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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Rulon, John C., House

other names/site number Garrison, Dr. Charles, House

2. Location

street & number 428 Kings Highway N/A not for publication

city or town Swedesboro Borough N/A vicinity

state New Jersey code NJ county Gloucester code 015 zip code 08085

3. State/Federal Agency Certification

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

[Signature] 10/22/00
Signature of certifying official/Title Date
Assistant Commissioner, Natural & Historic Resources/DSHPO
State of Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

[Signature] 11/22/00
Signature of the Keeper Date of Action
Wilson H. Beall

John C. Rulon House
Name of Property

Gloucester County, New Jersey
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

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

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	2	buildings
		sites
		structures
2		objects
3	2	Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

Current Functions
(Enter categories from instructions)

Domestic/Single Dwelling

Domestic/Vacant/Work in Progress
Domestic/Secondary Structure

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

Mid-Nineteenth Century/Gothic Revival

foundation Stone
walls Brick

roof Asphalt
other Wood, Cast Iron

Narrative Description

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

(See continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

Community Planning and Development

Architecture

Period of Significance

1881-1908

Significant Dates

1881, 1884

Significant Person

(Complete if Criterion B is marked above)

John C. Rulon (b.1836 - d.1908)

Cultural Affiliation

N/A

Architect/Builder

Unknown

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Gloucester County Historical Society

John C. Rulon House
Name of Property

Gloucester County, New Jersey
County and State

10. Geographical Data

Acreage of Property 0.5 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18</u> Zone	<u>473420</u> Easting	<u>4399550</u> Northing
2			

3			
4			

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Sheila Koehler, Preservation Specialist

organization Westfield Architects & Preservation Consultants date 1/4/00

street & number 425 White Horse Pike telephone 856/547-0465

city or town Haddon Heights state NJ zip code 08035-1706

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional Items

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

Property Owner

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

name Albert C. Rohrman, Jr. and Edith A. Rohrman

street & number 718 Willow Drive telephone 856/423-1377

city or town Gibbstown state NJ zip code 08027

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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NARRATIVE DESCRIPTION

The John C. Rulon House, built c.1814 with major additions and alterations c.1820 and 1883-84, is a two-story, double-pile, gabled-roof, brick Victorian Gothic style house that reflects an enlargement and complete interior and exterior renovation in 1883-84 (photographs H1, H5, and H6). The house has a symmetrical five-bay front facade featuring a one-story, full-length, hipped-roof wood porch with cast iron posts, brackets, and balustrade (photograph 11). The foundations of the house are stone, while the porch is supported by brick piers and reached by three sets of wood steps, one on the front and two on the sides. The brick walls of the house are laid in Flemish bond on the front elevation up to the cross gable. The cross gable, side elevations, and rear elevation are laid in common bond with header courses set at varying numbers of courses. The house has double-leaf front entrance doors with bolection moldings and one-over-one, double-hung sash windows. The porch and house box cornices have ogee moldings on the fascia above decorative wood brackets. On the rear elevation, there is a large ogee bed molding beneath the soffit in place of the brackets. The cornice details, including the brackets, continue up the raking cornices of the gable ends and of the cross gable over the center bay on the front elevation. The cross gable is highlighted by a set of three triangular-arched windows separated by wood mullions. The roof is gray-brown asphalt shingle. The interior reflects the Victorian period in the use of four- and five-panel doors, one-over-one sash, bolection moldings, the staircase newel post and balustrade, elaborate gas-powered chandeliers, and the door and window hardware. The house is located in the center of Swedesboro, fronting on Kings Highway, a street traditionally lined with a mix of residential and commercial structures. Unlike the majority of the structures on the street that line the sidewalk, however, the Rulon House is set back from the street approximately fifty feet, creating a front yard that is separated from the sidewalk by a cast-iron fence and adorned by a gold fish pond (photographs 8, 9, and 10). The pond, surrounded by a wrought iron fence, is located in the eastern part of the front yard. An unpaved driveway extends along the western edge of the property from the street around the back of the house to the southeastern corner of the property to a modern, gabled-roof, concrete block, three car garage with an attached projecting concrete block passageway (photograph 40). A second, early- to mid-twentieth-century gable-roof, concrete block structure is located to the southwest of the modern garage (photograph 41). A flagstone path with modern wood railing leads from the garage passageway along the east side of the house under a small pergola, to the east steps of the front porch (photograph H7). The first section of the house built was the northwest quarter, c.1814, the second section was the eastern half, built c.1820, the last section was the southwest quarter in 1883-84, at which time the entire house was remodeled. The house has undergone little alteration and retains its integrity from its period of significance, 1881-1908, during its ownership by John C. Rulon, who expanded and remodeled it in the Victorian Gothic style in 1883-1884. The building is in good condition with some deterioration to the porch and other exterior wood elements due to deferred maintenance.

Within the larger setting of a small town Main Street lined with both residences and commercial structures, during the period of significance the house was flanked on one side by the bank that Rulon founded and by a building with commercial space on the first floor and living space above on the other. This pattern still exists today. The small town Main Street setting continues to thrive. The bank has been replaced with another commercial structure, while the building to west of the Rulon house from Rulon's period of residence is still extant with the same uses. The cast iron fence at the edge of the property has a repeating

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pattern of rope scrolls, plain scrolls, foliage, and fleur-de-lis. The wrought iron front gate and the wrought iron fence around the goldfish pond are both decorated with small rosettes at intersections of the metal.

The building bears characteristics of the Victorian Gothic style in many of its smaller elements that complement its overall composition. On the front elevation, there are a variety of unique details, including flattened Gothic arches on the porch lattice, cast iron porch balusters in a harp pattern, cast iron porch posts and brackets in a grapevine pattern (photograph 12), and a single window with stained glass sash. These sash, located in the second floor, center bay window, have large clear glass panes surrounded by small squares of colored glass. The front entrance doors have heavy, raised panels with cutwork around them. They are surrounded by paneled jambs and surmounted by a single-light transom (photograph 13). The astragal, attached to the eastern, fixed door on the exterior, is turned to resemble a porch post. The original, intricate, embossed Victorian doorknob and working pull doorbell are each backed by embossed escutcheons with foliage patterns. The door is flanked by two tall, one-over-one, double-hung sash windows on each side, all set low, with sills approximately eighteen inches above floor level. The exterior trim around the windows is limited to a single quarter-round bead.

The west elevation exhibits additional Victorian features, as well as other unusual elements (photograph 14). The ground falls sharply away from the front of the building, revealing the white-washed stone basement walls on the sides and rear. A set of stone steps leads to a six-panel door into the northwest room of the basement. A six-over-six, double-hung sash window with three-quarter round bead trim is located to the north of the door. An additional window in the southeast basement room has been filled in with concrete block. At the first floor level, a single window, identical to those on the front, admits light to the northeast room. A modern, tripartite casement window is centered on the southeast room. There are two more one-over-one sash windows on the second floor which, like the second floor windows on the front elevation, are smaller than the first floor windows. In between is a hipped-roof oriel with two one-over-one sash windows on its west side and two narrow one-over-one sash windows, one on the north side and another on the south. Recessed panels with applied moldings are located beneath each window. Applied wood pilasters support an entablature with brackets that match those on the main and porch cornices. The windows on the third floor, in the gable end, are different, having four-over-four, double-hung sash. They do have the same three-quarter round bead molding as the basement window, however.

On the south elevation, the basement level is fully exposed. This asymmetrical five-bay elevation contains another six-over-six sash window in the east end at the basement level, three tall, one-over-one sash windows at the first floor level, and four smaller one-over-one sash windows at the second floor level, as well as a four-light awning window at the west end of the basement level, and another one-over-one sash window between the first and second levels in the center bay (photograph 15). There is another entrance to the basement, just to the west of the six-over-six sash window in the southeast corner, which is currently covered with plywood. At the first floor level, another door with a modern metal screen door leads out onto a deteriorated modern concrete, steel, and wood framed deck that extends almost the full width of the elevation, with a pergola at the east end.

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The east elevation is symmetrical, with two one-over-one sash windows each at the first and second levels and two four-over-four sash windows in the gable end, matching those in the west gable end. At the basement level, in the north end is a single-light fixed sash, behind a frame for horizontal square bars. The bars have been removed. The basement window at the south end is a modern one-over-one, double-hung sash window.

The existing first floor plan is a nearly symmetrical, double-pile, center hall plan, with adjoining parlors separated by a set of large pocket doors on the east side, a dining room in the northwest corner (photograph 18), and a kitchen behind it. The front entrance is separated from the hallway by a vestibule (photograph 16). Sets of five-panel double doors lead from the hallway to the dining room and the front parlor. The half-turn staircase with a landing is located along the west wall of the hallway (photograph 17), while a single door on the east side leads from the hallway to the rear parlor. The hallway continues behind the stair, under the landing, where one door leads to the kitchen and another to the closet under the stairs. A door at the south end of the hallway leads to the exterior deck and another single door links the dining room and the kitchen.

The second floor layout, while essentially retaining the center hall, double-pile plan, is made noticeably asymmetrical by the inclusion of the back stair and hallway, which are located to the west of the main stair. The east wall of the southwest room is angled at the south end, near the top of the back staircase. This room contains the bay window, which is separated from the room by a plaster arch springing from scroll impost blocks (photograph 36). The second floor also has a bathroom across the front center of the house, over the vestibule. A sink, toilet, and tub have been installed along the west wall of the bathroom. The two eastern bedrooms are connected by a single door, through a small hall created by two closets, the one on the west opening into the north room and the one on the east opening into the south.

The third floor layout includes a center hall with a single room to the west and two rooms to the east. An unfinished eave space is located to the south of the west room and is connected to it by a doorway, while a finished closet space is located on the north side and is also connected by a door. On the east side, the north and south sides of the ceilings in the north and south rooms respectively are sloped due to the roof.

The structure of the house is visible in the attic and the basement. The framing runs north-south in all three sections with the exception of the framing under the center hall, which runs east-west. A brick bearing wall across the eastern half of the house reduces the span of the joists. The c.1814 section is delineated by thick stone foundation walls. Pegged mortise-and-tenon joinery is used in the c.1820 section. The attic is divided into two parts by the brick bearing wall on the west side of the hall. In the eastern, c.1820 half, the wood is vertically-sawn with pegged mortise-and-tenon joinery. In the western half, which was reframed in 1883-84 when the last quarter was built, the framing members are paired and butted circular-sawn. The framing in the cross gable is the same as in the western half, tying it to the 1883-84 period.

The floors throughout the house are tongue-and groove wood. The flooring on all three levels in the northwest corner, the oldest quarter of the house, is wide, random-width, while in the additions the flooring is narrower and uniform in width. In many rooms the flooring was covered by carpet, linoleum, or vinyl tile. The first and second floor hallways are carpeted, with an area of linoleum also on the first floor. The rear parlor was carpeted (now removed) and the kitchen floor was

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covered with vinyl tile. On the second floor, the floors of the two western rooms were covered with vinyl tile, recently removed to re-expose the original flooring, and the bathroom and northeast bedroom are carpeted. The third floor has neither carpet nor vinyl tile. Original flooring is exposed in the closet on the north side.

The walls and ceilings throughout the house are uniformly plaster. Many of the walls were originally wallpapered also, but the paper has deteriorated or been removed over the years. A sheet of drywall was added across the angled portion of the east wall of the southwest room to cover a doorway no longer in use. A stud wall was built across the top of the steps at the third floor, with drywall on the side facing the hallway and a re-used door, which was probably taken from the doorway to the closet in the west room. Sheets of plywood paneling were applied to the walls in the rear parlor, the southwest bedroom, and the bathroom. The paneling was recently removed from the two rooms, but remains in the bathroom (photograph 25). Dark wood kitchen cabinets, a sink, and a wall oven have been installed in the kitchen. Acoustic tile has been applied to the ceiling in the kitchen and the southwest corner bedroom. On the ceilings in the two parlors and the dining room, chandeliers depend from ornate plaster medallions (photographs 19, 20, and 22). All three medallions are original to the 1883-84 renovation, as are the two copper gas chandeliers in the parlors. The chandelier in the front parlor was completely rewired for electricity (photograph 20). Only three of the six arms of the rear parlor chandelier were wired for electricity. The others remain set for gas, although gas is no longer connected to it. The rear chandelier retains five out of six original glass globes (photograph 22). In the kitchen, the original light fixture was replaced with an early twentieth-century, Tiffany-style hanging light fixture. In other areas, modern hanging ceiling fixtures have been installed, including the hallways and several of the second floor bedrooms.

The woodwork moldings are consistent throughout the first and second floors and exhibit a hierarchy of spaces. The basic window and door molding has a flat outer band connected to a recessed flat surface by an elongated ogee curve. A three-quarter bead makes the transition from the trim to the jambs. This basic molding is found in the kitchen, throughout the second floor (photographs 29 and 30), and around the doors on the third floor (photograph 37). On the first floor, another molding is applied to the flat outer band, giving the molding greater depth and complexity (photograph 18). The applied molding around the doors in the hallway is a fillet with a cavetto molding on the outer side and a cyma recta on the inside. The applied molding on the parlor and dining room doors and windows is a fillet with ogee curves on both sides. The trim around the west side third floor windows is a three-quarter round bead around the jambs and lintel and plain stools and aprons, decorated by a single bead along their bottom edges. The trim around the northeast third floor window is similar, with the addition of plain 3" molding around the jambs and window head. The southeast window has different molding: 1/2" plain trim around a half-round transitional bead on the jambs and lintel, a fillet and 3/4" bead on the stool, and an apron molding unlike any other in the house.

The baseboard woodwork is also more elaborate in the public first floor rooms. The almost 11" high base has a shoe molding with an ogee curve at the top edge, and a cap with an exaggerated ogee curve beneath a smaller fillet and another ogee curve. This baseboard cap is continued up the stringboard along the front staircase, terminating at the first door opening on the second floor. The shoe molding in the dining room varies slightly, with a cavetto molding at the top, rather than an ogee curve. In the kitchen, along the back stairs, throughout the second floor and in the hallway on the third floor, there is a 7" high baseboard topped by a 1 3/8" cap forming an ogee curve. The rooms on the east side of the hall on the

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third floor have a 5" high baseboard with a single bead cap, while the room on the west side has a 4" baseboard, sloped on top, with no cap.

The main staircase is consistent from the first floor through to the third floor with molded handrails, turned balusters, and a heavy newel post (photograph 17). An original copper gas light fixture with its original glass globe is attached to the top of the newel post. The fixture has been rewired for electricity and is still operational. The back staircase is simpler, with plaster walls along both sides. The stairwell is surrounded by a railing with a molded handrail, turned newel posts at the end and corner, and square balusters that are beaded on each corner (photograph 35).

Several types of doors are found in the house. The most elaborate are the seven-panel pocket doors between the two parlors (photograph 21). Each leaf of the double doors leading to the front parlor and dining room from the hall has five panels. The vestibule doors are very similar to the front doors, with the same panel configuration, cutwork around the panels, bolection moldings, and a turned astragal on the side facing the vestibule (photograph 16). The top panel in each leaf of the vestibule doors is glass. The lower panels on the hallway side are raised with applied moldings similar to the interior four-panel doors. The back side of the entrance doors, facing the vestibule, are flush, with beads around the panel edges. The door to the rear parlor from the hall is representative of the majority of the doors in the house: four panels with applied moldings, although the moldings vary somewhat from door to door (photograph 30). Based on one door that has not been painted, the original finish for the woodwork and four-panel doors was a light cherry grained finish. The door at the rear of the hallway leading to the exterior deck is unique in the house, with eight lights over two vertical panels. The door to the closet under the stairs is an older six-panel door that is also found at the top of the steps to the third floor and at the doorway to the eaves in the west room on the third floor (photograph 37). The door at the top of the stairs bears the outline of a large box lock.

The hardware for the doors is also very consistent throughout the house. On the first floor, the knobs and escutcheons are the same as the embossed brass knobs found on the front entrance doors and the hinges are all embossed, steeple-tipped hinges with a pattern matching the knobs (photographs 23 and 24). On the second floor the doors have porcelain knobs and rectangular escutcheons with clipped corners. Only one door, leading to the northeast bedroom, has the same rectilinear patterned hinges as on the first floor. The door to bathroom also has the first floor knob and escutcheon on the bathroom side only. The remaining hinges on the second floor, while embossed, have a more naturalistic, foliage pattern. The doors on the third floor have three-knuckle hinges and porcelain knobs and box locks. All closet doors have embossed spring latches (photograph 31). One box lock on the third floor northeast room door is stamped "Patented June 8, 1880." The window hardware is consistent throughout the first floor, with steeple-tipped locks, and rectangular lifts with a key fret pattern around the edges (photographs 26 and 27). On the second floor, the lock mechanisms are the same, but have porcelain knobs instead of steeple tips (photograph 32). The lifts are of the embossed, single-finger type (photograph 33).

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Other elements of interest found in the house include: beaded clothing racks with embossed brass hooks in the closets and on the walls on the third floor (photograph 34); brass and cast iron steam radiators; a marble mantel attached to the wall in the front parlor; and, a small ceramic sink with a marble vanity that is set partially into an arch in the east dining room wall that is stamped "T.C. Brown-Westhead, Moore & Co./By Royal Appointment/Potters to Her Majesty/Imported by Miller & Coates/New York" (photograph 18). This company operated under that name from 1862 to 1904. Based on the stamp, this sink was produced between 1862 and 1890. The sink has a lead pipe coming through the wall to it and separate hot and cold faucets that are marked "New Haven, Conn." Above the sink is a small wood towel bar with cast iron brackets.

One unusual feature of the house is found in the basement. The northwest corner room, under the c.1814 section of the house, was finished for use as a room (photograph 38). Approximately six inches above the dirt floor begin plaster walls, with evidence of a missing baseboard. The dirt floor level in this room is much lower than the later concrete floors in the rest of the basement. A wood chairrail circled the south, west, and north walls about three feet above the former location of a finished floor. It has been removed from the west and north walls, but the outline in the plaster remains. The ceiling is also plastered. On the south wall, there is a doorway, converted to shelving. On the west wall, there is a nineteenth-century six-panel door similar to those found on the third floor. The middle two panels have been replaced with glass. The door trim has been removed. To the north of the door is a six-over-six double hung sash with a three-quarter transition bead at the jamb surrounded by an inch of plain trim. This trim is found around windows and doors in the c.1820 section of the basement also. On the north wall there are two three-over-six single-hung sash. One has the same trim as the west window, the other has wide, although still unmolded, trim. These windows are now both located beneath the porch, but in earlier configurations of the house may have been exposed. In the northeast corner of the room, there is an outline of a quarter-turn stair running from the northeast corner up along the east wall (photograph 39). This outline, presumably of the stair for the c.1814 house, corresponds with a patch in the wood flooring above this corner on the first and second floors. An opening was created in the southeast corner of the room for access from the c.1820 section of the basement. In addition, the ceilings in the eastern half of the basement were plastered at one time, and the walls in the southeast quarter are still plastered.

The Rulon House has changed significantly since the first section was built c.1814. The configuration of the house at that stage is conjectural. It was two stories high, probably with a two bay front facade and a fairly steep gable roof. The exact configuration of the front facade, including the location of the front door, cannot be determined. It appears that the outer wythe of brick was rebuilt sometime after the c.1820 section was built, but before the c.1883-84 section was built. This hypothesis is based several items of physical evidence. First, the brickwork appears to be Victorian rather than early nineteenth century. Second, closers were used on both sides of the line dividing the c.1814 and c.1820 sections on the front facade, indicating that as each side was built it was being built next to and up against something already existing. Third, there is an awkward transition between this brickwork and the brickwork in the cross gable, indicating that they were not built simultaneously. On the interior, however, there is still some evidence of the configuration of this section. The stair outline described in the northwest basement room indicates that the original stair was located in the northeast corner. This is supported by a change in the flooring in northeast corner of the northwest rooms on the first and second floors. Another patch in the flooring in the southeast corner on both the first and second floors points to the possible

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location of the original chimney and fireplaces. In the second floor room, there is an outline of a window near the center of the south wall, which was an exterior wall until the 1883-84 work (photograph 28). Although the entire west wall has been replastered on the second floor, an infilled window is visible on the exterior of the west elevation. Other lines in the plaster along the ceiling and south wall in the second floor room suggest that board partition walls may have divided the space on the second floor, but no definitive evidence remains. There is also no evidence to help determine whether there was any type of ell or kitchen addition off the rear, but the outline of the window on the second floor south wall and the door converted to a cabinet in the south wall of the basement suggest that if there were such an ell or addition, it could only have been one story high and would have had to have had a basement due to the sharp slope of the ground toward the rear of the building.

The next section, built c. 1820, added the eastern half of the building, creating a roof with two parallel gables of different slopes, a five-bay front facade, and a center hall plan with two rooms on the east side and one on the west. It may be that the c. 1820 section was built with the current window opening size and the windows of the c. 1814 house were enlarged to match. The window frames are surrounded by a normal method of brick termination, with alternating headers and stretchers every other course. However, the use of closers in adjacent brickwork and the large size of the windows also make it possible that all the windows were enlarged at a later date. Holes in the brickwork at railing level on the first floor level on the front facade suggest that there may have been a previous porch across the center three bays. There is a butt joint on the south elevation showing where the c. 1820 addition ended. There is also a butt joint showing the original location of the window at the stair landing. With this window in its original location, the rear elevation would have been three bays, made asymmetrical by the lower placement of the stair landing window and the door on the first floor, both in the western bay. Discoloration of the brick suggests a previous porch at the first floor level, but the discoloration continues across onto the 1883-84 section, making the date of this porch unclear. In any case, since the continuity of the brickwork above the door and the use of proper termination at the door jambs indicate that the door is not an altered window or cut in after the fact, there would have been some form of porch or stair on the rear elevation. The original exterior brickwork of the west elevation of the ell is still visible in the attic and eaves from the west side. The quality clearly contrasts with the brickwork on the interior gable ends in the eastern half of the attic. On the interior of the house, a new stair would have been built in the new center hall. It is not known whether the original stair was removed at this time or during the next phase of renovations. It is probable that the original chimney was removed at this time, since the small sink in the dining room, presumably put in by Dr. Garrison who owned the property from 1832 to 1876, is in the same location as the assumed location of the original chimney. Headers in the first floor framing, patches in the flooring on the third floor, and discoloration of the plaster on the east wall adjacent to the floor patch indicate the location of at least one and possibly two interior end chimneys on the east wall in the c. 1820 section. These must have been removed in the 1884 renovations, since the plaster wall on the first floor in the former location of the chimney is signed and dated by a wallpaper hanger.

In 1883-84, the house evolved into its current configuration. The southwest quarter of the house was built. This section is clearly separated from the other two sections by butt joints on the south and west elevations. The roof over the c. 1814 section was raised and extended to cover this new section and to match the slope of the c. 1820 section and the cross gable with its three-part, triangular arch window was built. The new roof was covered with wood shingles. The current cornice was installed and the front porch was built or rebuilt. A rear porch may also have been built or rebuilt. The front entrance

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was enlarged and redesigned. The windows were either enlarged to match the windows in the newest section, or the windows in the new section were sized to match the existing, and one-over-one, double-hung sash windows were installed throughout, with decorative upper and lower sash in the second floor center window on the front elevation. The cast iron fence across the front of the property and goldfish pond, shown as a fountain on the 1886 map of Swedesboro, also date to this period.

On the interior, a full center hall, double-pile plan was created. The main stair was either altered or rebuilt and the c.1820 basement stair was removed from beneath the main stair and rebuilt in the east side of the new kitchen in the southwest quarter, beneath the new back stairs. It also appears that the wall between the two parlors was moved north approximately one foot, perhaps to allow construction of the new pocket door system with the old wall still in place for bearing purposes. The window, door, and baseboard trim was replaced throughout the house and all the six-panel doors were replaced with new four-panel doors and new double doors into the front parlor and dining room, although a few of the six-panel doors were re-used in inconspicuous locations. The finish on all the new wood elements was a light cherry graining.

The second floor of the southwest quarter was divided into three spaces: the back stairs and hallway, and two narrow bedrooms, each with a door opening onto the new back hallway. In an effort to keep the rear elevation somewhat symmetrical, the window in the back hallway was located directly above the first floor window and an equal distance between the new location of the stair landing window to east and the second floor window to the west. This made it necessary, on the interior, to angle part of the partition wall between the hallway and the rear bedroom towards the west to accommodate the window location. The doorway into the rear room is located on the angled section of wall. This rear room, the floors of which were painted black, had two windows, one on the south wall and one on the east. The front room in this section included the oriel bay.

One sign of Rulon's forward thinking was the installation of steam heat, which was vented via a possible pre-existing chimney in the corner of the ell formed by the c.1814 and c.1820 sections. A chimney was also built into the 1883-84 section, presumably to vent a cooking stove in the kitchen. The steam heating system made the east wall chimneys unnecessary and they were removed during the renovations.

Changes to the house since the 1883-84 expansion and renovation have been minimal. On the exterior, the two first floor windows on the west elevation in the southwest quarter were replaced with a single modern, three-part casement window. One of the brackets supporting the oriel above this window was removed to accommodate it. The other was removed later. Although the front elevation never had shutters, the west elevation did (photograph H3). These have all deteriorated and been removed. Modern wrought iron railings were added to the three sets of steps to the front porch. On the rear elevation, it appears a previous porch was removed and the current deck was built by William Zammarrelli between 1965 and 1981.

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On the interior, the kitchen was redone, possibly also by Zammarrelli, based on the appearance of the flooring, cabinets, etc. This involved the removal of most of the baseboard, covering the floor with vinyl tile, installing cabinets and appliances, and covering the ceiling with acoustic tile. With the exception of the baseboard removal, these changes are all easily reversible. On the second floor, alterations have occurred in two areas. In the southwest quarter, the partition wall between the two bedrooms was removed, the baseboard was removed, and the trim around the southern door was removed. Plywood paneling was then installed, covering the doorway to the rear room. In the back hallway, the door trim was removed and a sheet of drywall was installed over the doorway. The paneling has since been removed and the doorway re-opened, but the trim and baseboard have not been re-installed, nor the partition wall rebuilt. The second change on the second floor was the installation of a bathroom in the small front room over the vestibule. Modern finishes and fixtures were installed, necessitating the removal of baseboard and some of the trim around the window. Finally, on the third floor, a stud wall with drywall on one side was built across the hall at the top of the stairs. The door used at this location is one of the nineteenth-century six-panel doors, possibly taken from the closet doorway in the west room on the third floor. It also appears, from an outline on the walls and ceilings, that a previous partition wall divided the third floor hall, creating a room at the north end and a hallway with access to all four rooms and the stairs at the south end. The age of that wall could not be determined, but remaining lead and cast iron pipes along the west hallway wall indicate that the room was used as a bathroom. The stairwell would not have had any direct light from the third floor windows during that period.

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NARRATIVE SIGNIFICANCE

The John C. Rulon House is historically significant as the residence of a local entrepreneur responsible for the late nineteenth-century development of Swedesboro and as an intact example of the Victorian architecture that altered the character of the town during that period of growth. Under Criterion B, the house is associated with community and planning development as the home of John C. Rulon, a businessman who moved to Swedesboro in 1883 and started the Swedesboro National Bank. During his period of residence from 1883 until his death in 1908, Rulon also promoted the growth of the town by dividing some of his property and selling it as building lots. He was one of the incorporators of the Swedesboro Electric Light, Heat & Power Company and served as a director on its board. He was also the manager of the Woolwich Water Company. He established the telephone system in town and opened and improved the first and only public cemetery in Swedesboro, Lake Park Cemetery.¹ Under Criterion C, the house is an intact example of the Gothic Revival style, retaining its integrity from its period of significance, 1881-1908, after purchase and renovation by John C. Rulon in 1883-84.

The property on which the house was built was originally owned by the Swedish Lutheran Church (now Trinity Episcopal "Old Swedes" Church), along with much of the rest of the land on which the town developed. The property was later sold to Robert Brown, a wealthy storekeeper and moneylender in Swedesboro, who in turn sold it to William Griffin in 1809, as part of a tract of land on which a grist mill was built. The Mill Tract's next owner, Dr. Dayton Lumis, sold a 3/4 acre and 13 perch lot on Main Street (King's Highway) to Dr. Ercuries B. Fithian in 1813 for \$316.50 with a yearly ground rent of \$.83 to be paid to the Swedish Church on the 25th of March each year forever.² A lifelong resident of Swedesboro named John Pierson, who was born in 1805 and died in 1906, recorded his recollections of the town from when he was a boy of ten years of age, placing the history in 1815. He recalled the Rulon house as "a small brick house owned by Hosea Fithian; and the brick with which it was built was burned in a kiln on the farm of the late Captain Lewis Shoch."³ Dr. Fithian only owned the property from its purchase in December 1813 until his death in 1816, indicating that this memory can be accurately dated to that time and that the construction of the house took place within Pierson's memory, between 1813 and 1815. The name Hosea might refer not to Dr. Ercuries Fithian, but to Dr. Joseph Fithian, who was associated with Dr. Ercuries Fithian in 1816. Dr. Joseph Fithian lived in Swedesboro for only a year. He moved there to work with Dr. Ercuries Fithian and apparently moved away shortly after Dr. Ercuries Fithian's death to Woodbury, Gloucester County where he was associated with another medical practice.⁴

The property was sold in 1819 to settle Fithian's estate. It was purchased by John Rink. Rink added a lot of four hundredths of an acre adjacent to the property, squaring it up with King's Highway. A year later he bought a 10 acre tract adjacent to the property for \$400. Rink was apparently responsible for the construction of the c.1820 section. Although the physical evidence can only place the construction of the building in the first half of the nineteenth century, John Rink inscribed his signature in the wet plaster in the front parlor, preserving it for posterity and indicating that it was he who had the house enlarged. Rink died in 1823 and the house was again sold to settle the estate, this time to John Derrickson, a young local merchant. Derrickson died in 1831 and once again the house was sold to settle the estate. Dr. Charles Garrison purchased the house and 3 41/100 acres on January 13, 1832 for \$1,340. Dr. Garrison was an active and popular doctor in Swedesboro and the surrounding areas for nearly forty years, until forced to retire by a stroke in 1871.

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It is believed that the sink in the dining room dates to Dr. Garrison's practice. Dr. Garrison died in 1875, leaving the house and six acres to his son, Dr. Joseph Fithian Garrison. In 1879, Dr. Joseph F. Garrison sold the property and six acres to Alexander Black, who in turn sold it to John C. Rulon on December 26, 1881 for \$5,000.⁵

Rulon's alterations to the house completely changed its character from an early- to mid-nineteenth century vernacular brick town house to an impressive mansion. He added the fourth quarter of the house in 1883-84, raising the roof over the western half to cover both the c.1814 section and the new section. He also added the cross gable, the current front porch with its cast iron elements, the exterior woodwork, the fountain/goldfish pond, and the cast iron perimeter fence. The window sash were replaced at this time, with the possible enlargement of the windows, and the front entrance was enlarged and remodeled. Rulon also completely remodeled the interior, replacing all the doors and woodwork throughout the house, including the staircase. Only three early nineteenth-century doors were re-used; these were placed in inconspicuous locations. The new framing was a very early example of circular sawn framing. The new doors and woodwork employed the heavy bolection moldings popular at that time, as well as the embossed hardware found during the Victorian period. Rulon also installed gas for light with elaborate lighting fixtures, as well as steam heat. The renovation was finished in 1884, based on the dates written on the plaster walls by the wallpaper hangers, who signed "J.J. O'Connor/paper hanger/August 6, 1884" and "John S. Snyder/paper hanger/August 1884." The house is described in a contemporary source as being "one of the most attractive residences in the town."⁶

Also in 1883, Rulon sold off some of the six acres he had purchased with the house as two lots to the west of the house.⁷ The rest, except for the half-acre now remaining, was later also sold for building lots. Rulon lived in the house until his death in 1908. Rulon and his wife had two daughters, Mary Emma and Carrie. Carrie was married at the house in 1887 to Robert Gwynne. Rulon's wife and daughter Mary Emma lived in the house until their deaths in 1919 and 1941 respectively. Carrie Gwynne died in 1938. After Mary Emma died, the house passed to Dorothy Gwynne, Carrie's daughter.⁸

Dorothy Gwynne sold the property in 1943 to Salvatore Fischetti. Mr. Fischetti died in 1958, but his wife and three children remained in the house until 1965, when Maria Fischetti sold it to William Zammarrelli. Mr. Zammarrelli and his family occupied the house until 1981.⁹ Zammarrelli is believed to be responsible for the one major exterior change, the introduction of a modern deck on the south elevation, as well as the replacement of the two kitchen windows with a single modern window as part of the remodeling of the kitchen. Zammarrelli sold the house in 1981 to Roy and Jean Bishop, who owned the house until 1999, when it was purchased by Edith and Albert Rohrman. Changes, beyond the deck and kitchen windows, were limited to the addition of modern wrought iron railings on the front porch steps, the loss of shutters and the two brackets supporting the oriel window on the west elevation, removal of one wall in a second floor bedroom, and the installation of modern finishes over historic ones, including a kitchen and bathroom. All of the changes are being reversed, however, with the only loss of historic fabric being some of the baseboard in the kitchen and all of the baseboard in one bedroom and the bathroom.

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John C. Rulon was born in La Porte, Indiana on August 23, 1836. Rulon's father, Martin, was a cabinet-maker and undertaker born in Cumberland County, New Jersey who later moved to Mullica Hill, Gloucester County, New Jersey, before moving to Indiana around 1834. The family returned east to Chester, Pennsylvania, just across the Delaware River from Gloucester County, in 1837 and moved to Swedesboro in 1843, where Martin established a cabinet-making and undertaking business. Rulon was educated in the public schools and learned his father's trade. He became an undertaker in Philadelphia in 1862 and resided there until 1883.¹⁰

Swedesboro, in 1883, was a rural village beginning to evolve into a late nineteenth-century Victorian town. Throughout the nineteenth century, it had been a small village with perhaps two dozen houses and a half-dozen commercial enterprises, including mills, a blacksmith's shop, a cabinetmaker's shop (owned by Rulon's father), and taverns. Public infrastructure was limited to a post office. The main industry of the area was harvesting wood for sale to Philadelphia, where coal was not yet in common use. Gradually, farming also grew to play a larger role in the economy. Goods traveled to Philadelphia via sloops and later steamboats on Raccoon Creek, a tributary of the Delaware River that ran through the town.¹¹

Wilmer Egee, elected mayor of Swedesboro in 1910, first lived in the town in 1868, when he went there to find employment after the Civil War. He depicts the village at that time thus, "[t]o describe the town as it appeared at that time [1868] we must imagine a lot of old houses guiltless of paint or limewash, without verandas in front, with no well kept lawns, without paved sidewalks....Of the houses that were then standing very few, if any, remain unaltered. In most cases beautiful residences occupy their sites. At that time there were no stores that kept a single line of goods, such as grocery stores, drygoods stores, etc., and none of them being very well stocked, it was often very difficult to procure what was needed....During the twelve years that I resided here, i.e., from 1868 until 1880, there was quite a good deal of building done. [Three commercial buildings were built] and [m]any porches were added to the fronts of the houses, and several [houses] were built, but no great boom was felt until later."¹²

In 1883 Rulon returned to Swedesboro and opened the Swedesboro National Bank, disposing of his business interests in Philadelphia and moving to the town shortly thereafter. At the first meeting of the board of directors, Rulon was elected president of the bank. At the next meeting, the man elected cashier resigned, due to the small salary of \$50 per year. Rulon then resigned as president and became the cashier, taking on the greater part of the management of the bank.¹³ The bank opened for business on May 1, 1883, but the contract to build the new bank building for \$5,000 was not signed until May 12, 1883.¹⁴ Rulon sold a piece of property 40 x 76 feet to the east of his house to Swedesboro National Bank for \$600 to serve as the site of the new Richardsonian Romanesque bank. The bank became so prosperous that it would outgrow this site a few years after Rulon's death. The building was torn down when a new bank building was built on another site in 1916.¹⁵ An article on the opening of the new bank building recalled Rulon's role in the history of the bank. "The leading spirit in the organization of the Swedesboro National Bank was Mr. John C. Rulon, and the necessary stock was subscribed largely through his efforts."¹⁶ With the demolition of the bank, the house became the only building directly associated with Rulon and the house's current appearance directly reflects Rulon's personal tastes, wealth, and status in the community.

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As with the bank, Rulon's other financial ventures all contributed to the growth of the town. Rulon, at his personal expense, had Lake Avenue built.¹⁷ He sold off his land down this street as building lots and, at the end of it, created Lake Park Cemetery, serving as the secretary and the treasurer.¹⁸ Lake Park Cemetery was designed in the park-like manner of mid-nineteenth century cemeteries. Of Rulon's role in its development, it was written in 1910, "[t]o the enterprise of the late John C. Rulon is due the setting of the City of the Dead in such a charming spot; and the wise management and careful finance of his colleagues has made it not only the most beautiful, but the most enduring cemetery in the state. It contains about twenty acres, rising in gentle slopes from the entire circumference and crowned by a broad summit. The wood which covered the ground has been carefully conserved and wrought from the tangled primitive growth into a grove of graceful vistas; while two avenues of approach are afforded, one along the Lake Park Road which passes the new post office and is lined with comfortable homes that reach almost to the entrance...."¹⁹

Rulon was also directly responsible for the modernization of Swedesboro that accompanied its growth. He was one of the promoters and incorporators of the Swedesboro Electric Light, Heat & Power Company and served on its board of directors. He was a member of the directorate of the Woolwich Water Company as well, serving as the manager. John A. Adams, Jr., lifelong resident of Swedesboro, wrote that his mother recalled people paying their bills at the side door of the Rulon House, which is the door to the finished basement room in the northwest corner.²⁰ A 1921 photograph in which the west elevation of the Rulon house is visible shows a sign back near the side door, indicating that some sort of business had taken place or continued to take place from the basement office at that time. Rulon also established the telephone system in the town. His other involvements in the local community included serving as treasurer of the local board of the State Building and Loan Association and being a founder, member, and secretary of Swedesboro's Mason's Lodge.²¹

The transformation of Swedesboro between 1880 and 1900 is described by Mayor William Egee in 1910. "The old village with its barren streets was no longer there, it is true; but in its place was a new village, wrapped in all the beauty and comfort of the modern day...New streets have been opened, and the style of buildings, with all of the modern improvements and conveniences would do credit to any suburban town. Waterworks and gasworks have been introduced, and the whole place is underlaid with pipes, distributing gas and water to all parts of the town. The water is drawn from deep artesian wells. Sewers to carry off the refuse from the closets and sculleries, and electric lights for residences and business places and for the lighting of the streets have been added....We have a bank with a capital of \$100,000, and deposits of \$600,000, with a surplus of \$100,000."²²

For all his efforts, a review of Rulon's life was included in the *Biographical, Genealogical, and Descriptive History of the First Congressional District of New Jersey, Illustrated*, where his contributions to the community were praised. "To the efforts of Mr. Rulon Swedesboro owes much of its progress and improvement, for he belongs to that class of representative American citizens who, while promoting individual prosperity, also advance the general success....He is a man of sound judgment in business affairs, and his wise counsel has proven an important factor in the successful conduct of many of the leading business concerns of Swedesboro. He has done much to improve property in the town, and the village certainly has reason to be grateful to him for his efforts on its behalf....and he has acted his part so well in both public and private life that New Jersey has been enriched by his example, his character, and his labor."²³ Rulon's importance to the town was also highlighted in his obituary, in which it was written, "[t]he announcement of the death of Mr. Rulon a few minutes

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before six o'clock p.m. on Thursday cast a gloom over the entire town...."²⁴ Rulon was buried in the cemetery he started, just below the crest of the hill. In 1910, two years after Rulon's death, the town erected a granite fountain in the center of King's Highway as a memorial to Rulon. The inscription reads, "Erected as a memorial to John C. Rulon/Active in Public Interest/An Upright Man and Useful Citizen." Like Rulon himself, who served the public while benefiting himself, the fountain doubled as a drinking trough for horses until horse-drawn vehicles were phased out by the coming of the automobile age. The memorial was later moved to the intersection of King's Highway, Lake Avenue, Auburn Avenue, and Grant Avenue and turned into a planter, where it remains today.

Rulon's house is another memorial to his active life in Swedesboro. Prior to the renovation in 1883-84, the house most likely had a traditional, vernacular appearance, possibly exhibiting some Federal and Greek Revival influences. The physical evidence suggests a prior three-bay porch, for instance, which would have been consistent with the Greek Revival period. Rulon remodeled the house in the Gothic Revival style. This style gained popularity in the 1840s and, through variations and influences on other styles, remained popular until the early twentieth century. The Gothic Revival style, developed by landscape architect Andrew Jackson Downing and championed by architect Alexander Jackson Davis, was in part a backlash against the Greek Revival style, which was held by some to be too pagan a form for churches and too formal a style for houses. While some houses were built in the Gothic Revival style, or underwent extensive transformations in that style, many others were remodeled in the manner of Rulon's house, by embellishing traditional center-hall houses. Owners added cross gables and pointed arch windows, decorative brackets, oriel windows, and porches adorned with wood carpenter's lace.²⁵

Rulon followed this pattern in remodeling his house. He added a cross gable with a tripartite pointed arch window, incorporated an oriel window into the new section on the second floor, built a full-length front porch with expensive cast iron posts, brackets, and balusters in lieu of carpenter's lace, and installed decorative brackets on the new raking cornices, front eaves, and porch cornice. The stained glass window sash at the second floor center and the new elaborate front entrance were additional Victorian touches. Two further Victorian elements added to the property include the goldfish pond/fountain and the decorative cast iron fence across the front of the yard. The large one-over-one, double-hung sash windows on the house were a final modern improvement. As altered by Rulon, the house is an intact representative of a vernacular house remodeled in the Gothic Revival style.

The house is also significant as a reflection of John C. Rulon's taste. The enlargement and remodeling of the house in a more fashionable style reflected Rulon's new position in the community. The transformation of the house into one befitting a leading citizen of the town was one of the first steps Rulon took to establish himself, together with the highly visible step of opening Swedesboro National Bank.

Finally, the house is important for the adaptation itself. The 1883-84 enlargement and renovation represents a significant trend in building construction/remodeling in Swedesboro during the last decades of the nineteenth century, when old buildings were given new looks in one or another of the plethora of Victorian styles and new buildings were built in the latest fashion. In his description of the changes to the town between 1870 and 1900, William Egee noted, "Very few of the original houses are still standing and most of those whose skeletons remain are so altered that the ancient builders would

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hardly know them. The first mark of improvement in building operations was in the early seventies, when an epidemic of portico building invaded the community; and a new portico of limited dimensions and colonial proportions became the hallmark of increasing prosperity."²⁶ He went on to mention the construction of a brick store and residence, a frame building used as an office or store, and a hotel, as well as several houses.²⁷

An 1886 map of Swedesboro has sketches of individual buildings around the edges. Sketches include: the Gothic Revival Rulon residence; the Richardsonian Romanesque Swedesboro National Bank; the residences of Aaron and Freeman Hurff, the two Second Empire style houses to the west of Rulon's House; the residence of J.M. Musgrove, M.D., a vernacular house with some Italianate influence in the bracketed eaves and central one-bay porch; and, a few earlier vernacular houses with Federal or Greek Revival symmetry. The map, which appears to be faithful to the appearance of the town at that time based on its illustrations of the Rulon house and other recognizable extant buildings, depicts approximately one dozen buildings with the characteristic Second Empire mansard roof. Other buildings appear to have the asymmetry and oriel windows common to several Victorian styles. Historic photographs and the existing buildings on the street today provide further evidence of the building and remodeling boom during the late nineteenth century. The turrets of a stone Queen Anne style house are visible in the postcard of Rulon's memorial. This house still exists, as does the Second Empire building to the west of the Rulon house. Swedesboro contains nearly the full spectrum of Victorian house styles, many of them alterations of earlier, more traditional buildings. The Rulon house represents this change in character from the "old houses guiltless of paint or limewash, without verandas in front"²⁸ described by Egee in 1868 to the advent of the modern Victorian age, represented both by the updating of the town's look in the new architectural idiom and by the development of the town's infrastructure by men like John C. Rulon.

Endnotes

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3. Edmund Burke, *Swedesboro: Yesterday and To-Day* (Philadelphia: The Literary Bureau, 1910): 23, 25.
4. Thomas Cushing, M.D. and Charles E. Sheppard, Esq., *History of the Counties of Gloucester, Salem, and Cumberland, New Jersey, with Biographical Sketches of their Prominent Citizens* (Philadelphia: Everts & Peck, 1883): 144-145.
5. Adams: 2-4.
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7. Adams: 6.
8. Adams: 7.

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11. Burke: 23-31.
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13. "Swedesboro Bank Opening," *Gloucester County Democrat*, January 26, 1916.
14. Contract for Construction, Swedesboro National Bank and John C. Rodgers, Builder, 12 May 1883.
15. "Swedesboro Bank Opening."
16. *Ibid.*
17. Obituary, John C. Rulon, Newspaper Article, 1908.
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- Halsey, Dr. J. G. "Stratton Hall and Some of the Houses of Old Swedesboro and Battentown Now Standing." Newspaper article, N.D. Gloucester County Historical Society Vertical Files.
- Hand, Susanne C. *New Jersey Architecture*. Trenton: New Jersey Historical Commission, Department of State, 1995.
- Obituary. John C. Rulon. Newspaper article, approximately June 19, 1908.
- "Swedesboro Bank Opening." *Gloucester Co. Democrat*, January 27, 1916.

United States Department of the Interior
National Park Service

John C. Rulon House
Gloucester County, New Jersey

National Register of Historic Places

Continuation Sheet

Section number 10 Page 22

VERBAL BOUNDARY DESCRIPTION

Block 28, Lot 5, in the Borough of Swedesboro, Gloucester County, New Jersey.

BOUNDARY JUSTIFICATION

The boundary includes the house and property owned and occupied by John C. Rulon during the period of significance.

United States Department of the Interior
National Park Service

John C. Rulon House
Gloucester County, New Jersey

National Register of Historic Places Continuation Sheet

Section number Photos Page 23

HISTORIC PHOTOGRAPHS (Xerographic Copies)

Number 2 applies to all photographs:

2. Gloucester County, New Jersey

1. John C. Rulon House

4. c.1910

6. View looking south at north elevation of property showing shades of light and dark colors of paint scheme. Note that vines of grapevine cast iron pattern are dark while leaves are light.

7. Photograph H1 of 41.

1. Swedesboro National Bank/John C. Rulon House

4. 1909

6. View looking southwest of the bank with the porch and fence of the Rulon House visible on the right.

7. Photograph H2 of 41.

1. Estilow's Men's Store /John C. Rulon House

4. 1921

6. View looking southeast of the clothing shop with the west elevation of the Rulon House visible (on the left).

7. Photograph H3 of 41.

1. Memorial to John C. Rulon

6. View of King's Highway looking east toward the center of town.

7. Photograph H4 of 41.

1. John C. Rulon House

4. c.1981

6. View looking southeast of the north (front) and west elevations showing west elevation after closing of basement window and removal of first floor windows and installation of replacement windows, but prior to loss of remaining bay bracket and current paint scheme.

7. Photograph H5 of 41.

United States Department of the Interior
National Park Service

John C. Rulon House
Gloucester County, New Jersey

National Register of Historic Places Continuation Sheet

Section number Photos Page 24

1. John C. Rulon House
4. c.1981
6. View looking southwest of north and east elevations showing intact fence, side steps prior to wrought iron railing installation, and replacement basement windows. Note that photograph was taken prior to current paint scheme.
7. Photograph H6 of 41.

1. John C. Rulon House
4. c.1982
6. View looking south of house and property showing construction of gate, installation of "colonial" walkway lights, and current paint scheme.
7. Photograph H7 of 41.

CURRENT PHOTOGRAPHS

The following apply to all photographs:

1. John C. Rulon House
2. Gloucester County, New Jersey
5. Edith Rohrman
718 Willow Drive
Gibbstown, NJ 08027
3. Sheila Koehler
4. 1 October 1999
6. View of the property looking south showing traditional relationship to adjacent buildings. The building to the east replaced the original Swedesboro National Bank building. The building to the west existed during Rulon's tenure.
7. Photograph 8 of 41.
3. Sheila Koehler
4. 1 October 1999
6. Detail facing south of the cast iron fence and wrought and cast iron gate.
7. Photograph 9 of 41.
3. Sheila Koehler
4. 1 October 1999
6. Detail, facing east, of the goldfish pond with wrought iron fence.
7. Photograph 10 of 41.

United States Department of the Interior
National Park Service

John C. Rulon House
Gloucester County, New Jersey

National Register of Historic Places Continuation Sheet

Section number Photos Page 25

3. Sheila Koehler
 4. 1 October 1999
 6. View of the north (front) elevation showing three separate brick patterns: one to the west of the front entrance, a second over the eastern three bays of the elevation, and the third in the gable end.
 7. Photograph 11 of 41.
-
3. Sheila Koehler
 4. 1 October 1999
 6. Detail, facing south, of the cast iron porch post, brackets and balustrade. The post and brackets are a grapevine pattern, while the balusters are a harp pattern.
 7. Photograph 12 of 41.
-
3. Sheila Koehler
 4. 1 October 1999
 6. Detail, facing south, of the front entrance showing the bolection door paneling, original door knob and escutcheon, and original door bell pull knob and escutcheon.
 7. Photograph 13 of 41.
-
3. Sheila Koehler
 4. 1 October 1999
 6. View of west elevation showing joint between original and later sections of the house, bay window, and modern replacement window surrounded by replacement and infill brick.
 7. Photograph 14 of 41.
-
3. Sheila Koehler
 4. 1 October 1999
 6. View of south elevation showing joint between mid- and late-nineteenth century additions, center-bay window moved to accommodate stairs on the interior, and late twentieth-century deck and pergola.
 7. Photograph 15 of 41.
-
3. Edith Rohrman
 4. 15 October 1999
 6. View facing south of vestibule doors.
 7. Photograph 16 of 41.
-
3. Edith Rohrman
 4. 15 October 1999
 6. View facing south of main staircase at first floor.
 7. Photograph 17 of 41.

United States Department of the Interior
National Park Service

John C. Rulon House
Gloucester County, New Jersey

National Register of Historic Places Continuation Sheet

Section number Photos Page 26

3. Edith Rohrman
 4. 15 October 1999
 6. View facing southeast of dining room, showing double-leaf, five-panel doors, small sink, and baseboard and door moldings.
 7. Photograph 18 of 41.
-
3. Edith Rohrman
 4. 15 October 1999
 6. Detail of plaster ceiling medallion in dining room.
 7. Photograph 19 of 41.
-
3. Edith Rohrman
 4. 15 October 1999
 6. Detail of front parlor plaster medallion and gas chandelier converted to electric.
 7. Photograph 20 of 41.
-
3. Edith Rohrman
 4. 15 October 1999
 6. View facing northeast in back parlor of pocket doors. Note also typical four-panel door at left.
 7. Photograph 21 of 41.
-
3. Edith Rohrman
 4. 15 October 1999
 6. Detail of back parlor plaster medallion and chandelier with original globes.
 7. Photograph 22 of 41.
-
3. Edith Rohrman
 4. 15 October 1999
 6. Detail of typical first floor door hinge.
 7. Photograph 23 of 41.
-
3. Edith Rohrman
 4. 15 October 1999
 6. Detail of typical first floor door knob and key plate.
 7. Photograph 24 of 41.

**United States Department of the Interior
National Park Service**

**John C. Rulon House
Gloucester County, New Jersey**

National Register of Historic Places Continuation Sheet

Section number Photos Page 27

3. Edith Rohrman
 4. 15 October 1999
 6. View of back parlor facing southeast showing placement and effect of large first floor windows.
 7. Photograph 25 of 41.
-
3. Edith Rohrman
 4. 15 October 1999
 6. Detail of typical first floor window lock.
 7. Photograph 26 of 41.
-
3. Edith Rohrman
 4. 15 October 1999
 6. Detail of typical first floor window pull.
 7. Photograph 27 of 41.
-
3. Edith Rohrman
 4. 15 October 1999
 6. View of northwest bedroom facing southeast, showing original c.1814 wide board flooring, plaster walls, and typical four-panel door. Note outline at right of window location in original rear wall.
 7. Photograph 28 of 41.
-
3. Edith Rohrman
 4. 15 October 1999
 6. View of northwest bedroom, facing northwest, showing typical second floor window placement and effect.
 7. Photograph 29 of 41.
-
3. Sheila Koehler
 4. 1 November 1999
 6. Detail of typical second floor door, trim, and door knob.
 7. Photograph 30 of 41.
-
3. Edith Rohrman
 4. 7 November 1999
 6. Detail of typical closet door spring latch.
 7. Photograph 31 of 41.

**United States Department of the Interior
National Park Service**

**John C. Rulon House
Gloucester County, New Jersey**

National Register of Historic Places Continuation Sheet

Section number Photos Page 28

3. Edith Rohrman
4. 7 November 1999
6. Detail of typical second floor window lock.
7. Photograph 32 of 41.

3. Sheila Koehler
4. 1 November 1999
6. Detail of typical second floor window lifts.
7. Photograph 33 of 41.

3. Edith Rohrman
4. 7 November 1999
6. Detail of typical closet hooks.
7. Photograph 34 of 41.

3. Sheila Koehler
4. 1 November 1999
6. Detail of back staircase railing at second floor.
7. Photograph 35 of 41.

3. Sheila Koehler
4. 1 November 1999
6. Detail of carved impost block for arch at oriel window on second floor.
7. Photograph 36 of 41.

3. Edith Rohrman
4. 7 November 1999
6. Detail of six-panel door on third floor and typical third floor door trim.
7. Photograph 37 of 41.

3. Sheila Koehler
4. 1 November 1999
6. View of northwest basement room facing northwest showing exterior door, indicating original finished floor level.
7. Photograph 38 of 41.

3. Sheila Koehler
4. 1 November 1999
6. View of northwest basement room facing northeast showing ghost of former quarter-turn stair.
7. Photograph 39 of 41.

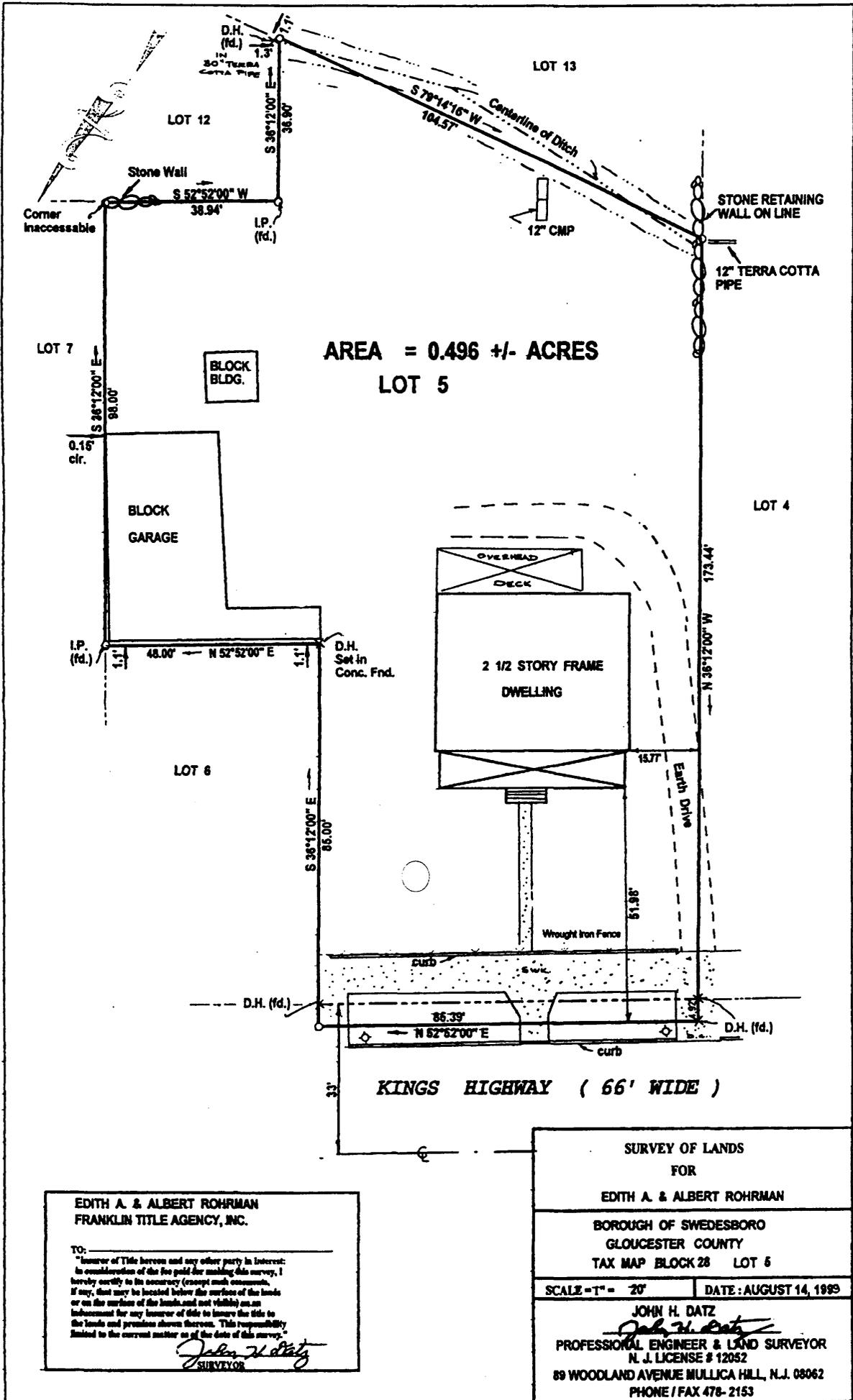
United States Department of the Interior
National Park Service

John C. Rulon House
Gloucester County, New Jersey

National Register of Historic Places Continuation Sheet

Section number Photos Page 29

3. Sheila Koehler
 4. 1 November 1999
 6. View of modern garage. Projecting addition of garage at left is obscured by overgrown trees and weeds.
 7. Photograph 40 of 41.
-
3. Sheila Koehler
 4. 1 November 1999
 6. View of small outbuilding to southwest of garage.
 7. Photograph 41 of 41.



AREA = 0.496 +/- ACRES
 LOT 5

**EDITH A. & ALBERT ROHRMAN
 FRANKLIN TITLE AGENCY, INC.**

TO: _____

*In favor of Title herein and any other party in interest: In consideration of the fee paid for making this survey, I hereby certify to its accuracy (except such omissions, if any, that may be located below the surface of the lands or on the surface of the lands and not visible) as an inducement for any purchaser of this to insure the title to the lands and premises shown thereon. This responsibility limited to the current matter as of the date of this survey.

John H. Datz
 SURVEYOR

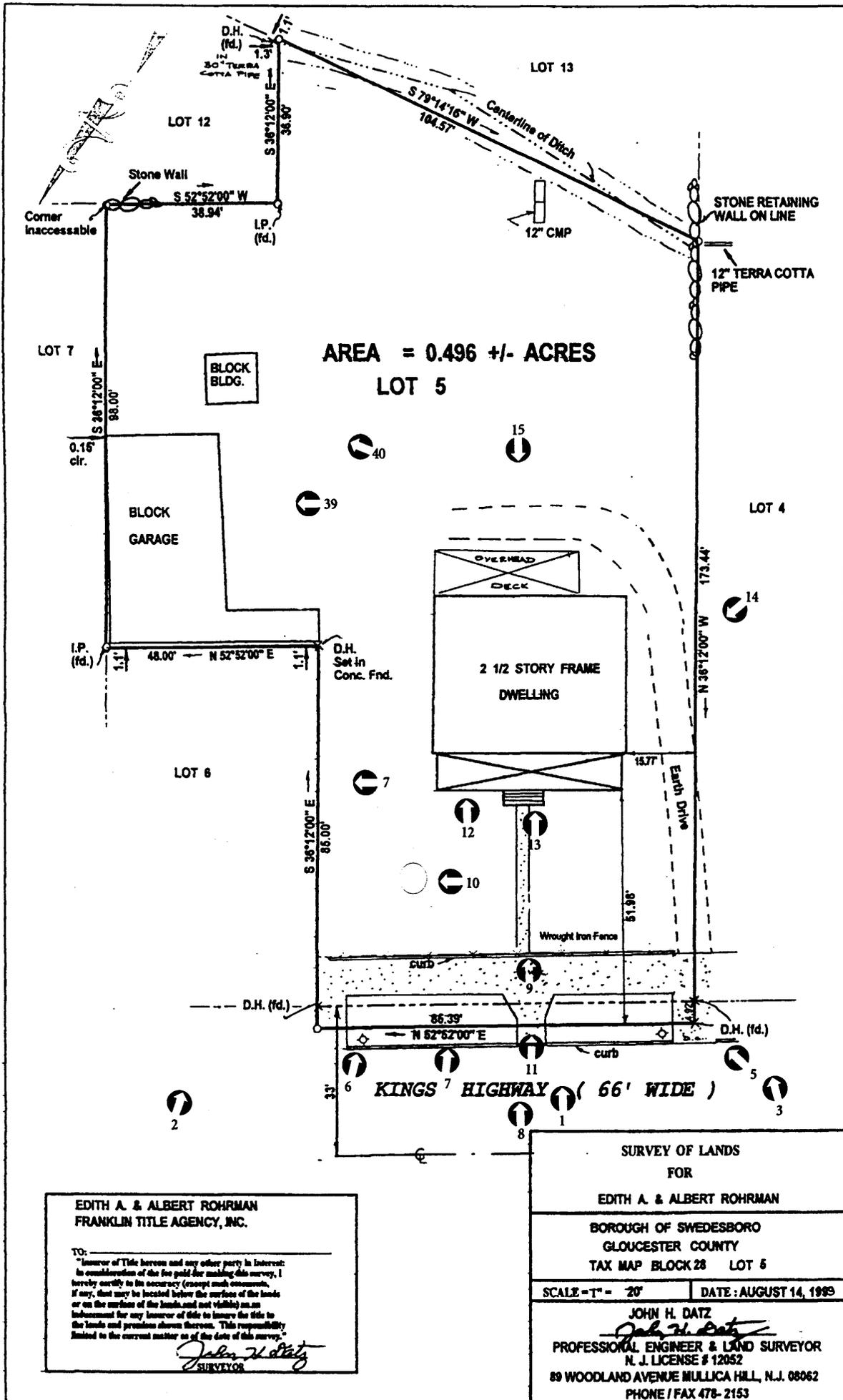
**SURVEY OF LANDS
 FOR
 EDITH A. & ALBERT ROHRMAN**

**BOROUGH OF SWEDESBORO
 GLOUCESTER COUNTY
 TAX MAP BLOCK 28 LOT 5**

SCALE = 1" = 20' DATE: AUGUST 14, 1989

JOHN H. DATZ
John H. Datz
 PROFESSIONAL ENGINEER & LAND SURVEYOR
 N. J. LICENSE # 12052
 89 WOODLAND AVENUE MULICA HILL, N.J. 08062
 PHONE / FAX 478- 2153

John C. Rulon House
 128 King's Highway, Swedesboro
 Gloucester County, New Jersey



AREA = 0.496 +/- ACRES
 LOT 5

EDITH A. & ALBERT ROHRMAN
 FRANKLIN TITLE AGENCY, INC.

TO:
 "Insofar as Title herein and any other party in interest:
 in consideration of the fee paid for making this survey, I
 hereby certify to its accuracy (except such omissions,
 if any, that may be located below the surface of the lands
 or on the surface of the lands and not visible) as an
 inducement for any insurer of title to insure the title to
 the lands and premises shown thereon. This responsibility
 limited to the current matter as of the date of this survey."

John H. Datz
 SURVEYOR

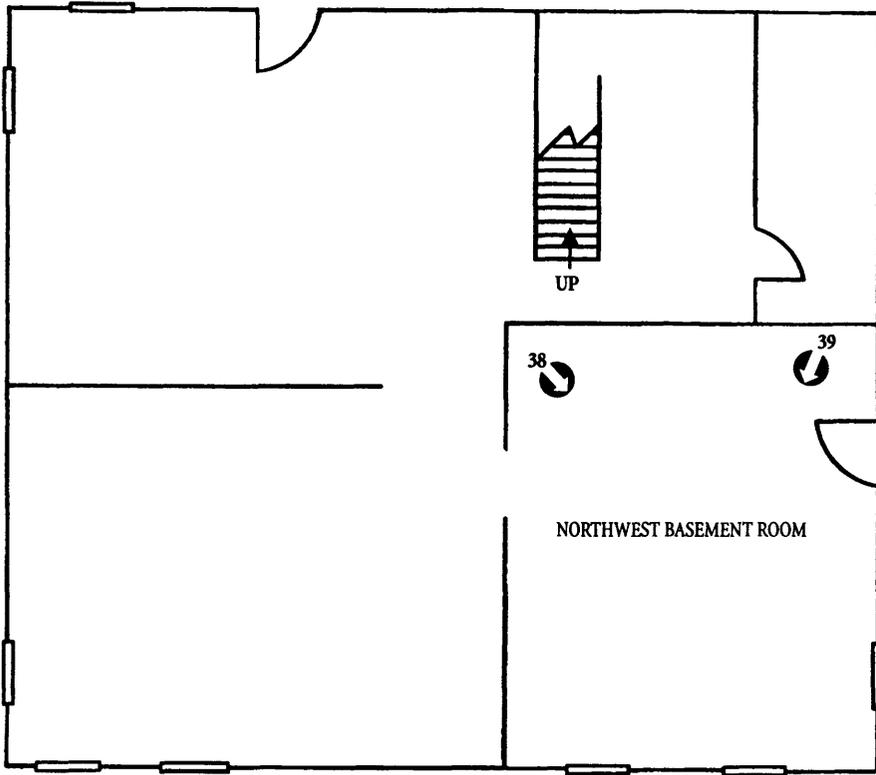
SURVEY OF LANDS
 FOR
 EDITH A. & ALBERT ROHRMAN

BOROUGH OF SWEDESBORO
 GLOUCESTER COUNTY
 TAX MAP BLOCK 28 LOT 5

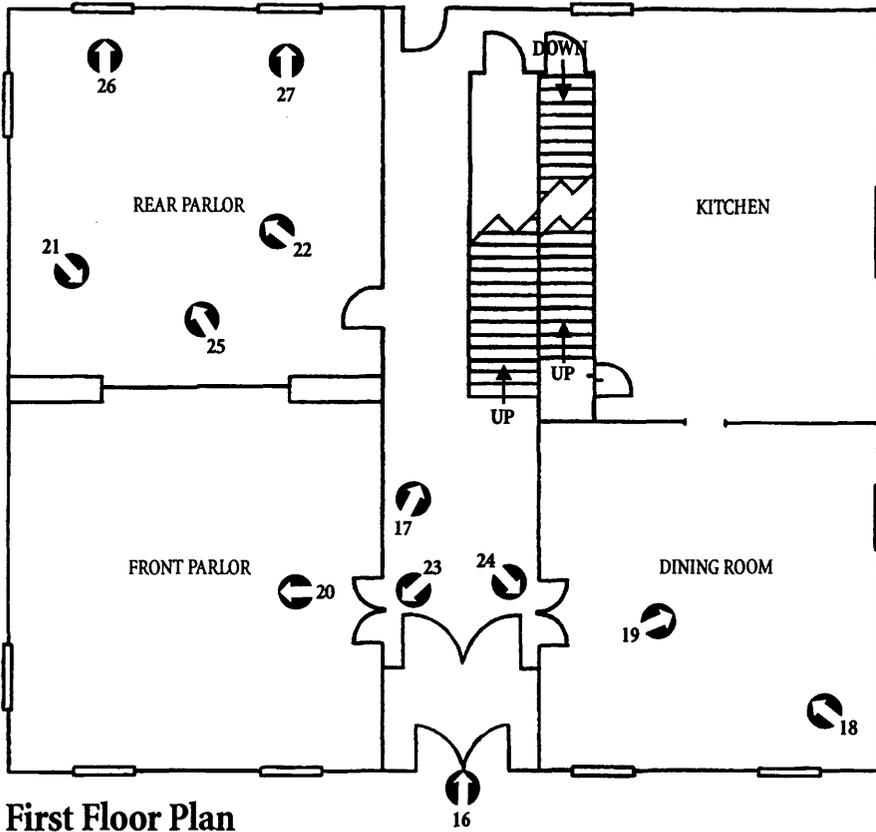
SCALE = 1" = 20' DATE: AUGUST 14, 1989

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John C. Rulon House
 128 King's Highway, Swedesboro
 Gloucester County, New Jersey



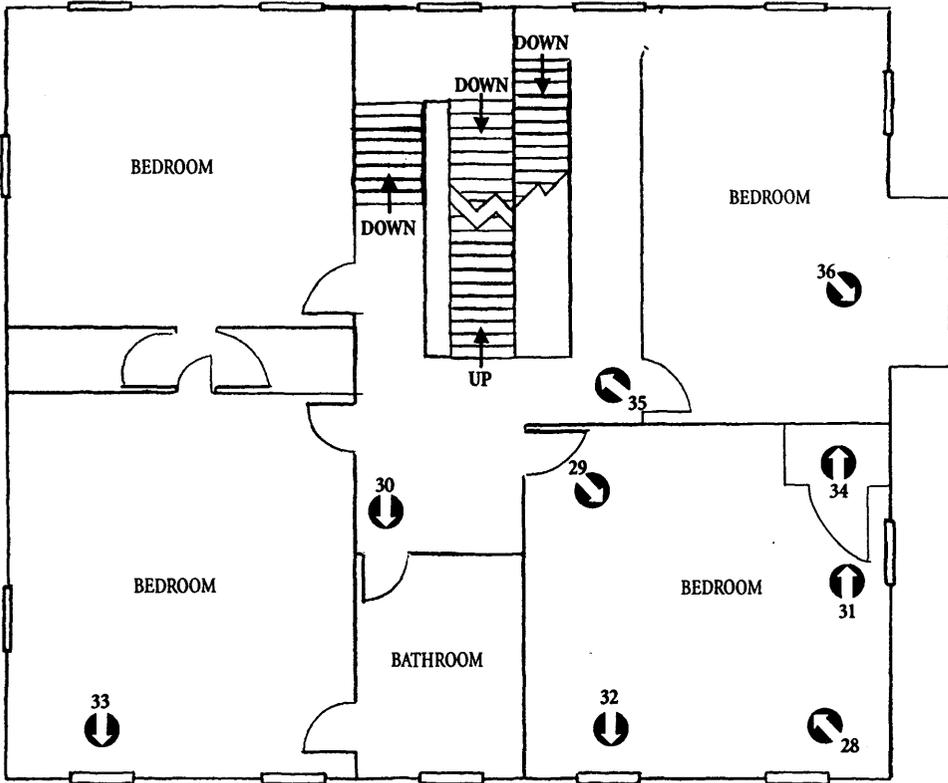
Basement Plan



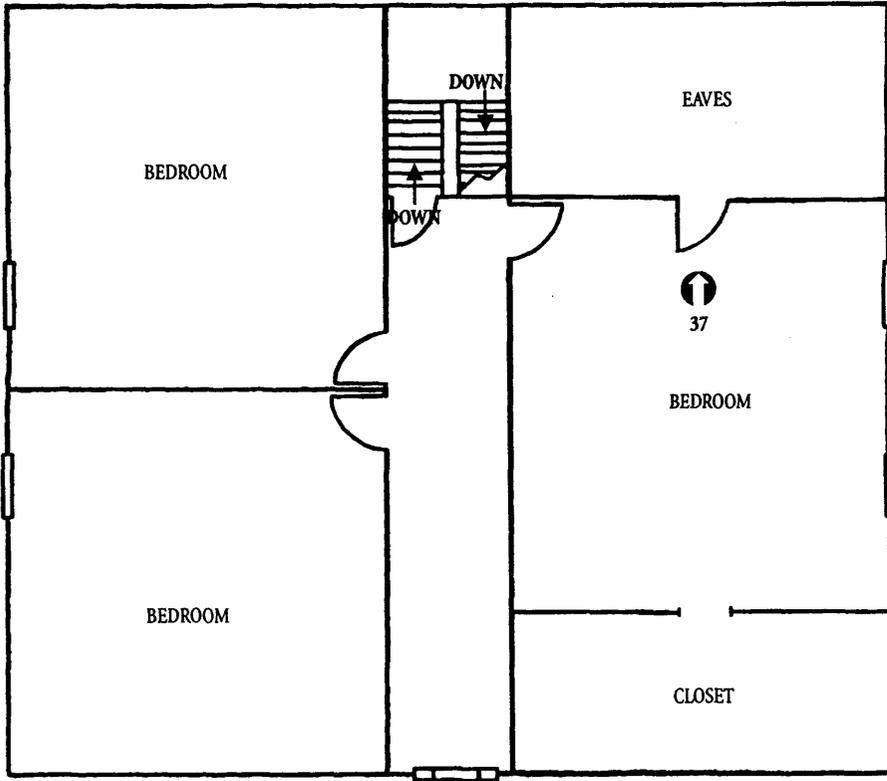
First Floor Plan



John C. Rulon House
 128 King's Highway, Swedesboro
 Gloucester County, New Jersey



Second Floor Plan



Third Floor Plan



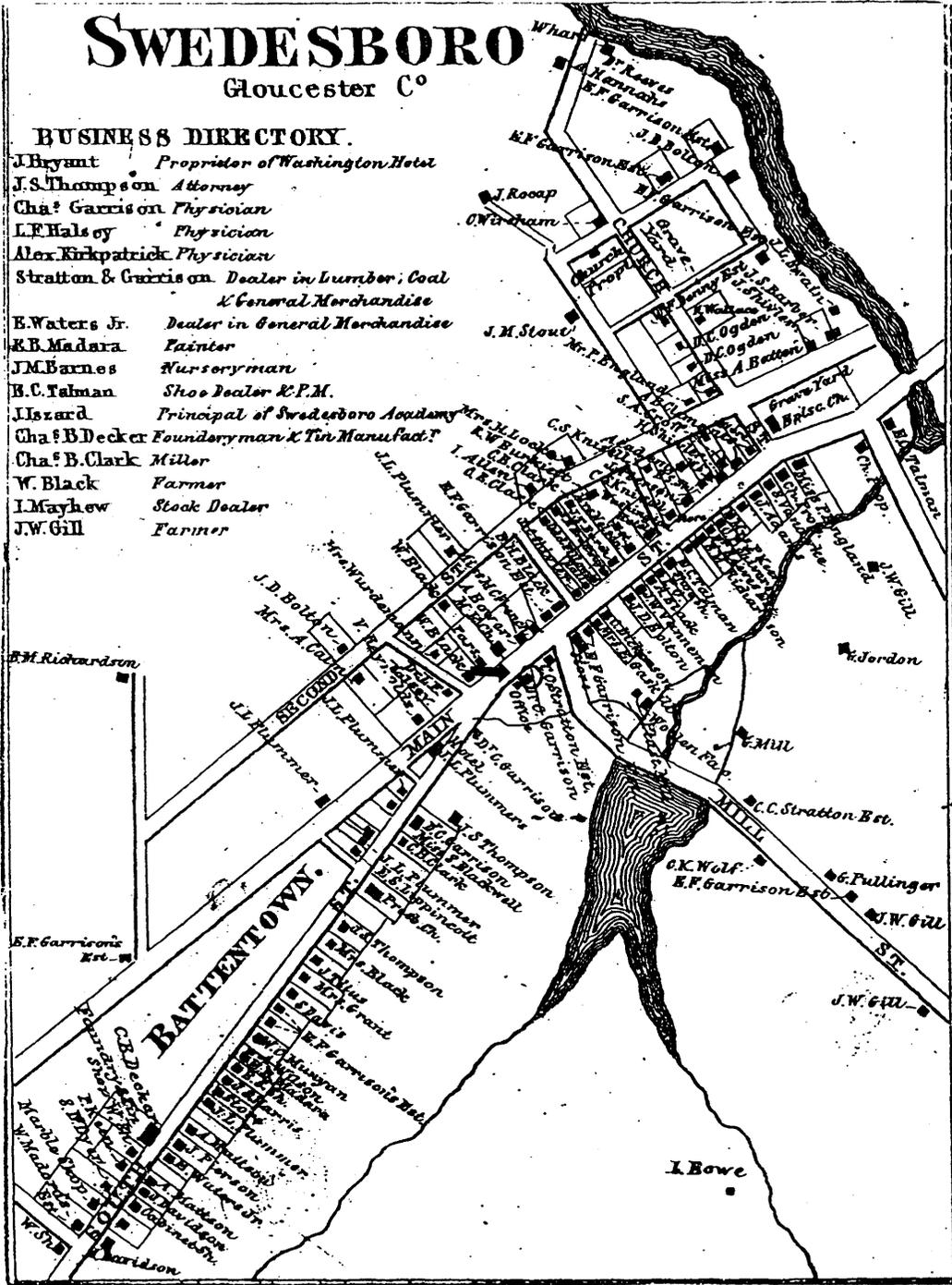
John C. Rulon House
 128 King's Highway, Swedesboro
 Gloucester County, New Jersey

SWEDESBORO

Gloucester Co

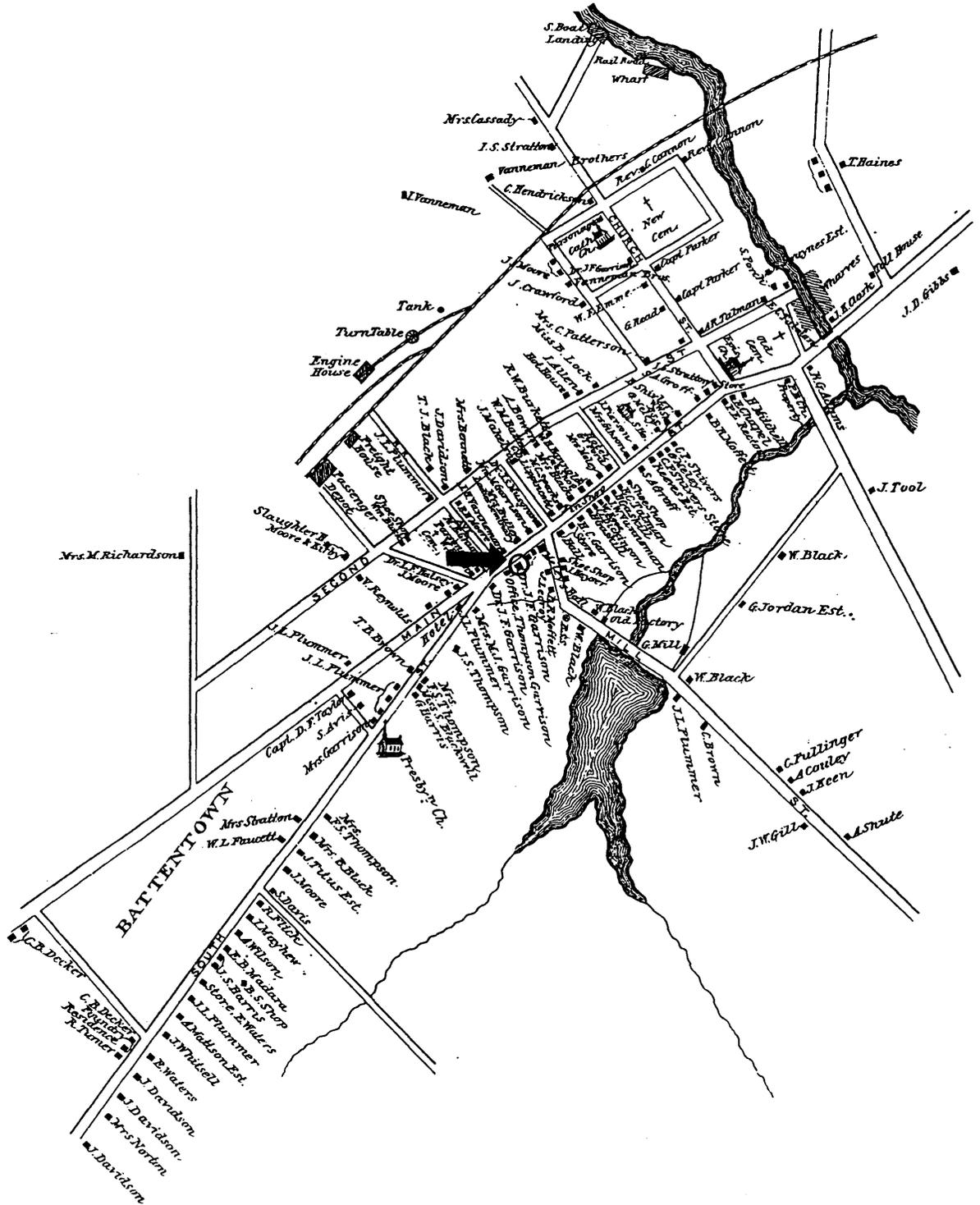
BUSINESS DIRECTORY.

- J. Bryant Proprietor of Washington Hotel
 J. S. Thompson Attorney
 Cha^s Garrison Physician
 L. E. Halsey Physician
 Alex. Kirkpatrick Physician
 Stratton & Curtis on Dealer in Lumber; Coal
 & General Merchandise
 E. Waters Jr. Dealer in General Merchandise
 K. B. Madara Painter
 J. M. Barnes Nurseryman
 B. C. Tabman Shoemaker & P.M.
 J. Iszard Principal of Swedesboro Academy
 Cha^s B. Decker Foundryman & Tin Manufacturer
 Cha^s B. Clark Miller
 W. Black Farmer
 I. Mayhew Stock Dealer
 J. W. Gill Farmer



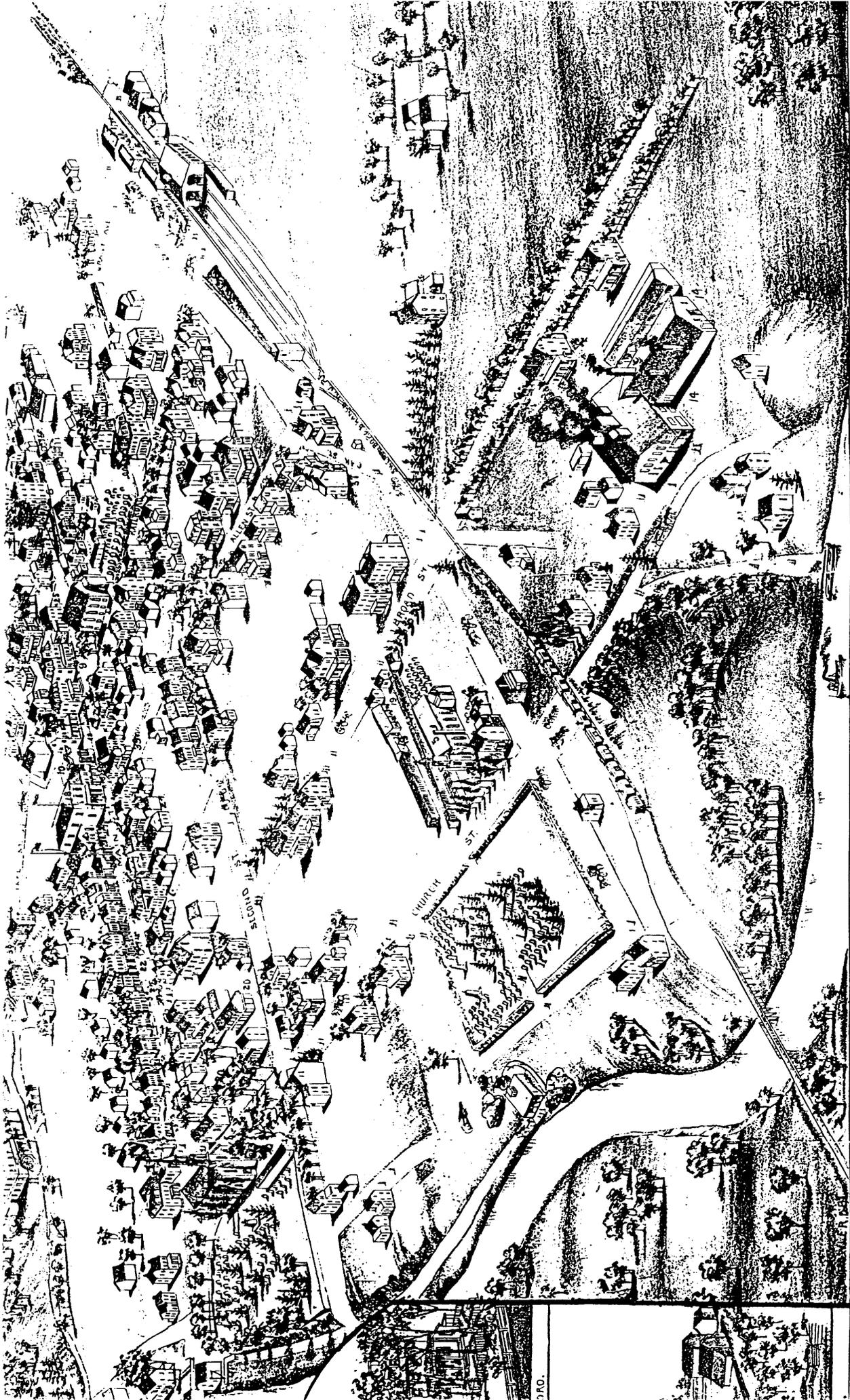
Pre-1876 map of Swedesboro.
 Gloucester County Historical Society files.

MAP OF SWEDESBORO



Atlas of Salem and Gloucester Counties, New Jersey, 1876.
 Everts & Stewart: 714 & 716 Filbert Street, Philadelphia, PA, 1876.

View of Swedesboro, New Jersey
T. M. Fowler, Publisher, 1886

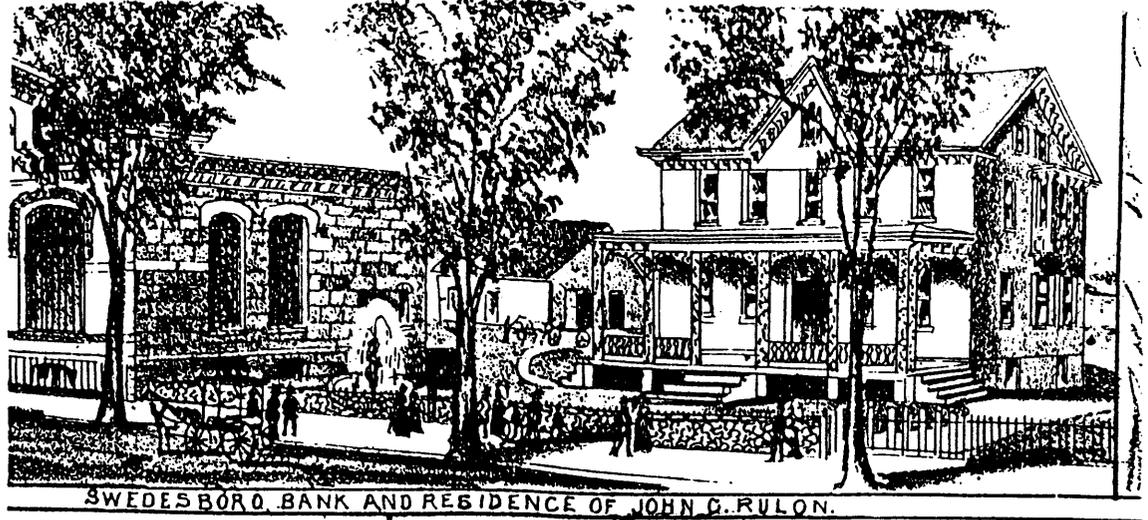


- 21. I. S. STRATTON, GENERAL ST.
- 22. CHAS. D. LIPPINCOTT "
- 23. EPHRAIM WATERS "
- 24. W. H. RANNOLD, FURNITURE,
- 25. SWEDESBORO MARBLE,
- 26. J. H. MADARA, COMMISSION
- 27. E. P. HARKER, FRUIT & OYSTE

VIEW OF
SWEDESBORO

- 11. FLOURING MILL, EST. OF WM BLACK.
- 12. PLASTER MILL
- 13. C. B. DECKER, FOUNDRY & MACHINE SHOP.
- 14. GLASS WORKS.
- 15. TIMES OFFICE, W. W. TAYLOR.
- 16. GEO. HAMILTON, DRUGGIST, ST. GEORGE ST.
- 17. SWEDJESBORO MILLS.
- 18. J. GOTTSCHALK, CLOTHING & GENT & FURNISHING GOODS.

CHES.



SWEDESBORO BANK AND RESIDENCE OF JOHN C. RULON.



11
TIMES OFFICE, ESTABLISHED, 1871.
AYLOR PROP'OR.

