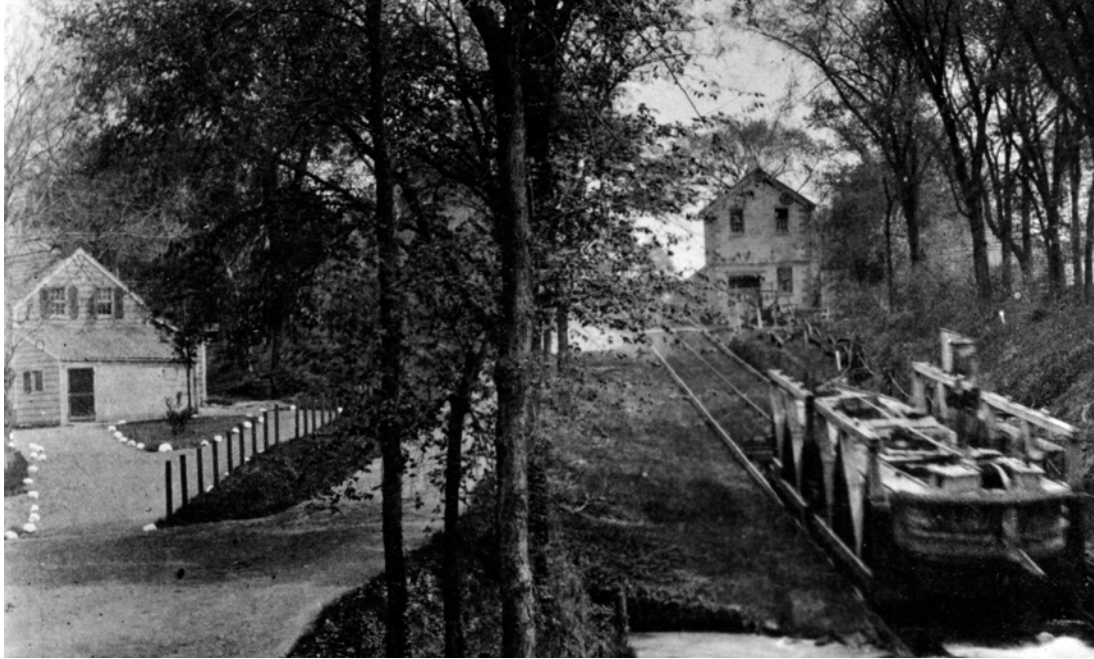


Figure 46. The top image shows the original shed form of the Phase Three addition. The lower image shows Phase Three after being converted from a shed form to a one-story structure with a low-pitch gable roof. (Source: Bloomfield Historical Society)

The current one-story addition, despite its adoption of a gable roof, is much different in appearance from Phases One and Two, with a low-pitch asphalt-clad roof, eaves on all exposed sides, and is of balloon frame construction rather than the timber framing of the first two phases (Figure 47). Foregoing the use of large timbers interlocked with mortise and tenon joints and secured with wooden pegs, the balloon framing of this section relies on wire nails to secure each piece of sash-sawn and circular-sawn lumber and four corner braces that have been “let in” to the studs so that they are flush with the wall surface. The flooring is narrow tongue and groove (2- $\frac{3}{4}$ ” wide) running east to west and is laid over top of wider tongue and groove flooring running north to south, like that found in Phases One and Two.



Figure 47. West wall of the Phase Three addition which was built using balloon frame construction. (Source: Francesca Evans, 2022)

While the foundation is brownstone as elsewhere, the stones are not as large or dressed in the same manner as those on the west façade of the earlier construction phases. The small addition is clad in German drop siding while the rest of the house is not (although the clapboards on the two Phase Four sections are narrower than the two earliest sections of the house). These differences lend support to the theory, first posited in the National Register nomination, that this section was built after Isaac Collins' death in 1841; however, this evidence is by no means conclusive. While several nails gathered from this phase appear to be early wire nails, manufactured in the late nineteenth century, it is unknown when the major change of Phase Three from a shed to gable roof occurred. The alteration may have necessitated major framing changes and used more modern fasteners than when Phase Three was first constructed. There appeared to be earlier cut nails used in some of the framing elements, however, they could not be removed for closer inspection.

Like each section of the Collins House, this one-story addition has new 6-over-6 wooden windows and a new six-paneled door, along with a new entryway leading up to the door which have all been added as part of rehabilitation efforts. Foundation evidence suggests that there was an entry stoop about three feet in width in the same location as the entryway is today (Figure 48). These entry steps were most likely constructed when Phase Three was converted from a shed addition to a one-story structure with a low-pitch gable roof. These steps were probably removed when the doorway was eliminated before being added back during the recent exterior rehabilitation.



Figure 48. Evidence in the Phase Three foundation of a three-foot wide entry step, most likely added when Phase Three was converted to a gable roof. (Source: Francesca Evans, 2022)

There is no extant physical evidence to discern what the intended purpose of this addition was. At one point in time, the building was divided into two separate dwelling units (most likely sometime after the two Phase Four rear shed additions were completed) and this small addition eventually became a first-floor bedroom. The bedroom's closet was in the southwest corner of the room, which is where the original exterior door was located; therefore, it is possible that the doorway and the

exterior entry steps were removed when this section of the building became a bedroom.

Phase Four: c. 1850

The National Register nomination authors posit that the latest date for the construction of the two rear shed additions appended to the east of Phases One and Two is 1906, as they are both clearly reflected in the map of the Township of Bloomfield in the 1906 *Atlas of Essex County, New Jersey, Vol. 3* (Figure 49). However, these one-story additions could have been added earlier than previously believed, possibly at the same time as the Phase Three addition. These two shed additions are depicted, albeit not as clearly as in the 1907 Sanborn map, in an 1856 map (which was the first to depict the third phase addition) and the map of Bloomfield in E. Robinson's 1890 *Atlas of Essex County* (Figures 50 and 51). Considering the evidence of the maps, this report argues that the latest date these two additions could have been added is 1856 rather than 1906.

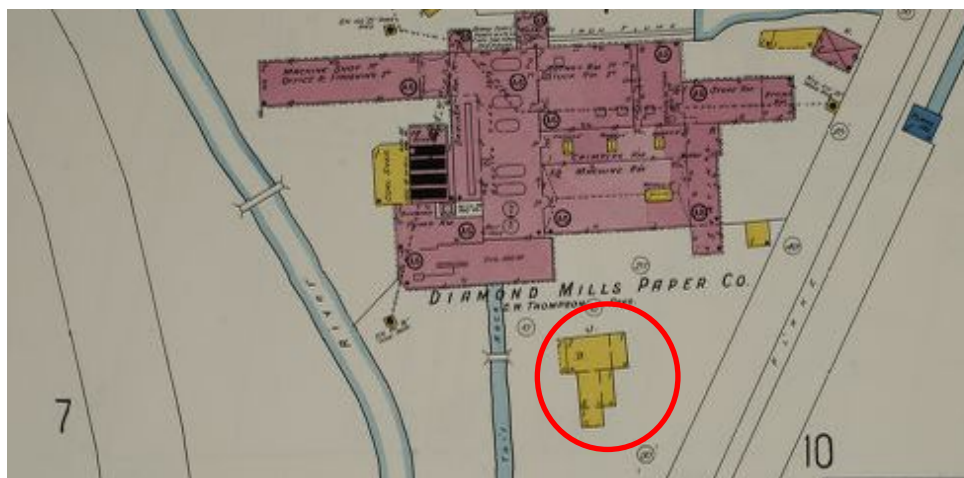


Figure 49. 1907 Sanborn Map clearly showing the rear shed additions to the east of the original dwelling and c. 1820 section of the Collins House. (Source: Library of Congress)



Figure 50. Thomas Hughes 1856 map depicting the Phase Three addition to the south of the original dwelling and what appear to be the two shed extensions on the east elevation. (Source: Bloomfield Historical Society)



Figure 51. E. Robinson 1890 *Atlas of Essex County* map depicting the Phase Three addition to the south of the original dwelling and what appear to be the two shed extensions on the east elevation. (Source: Bloomfield Historical Society)

The Phase Three addition to the south end of the original dwelling is flush with the original dwelling on both the east and west elevations. In the two maps, notably the 1856 map, the original dwelling appears to extend past the Phase Three addition on the east side of the building. Had the shed addition not been added by 1856, the east wall of the original dwelling should have terminated at the same point as the east wall of the third phase addition. Similarly, the shed addition on the east elevation of the original dwelling extends slightly past the east wall of the c. 1820 addition. If the rear shed addition appended to the original dwelling was added before that on the 1820 addition, this would be reflected in the building's form on the 1856 and 1890 maps. However, because the Phase Two section of the house appears to extend past the earliest constructed section of the house, one can surmise that these two shed additions were built within a very close period, if not at the same time.

The death of Isaac Collins, Jane's husband, in 1841, would have marked a significant change in her circumstances and could have resulted in the simultaneous construction of the Phase Three and Four additions. Census records from 1840, the year before Isaac's death, show a total of ten individuals living in the house.⁸¹ However, census records from 1840 and years prior do not list the names of all individuals living in the household, so it is unclear if this number included several of their children along with their children who were married and lived in the home with their spouse. Census records from 1850 show Jane Collins living in the house with three of her remaining unmarried children and also show that Jane's daughter, Catharine, was living in the same house with her husband, Joseph B. Fairbanks, and their four children.⁸² Marriage records indicate that Catharine Collins and Joseph Fairbanks were wed on November 4, 1841.⁸³ When this information is taken into consideration, it is possible that the Phase Three addition, which originally had a shed roof, and two rear shed additions were constructed concurrently to create two separate dwelling units, one for Jane and her children and the other for the newlywed couple and their growing family. If this were the case, the first story of the original dwelling could have been turned into a living room and the kitchen moved to the shed addition

⁸¹ United States Population Census. 1840. Bloomfield Township, Essex County, New Jersey. Provo, UT: Ancestry.com Operations, Inc., 2010. Images reproduced by FamilySearch. Accessed January 5, 2022. https://www.ancestrylibrary.com/imageviewer/collections/8057/images/4410668_00741?pid=3274356.

⁸² United States Population Census. 1850. Bloomfield Township, Essex County, New Jersey. Provo, UT: Ancestry.com Operations, Inc., 2010. Images reproduced by FamilySearch. Accessed January 5, 2022. https://www.ancestrylibrary.com/discoveryui/content/view/4353583:8054?tid=&pid=&queryId=5ab164755d6e49cb3257f3a23347111d&_phsrc=ZDs5&_phstart=successSource.

⁸³ New Jersey Marriage Records, 1670-1965. Lehi, UT: Ancestry.com Operations, Inc., 2016. Accessed January 5, 2022. https://www.ancestrylibrary.com/discoveryui-content/view/228247:61376?tid=&pid=&queryId=33400872221ac624cb99c1133ac79c43&_phsrc=ZDs20&_phstart=successSource

appended to that section of the building. The shed addition on the Phase Two section may have also converted into a kitchen for that section of the building. Had the house become two separate dwelling units, it is unclear how the half-story was divided as the only access point would have been the stairs in the Phase Two section of the structure, assuming the early opening to the garret in the original dwelling had already been closed off.

When solely examining physical evidence, it is difficult to date these two shed additions as they were reconstructed during the exterior rehabilitation of the Collins House. The National Register nomination notes that these two additions feature the same “novelty siding” as that of the third phase addition, which suggests that “construction was either concurrent or of similar timing.”⁸⁴ While evidence from maps supports this theory, it is difficult to find this connection while examining the rehabilitated exterior today, especially as Phase Three no longer exhibits its original shed form. In addition, both sheds of Phase Four now feature clapboards like those on the original dwelling and Phase Two section, only narrower in width, and not the same siding as that of Phase Three (Figure 52). The National Register nomination also notes that these two additions were balloon framed; while extant physical evidence could not definitively confirm this, the rear addition on the original dwelling does show evidence where a diagonal brace was “let in” similar to the braces in Phase Three (Figure 53).

⁸⁴ Kollar, Michalski, and Rockwell, “Collins House,” Section 7, Page 9.



Figure 52. Phase Four additions. Note the difference in siding from Phase Three and the narrower clapboards used than those seen on Phases One and Two. (Source: Francesca Evans, 2022)



Figure 53. Evidence of a no longer extant “let-in” brace in the Phase Four addition appended to the original dwelling, which provides physical evidence that this section was constructed using balloon framing techniques. (Source: Francesca Evans, 2022)

While the fourth phase addition to the rear of Phase One has almost entirely new framing, the fourth phase addition appended to the rear of the Phase Two section, while also mostly modern, is more telling as the original Phase Two exterior east wall remains largely intact. It is interesting to note that the west wall of the shed addition on this section of the building contains one of the original window openings (the other was converted into a door) and the clapboard siding that covers the rest of Phase Two (Figure 54). Documentary evidence before the exterior rehabilitation of the

building began shows that this wall had been covered over with plaster, however, it is unclear why the siding was not removed when this addition was constructed. The extant siding provides the potential for a greater understanding of the building's construction because covering the exterior wall in plaster prevented original building materials from being removed, including nails which could help confirm the period of construction for the Phase Two section.



Figure 54. Interior of the Phase Four addition appended to the east of the Phase Two addition. Documentary evidence shows that the original clapboard siding and window were covered over with plaster at some point. (Source: Francesca Evans, 2022)

The remaining extant materials show evidence of changes made to the Phase Two dwelling at the time of this addition and of materials that were once used in the construction of the structure but were removed during the exterior rehabilitation. A

ledger board nailed to the original east wall contains empty pockets evenly spaced across its top for ceiling joists that would have run east to west. A photograph from 2011 appears to show several of these joists displaced but resting near their respective pockets (Figure 55). There is no photograph showing the east wall opposite, and the framing of that wall has been replaced since 2011 without documentation. It is not clear if the space above these east to west ceiling joists was used as a storage space or remained empty.



Figure 55. Image taken prior to any stabilization or rehabilitation efforts. Note the plastered wall, pockets in the ledger board (in red), and extant ceiling joists in place (in the far left of the photograph) and those resting on the wall. (Source: Rich Rockwell)

The east wall of the Phase Two addition was a mirror image of the west façade, containing a door in the southernmost bay and windows in the other two (Figure 56). It is not clear when the window in the north bay was turned into a

doorway opening. The first-floor plan sketch in the 1982 cultural resources survey shows no openings in the west wall of the fourth phase addition in the Phase Two section, while the first-floor plan in the 2015 National Register nomination shows an opening in the north bay between Phase Two and Phase Four. Because the original openings were plastered over, it is unclear if this opening was converted into a doorway at the time of the Phase Four construction and then later plastered over, or if the window opening was uncovered and lengthened into a doorway after the 1982 cultural resources survey. Though the current framing of the doorway uses more modern dimensional lumber, that lumber could have replaced older framing that was already in place.



Figure 56. Doorway leading into the Phase Two addition from the Phase Four addition. This doorway was once a window, prior to the construction of the Phase Four addition. A floor plan in the 1982 cultural resources survey shows no opening in this location, while the 2015 National Register nomination does show an opening here (although there is no indication that it is a doorway). It is unclear when the window was converted into a doorway—it could have been before the wall was plastered over or sometime after the cultural resources survey was completed in 1982. (Source: Francesca Evans, 2022)

Based on documentary evidence, including census records and maps, this report argues that Phases Three and Four were constructed at the same time to accommodate two families. There is little original material left in each Phase Four

shed addition and limited photographic evidence of the original structural framing to definitively confirm this observation. While the National Register nomination notes this observation based on the same “novelty siding” on all three sections⁸⁵, the current siding on the shed additions is different than that of the one-story addition to the south of the original dwelling. Therefore, a current investigation of the structure would not lead the investigator to make the same conclusion as that in the nomination form.

⁸⁵ Kollar, Michalski, and Rockwell, “Collins House,” Section 7, Page 9.

Chapter 5: Recommendations

The Collins House has evolved in plan and appearance since the first phase of construction, and the many changes made over time demonstrate the common linear building progression that occurred in the region during the late-eighteenth century and through the nineteenth century. This chapter proposes treatment recommendations that will help to guide the rehabilitation process in a way that adheres to the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, including a discussion on exterior projections, the proper steps that should be taken when replacement in-kind is necessary, and the rehabilitation and reuse of extant historic materials.

Documentary and physical evidence indicate that at least three major phases of construction occurred that all reflect building methods and stylistic preferences of the times in which they were built. Phase One was the construction of the original side gable 1 ½-story, three-bay dwelling. Phase Two consisted of an addition nearly double the size of the original structure, similar in form and exterior appearance though different on the interior with a side-hall floor plan and Federal style detailing. Phase Three involved the construction of a one-story, balloon-framed room to the south of the original dwelling that started with a shed form but was later changed to a side-gable addition with a low roof pitch. Based on evidence found on several pre-1900 maps and the original shed form of Phase Three, the one-story shed additions appended to the east of Phases One and Two were most likely added at the same time as Phase Three. However, because the two shed additions were rebuilt during the recent exterior rehabilitation and very little original fabric remains to contribute

additional evidence as to their date of construction, this study has separated the one-story shed additions into a fourth phase of construction. Disregarding the small vestibule appended to the rear addition on the Phase Two section of the house after 1937 (which was removed during the exterior rehabilitation), Phase Four was the last major addition before the Township of Bloomfield acquired the property in 1981.

Beginning in 2011, an informal group of local historical advocates met to protect and preserve the Collins House and eventually incorporated as Friends of the Morris Canal Greenway in Bloomfield (Friends). Stabilization efforts from 2015 to 2017 resulted in the repair of the roof on each section of the house and continued efforts in 2019 led to the near completion of the exterior rehabilitation, consisting of reusing some existing clapboards and installing new, in-kind materials, including additional weatherboards and siding, first- and second-story windows, and doors. In 2020, the house underwent asbestos remediation and interior framing, plumbing, and electrical work was completed. The Friends have retained all phases of the construction except the vestibule that was added to the rear of the Phase Four addition sometime after 1937.

The National Register nomination for the Collins House lists the period of significance as 1790 to 1874. However, because this house is significant under Criterion C as a rare example of an East Jersey Cottage house type, this report recommends that the period of significance be revised from 1790 to c. 1850, when Phase Three was constructed. Phases One and Two both exhibit hybrid framing techniques; the framing of Phase One is more distinctly Dutch, with some elements of English framing, while Phase Two exhibits all the hallmarks of the East Jersey

Cottage house type. While the layout in Phase Two is clearly English, there are still many Dutch structural elements that demonstrate a hybrid framing system. Phase Three is noticeably different from Phases One and Two, with its balloon frame construction, boxed gutters at the eaves, low-pitch roof, German drop siding, and single-story height. Because Phase Three is not considered as an element of the East Jersey Cottage house type, the period of significance for the Collins House should end at the time Phase Three was constructed, circa 1850. Future references to the building's period of significance in this chapter will be based off the revised period of significance of 1790 to c.1850. Both Phase One and Phase Two are the most important sections of the house because they fit the nomination's argument for significance under Criterion C. Therefore, the integrity of these sections should be carefully considered prior to the completion of any future work. Before recommendations for treatment are provided, it is important to discuss the importance of retaining a historic property's integrity and the four courses of action, outlined in the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, that should be taken into consideration in the treatment of historic properties and, more specifically, the Collins House.

Integrity is defined by the National Park Service (NPS) as "the ability of a property to convey its significance."⁸⁶ The NPS outlines seven aspects of integrity, including location, design, setting, materials, workmanship, feeling, and association. Because there is much work to be done on the interior of the Collins House, as well as

⁸⁶ United States Department of the Interior, "Part VIII: How to Evaluate the Integrity of a Property," *National Register Bulletin: How to Apply the National Register Criteria for Evaluation* (Washington, D.C.: U.S. Department of the Interior, 1990 [rev. 1995]), 44.

additional work on the exterior, it is imperative that these seven aspects of integrity are acknowledged and considered during the planning stage for the next phase(s) of the project, especially in relation to the character defining features of Phases One and Two. In addition to respecting integrity, work completed on the Collins House should also adhere to the *Secretary of the Interior's Standards for the Treatment of Historic Properties (Standards)* based on the course of action selected for the treatment of the Collins House.

The four possible approaches to the treatment of historic properties include: preservation, rehabilitation, restoration, and reconstruction. Preservation focuses on retaining and repairing extant historic materials, rather than extensive new construction and materials replacement, while also maintaining the property's form as it has evolved over time. Rehabilitation is the process of "making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values."⁸⁷ The goal of restoration is to depict a property at a certain point in its history and thus involves the removal of features from other periods in the property's history and the reconstruction of missing features from the selected restoration period. Reconstruction involves the construction of a non-surviving historic site with new materials, primarily for interpretive purposes. After defining these four approaches and upon consideration of the current work completed at the

⁸⁷ United States Department of the Interior, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings* (Washington, D.C.: U.S. Department of the Interior, 1995), 2.

Collins House and work that remains to be completed, the rehabilitation approach is the recommended course of action with which to proceed.

When considering the rehabilitation of the Collins House as a whole, NPS *Preservation Brief #17* lays out a three-step process for identifying visual character and consequently provides specific areas on which to focus to ensure that integrity is maintained. The first step involves the identification of overall visual character, and the brief outlines seven visual aspects that include the building's shape, openings, roof, projections, trim, materials, and setting.⁸⁸ Regarding the Collins House, my research has shown that the Friends have been successful in preserving the evolved structure of the building and have retained many features related to the building's period of significance. Features include the roof shape and coverings, the location and number of openings on each façade, and some preexisting weatherboard. When considering additional exterior work, it is imperative that the project team also considers the overall visual characteristics of projections and setting.

One project currently being considered at the Collins House includes the construction of a porch or front stoop on the west façade of the Phase Two addition. Currently a temporary set of stairs has been built to provide access from the west side of the building as the full-width porch had deteriorated beyond repair by 2010. The National Register nomination notes that the porch was in the Greek Revival style, with unelaborated square columns, a simple guardrail, wooden balusters, and a hipped

⁸⁸ Lee H. Nelson, *Preservation Brief #17: Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character* (National Park Service, n.d.).

roof. Photographic evidence from the late nineteenth or early twentieth century shows the porch with Victorian detailing, however (Figure 57).



Figure 57. Image showing full-width porch on Collins House with Victorian detailing.
(Source: Bloomfield Historical Society)

Physical evidence in the foundation indicates that the original entry into the Phase Two section of the house was in the third, southernmost bay, and spanned approximately six feet in width. A 1907 Sanborn Map first documents the full-length porch, but it is unclear how old that porch was, as there are no remaining physical materials or fasteners, such as nails, to aid in dating its construction. The existence of the porch is not reflected in Thomas Hughes' 1856 map of Bloomfield or E.

Robinson's 1890 *Atlas of Essex County* map. However, the lack of a projection in each map drawing is not a definitive indication that the porch was not constructed until after 1890, unless one can determine if Hughes and Robinson always included projections, such as porches, in their maps and if they appeared as part of the building footprint or were marked apart in some way. It is most likely that a full-width porch was added after the period of significance ended in 1850, however there is not enough physical evidence to replicate what the original front step looked like. As a result of a lack of documentary and physical evidence, it is recommended that the *Standards*, specifically those regarding designing the replacement for missing historic features, be reviewed when planning the construction of a future entryway. When planning the exterior entranceway for the west façade, it may also be prudent to design a new front entry for the south elevation of the Phase Three addition that, in keeping with the *Standards*, coexists with the current features and is compatible with the size, scale, material, and color of the building.

All remaining work required on the exterior of the structure should also conform to the *Standards*, including the addition of cellar windows, most of which are missing, and all openings currently covered with plywood. There are cellar windows along the west wall of Phase Two that are somewhat intact. While they are most likely too deteriorated to rehabilitate, the extant window materials can be used to create an accurate replica, using in-kind materials, for each cellar window opening. If future landscaping is needed, plans for the landscape should ensure that the integrity of setting is retained to the fullest extent possible, as the setting of a historic property contributes greatly to its overall visual character. Landscaping plans should

also adhere to the guidelines set forth in the *Standards*, specifically those for the building site.

The third step in identifying the visual character of a historic building, noted in *Preservation Brief #17*, is the identification of the visual character of interior spaces, features, and finishes. While the interior of the Collins House has been gutted, many of the features can still be identified based on historic fabric that remains in place, original materials that have been removed and retained, and other documentary and photographic evidence. Phase One features include original, wide flooring and the anchor-bent construction with planed beams that have chamfered edges. Phase Two features include tongue and groove flooring (included painted flooring in the east and west parlors); window and door trim; base and crown moldings; the built-in cabinets on one side of each parlor chimney; the built-in window seats on either side of the chimney in the east parlor; the Federal style mantelpieces; and the staircase with Federal style detailing. Phase Three features include the tongue and groove flooring and balloon framing. Because Phase One and Phase Two are the most significant sections of the building, all the aforementioned features should be preserved and retained as they contribute to the historic character of the Collins House and will ensure that a higher level of integrity is maintained.

Before rehabilitation work on the interior begins, extant historic materials that have been removed and saved should be properly inventoried and their condition assessed. All historic fabric that is in fair condition should be rehabilitated and reused in the house. Materials, especially those considered character defining features of the Collins House, should be replaced in-kind only if they are too far deteriorated to be

effectively rehabilitated or repaired. In general, historic materials should be rehabilitated where possible, as choosing to replace materials in-kind because it is easier and less costly is not good preservation practice. If it is not feasible to reuse extant materials, those materials should be thoroughly documented before being discarded. Representative examples of the different types should be retained for study purposes and maintained in a stable and secure environment.

While materials such as window and door trim and base and crown moldings were not labeled to identify in which room they came from, there are small areas in most rooms that have extant baseboards and/or door trim that can be used as a reference for where specific materials should be reinstalled. Photographs taken before the interior was gutted can aid in the reuse of historic fabric, including elements of the staircase and the paneling that once enclosed the stairway opening to the cellar. Finally, wall framing should be covered in all areas of the house except the ceiling of the first story of Phase One, which may not have been originally covered with plaster as indicated by the chamfered edges of the planed anchor-bents. However, the additional supports added alongside the bents during the stabilization of the house may detract from the original appearance of the room and, if they are to remain, it might be best to cover the ceiling framing in Phase One.

Before rehabilitation work is undertaken on the interior of the Collins House, additional physical investigations must be completed to fully assess the condition of the extant historic fabric and determine where the materials were once used. Following the identification and condition assessment process, detailed specifications for planned interventions and repairs should be prepared. Further architectural

investigation and the creation of a comprehensive historic structure report for the Collins House should be completed while the structural framing remains exposed. This work should follow NPS guidelines presented in *Preservation Brief* #43. The Collins House is a rare surviving example of the vernacular East Jersey Cottage house type in Essex County and the northern region of New Jersey. As the house is listed on the National Register for its architectural significance, graphic, documentary, and physical information about the property's history and existing condition, especially Phases One and Two, should be comprehensively recorded.

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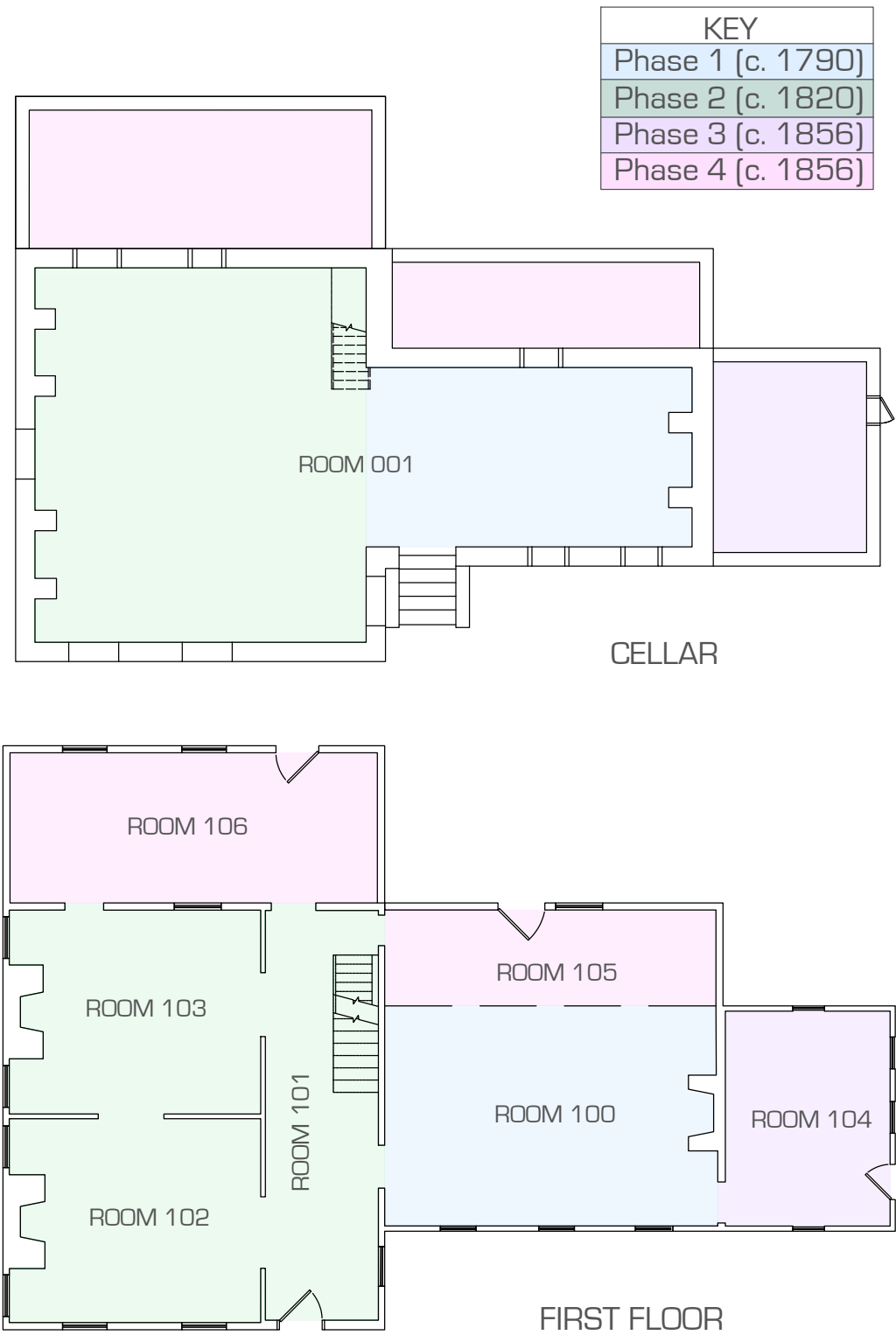
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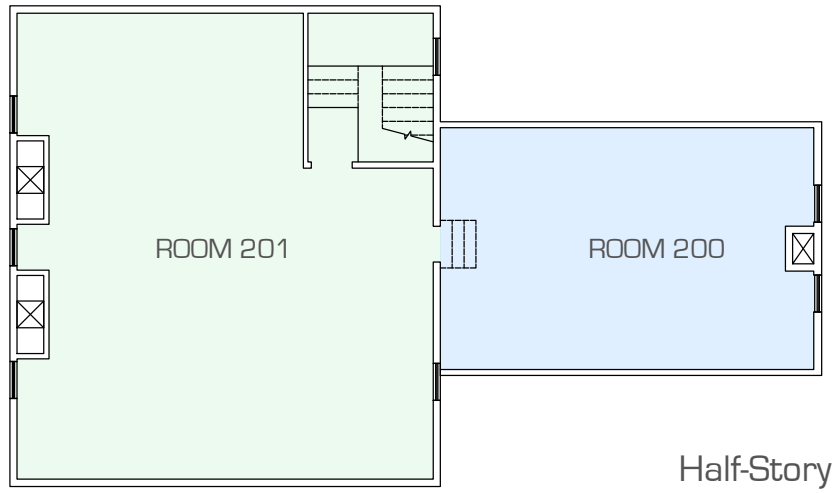
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Appendix A: Floor Plans





Appendix B: Room Inventory

Room 001

Room 001 is the combined cellar of Phase One and Phase Two and contains the crawlspaces of both Phase Four additions. From the exterior, the cellar foundation of the Collins House is constructed of brownstone with varying degrees of finish. The west façade features regular courses of square-cut stone laid in an ashlar fashion on Phases One and Two, while the face of the brownstone in Phase Three and on the north elevation of Phase Two is not as finely dressed. When viewed from the interior, the sandstone is more irregular and includes uncut rubble stone, except the stone used for the pilasters of the relieving arches for each fireplace. The cellar can be accessed on the exterior from the west and on the interior from Phase Two. The original hand-hewn and sawn floor joists and their pegged mortise and tenon connections are visible. The floorboards of the first story are also visible. The crawlspace underneath the Phase Four addition to Phase Two can be accessed from the Phase Two Cellar. The crawlspace underneath the Phase Four addition to Phase One and the crawlspace of Phase Three can be accessed from the Phase One portion of the cellar. There are no interior partitions between the Phase One and Phase Two cellars. Steel lally column supports were added in the center of Phase One, along with a concrete pad for the columns to rest on. Phase Two also features a support in the center of the room, however this support is made of large wooden timbers that were most likely added when Phase Two was built.

Room 100

Room 100 was the main “hall” of Phase One. Empty mortises indicate that there likely was a second, smaller room on the northern side of the hall which would have contained either the northernmost window, or an exterior doorway, on the west façade. The chamfered edges of the anchor bolts indicate that the ceiling was exposed when Phase One was first constructed and lath ghost marks indicate that the ceiling was plastered over during Phase Two or later. The original floorboards run north to south and evidence (nails left in the flooring and flooring inside a closet in the southeast corner of the room) indicates that they were once covered over with tongue and groove flooring that ran east to west. The closet in the southeast corner also includes an outlet and two pieces of baseboard. The room features a fireplace on the south wall faced with modern brick and surrounded by wood paneling. There are three sash windows on the west wall. The northernmost portion of the west wall was most likely where the entry door was originally located. A doorway to the east of the fireplace on the south wall provides access into Room 104. Room 100 can be accessed from the north through a doorway in Room 101. Room 100 also provides access into Room 105 through a modern framed doorway in the northern corner of the east wall.

Room 101

Room 101 was the “side-hall” of the Phase Two side-hall plan. The ceiling retains most of its plaster. The floor in the front half of the hall is tongue and groove running north to south and plywood replaces the flooring in the eastern half of the hall beginning at the foot of the stairs. The room contains one sash window in the southwest corner of the room directly adjacent to the entry door. The western wall’s entry door contains a three-light transom and six-paneled door. The only trim remaining in this room is found surrounding the doorway at the east end of the hall leading into Room 106 and the doorway leading to the cellar stairs. Beginning in the center of the south wall is an open stair; the current stair is a temporary replacement; however, the original stair was of the Federal style and elements of it remain scattered throughout the house. The stair to the cellar is located directly below the main staircase and was enclosed with paneling and closed off by a door. One piece of trim that surrounded this door remains on the east wall. The portions of the east and south wall within the enclosed cellar stair have retained their plaster. The western side of the north wall contains an opening that enters Room 102, and the eastern side of the north wall contains an opening that enters Room 103.

Room 102

Room 102 was the “hall” of Phase Two and presumably the main space where visitors to the house were entertained. It can be entered both from Room 101 from the south and Room 103 from the east. The ceiling and wall framing is currently exposed but was originally covered with plaster. The west wall contains two sash windows, and the north wall has two sash windows flanking a centrally located fireplace. The flue protrudes into the room and is covered by plaster. The west side of the fireplace has a built-in cabinet. The flooring is narrow tongue and groove running north to south and is the same flooring type found in Room 101. An opening located in the center of the east wall provides access into Room 103.

Room 103

Room 103 was possibly used as the dining room in Phase Two and can be entered from both Room 101 from the south and Room 102 from the west. The west wall of Room 103 shares the same opening as the east wall of Room 102. The north wall contains two sash windows flanking a fireplace with a protruding flue that is enclosed with plaster. Beneath each window is a built-in bench. The east side of the chimney has a built-in cabinet. There is a small piece of baseboard remaining on the west side of the fireplace adjacent to the built-in seat. There is a doorway on the north end of the east wall, providing entry into Room 106, which was once a window positioned directly across from the north window in Room 102. A second window on the east wall, located directly across from the south window in Room 102, is located toward the southern end of the east wall and is currently covered with plywood. The framing elements in this room are also exposed but, like Room 102, were originally plastered.

The flooring is tongue and groove that is wider than that found in Rooms 101 and 102 and runs east to west.

Room 104

Room 104 is the Phase Three addition that may have been used as an office or some other type of private space when first constructed, before being turned into a bedroom during the twentieth century. This room can be entered from Room 100 on the interior and through a doorway located in the southwest corner on the southern elevation. The doorway trim around the entryway from Room 100 has been left in place, as has a small piece of baseboard to the east of the door. The walls and ceiling were originally plastered. The floorboards are narrow tongue and groove, like that found in Room 101, and run from east to west. The north wall abuts the chimney of Room 100. The east and west walls both have one sash window each in the center of the wall. The south wall has two sash windows in the eastern and center bay and a door to the exterior located in the western bay.

Room 105

Room 105 is the Phase Four addition to the east side of the Phase One section of the house. This room, Room 106, or both, may have been used as kitchen spaces. Room 105 can be accessed from an exterior door on the east elevation and an interior entryway in the northeast corner of room 100. This room has been entirely reconstructed during the recent exterior rehabilitation of the Collins House. The north wall contains an opening leading to the small area in Room 101 where the cellar steps are located. The east wall contains a doorway in the center and a sash window to the south. The current flooring is plywood.

Room 106

Room 106 is the Phase Four addition to the east side of the Phase Two section of the house, most likely constructed at or around the same time as the Phase Four addition to the rear of Phase One. This room, Room 105, or both, may have been used as kitchen spaces. Apart from the west wall, Room 106 was also entirely reconstructed during the exterior rehabilitation of the house. Room 106 can be accessed through two openings on its west wall, an opening from the east end of Room 101 and the northeast corner of Room 103. Room 106 can also be accessed from the exterior through a door in the southern bay. In addition to the door in the south bay, the east wall also contains two sash windows, one in the center bay and one in the north bay. The west wall of Room 106 is the east wall of Phase Two and still contains a window (the south window in Room 103) and an opening to Room 103 in the northwest corner. The lower half of the east wall is still clad in weatherboard siding and in the half-story framing elements along with stone rubble nogging are visible.

Room 200

Room 200 was most likely a bed chamber when Phase One was constructed and presumably continued to remain a bed chamber as the house evolved. Room 200 can be accessed by descending several steps through a doorway located on the north wall. The south wall contains two windows on either side of a chimney flue that protrudes into the room and is encased with plaster. Lath and plaster remain in areas on the east side of the chimney. A simple baseboard also remains along the south wall.

Room 201

Room 201 was also most likely used as sleeping quarters and was probably divided into several rooms, although it currently has modern framing for the interior rehabilitation of the house. Room 201 can be accessed via the stairs located in Room 101. The doorway located at the top of the stairs leading to Room 200 is located near the southeast corner of the east wall. The southeast corner also contains a closet framed using modern lumber. The north wall features the two fireplace flues from Rooms 102 and 103. Because the entire half-story and attic was opened when the roof was replaced, where the two flues meet and become one is also currently visible. The flues were most likely covered with plaster and therefore formed a protrusion into Room 201. There is one sash window on either side of the chimney. The east corner of the north wall is the only area that has baseboard left in place; the baseboard is the same as that in Room 200. There is a small, framed opening in the northern corner of the east knee wall which has an unclear use. Both the east and west knee walls contain rubble stone nogging and have some areas where brick nogging has been used.