

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 of eligibility for individual properties or 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 listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

## 1. Name of Property

historic name John Lucas House

other names/site number \_\_\_\_\_

## 2. Location

street & number 10 Clementon Road East

☐ not for publication

city or town Borough of Gibbsboro

☐ vicinity

state New Jersey

code NJ

county Camden

code 007

zip code 08026

## 3. State/Federal Agency Certification

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

Signature of certifying official/Title

Date

NJ DEP

State or Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

## 4. National Park Service Certification

I hereby certify that this property is:

☒ entered in the National Register.  
☐ See continuation sheet.

☐ determined eligible for the  
National Register.  
☐ See continuation sheet.

☐ determined not eligible for the  
National Register.

☐ removed from the National  
Register.

☐ other, (explain:)

Signature of the Keeper

Date of Action

[Signature]

8/29/2019

Name of Property: **John Lucas House**County and State: **Camden County, NJ****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	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

**Name of related multiple property listing**

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

N/A**Number of contributing resources previously listed in the National Register**0**6. Function or Use****Historic Functions**

(Enter categories from instructions)

DOMESTIC/single family

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Current Functions**

(Enter categories from instructions)

VACANT/not in use

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**7. Description****Architectural Classification**

(Enter categories from instructions)

Italianate

Colonial Revival

\_\_\_\_\_

**Materials**

(Enter categories from instructions)

foundation BRICK

walls WOOD: weatherboard

\_\_\_\_\_

roof ASPHALT

other \_\_\_\_\_

\_\_\_\_\_

**Narrative Description**

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

**8 Statement of Significance****Applicable National Register Criteria**

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

- ☐ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☒ **B** Property is associated with the lives of persons significant in our past.
- ☐ **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

**Areas of Significance**

(Enter categories from instructions)

INDUSTRY

**Period of Significance**

1856-1901

**Significant Dates**

1873

**Significant Person**

(Complete if Criterion B is marked above)

John Lucas

**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: Camden County Historical Society

Name of Property: **John Lucas House**

County and State: **Camden County, NJ**

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## 10. Geographical Data

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**Acreage of property**      Less than one

### UTM References

(Place additional latitude and longitude references on a continuation sheet.)

1	39.937658	-74.964973	3		
	<i>Latitude</i>	<i>Longitude</i>		<i>Latitude</i>	<i>Longitude</i>
2			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.)

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## 11. Form Prepared By

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name/title    Margaret Newman

organization    \_\_\_\_\_ date    December 2017

street & number    P.O. Box 222    telephone    609.273.7003

city or town    Carversville    state    PA    zip code    18913

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### Additional Documentation

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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)

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### Property Owner

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

name    Borough of Gibbsboro

street & number    49 Kirkwood Road    telephone    856. 783.6655

city or town    Gibbsboro    state    NJ    zip code    08026

**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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John Lucas House  
Camden County, NJ

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## Description Narrative

### *Summary Paragraph*

Oriented west and set slightly back from Clementon Road in Gibbsboro, Camden County, New Jersey, the John Lucas House is a wood-framed residence with brick foundations built in six construction phases: ca. 1852, ca. 1856, 1856-1870, 1870-1875, by 1875 and 1914-1931. The 2 ½-story, five-bay, center hall, two-room-deep, main block, parallel to Clementon Road, exhibits Colonial Revival influences. It has a gable roof, end chimneys, two pedimented dormers and a small Colonial Revival pedimented entrance porch. The rear sections are vernacular, an accumulation of 75 years and four phases of construction built behind the main block with shed additions appended to the north. The primary roofs are gabled, now clad in asphalt shingles, with several dormers. Secondary roofs, flat or shed, are of built-up composite materials. Most of the house is of 2½ stories with one-story additions. There is a full basement under most of the house with crawl spaces under the later additions.

### *Setting*

The house stands approximately twenty feet from Clementon Road East and fifty feet from Silver Lake, an eighteenth century mill pond. It is fronted by a concrete sidewalk with a brick path leading to a brick patio that spans the façade. Decorative shrubs, ivy and grass adorn the front. The narrow grassy lot is flat along Clementon Road and then gradually slopes down to the east and Silver Lake. A large pine stands between the house and the board walking path that encircles the lake. To the south of the house is a large concrete and black top expanse that extends to Foster Avenue where the Paint Works once stood. To the north is a large two-story office building constructed in the 1980s (Photos 1-3).

### *West Facade*

The five-bay, center hall west façade exhibits Colonial Revival decorative influences (Photo 4). It was constructed ca. 1852 as a frame, three-bay, side hall, 2 ½-story residence. In about 1856, the northern two-bays were added giving the house its current five-bay configuration. Standing on a brick foundation, the main block is sheathed in five-inch clapboards finished with narrow corner boards. At the center, original paired wood doors with a single lower panel topped by ten lights are flanked by five-light sidelights over narrow wood panels capped by a glass transom with an oversized red glass center light and smaller, figured glass side lights. These doors are covered with later wood and glass storm doors and sheltered by a Colonial Revival pedimented entrance porch. Plain round columns with simple bases and caps support the unornamented frieze crowned by the tympanum with beaded board. The porch cornice has an ogee molding below the gable roof covered in asphalt shingles. The ceiling within the porch is beaded board.

Historically, a full porch graced the façade; the current portico was added in the first quarter of the twentieth century. The porch is flanked by two sets of paired, wood, fourteen-by-fourteen light casement doors. The frames are pegged and a historic photograph (see Figure 11) shows these openings were once sash windows. It is unclear when this change occurred. The second story is fenestrated with five, six-over-six, double-hung, sash windows at the second story with louvered shutters and rounded cast iron shutter dogs. The frames are all pegged at the lintel and sill. The façade is crowned by a decorative cornice supporting a narrow fascia with a molded base and ogee cap. The cornice was extended at some point at either end when new gutters were installed. Two narrow dormers adorn the roof and are marked by steeply pitched asphalt roofs and flush siding in the tympanums crowned by a molded cornice base and

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molded cornice. The dormers are fenestrated with six-over-six, double hung, sash windows. The side clapboards have a narrow reveal. The dormers likely date to ca. 1856. End chimneys bracket this façade. The south is a later exterior chimney; the interior north chimney dates to ca. 1856 (Photo 5).

## *South Elevation*

The south elevation displays four phases of construction: the original main block followed by a two-addition ell to the east. In the fourth phase, brick porches were added to the south and east sides of the house. The main block was built ca. 1852 and includes two, three-light, basement hopper sash windows in the brick foundation and four, six-over-six, double hung, sash windows with louvered shutters on the upper floors with star cast iron shutter dogs. The frames are pegged at the top and sill, as on the front elevation. All appear original. As on the front elevation, the clapboards are five inches in width, and the cornice employs the same profile as that of the façade. This cornice features returns in the east and west gable ends. A later twentieth century exterior brick chimney bisects this elevation.

A six-bay, perpendicular ell with appended glass-enclosed porches adjoins the rear wall of the main block. The ell was built in two campaigns. The first four bays were built between 1856 and 1870. The eastern two bays were constructed by 1875. The porch enclosure and rear porch were added in the twentieth century. The ell is sheathed in five-inch wide clapboards with a narrow corner board at the eastern end; a seam indicates the junction of the two construction campaigns. There are three sets of paired six-over-six, double hung, sash windows on the upper story with louvered shutters with rounded cast iron shutter dogs matching those on the front. The frames are not pegged on the walls of the ell. The ell walls are topped by a cornice with a wide molding and hung gutters. Two narrow, gabled dormers, shorter than those on the facade, rise from the asphalt-clad roof. The dormers feature flush siding in the tympanum, six-over-six, double hung, sash windows and molded cornices. The dormers represent later additions, likely in the twentieth century. A glass-enclosed sun porch with twelve pairs of twelve-by-twelve casement windows on a brick foundation projects from the south wall of the ell. Paired modern replacement doors lead from brick steps up into the porch. The sun porch likely dates to the first quarter of the twentieth century and extends to the rear where it wraps around the east elevation and becomes a one-story flat-roofed enclosed porch addition (Photo 6).

## *East Elevation*

The east elevation is dominated by the one-story, enclosed porch addition with its brick foundation and paired fourteen-by-fourteen light casement windows separated by brick piers. The porch wall is topped by a broad fascia with center band supported by a narrow cornice molding crowned by a molded cornice and flat roof. Brick steps lead to paired twelve-light doors with a seven-light transom. Behind this is the gable end of the pre-1875 addition with two pairs of twelve-by-twelve light casement doors that lead out to the roof of the porch. In the upper story six-over-six, double sash windows flank an exterior chimney. Cornice returns decorate the gable end (Photo 7).

## *North Elevation*

The north elevation illustrates the many phases of construction on the house. At the west end is the ca. 1856 main block. To its east is a corner addition, constructed by 1875. Further east is a section built between 1856 and 1870. A shed-roofed addition likely constructed in the twentieth century projects from this wall. Further east are two bays added by 1875, anchored by the twentieth century enclosed brick porch (Photo 8).

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The two-room deep main block was built ca. 1856, appended to the original three-bay, side hall plan house. It includes two window openings in the brick foundation with missing sash and five, six-over-six, double hung sash windows with louvered shutters in the upper stories with rounded cast iron shutter dogs. The frames are pegged at the top and sill. All appear original. The clapboard varies in width—wider at the bottom and narrower at the top and are framed by narrow corner boards. The cornice and cornice returns match those of the south elevation. East of the main block is a two-story corner addition with a flat roof. This section was added onto the house by 1875. It is sheathed in clapboard with windows on both its elevations: two, fifteen-by-fifteen casement windows in the first story and two, six-over-six, double hung sash windows with paneled shutters in the upper story. The shutter dogs are rounded. The flat roof is ornamented with a heavy cornice with narrow fascia and molded base.

East of the addition is a six-bay ell built in two construction phases. Similar to the south elevation, there are paired six-over-six, double hung, sash windows in the second story with louvered shutters. The exposed westernmost window is missing its shutters while the sixth window is obscured by the corner addition. The cornice and narrow dormers also match those on the south elevation. In the first story wall are two pairs of fourteen-by-fourteen casement doors, which presumably once led out onto a porch. These match the other doors in the house and likely date to the twentieth century renovations. This elevation is anchored by the one-story brick enclosed porch (Photos 7 and 8).

A shed addition stands in front of the rear ell. It has a long, sloping, built-up roof with a skylight at its south peak and an unornamented cornice. The addition is sheathed in five-inch wide clapboards with paired four-light and six-light hopper windows and six- and eight-light casements. These windows have plain frames with a heavy lintel. An open full porch sits beneath the extended shed roof and is supported by simple square columns. It has an open ceiling, brick floor and wooden-slatted enclosure on its western end. Within the porch enclosure, a wood, twelve-light, two panel door opens into the addition. It features an elaborated casing head matching that of the window frames (Photo 8).

## *Interior*

The main block of the house is now two rooms deep. Originally, it employed a side hall with two stacked parlors at the south end with the north addition always a single room with a fireplace centered on its north wall. Today, this main section is a mix of nineteenth century original fabric and first quarter of the twentieth century renovations. Original nineteenth century features include the floors in the northern room (Room 102) (Photo 9), the trim in both rooms including the baseboards, the sash, the elaborate window frames and aprons, the matching door casings and four-panel doors and the plaster walls and ceilings. The upper portions of the staircase and the stair paneling also likely date to the original house construction. Twentieth century changes include the open layout of Room 101, its narrow-gauge floors and its ceiling beam which marks the location of the original partition wall between the stacked parlors. Other twentieth century alterations are the curved and broad steps at the bottom of the stairs and both fireplaces (Photo 10).

Rooms are placed one behind the other in the east ell of the house. The two rooms of the four-bay rear addition constructed between 1856 and 1870 (Room 104 and 105) retain their nineteenth century fabric in their plaster walls and ceilings and wood floors. The elaborate door and window casings with prominent curves and three-layered aprons are limited to this section as are the baseboard, chair rails and crown molding. An original built-in cabinet stands in Room 105. Room 106, added by 1875, retains most of its nineteenth century features but with simpler and less elaborate door and window casings and baseboards than in other nineteenth century spaces. Four-panel doors,



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including one with arched top panels, are original as is the back staircase. The glass casement doors on the north wall represent twentieth century alterations evidenced by their plain block casings. At the rear of the ell is an enclosed porch with casement windows, brick walls and floors, beaded board ceiling and oversized brick fireplace. This porch was added during the first quarter of the twentieth century. The glass-enclosed side porch (Room 110) is of the same vintage with brick floor, exterior clapboard walls, and round columns supporting the beaded board ceiling (Photo 11).

Room 103, within the corner addition constructed between 1870 and 1875, is a bathroom with original features including stained beaded board wainscoting, multi-light casement windows with fluted casings and corner blocks, horizontal paneled doors with the same casings and original wood floors. The kitchen and mudroom within the shed addition (Rooms 106 and 107) were added in the early twentieth century and retain their Colonial Revival detailing including the knotty pine paneling and casings and exposed rafters in the mudroom and the tile floor and simple wood casings in the kitchen.

The second story contains a series of bedrooms with a bathroom in the corner addition above the first-floor bathroom. The rooms retain their nineteenth century wood floors, plaster walls and ceilings, molded trim and baseboards and four-panel doors. For the most part, these rooms are original to their construction periods (Photos 12-13).

The two rooms of the attic of the main block (Rooms 301 and 302) are finished and retain their nineteenth century features including random width flooring, plaster walls and ceilings, board partitions, doors with hardware and dormers with trim. Room 301 retains a gas light fixture. Room 303 is unfinished with original flooring, wall framing and exposed rafters. The framing and wood shingle roof of the eastern gable of the main block remains enclosed within the western end of Room 303.

The basement is also unfinished. An important original feature is a large brick base within the eastern ell. It originally supported a frame tower constructed between 1856 and 1870 which graced the original four-bay east ell. This tower is believed to have been removed in the first quarter of the twentieth century when other renovations were made. The dormers appear to have been added when the tower was removed.

## **PHASE I: Original House, ca. 1852 (constructed by December 1853)**

### **Includes Rooms 101, 201, 202, 207, 301 and 302**

Archival evidence, including early deeds and maps, indicate that the original three-bay southern section of the house was built for Joseph Foster soon after he purchased the property in 1852<sup>1</sup> (Figures 4 and 5). The original, ca. 1852 house was a three-bay side hall dwelling with double parlors on the first floor and double bed chambers on the second representing a common nineteenth century house plan. The stairs to both the basement and the attic were stacked above the existing stair. Evidence remains of this stair in the basement but is not visible in the attic. The attic was a single space. Access to the attic was likely from a stair that rose from the eastern end of the second-floor hall west above the existing first floor stair. An early map depiction of the house shows a rear ell. This was probably a kitchen

<sup>1</sup> Camden County Deed Book O, page 418; Camden County Deed Book 28, page 488; Clement, John, Jr., *Camden County map, 1846*. 1846. *RUcore*: <http://dx.doi.org/doi:10.7282/T3PZ59VS>; R.P. Smith, Map of the Vicinity of Philadelphia from actual surveys (Philadelphia, R.P. Smith, 1853). <http://www.philageohistory.org/rdic-images/view-image.cfm/HSF.D2G16>;



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wing and its location to the rear and separate from the main block of the house was typical of many houses of its period. All evidence of this earlier ell was lost with later additions.

## **PHASE II: 2-bay addition, ca. 1856** **Includes Rooms 102, 203, 204 and 303**

In 1854, John Lucas lost his first wife and by 1856, his partnership with Joseph Foster had been dissolved. As a result, Lucas obtained sole ownership of the property in Gibbsboro. Lucas and his second wife, Harriet, began to spend summers in Gibbsboro. By this time, they had two children with another one soon to be born. While the five-room house had been sufficient for Joseph Foster and his wife who had no children at home, the Lucases needed more space for their growing family.

In about 1856, the northern two bays were added to the main house block, giving the house a five-bay, center hall plan with parlors on either side of the hall with bedrooms above. Both dormers were probably added at this time. It is likely that the rear kitchen ell remained, a conclusion supported by differences in trim in the two front sections, as well as the basement walls and framing. Additional evidence is seen in the attic where the east gable of the front section roof remains extant, confirming that the front section predates the rear.

## **PHASE III: 4-bay rear addition, after 1856 but before 1870** **Includes Rooms 104, 105, 206, 208, 209 and 210**

The Lucas family continued to grow through the 1860s; by 1870, they had nine children. At some point after 1856 but before 1870, they constructed a four-bay rear addition with a large central tower. This ell was perpendicular to the main block and was located where the original kitchen wing stood (Figure 7). This ell probably housed a kitchen in the first story with bedrooms on the second and third. The third floor was probably occupied by servants; four are listed in the 1870 census. A porch ran along the rear section's south elevation; the foundation walls of this section extend beyond the existing exterior wall to support the porch above. At the center of the eastern end of the basement, the large square brick foundation supported the tower above. The eastern foundation wall was the extent of the original rear section; this boundary is marked by stairs on each floor. A ca. 1870 Lucas Co. paint label shows the house as it stood (Figure 7). This phase is differentiated by seams in the foundation walls, indicating different phases of construction as well as differences in interior trim.

## **PHASE IV: Corner bathroom addition, after 1870 but before 1875** **Includes Rooms 103 and 205**

Between 1870 and 1875, the two rooms at the northern intersection between the front section and rear ell were constructed. This is supported by the footprint of the house on an 1875 map (Figure 9). These rooms may have been bathrooms and likely contained a bathtub and possibly a toilet. John Lucas was a wealthy man; these luxuries were available to the wealthy by the 1860s. Elements including separate foundation walls, seams in the masonry and siding and the differing roof line indicate that this block was an addition.

## **PHASE V: 2-bay rear addition, after first rear addition but before 1875** **Includes Rooms 108, 105, 211, 212 and 304**

Between 1870 and 1875, the two bays were added to the rear ell extending it from four bays to six (Figure 8). While this could have occurred at the same time as the corner addition (Phase IV), the difference in finishes of the two

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sections seems to indicate two separate phases of construction. Between 1870 and 1875, four more children arrived in the Lucas House and more space was needed. This addition provided a large room on the first floor and additional bedrooms on the second and third stories; by 1880, the Lucas's had six servants.

On the first floor, the trim differs in the two sections of the rear ell but is all the same on the second floor. The trim may have been unified on the second floor after the rear bays were added but more likely, the close proximity of the construction phases (likely both built within five years of each other) enabled the same trim to be selected. Evidence that this block is an addition is found in the visible seam in the clapboard. In addition, the full basement does not extend to these last two bays. These last bays are underlain by a crawl space.

**PHASE VI: Shed addition, rear addition and enclosing the south porch, removal of the rear tower and addition of the dormers on the rear section and removal of full front porch and construction of the small center entrance portico and chimney changes, 1914-1931. Includes Rooms 106, 107, 109 and 110**

Following the 1901 death of John Lucas, it appears that the house passed to his children although no legal transfer of this property was found in deeds, wills or in the court proceedings that followed John Lucas's death in 1901. John Lucas's will (written in 1892) specifically gave the house in Gibbsboro to his wife. Unfortunately, Harriet died before John; subsequent codicils do not mention the house nor do the court papers from 1907. It would appear, therefore, that the house was considered part of the assets of Lucas & Co. and became part of the trust established through the 1907 court cases. In 1930, Joseph W. Lucas, a son, was listed as living on East Clementon Road in 1930 as a "renter," further pointing to ownership by Lucas & Co.

In 1913, Joseph W. Lucas assumed the presidency of Lucas & Co. He retired from this position in 1922 but served as Chairman of Lucas & Co. Board of Directors until 1934. By 1935, he was living in Franklin Township in Somerset County, New Jersey and A.E. Johnston, a Lucas & Co. employee who had emigrated to the U.S. in 1926, was living in the John and Harriet Lucas House. According to local sources, Johnston was given life rights to the property. His son, Campbell, died in 2010, ending the Johnston family tenure. From this, it appears that the major changes to the property were complete by 1934 and the end of the Lucas Family occupation.

Some physical changes to the property appear to date to the early twentieth century. Because it seems unlikely that the Johnston family would have invested in the property, these changes are attributed to Joseph W. Lucas during his tenure as president and chairman of Lucas & Co., 1914-1934. The 1931 photograph further delineates the end date of this phase (these phases) of construction to 1931 (Figure 12).

At some point after 1889, the small one-story shed addition to the rear elevation was removed and the existing brick and glass addition was constructed. Because of its similar windows, it seems likely that this was completed at the same time the open porch across the south elevation of the rear ell was enclosed. Architecturally, these changes appear to be twentieth century alterations and therefore are believed to date to 1914-1931. Possibly during this campaign when other work was being done to this section, the tower was excised from the rear ell; the extant dormers were probably added at this time. The shed addition off the north elevation was also added at some point after 1883. Although the date of this most recent addition is not precisely known, Colonial Revival influences suggest a construction date of 1914-1931.

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The chimneys were changed after 1889. Originally, the southern chimney of the front section appears to have consisted of two small brick stacks that serviced stoves in the front and rear rooms on each floor. These stacks were split in the attic, permitting a center window in the gable end and then joined to become a single chimney above the roof line. Similarly, the east chimney at the rear ell was internal and likely serviced stoves. At some point before 1931, these two internal chimneys were removed and the exterior chimneys constructed to service the large fireplaces that remain extant.

Finally, by 1931, the full porch across the west façade was removed (Figures 11 and 12) and the existing smaller porch constructed. Colonial Revival details support an early twentieth century construction date. The oversized casement doors on the west and east elevations probably also date to this period. They replaced original double hung, sash windows, most likely six-over-six. On the interior, changes to the main block from this period include the removal of an interior partition and the conversion of stacked parlors into one large space to the south, the large brick south and north fireplaces, the changes to the front stair and the overlaying of the narrow-gauge wood floor found on both the first and second floors. Some of the plain interior trim also likely dates to this period.

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## Statement of Significance

### *Summary Paragraph*

The John Lucas House is significant under Criterion B of the National Register for its association with John Lucas, an English-born paint manufacturer (Figures 1 and 2). Lucas, through his patents and inventions, revolutionized the paint industry in the United States. He founded John Lucas and Company in Gibbsboro in 1852 and led it until his death in 1901. The company was the first paint manufacturer to develop a successful ready-mix paint. These paints were marketed directly to the consumer, were affordable and enabled anyone, not just master paint craftsman, to paint buildings. Ready-mix paint was largely responsible for the explosion of color in the late Victorian architectural styles. As a pioneer in the development of ready-mix paint, John Lucas was pivotal in the shift in the U.S. paint industry from professional to lay customers. The period of significance for the house begins in 1856 when Lucas acquired it and ends with his death in 1901.

### *Short History of Gibbsboro, Camden County*

Gibbsboro is a small borough, located in Camden County, New Jersey. European settlement began in the early eighteenth century when Enoch Core established a sawmill on Hillier's Creek, a small tributary of the South Branch of Coopers Creek, in 1731 in what was then Waterford Township in Gloucester County.<sup>1</sup> In 1761, John Collins, John Matlack, Jr. and Joseph Hilliard formed a partnership to erect a dam and sawmill on the same creek, believed to be in roughly the location of Core's mill. The dam created the pond which is now known as Silver Lake,<sup>2</sup> an important feature of the Gibbsboro landscape. In 1798, the Haddonfield-Berlin Road was laid out; this was a major highway in South Jersey and connected the Gibbsboro mill to the waterfront in Camden; it ran right in front of the mill.<sup>3</sup> The mill property passed to Edward Gibbs, and in 1812, Judge John Clement purchased the Gibbs' estate, which included about 500 acres, as well as the saw mill. Known by many names including the Centerville Millseat and Cross Keys, the hamlet remained a small crossroads village through the first half of the nineteenth century centered around the mill with a blacksmith, wheelwright, tavern and store, services to meet the needs of the community. According to local legend, Judge Clement named the town in honor of the Gibbs family; he created a map of the area in 1857 which bears the name "Gibbsborough"<sup>4</sup> (Figure 6).

In 1852, English paint maker John Lucas purchased 34 acres, the lake and the saw-turned-grist mill to establish the John Lucas & Company. According to legend, after having tested most streams east of the Mississippi, Lucas selected the water of Silver Lake because of its purity.<sup>5</sup> By this time, Waterford Township was a part of the newly established Camden County, which split off from Gloucester in 1844. An 1853 map shows (Figure 5)

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<sup>1</sup>Joan Simon, "Gibbsboro Salutes the N.J. Tercentenary, 1664-1964," (privately printed, 1964), 16.

<sup>2</sup> William Farr, *Waterways of Camden County: a Historical Gazetteer* (Camden: Camden County Historical Society, 2002), Chapter C, <http://www.westjerseyhistory.org/books/farrwatermills/C.shtml>

<sup>3</sup> William C. Bolger, "The John Lucas & Co.'s Paint and Varnish Works, Gibbsboro, NJ: A History and Architectural Record" (1982), 15.

<sup>4</sup> <http://www.gibbsborotownhall.com/index.php/history>; West Jersey History Project, <http://www.westjerseyhistory.org/surveys/Clement/M&D2.pdf>

<sup>5</sup> Barry Campbell, *Yesteryear: A Portrait of the Village of Gibbsboro 1714-1989* (November 1988), 3.

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Gibbsboro remaining a small unincorporated settlement and by 1857, Lucas & Company, only five years old, was a small industrial endeavor (Figure 6).<sup>6</sup>

For the first 30 years, the paint works was located in the converted eighteenth-century mill where oil paint grinding operations were conducted; several additions were made to the building as production expanded. By the 1880s, as Lucas was developing a national market for his products, the company constructed additional buildings for liquid paint production, warehouses, and dry color production, a paint mill, a lacquer mill, varnish production buildings and offices. By 1889, there were over a dozen buildings in operation, located at the intersection of Foster and Clementon Avenues (Figure 10).

Beginning in the 1880s, John Lucas began to buy land around the factory for housing for his expanding workforce. In some cases, he sold the land to his employees who then constructed their own houses. In other instances, Lucas had worker's cottages built and rented them out to employees. In 1880, Gibbsboro had 40 residences; 70 people worked at the Paint Works. About half of them owned their own homes.<sup>7</sup> As John Lucas & Company grew with its ready-mix paint products so did Gibbsboro. In 1883, the Lucas family sponsored the construction of the first church, St. John-in-the-Wilderness, in Gibbsboro, donating the land and paying for its construction. This was built across the street from the Paint Works. Also in that year, the post office was established, formalizing the name of "Gibbsborough" which was officially changed to "Gibbsboro" in 1893.<sup>8</sup> In 1887, the Camden and Atlantic Railroad, for which Lucas was an early backer and served as President in 1876 and 1877, constructed a private rail spur to the Paint Works which resulted in further expansion of the company and the town. In 1892, Lucas donated land for the establishment of a racetrack, cricket fields and grandstand. The fields remain today. Beginning in 1893, passenger horse cars connected Gibbsboro to surrounding communities. In 1894, the Gibbsboro Town Hall and Lyceum were completed with the financial backing of Lucas. (The Town Hall remains today,<sup>9</sup> located in the center of town, opposite St. John's Church.) In 1895, the C & A Railroad created a new station called "Lucaston." At the junction of the Gibbsboro spur, Lucas laid out a new community with manufacturing, residences and recreational areas and created a prospectus for it. However, no buyers were interested, and Lucaston was never built. By 1900, two more churches had been constructed in the village; there were about 200 employees in the Paint Works and 109 households in Gibbsboro.<sup>10</sup> Gibbsboro remained an isolated, albeit growing, town.

While the Paint Works continued to grow through the first quarter of the twentieth century—Lucas & Company being among the largest producers of paint and varnish in the U.S.—Gibbsboro became incorporated as an independent municipality on March 8, 1924. Its population at that time was approximately 800.<sup>11</sup> On January 12, 1930, John Lucas & Co. merged with Sherwin-Williams Co., then the world's largest paint and varnish

<sup>6</sup> R.P. Smith, *Map of the Vicinity of Philadelphia from Actual Surveys* (Philadelphia, R.P. Smith, 1853).

<http://www.philageohistory.org/rdic-images/view-image.cfm/HSF.D2G16>; Edward Saunders, *Map of Camden County, New Jersey* (Philadelphia: R.L. Barnes, 1857), [http://memory.loc.gov/cgi-bin/map\\_item.pl](http://memory.loc.gov/cgi-bin/map_item.pl)

<sup>7</sup> Bolger, 58.

<sup>8</sup> Paul Cranston, *Camden County: The Story of an Industrial Empire 1681-1931 Two Hundred and Fiftieth Anniversary* (Camden: Camden County Chamber of Commerce, 1931), 658.

<sup>9</sup> Ibid., 113.

<sup>10</sup> Bolger, 58.

<sup>11</sup> <http://www.gibbsborotownhall.com/index.php/history>

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manufacturer. Lucas remained a separate and distinct organization for six years until January 1936 when the company was officially dissolved.<sup>12</sup> As a facility of Sherwin-Williams the factory complex expanded further, occupying a massive footprint with large steel and concrete block warehouses brought right up to the street, causing the loss of human scale, architectural distinction, and trees that had formerly lined the streets.

In December 1978, Sherwin-Williams closed leaving 200 workers unemployed.<sup>13</sup> Many of the employees had grown up working at the Paint Works as had their parents and even grandparents. When it closed, the Paint Works included about two dozen buildings totaling 400,000 square feet on 15 acres of land. In 1982, the paint plant was purchased by developer, Robert K. Scarborough who established the Paint Works Corporate Center consisting of office space and light manufacturing facilities.<sup>14</sup> He tore down the vast majority of the Paint Works leaving varnish stacks along Silver Lake and a couple of 1920s brick buildings along Foster Avenue. This left a large open expanse in the center of Gibbsboro which remains undeveloped today. In 1989, the Gibbsboro Historic Preservation Commission was established in hopes of stopping the loss of its remaining historic architecture.<sup>15</sup> Today Gibbsboro is a residential town with some remaining nineteenth and early twentieth century houses. Much of the housing stock post-dates World War II. In 2010, the population was 2,200.<sup>16</sup>

### *John Lucas and the Lucas Paint Works*

John Lucas was born on November 25, 1823 in Stone, Staffordshire, England. He was the eldest son of Thomas Lucas, a grocer and tea dealer. He studied chemistry. In 1847, he married Mary E. Foster (born 1829). Joseph Foster, Mary's father, was an experienced paint maker in England. By 1849, Lucas had moved to the United States and opened an imported paint store on Front Street in Philadelphia. Joseph Foster followed Lucas to the U.S. in order to establish a manufacturing arm of the business. On April 27, 1852, Foster and Lucas bought the mill site at the center of Gibbsboro. In addition to the mill's waterwheel providing power, this site was chosen because of the quality of the water of the Cooper Creek which was free of lime and iron-salts. It was considered soft water, ideal for use in paint manufacture: "...the purity and softness of the water greatly influence the brilliance and the other qualities determining the utility and selling value of the resulting colors."<sup>17</sup> On May 1, 1852, Foster and Lucas became partners in the paint business under the name John Lucas & Co. Lucas remained in Philadelphia running the store while Foster set up the mill in Gibbsboro. Later in 1852, the Lucas Company issued its first catalogue as "Manufacturers of OIL & WATER COLORS, Gibbsborough, New Jersey" with an office in Philadelphia. Operations at the Gibbsboro plant included color production and color grinding in oil.

The first catalogue included twenty-five colors including "Gibbsborough chrome yellow," chrome red, French lakes, ochres, siennas, umbers, white lead, French zinc, among others. While most of these first products were imported, Lucas also manufactured his own colors from the very beginning: "John Lucas bought with the

<sup>12</sup> "Lucas & Co. Merged by Sherwin-Williams: Philadelphia Concern to Remain Separate Organization, It is Understood," *The New York Times* (January 13, 1930); Campbell, 11.

<sup>13</sup> Ron Avery, "End of an Era for Gibbsboro: Lucas Plant Leaving after 129 Years" *Courier-Post* (December 20, 1977).

<sup>14</sup> Leah Fletcher, "Old Paint Factory Gets a New Coat," *The Bulletin* (October 11, 1981).

<sup>15</sup> David K. Krakow, "Gibbsboro Eyes Historic Preservation" *Philadelphia Inquirer* (October 8, 1989).

<sup>16</sup> [https://en.wikipedia.org/wiki/Gibbsboro,\\_New\\_Jersey](https://en.wikipedia.org/wiki/Gibbsboro,_New_Jersey)

<sup>17</sup> Bolger, 15.

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English idea that every paint manufacturer should make and control his colors. For eighty years the firm held to that tradition, even in some cases making colors which were used in such small quantities that costs were relatively high on them.”<sup>18</sup> Lucas & Co. was the first American manufacturer to produce chrome yellow and chrome green. Lead chromate was discovered in the mineral crocoite in 1797 and was in use as “Chrome yellow” by 1816 in Europe on a limited basis.<sup>19</sup> Similarly, chrome green was an early nineteenth century color derived from chromium but only made in Europe. In 1852, Lucas & Co. became the first to manufacture these colors in the U.S.

In June 1854, John Lucas’s first wife died after having their second child. Two years later, Lucas’ partnership with her father, Joseph Foster, was dissolved. Foster moved to Boston to establish his own manufactory and John Lucas partnered with his brother, William Lucas, who emigrated from England in 1854 to work in the store. Using the same name, John Lucas & Co., the company continued to operate the store in Philadelphia which was managed by William Lucas. John Lucas took charge of the operations of the Paint Works in Gibbsboro.

By 1857, just five years after establishing his company, the Lucas company was a leading American paint manufacturer. The London World’s Fair Jurors pronounced the company’s Oxide of Zinc, a white paint, “one of the most remarkable events in the recent history of the Chemical Arts...[also] They have recently brought out a Zinc Green fully equal to the article manufactured in France, and at a much less cost; it has a body equal to the best Chrome Green, is less poisonous, more brilliant and durable.” By this time, Lucas & Co. was “turning out annually upward of 2,000 tons of White Zinc and Colored Paints, Chrome Greens, Chrome Yellows, Chinese and Prussian Blues.”<sup>20</sup>

Through the 1860s, Lucas continued to research and develop new products. By 1870, he was manufacturing varnishes as well as paint. The 1870 company catalogue featured varnishes and the new line of Swiss and Imperial French green colors. These greens were given awards at the Centennial Exposition in Philadelphia in 1876 and lauded for their innovative arsenic-free composition, an industry first:

The chemical properties of the mineral of which they are composed, together with the mode of manipulation were discovered by and known only to John Lucas & Co. They are unfading greens.

1. They will retain their color equal to any French or Paris green.
2. They are finer and have more body than any Chrome Green.
3. One coat covers better than 2 of Chrome or 3 of Paris and is more elastic—does not crack.
4. Work time is cut to one-quarter to one-third.

<sup>18</sup> Ibid., 15,17.

<sup>19</sup> <http://www.webexhibits.org/pigments/indiv/overview/cryellow.html>

<sup>20</sup> Edwin Troxell, *Philadelphia and Its Manufactures: A Hand-book Exhibiting the Development, Variety, and Statistics of the Manufacturing Industry of Philadelphia in 1857* (Philadelphia: Edward Young, 1858), 218-19.

[https://books.google.com/books?id=RmgoAAAAYAAJ&pg=PA218&dq=one+of+the+most+remarkable+events+in+the+recent+history+of+the+Chemical+Arts%E2%80%A6They+have+recently+brought+out+a+Zinc+Green+fully+equal+to+the+article+manufactured+in+France,+and+at+a+much+less+cost;+it+has+a+body+equal+to+the+best+Chrome+Green,+is+less+poisonous,+more+brilliant+and+durable.&hl=en&sa=X&ved=0ahUKEwjJxNzOuZ\\_UAhWI7YMKHRF\\_A8MQ6AEIKDv=onepage&q&f=true](https://books.google.com/books?id=RmgoAAAAYAAJ&pg=PA218&dq=one+of+the+most+remarkable+events+in+the+recent+history+of+the+Chemical+Arts%E2%80%A6They+have+recently+brought+out+a+Zinc+Green+fully+equal+to+the+article+manufactured+in+France,+and+at+a+much+less+cost;+it+has+a+body+equal+to+the+best+Chrome+Green,+is+less+poisonous,+more+brilliant+and+durable.&hl=en&sa=X&ved=0ahUKEwjJxNzOuZ_UAhWI7YMKHRF_A8MQ6AEIKDv=onepage&q&f=true)



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5. Contains no arsenic or verdigris—rather an unchangeable mineral and none of the poisonous effects of the arsenical and Paris greens<sup>21</sup>

In addition to his innovations in paint chemistry—such as removing arsenic from green pigment—Lucas also made improvements to some of the equipment used for paint production. On October 25, 1870, he received a patent for the “Improvement in the Apparatus for Preparing Lakes and Colors,” which was used in the “mixing, chemically treating, washing, concentrating, and compressing of colors.”<sup>22</sup> In 1878, Lucas devised an improved process for manufacturing white lead.

Development of ready-mixed paint represented Lucas’ most important contribution to the industry. While the use of paint to protect and highlight structures dates back to the Ancient World, prior to the late 1860s, the application of paint on buildings was carried out by trained craftsmen called house painters. These craftsmen mixed paints and varnishes as needed on site from the basic components: pigments, vehicles, thinners and hardeners. The painter was a type of practical chemist who needed to select good quality raw materials, combine them, and have them applied to properly bond and stay. Technological advances in the late eighteenth and nineteenth centuries, including more readily available lead, zinc and linseed oil and the introduction of new, inexpensive pigments, led to more affordable and more available paint. Paint became more than just a practical protective coating and became a place to express personal preferences. With the number and spectrum of available colors rapidly increasing, the exterior of houses changed from the standard white with green shutters to an extravaganza of colors, painted by master craftsmen.

By 1860, varnishes were factory-made and packaged in large quantities. Paint was more difficult to mass-produce because of its complicated chemistry. In 1867, D.R. Averill, head of the Averill Chemical Paint Company received the first patent for ready-mix paint sold in individual cans ready to stir and apply. However, with caustic soda and water among the ingredients, Averill’s product was inferior to what was made by house painters. Early manufactured paints were derided as “patent paints” that did not hold up. Averill’s patent led to other manufacturers attempting to create ready-mix paints. Valuing profit over quality, they substituted inferior materials including water, less expensive base materials including substitutes for lead and zinc, and inferior oils instead of linseed oil. The resulting products performed poorly and developed inferior reputations. Averill’s first ready-mix paint was green. Architectural pattern books of the day, including those written by A.J. Davis and Andrew Jackson Downing, touted green as the correct accent color for trim and shutters.

Lucas, too, made early attempts to manufacture ready-mix greens. According to Roger Moss in his history of the paint industry in U.S., Lucas advertised as early as 1866 a ready-mix “French Imperial Green for Blinds, &c.”<sup>23</sup> It wasn’t until 1873 that Lucas revolutionized the ready-mix industry. On August 12, 1873, Lucas

<sup>21</sup> United States Centennial Commission, *International Exhibition, 1876 Reports and Awards*, Vol. IV, Groups III-VII (Washington: Government Printing Office, 1880), 212

<https://books.google.com/books?id=m9EWAAYAAJ&pg=PA212&lpg=PA212&dq=Swiss+Green+and+Imperial+Green+paints+with+arsenic+Lucas&source=bl&ots=dNIB4CEYHm&sig=3gWK9eSJ7bVs125z3pn97XtUqX8&hl=en&sa=X&ved=0ahUKEwjZsYSS6OXTAhUJeCYKHbe9BpcQ6AEIKjAB#v=onepage&q=Swiss%20Green%20and%20Imperial%20Green%20paints%20without%20arsenic%20Lucas&f=falseCranston>, 659.

<sup>22</sup> <https://www.google.com/patents/US108713?hl=en&dq=ininventor:%22Apparatus+For+Preparing+Lakes%22>

<sup>23</sup> Roger W. Moss, *Paint in America: The Colors of Historic Buildings* (Washington DC: The Preservation Press, 1994), 56.

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received a patent for an “Improvement in Paints.” The invention was described as consisting, “of a liquid composition or vehicle to be used in the preparation of paints, the vehicle being composed of linseed oil, copal or other gum, and calcined acetate of lead.” The result was a complete white lead paint which could be tinted by the painter. Lucas dubbed these paints, “Original Pure Linseed Oil Liquid Paints.” Using traditional ingredients, Lucas revolutionized the paint manufacturing industry. Due largely to John Lucas, by the early 1880s, public and trade opinion shifted in favor of “patent paints,” and the business rapidly expanded.

In his 1931 history of the American paint industry, George Heekel dramatically discussed Lucas’s impact: “John Lucas, though perhaps tempted by the easy money to be made for a time in ‘patent paints’...against the competition of his day, produced and made people buy a line of straight oil ready-mixed paints. Was he not a pioneer? Verilly [sic] he was one of the ‘ten just men’ for whose sake Sodom of our industry was spared.”<sup>24</sup>

Throughout the 1880s, Lucas & Co. continued production of dry color, color grinding in oil, varnish and ready-mixed oil paint. In that decade 158 dealers carried John Lucas & Co. paints with locations from Florida to Vermont and as far west as Arkansas. In 1887, Lucas commissioned architect F.H. Dodge to create a portfolio to promote the company’s range of architectural paints. “Modern House Painting Designs” included 30 prints of Victorian buildings from small worker’s houses to large mansions ornamented with Lucas color combinations including stains and paints. The breadth of the company’s products helped boost sales and attests to John Lucas’s ingenuity. In 1887, the Paint Works became connected to the larger Mid-Atlantic railroad network, giving the company access to additional markets. A motor-powered turbine was installed in the complex in 1892. In 1895, new boilers were added and electricity and telephone service were installed. By 1900, the Paint Works boasted a workforce of 200.<sup>25</sup>

On August 7, 1901, John Lucas died in Atlantic City. He was, “one of the best-known paint manufacturers in the United States...The white lead and paint factories of the firm are situated at Gibbsborough [sic], N.J., which village is owned by the Lucas family.”<sup>26</sup>

## *Criterion B: The John and Harriet Lucas House*

According to William Bolger’s 1982 report, “The John Lucas & Co.’s Paint and Varnish Works, Gibbsboro, NJ: A History and Architectural Record”: “The history of Gibbsboro’s industry is nationally significant for its contribution to technology. Under the ownership of its founder, John Lucas, the paint works was the site of pioneer advancements in the paint industry...” John Lucas’s involvement in paint manufacturing included chemical and mechanical research and “He stands as an excellent example of a small and extremely important class of versatile entrepreneurs who were responsible for the industrial revolution.”<sup>27</sup>

Using his knowledge and experience in chemistry, John Lucas and Lucas and Co. made several important contributions to American paint manufacturing. They were the first to manufacture chrome greens that were equal to the European greens and importantly, they were made without arsenic. That fact that they were of the

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<sup>24</sup> Bolger, 25-26.

<sup>25</sup> Ibid., 50-58.

<sup>26</sup> “Death of a Paint Manufacturer” *The New York Times* (August 9, 1901)

<sup>27</sup> Bolger, 6, 13.

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same quality but safer than those of other manufacturers is significant. John Lucas received his first patent in 1870 for equipment that helped in the mixing of paint. Later he devised an improved method of manufacturing lead.

Both John Lucas and D.R. Averill were documented pioneers in the development of ready-mix paint during the 1860s. However much Averill may have adulterated the product with inferior ingredients, he still was the first to receive such a patent, an important achievement. Similarly, another paint forerunner was George D. Wetherill of Philadelphia's Wetherill & Brothers, a company with a long history of paint manufacturing and inventing. Under George Wetherill, "Atlas Ready-Mixed Paints" were developed in the 1870s. No historic site honors either of these men or their innovations.

The John Lucas House in Gibbsboro is the appropriate place for Lucas's achievements to be recognized and celebrated. Although it was only a part-time residence for the Lucas family who also lived in Philadelphia, every Federal Census, beginning in 1860 noted Lucas as living in Gibbsboro. In addition, its location adjacent to the Paint Work where Lucas's innovations occurred adds additional significance to the house. Finally, the house retains integrity from John Lucas's tenure. Although some changes were made by his son between 1914 and 1931 after Lucas's death, these are relatively minor and for the most part, are additions rather than subtractions of nineteenth century fabric; they affect details rather than the overall form of the house.

The Lucas House is also the appropriate venue to honor John Lucas's contribution to paint manufacturing because no other place survives to do so. The known houses where the Lucas family lived in Philadelphia—1028 Race Street and 1913 Arch Street—are no longer standing. While the Lucas & Company store remains at 141-143 North 4<sup>th</sup> Street in Philadelphia, this was the commercial store, not the manufactory; it was in manufacturing that Lucas changed the American paint industry and, therefore, his retail outlet is not historically significant. Finally, the Paint Works itself has been demolished. The house in Gibbsboro, therefore, is the most appropriate historic resource to commemorate Lucas' life.

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## Geographic Data

### *Boundary Description*

The nominated property consists of all of Block 8.01, Lot 3.08 of the Borough of Gibbsboro, Camden County, New Jersey.

### *Boundary Justification*

This is the extent of the property purchased by the Borough of Gibbsboro in June 2011. This is the last (roughly) ½ acre of the original 34 acres purchased by John Lucas in 1852.






## John Lucas House

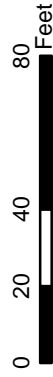
New Jersey and National Registers Nomination  
10 Clementon Road East  
Borough of Gibbsboro  
Camden County, New Jersey

Boundary and Tax Map

## Legend

-  SR & NR boundaries
-  coordinates
-  Tax Parcels

Scale: 1:600

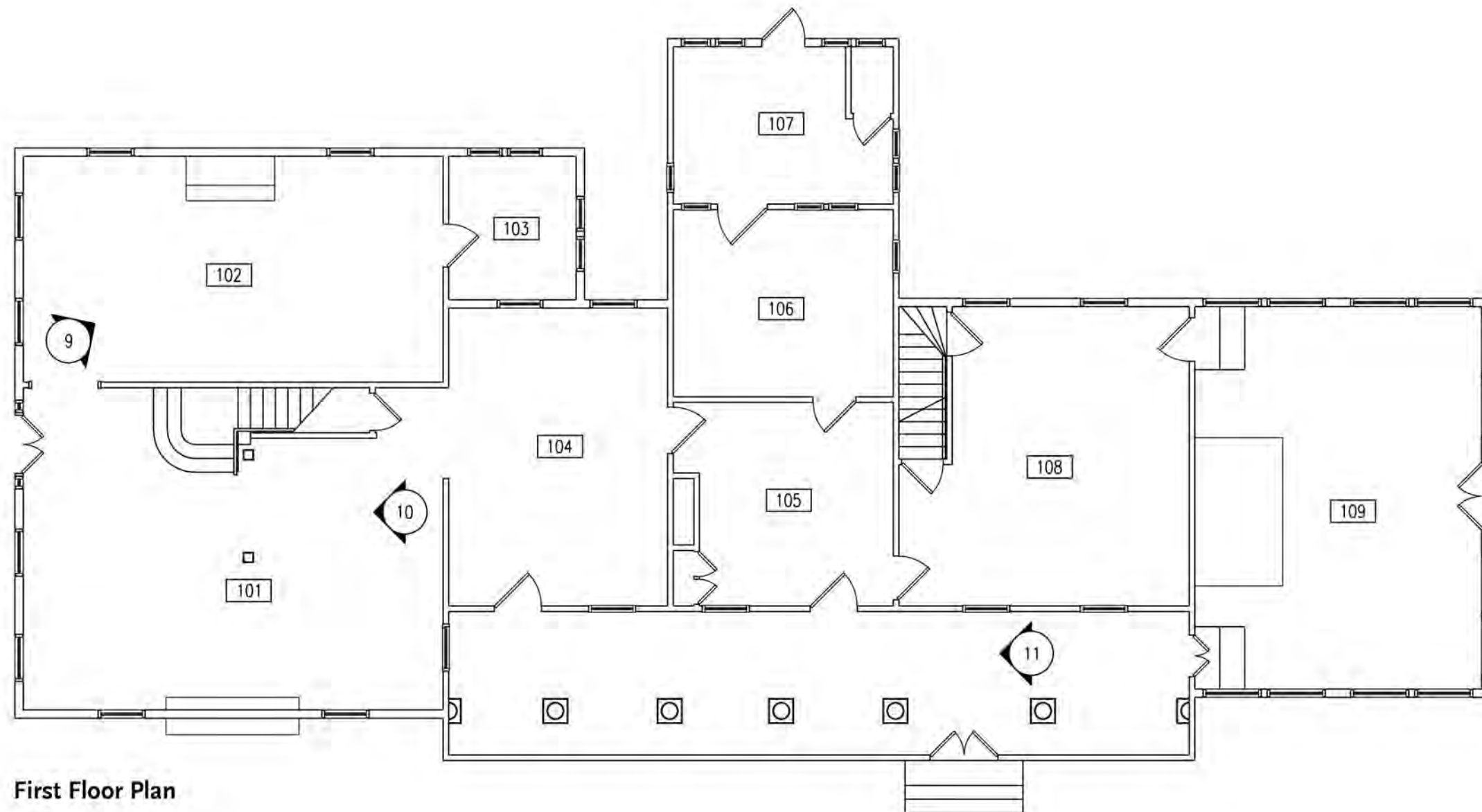


0.32 Acres



NJDEP,  
Historic Preservation Office  
September 2018





First Floor Plan

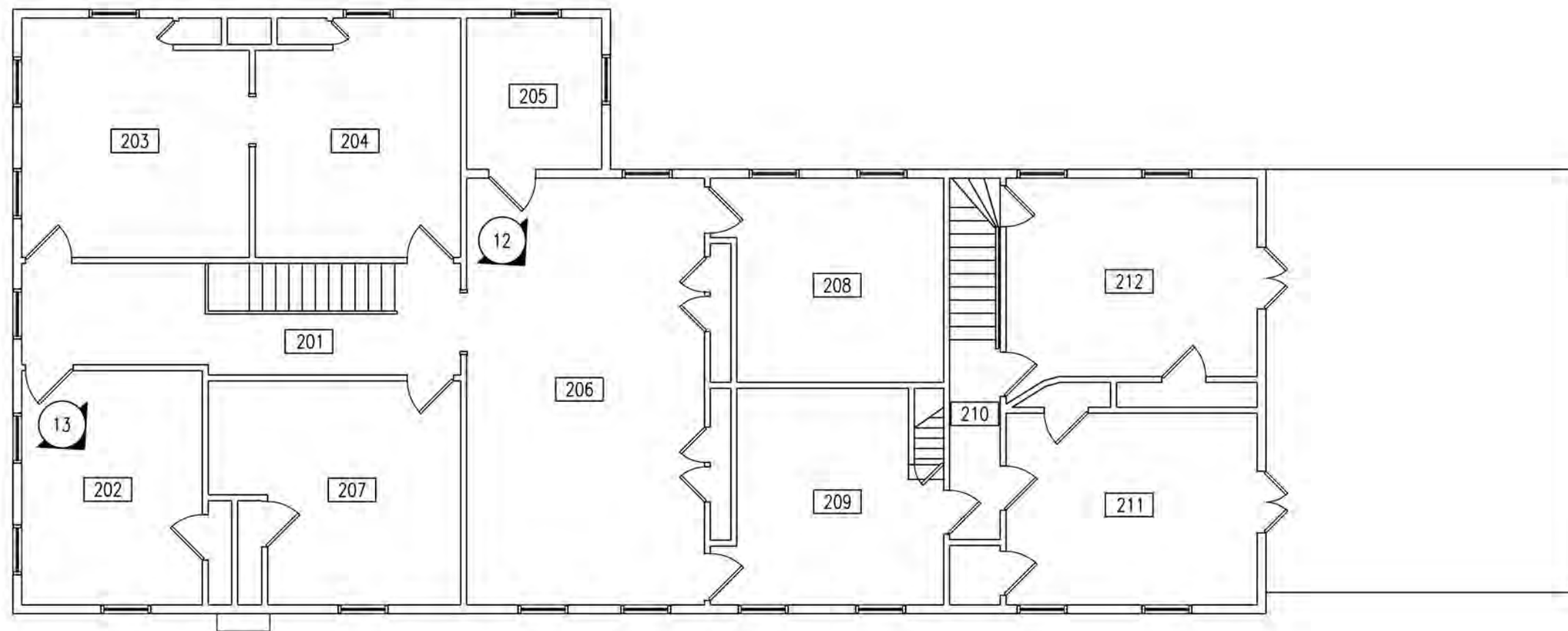
# John Lucas House - Interior Photo Locations

Gibbstown, Camden County

Clarke Caton Hintz  
Architecture  
Planning  
Landscape Architecture







**Second Floor Plan**

# John Lucas House - Interior Photo Locations

Gibbsboro, Camden County

Clarke Caton Hintz  
Architecture  
Planning  
Landscape Architecture





John Lucas House  
Gibbsboro, Camden County  
Exterior Photo Locations

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

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Figure 1: 1860 photo of John Lucas



Figure 2: John Lucas

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Figure 3: John Lucas<sup>1</sup>

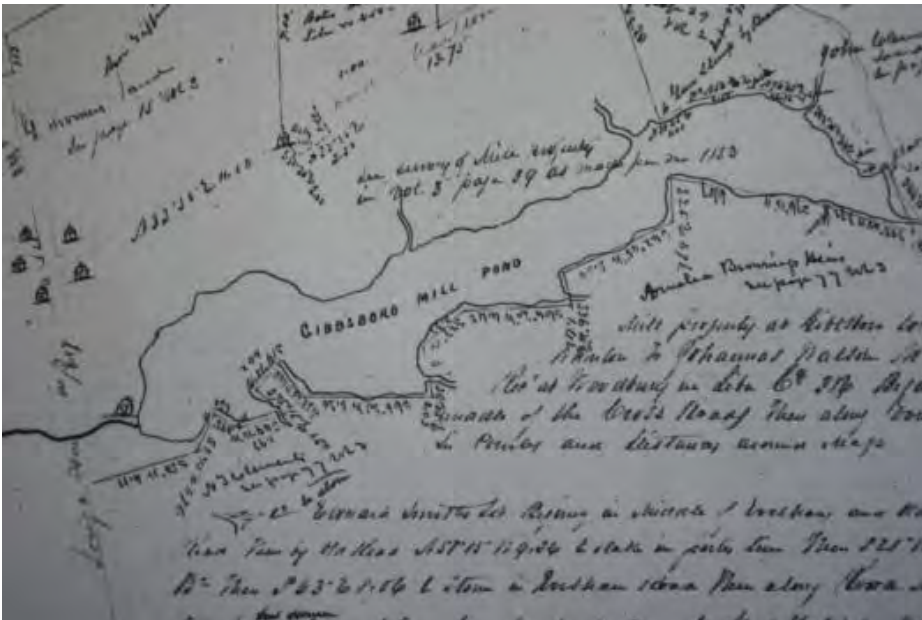


Figure 4: 1847 John Clement survey of Gibbsboro

<sup>1</sup> [http://search.ancestry.com/cgi-bin/sse.dll?new=1&gsfn=John&gsln=Lucas&gl=ROOT\\_CATEGORY&rank=1&gss=sfs63\\_&mswpn\\_\\_ftp=Atlantic+City%2C+Atlantic%2C+New+Jersey%2C+USA&mswpn=6855&mswpn\\_PInfo=8-%7C0%7C1652393%7C0%7C2%7C3244%7C33%7C0%7C202%7C6855%7C0%7C&msbdy=1823](http://search.ancestry.com/cgi-bin/sse.dll?new=1&gsfn=John&gsln=Lucas&gl=ROOT_CATEGORY&rank=1&gss=sfs63_&mswpn__ftp=Atlantic+City%2C+Atlantic%2C+New+Jersey%2C+USA&mswpn=6855&mswpn_PInfo=8-%7C0%7C1652393%7C0%7C2%7C3244%7C33%7C0%7C202%7C6855%7C0%7C&msbdy=1823)



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Figure 5: 1853 Clement Survey showing house which was not extant on 1847 survey<sup>2</sup>



Figure 6: 1857 Map<sup>3</sup>

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<sup>2</sup> West Jersey History Project, <http://www.westjerseyhistory.org/surveys/Clement/M&D2.pdf>

<sup>3</sup> Edward Saunders, Map of Camden County, New Jersey (Philadelphia: R.L. Barnes, 1857), [http://memory.loc.gov/cgi-bin/map\\_item.pl](http://memory.loc.gov/cgi-bin/map_item.pl)

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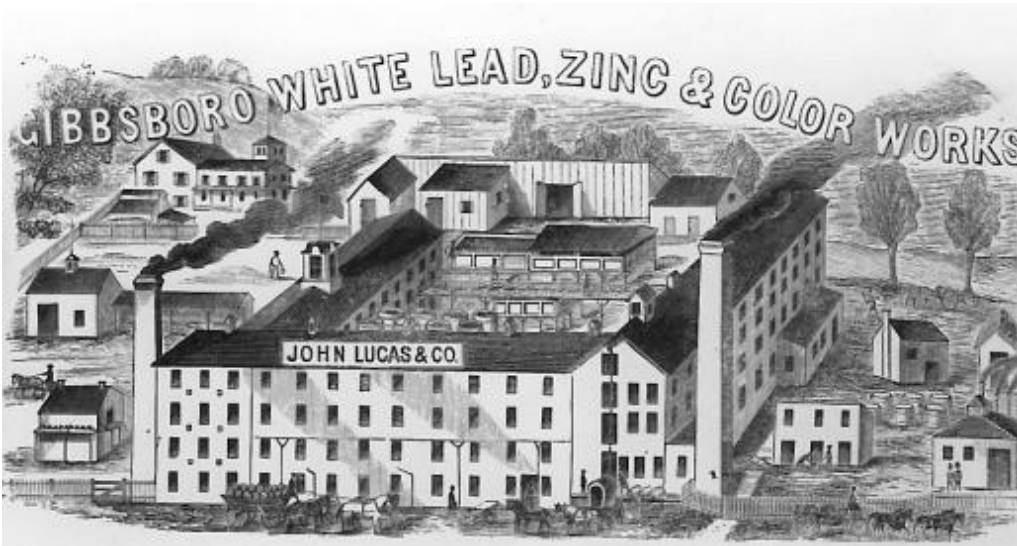


Figure 7: ca. 1870 paint label. The house is shown in the upper left corner.<sup>4</sup>



Figure 8: 1875 depiction of the Lucas Estate and the Paint Works

<sup>4</sup> William C. Bolger, "The John Lucas & Co.'s Paint and Varnish Works, Gibbsboro, NJ: A History and Architectural Record" (1982), 53.

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Figure 9: 1875 plan of the house note full porch and five different building campaigns<sup>5</sup>

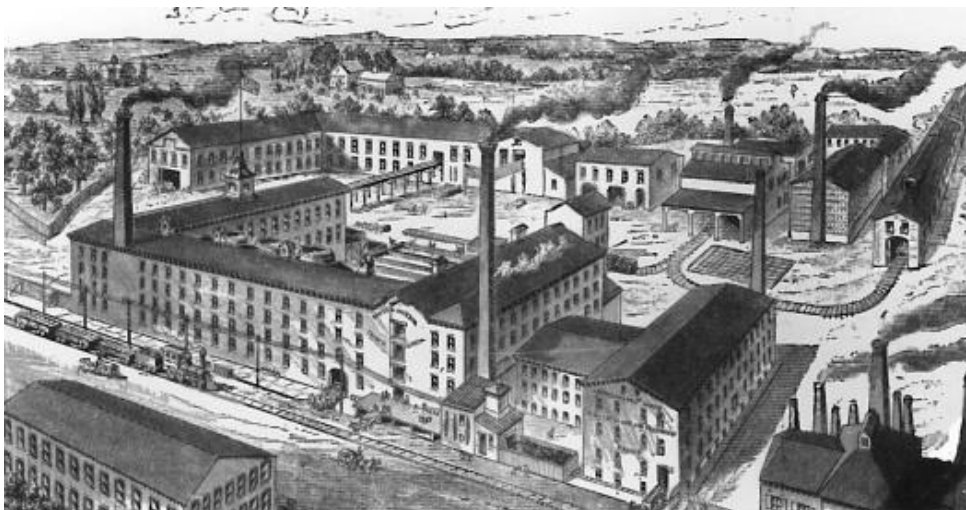


Figure 10: Lucas and Co., 1889. The house is shown in the distance<sup>6</sup>

<sup>5</sup> Ernest Hexamer, *Hexamer General Surveys Volume II*, Plates 958-59 (1875), <http://www.philageohistory.org/rdic-images/view-image.cfm/HGSv11.0958-959>

<sup>6</sup> Bolger, 56



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Figure 11: Undated photograph of house. Note: full porch and window sills of the first floor windows. This photo was taken before the windows were turned into full-length casements



Figure 12: Lucas House, 1931<sup>7</sup>

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<sup>7</sup> Joan Simon, "Gibbsboro Salutes the N.J. Tercentenary, 1664-1964" (1964), 11-14

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All photos were taken by Margaret Newman, May 4, 2017.

## Individual Photo Descriptions

1. The John Lucas House looking northeast
2. The John Lucas House looking southeast
3. The John Lucas House looking northwest
4. The west façade of the John Lucas House
5. The west façade represents two phases of construction. The south (right) three bays are original ca. 1852 while the two north bays followed ca. 1856. The Colonial Revival entrance porch was added in the twentieth century
6. The south elevation represents the original house with four phases behind it.
7. The south and east elevations
8. The north elevation represents several phases of construction from ca. 1856-1931
9. Room 102 looking northeast
10. Room 101 looking west is a combination of original fabric (ca. 1852) including most of the stairs, the stair paneling, the doors and window trim with twentieth century upgrades including the narrow-gauge floors, the turn in the stair and the columns and ceiling beam added when an original partition was removed
11. Room 110, on the south elevation of the rear ell, is a nineteenth century porch that was enclosed in the twentieth century
12. Room 206 dates to the second half of the nineteenth century and retains most of its original fabric
13. Room 202 is an original bedroom, dating to ca. 1852. It retains its original fabric

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Photo 1: The John Lucas House looking northeast



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Photo 2: The John Lucas House looking southeast

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Photo 3: The John Lucas House looking northwest



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Photo 4: The west façade of the John Lucas House

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Photo 5: The west façade represents two phases of construction. The south (right) three bays are original ca. 1852 while the two north bays followed ca. 1856. The Colonial Revival entrance porch was added in the twentieth century



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Photo 6: The south elevation represents the original house with four phases behind it.

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Photo 7: The south and east elevations



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Photo 8: The north elevation represents several phases of construction from ca. 1856-1931

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Photo 9: Room 102 looking northeast

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Photo 10: Room 101 looking west is a combination of original fabric (ca. 1852) including most of the stairs, the stair paneling, the doors and window trim with twentieth century upgrades including the narrow-gauge floors, the turn in the stair and the columns and ceiling beam added when an original partition was removed



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Photo 11: Room 110, on the south elevation of the rear ell, is a nineteenth century porch that was enclosed in the twentieth century

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Photo 12: Room 206 dates to the second half of the nineteenth century and retains most of its original fabric



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Photo 13: Room 202 is an original bedroom, dating to ca. 1852. It retains its original fabric





















































UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Lucas, John, House

Multiple Name:

State & County: NEW JERSEY, Camden

Date Received: 2/22/2019      Date of Pending List: 3/7/2019      Date of 16th Day: 3/22/2019      Date of 45th Day: 4/8/2019      Date of Weekly List:

Reference number: SG100003591

Nominator: SHPO

Reason For Review:

☒ Accept      ☐ Return      ☐ Reject      3/29/2019 Date

Abstract/Summary  
Comments:

Recommendation/ Criterion B, Industry  
Criteria



Reviewer Control Unit

Discipline \_\_\_\_\_

Telephone \_\_\_\_\_

Date 3/29/2019

DOCUMENTATION:      see attached comments : No      see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



## State of New Jersey

DEPARTMENT OF ENVIRONMENTAL PROTECTION  
NATURAL & HISTORIC RESOURCES  
OFFICE OF THE ASSISTANT COMMISSIONER  
MAIL CODE 501-03A  
P.O. BOX 420  
TRENTON, NJ 08625-0420  
TEL: # 609-292-3541 FAX: # 609-984-0836

HPO Project# 17-2159  
HPO-I2018-214

FEB 23 2019

CATHERINE R. McCABE  
*Commissioner*

RAY BUKOWSKI  
*Assistant Commissioner*

PHILIP D. MURPHY  
*Governor*

SHEILA Y. OLIVER  
*Lt. Governor*

September 26, 2018

Julie Erinstein, Acting Chief  
National Register of Historic Places  
National Park Service  
Department of the Interior  
1849 C Street, NW, Mail Stop 7228  
Washington, D.C. 20240

Dear Dr. Erinstein:

The enclosed disk contains the true and correct copy of the nomination for the John Lucas House, located at 10 Clementon Road East in the Borough of Gibbsboro. Camden County, New Jersey.

This nomination has received unanimous approval from the New Jersey State Review Board for Historic Sites. All procedures were followed in accordance with regulations published in the Federal Register.

Should you want any further information concerning this application, please feel free to contact Katherine J. Marcopul, Administrator, New Jersey Historic Preservation Office, Mail Code 501-04B, P.O. Box 420, Trenton, New Jersey 08625-0420, or call her at (609) 984-5816.

Sincerely,

Ray Bukowski  
Deputy State Historic  
Preservation Officer