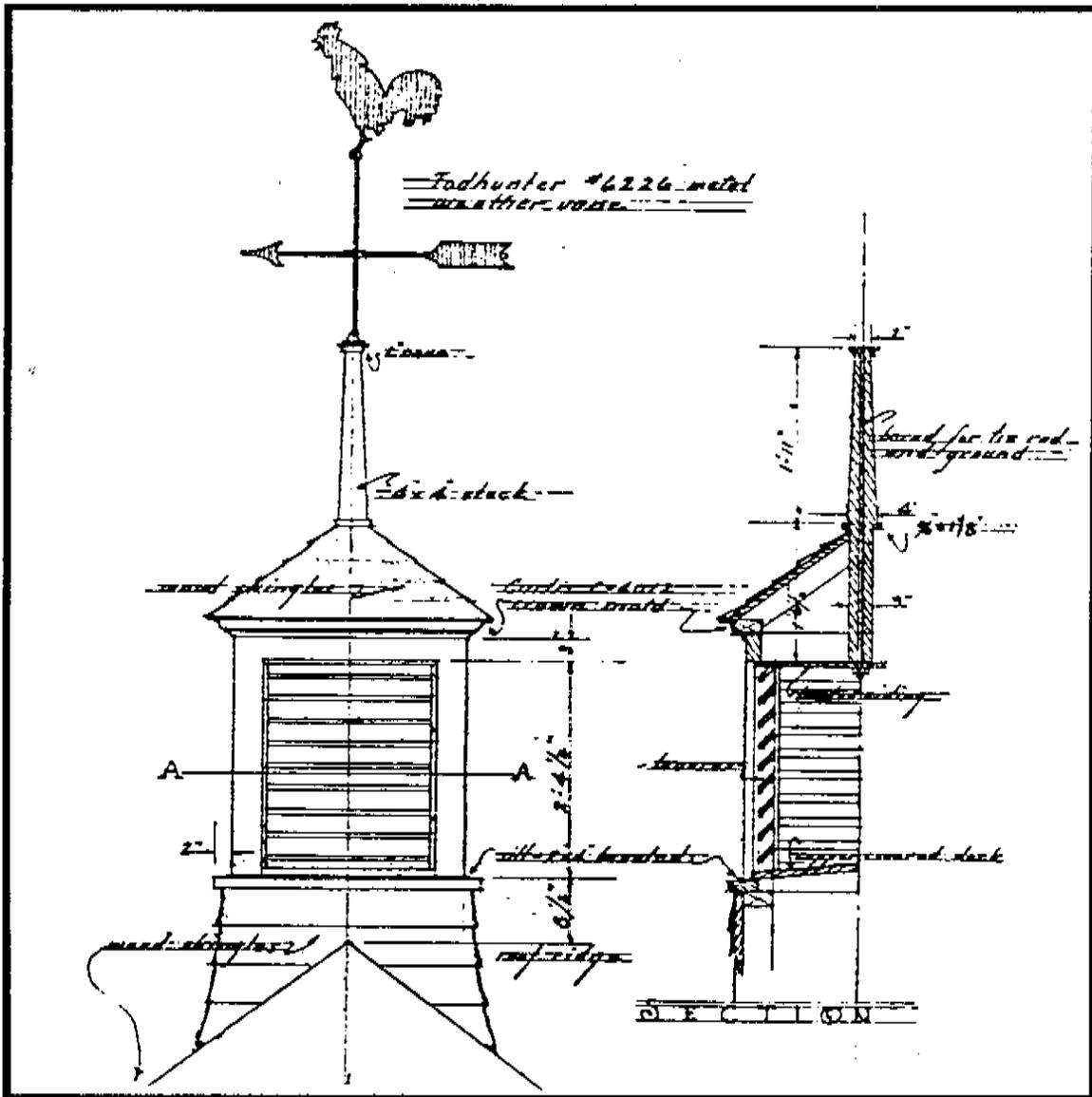


**ARCHITECTURAL ASSESSMENT OF RT. 41  
(NEWPORT GAP PIKE),  
RT. 2 (KIRKWOOD HIGHWAY) TO WASHINGTON AVENUE  
NEW CASTLE COUNTY, DELAWARE**



BY  
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 1988**



ARCHITECTURAL ASSESSMENT  
OF ROUTE 41 (NEWPORT GAP PIKE),  
ROUTE 2 (KIRKWOOD HIGHWAY) TO WASHINGTON AVENUE,  
NEW CASTLE COUNTY, DELAWARE

DELDOT PROJECT 76-10-007

DELDOT HISTORIC ARCHITECTURE SERIES NO. 66

FHWA FEDERAL AID PROJECT F-1053(1)

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Prepared for

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Division of Highways  
Location and Environmental Studies Office

John T. Davis  
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## PREFACE

In 1986 the Delaware Department of Transportation, in conjunction with the Federal Highway Administration, began an environmental assessment/4(f) evaluation of the Newport Gap Pike (Route 41) corridor between Kirkwood Highway (Route 2) and Milltown Road. The DelDOT study pinpointed the need for wider travel lanes and shoulders and sidewalk construction in order to improve pedestrian and vehicular safety. Several alternatives were investigated to mitigate any adverse effect on cultural resources while maintaining motorist safety. The route of the proposed road widening was found to impact all identifiable cultural resources. In accordance with Section 106 of the National Historic Preservation Act, archaeological and architectural assessments of the project area were initiated to identify those resources eligible for listing on the National Register of Historic Places.

Phase I and II archaeological surveys, undertaken by the University of Delaware Center for Archaeological Research, discovered three late-nineteenth century sites. These sites were deemed not eligible for the National Register because of their late date and sparse artifact assemblages.

An architectural assessment of the project area, part of the original DelDOT study, revealed that three structures eligible for listing on the National Register would be adversely affected. Two of the structures, the Andrew Jackson Williams House (2200 Newport Gap Pike) and the William Elliot House (2206 Newport Gap Pike), are in direct line of the proposed road improvement and will be demolished. The third property, Spring Hill (2311 Newport Gap Pike), will lose a triangular portion of land from the southeast corner of the parcel. Previous documentation compiled by DelDOT refers to this property as "The Cedars," but according to Mrs. James R. Morford, Jr. (daughter-in-law of a former owner), the house was called "Spring Hill" as early as the 1920s. For this reason, the house will be referred to as "Spring Hill" in this document.

As a result of these findings, a Memorandum of Agreement between the Advisory Council on Historic Preservation, the Federal Highway Administration, the Delaware Department of Transportation, and the Delaware State

Historic Preservation Officer was approved on 16 October 1986. This memorandum outlined the actions to be undertaken in order to mitigate the impact of the road improvement and subsequently led to the present study.

The purpose of this report is to document fully those properties in the Route 41 project area that have been determined eligible for nomination to the National Register of Historic Places. This documentation includes measured floor plans, 35mm and large format photographs, and the preparation of nominations for listing on the National Register of Historic Places. The measured drawings and large format photographs have been executed to Historic American Building Survey standards and will be submitted for retention in the Library of Congress. Originally intended as a synthesis of earlier studies of the project area, further research was required and greatly increased our knowledge of the area. Previous studies done by Priscilla Thompson, David Bachman, and Ellis Coleman proved extremely helpful. Fieldwork and report preparation for this study began in September 1987 and continued through January 1988. A glossary of architectural terms has been included for easy reference. Floor plans and sketch maps of the properties demanded a number of visits to the respective sites. We are especially grateful to Mr. and Mrs. Arthur A. Baum, who graciously allowed us access to their beautiful home for over four months. We would also like to thank Kevin Cunningham, DelDOT Archaeologist, and Stephen Del Sordo, Bureau of Archaeology and Historic Preservation Historian, for their guidance during the project.

## I. INTRODUCTION

Straddling the Red Clay Creek in Christiana and Mill Creek hundreds, the area under examination (hereafter referred to as Greenbank) lies along Delaware Route 41, between Delaware Route 2 (Kirkwood Highway) and Washington Avenue (Figure 1). This area has been earmarked for highway upgrading by the Delaware Department of Transportation. Greenbank is situated in the Piedmont Zone as outlined in the *Delaware Statewide Comprehensive Historic Preservation Plan* (Figure 2).<sup>1</sup> This zone describes an area north of the fall line in New Castle County characterized by nearly level to steep hills and clay soils mixed with loose rock. Another feature of the zone is major and minor streams that flow primarily north to south into the Christina River and then east into the Delaware River. The Piedmont Zone encompasses all of Brandywine, Christiana, and Mill Creek hundreds, a large portion of White Clay Creek Hundred, and northern Pencader Hundred.

Three properties impacted by the proposed road improvement are significant by National Register of Historic Places criteria. The William Elliot House and the Andrew Jackson Williams House are both associated with events that have made a significant contribution to the broad patterns of our history (Criterion A). These two houses document the growth of the Greenbank area from a predominantly rural agricultural landscape into industrial and manufacturing communities, and thus they are descriptive of the historic themes Manufacturing (6D) and Transportation & Communication (12D) in the period 1830-1880 +/- as delineated in the *Delaware Statewide Comprehensive Historic Preservation Plan*. Manufacturing, defined as the mechanical or chemical transformation of inorganic or organic materials into new products, is characterized by mills, factories, or plants. Transportation & Communication is defined as enterprises engaged in passenger and freight transportation by railway, highway, water, or air, or furnishing services related to transportation. The Elliot and Williams houses also relate to the historic theme Architecture, Engineering & Decorative Arts (13D) in the same period. This theme encompasses all

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<sup>1</sup> David L. Ames, Bernard L. Herman, and Rebecca J. Siders, *The Delaware Statewide Comprehensive Historic Preservation Plan* (Newark, Delaware: Center for Historic Architecture and Engineering, 1987), p. 86.

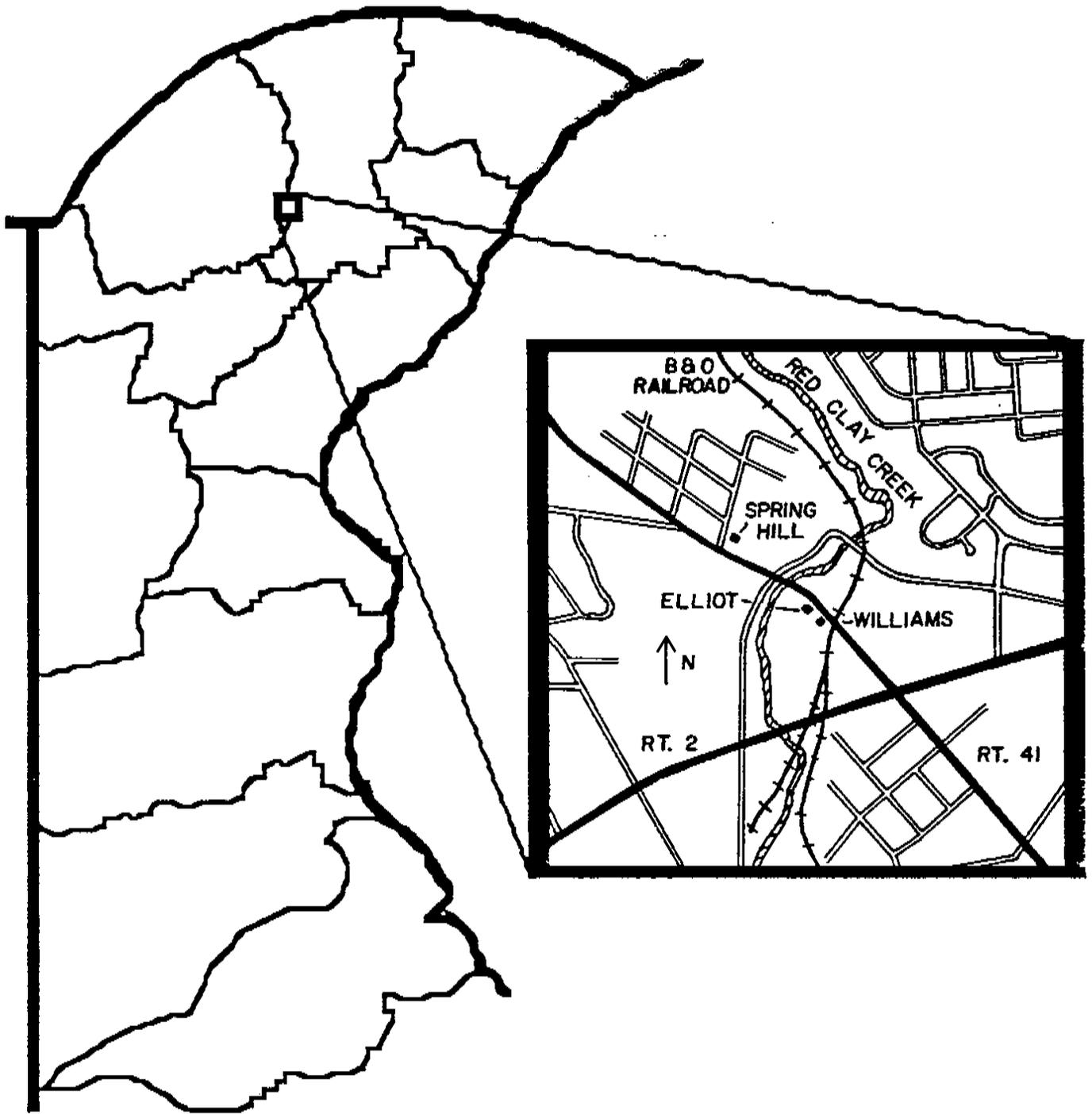


FIGURE 1 : Map of New Castle County with detail of the Greenbank area  
Source: Center for Historic Architecture and Engineering

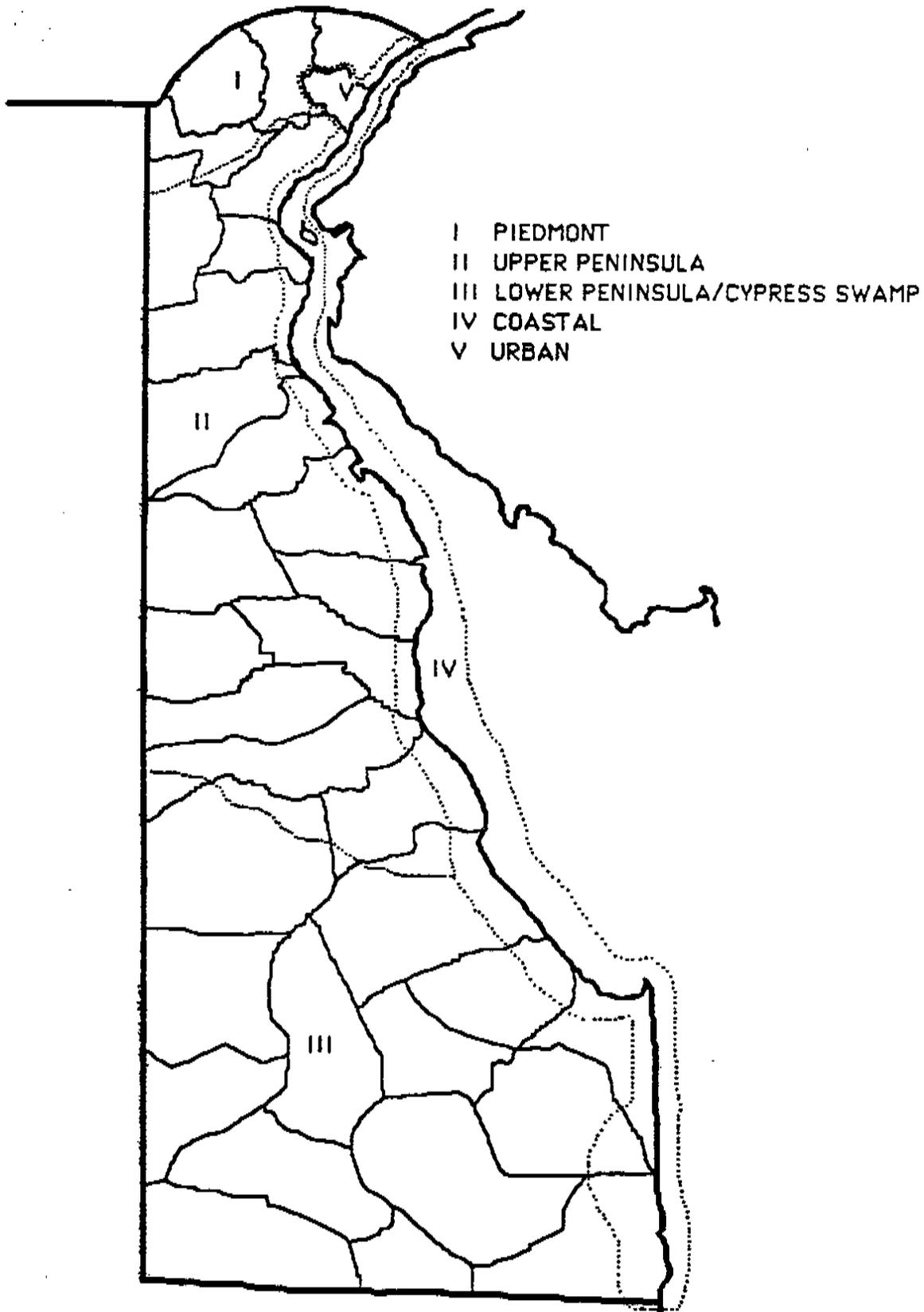


FIGURE 2: Geographic Zones of the *Delaware Statewide Comprehensive Historic Preservation Plan*

Source: Ames et al. (1987)

structures, sites, building plans, and styles which historically trace the development of material culture. Material culture is any significant artifact reflecting individual and social tastes and trends that helps us understand the psychological needs and motivations of the people who crafted them.<sup>2</sup>

The third building, Spring Hill, embodies the distinctive characteristics of a type, period, or method of construction (Criterion C). Spring Hill is an excellent example of the remodeling of dwellings and landscapes using Colonial Revival stylistic motifs. Primarily descriptive of the historic theme Architecture, Engineering & Decorative Arts (13E) in the period 1880-1940 +/-, as outlined in the *Delaware Statewide Comprehensive Historic Preservation Plan*, Spring Hill also relates to the historic themes Suburbanization (15E) and Transportation & Communication (12E). Suburbanization is defined as a settlement pattern on the urban fringe at the interstices between urban and rural development.<sup>3</sup>

Two chronological periods and themes describe the properties under examination: 1830-1880 +/-, Industrialization & Capitalization, and 1880-1940 +/-, Urbanization & Suburbanization. The period 1830-1880 +/- was characterized by an expansion of industrial manufacturing concerns and the establishment of transportation networks that facilitated the movement of goods and people between rural areas and urban markets.<sup>4</sup> Although industry and manufacturing did greatly increase during this period, the landscape of the Piedmont Zone remained largely rural and agricultural. Water-powered mills grew up in the many river and stream valleys of the zone and spurred new communities in rural New Castle County. Turnpikes and railroads were built, linking these communities and manufacturing establishments with urban markets and shipping centers that distributed their manufactured goods and produce throughout the United States. The period 1880-1940 +/- witnessed a centralization of industry and manufacturing in the growing urban center of Wilmington. There was a parallel population movement out

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<sup>2</sup> Ames et al., pp. 95, 97, 98.

<sup>3</sup> Ames et al., p. 98.

<sup>4</sup> For an excellent general history of Delaware during this period see Thomas J. Scharf, *History of Delaware 1609-1888* (Philadelphia: L. J. Richards & Co., 1888).

of the city into suburban residential areas. Boosted by the development of alternate power sources, more and more industry located in Wilmington, where transportation networks, business and commercial concerns, and a large labor supply were readily available. As urban manufacturing enterprises drew workers from rural areas and from immigrant populations, other segments of society were moving into the surrounding suburban neighborhoods. Aided by new paved roads and public transportation such as trolleys, suburban districts radiated out of Wilmington, first north into Claymont and Arden, then south and west into Elsmere, Newport, and Stanton.<sup>5</sup>

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<sup>5</sup> Bernard L. Herman and Rebecca J. Siders, *Delaware Comprehensive Historic Preservation Plan: Historic Contexts* (Newark, Delaware: Center for Historic Architecture and Engineering, 1986), pp. 33-42.

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## II: THE WILLIAM ELLIOT AND ANDREW JACKSON WILLIAMS HOUSES: HISTORIC THEMES

### Architecture, Engineering & Decorative Arts

Architecture, Engineering, & Decorative Arts as a historic theme in the period 1830-1880 +/- relates to the Elliot and Williams houses. A wide variety of architectural styles were prevalent during this period. In the early and mid-nineteenth century Greek Revival and Gothic Revival were popular modes of architectural expression. The Victorian era witnessed a proliferation of styles, including Italianate, Queen Anne, Stick/Eastlake, and Shingle Style. The majority of these styles were primarily formal expressions of aesthetic taste and social status. Although these styles influenced vernacular building traditions, utilitarian requirements remained the dominant characteristic of American housing in the mid-nineteenth century. The homes of the rural middle-class, which the Elliot and the Williams houses document, subtly exhibited variety through the eclectic use of ornamental motifs, such as cornice moldings and brackets. The tempered ornamental eclecticism exhibited by the Elliot and Williams houses reflects a concern for shelter and home, rather than a desire to make a public statement through architecture. Detailed descriptions of the two houses reveal this emphasis on utilitarian requirements and the lack of a dominant architectural style.

#### William Elliot House

The William Elliot House (Plate 1) is located at 2206 Newport Gap Pike, Wilmington, Delaware, on roughly 1.5 acres on the south side of Newport Gap Pike (State Route 41), approximately 0.3 miles west of its intersection with Kirkwood Highway (State Route 2). Situated on the floodplain of the Red Clay Creek, approximately 200 feet east of the creek, the dwelling is surrounded by mature trees with a large open lawn to the south. A hedge shields the house along its 172-foot frontage with Newport Gap Pike. At the time of this examination, the structures' architectural character remained intact. Subsequent vandalism has stripped the building of all original fabric.

Probably built in the 1870s, the dwelling is a three-bay, two-and-one-half-story, gable-roofed, frame structure with a center gable. A two-bay,

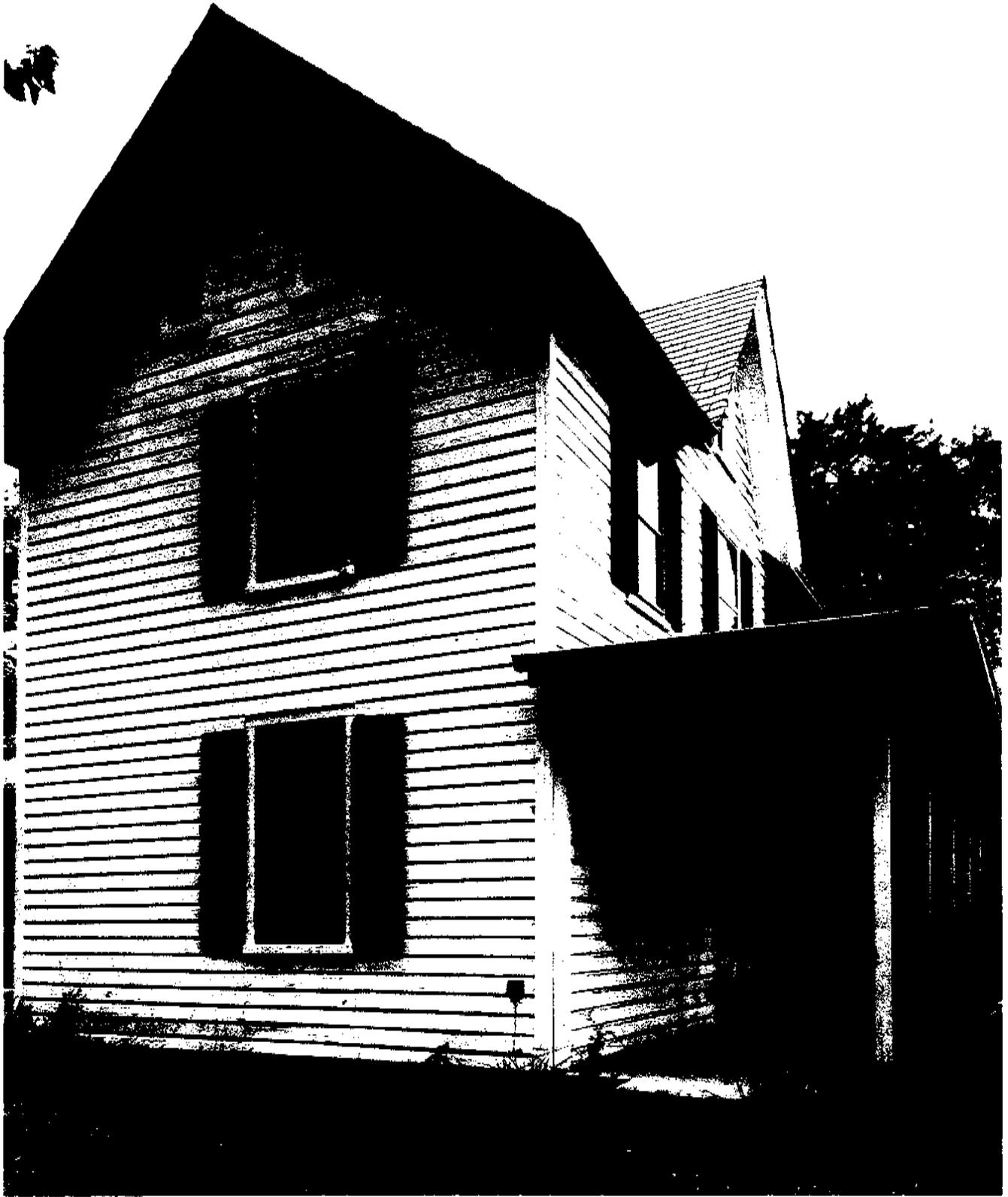


PLATE 1: The William Elliot House (Photograph by David L. Ames, 1987)

two-story, shed-roofed rear ell forms the northwest facade. A third bay on the northwest facade is part of a one-story frame shed-roof addition that wraps around the southeast facade of the ell (Plate 2). This addition exhibits two periods of construction, the earlier section extending to the southwest of the ell. Another section added in more recent times runs along the whole length of the southeast facade of the ell and the earlier addition. The dimensions of the northeast and northwest facades measure roughly 28½ feet by 36½ feet.

The foundation of the original structure consists of stuccoed fieldstone. Stuccoed concrete blocks and fieldstone were used as foundation materials under the additions. The entire structure is sheathed with German siding that measures 5½ inches wide and 1 inch thick. Five inches of siding are revealed after the overlap of the boards. The northeast facade is covered by a full-length hip-roofed porch supported by five square posts on a 7-foot by 28½-foot poured concrete pad. A single interior end chimney stack topped with a terra cotta/ceramic pot penetrates the shed roof of the ell. All roofs are sheathed with asphalt shingles and exhibit projecting cornices ornamented with fascia and cyma recta molding.

There are currently three exterior entrances into the dwelling. The centrally placed formal entrance in the northeast facade consists of two elongated arch-shaped panels with molded rails over two rectangular panels. Unadorned surrounds are crowned by a two-light rectangular transom. Modern press board doors with plain surrounds are located on the southeast and southwest additions. Seams in the German siding below the window in the southeast facade of the original structure may denote a former entrance. A similar seam in the northwest facade of the earlier addition may have also been an earlier entrance.

Ground-level windows on the original structure are treated with unadorned surrounds and sills, flanked with paneled shutters. Unadorned lintels are capped with small protruding shelves. Except for louvered shutters, second-story window treatment is similar to the first story. All windows on both floors of the original structure are six-over-six light sash. Although the hinge pintles remain on the walls of the dwelling, many of the shutters are nailed or screwed to the weatherboard. Some shutters have been installed upside down. A two-over-two light sash window, with the upper sash matching the peak of the cross gable, allows light into the

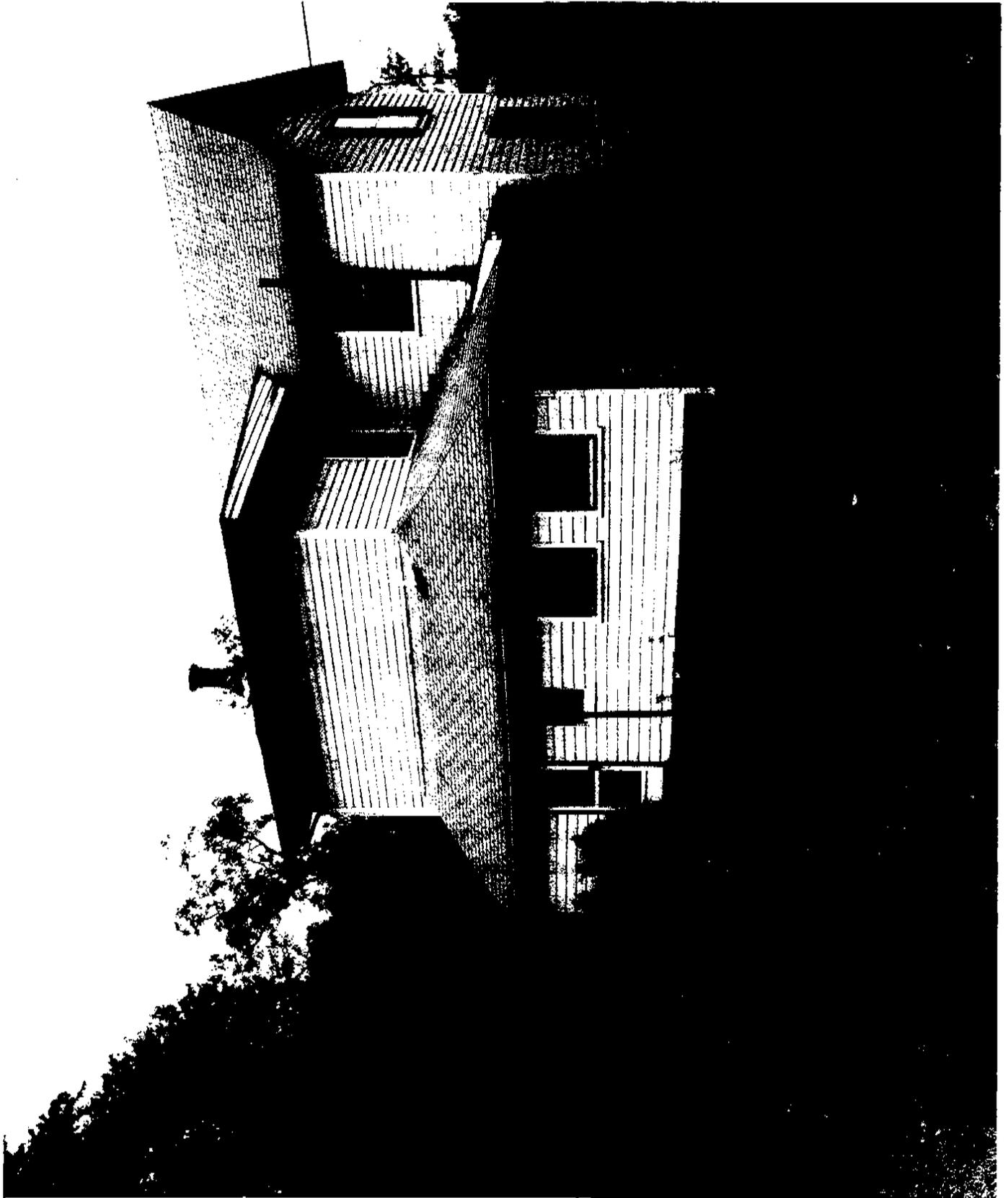


PLATE 2: Rear View of the Elliot House (Photograph by David L. Ames, 1987)

attic. Two pairs of one-over-one sash windows penetrate the peaks of either gable end. One six-over-six light sash window sits in the northwest wall of the addition. Five modern one-over-one light aluminum sash windows line the southwest and southeast walls of the newer addition.

The interior space of the original dwelling is divided into a two room or hall-parlor plan with a rear ell used as a kitchen (Figure 3). The two rooms are of approximately equal dimensions but have been oriented on different axes. One enters through the northeast facade into the wider of the front rooms or the hall, located in the north corner of the structure. Windows penetrate the northeast and northwest walls. A door to the southwest leads to a stairway. The stairwell to the second story is located between the kitchen and the hall. There are 12 treads, each 2 feet 8 inches wide, 9½ inches deep with a 7½ inch rise. Another door enters into the parlor in the east corner of the dwelling. The removal of some of the paneling in the south corner of the hall revealed a doorway that entered a small interior vestibule where entry to the kitchen, the parlor, and the basement stairway converged.

The parlor contains two windows, one in the northeast wall, the other in the southeast. A door in the west corner leads into the previously mentioned vestibule. The stairs to the full basement, accessed from the vestibule, consist of 9 treads, each 3 inches wide and 8 inches deep with 8 inch risers. Structural features revealed in the basement include 3-inch by 8-inch circular sawn joists as well as tongue and groove plank flooring that average 3 inches wide. The basement also has a poured concrete floor and stuccoed fieldstone walls.

The kitchen has two windows opposite each other on the northwest and southeast walls. The southeast window opens into a half-bathroom installed in the more recent addition. A paneled door exits into this addition, while a similar door enters the earlier addition through the southwest wall. A slender chimney pile also protrudes from the center of this wall.

A moveable two-step stair allows descent into the older addition from the kitchen. Immediately to the right is a window. Another window penetrates the southwest wall where a door leads to the rear yard via a two tread concrete block step. A door on the southeast wall leads into the newer addition. Removal of paneling on this wall revealed horizontal tongue-and-groove planks that overlapped the south corner post of the ell.

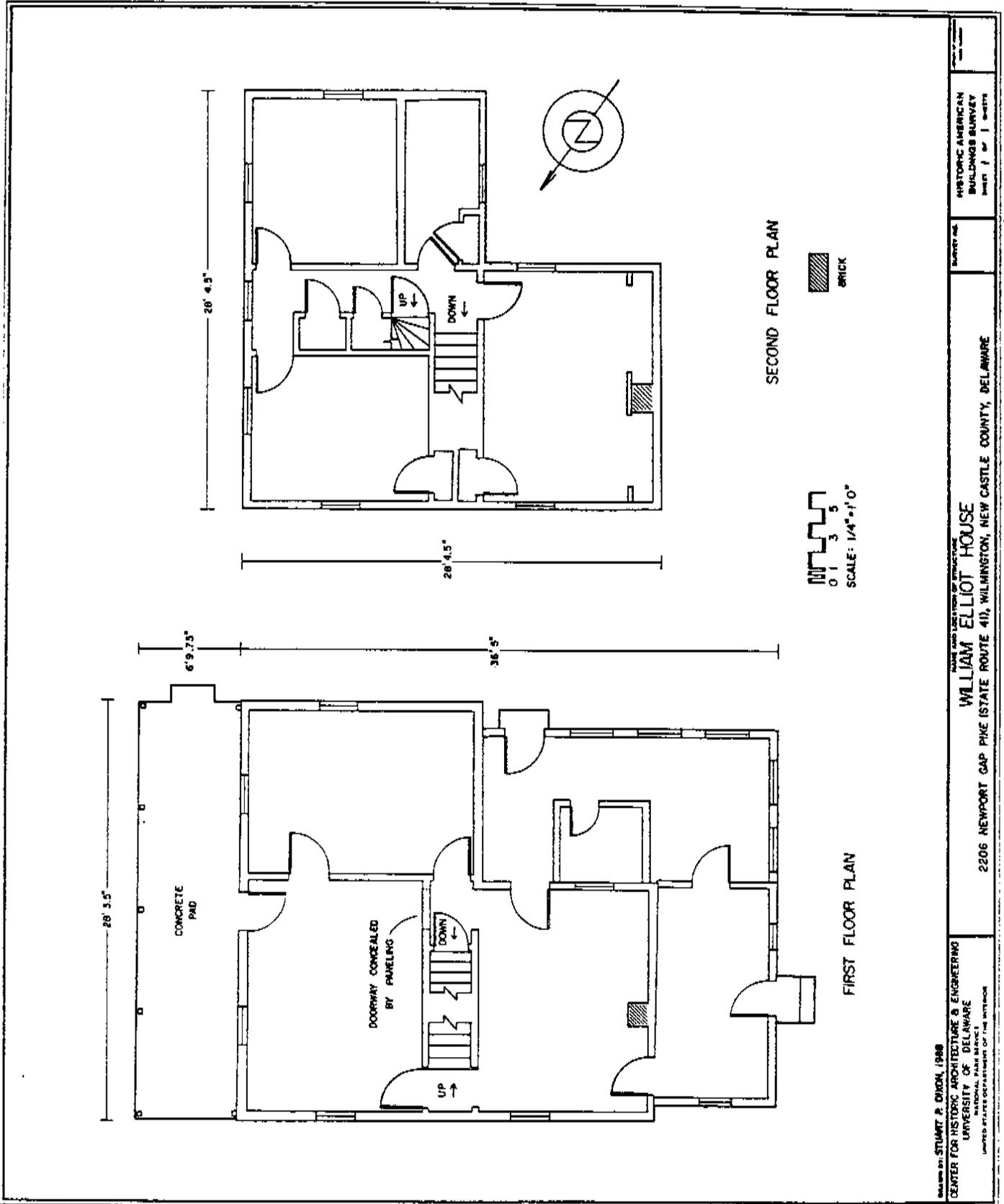


FIGURE 3: Floor Plan of the William Elliot House (Drawn by Stuart Dixon)

The most recent portion of the shed-roof addition contains two windows in the southwest wall and three windows and a door in the southeast wall. A small half-bathroom has been installed in the addition by attaching modern wooden paneling to both sides of stud framing. A single concrete step lies outside the door to the exterior.

On the second floor, a large bedroom lies immediately to the southwest of the top of the stairs. A stud frame covered with modern wooden paneling has been installed along the southwest wall in order to make two closets. This framing and paneling also conceals a slender chimney pile. In the north corner of the room a door opens into an original smaller closet.

At the top of the stairs, a hallway stretches to the northeast wall and a window that is flanked by two rooms. Along the northwest wall of this hallway are three doors, the first revealing the stairs to the attic while the others open into closets. The bedroom in the northwest corner of the house contains a closet and one window on each of its exterior walls. Another smaller bedroom, in the northeast corner of the house, has windows comparably placed in its exterior walls. Entrance into a full bathroom, placed behind this smaller bedroom, is accomplished through a doorway at the top of the stairs.

The attic stairs consist of eight treads that turn ninety degrees above the hall closets. The attic is split into two rooms of roughly equal dimensions. The northeast half of the attic is enclosed by a thin wall finished with lath and plaster, as is the inside of the enclosed space. A vertical board-and-batten door allows entry into the finished room. The northwest half of the attic, into which the attic stairs empty, is unfinished. Common rafters are butted to a ridge board and lapped to a floor board doubling as a false plate. Chimney piles are also visible at both gable ends indicating that the piles on the lower floors were removed at some earlier date.

An interesting structural element revealed in the attic is the framing for the shed roof of the ell. Shallowly sloped rafters, butted to the common rafters of the gable, have been placed perpendicularly above the ceiling joists of the ell. Wood shingles, still attached to the shingle lath with machine made wire nails, were present underneath the joint of the shed roof with the gable roof. Apparently the roof of the ell was either flat or at a shallower angle at an earlier date. If this were not the

case, shingles would not have been installed lower than the current shed-roof. Close inspection of the cornice treatment supports this interpretation. The ornamented cornice of the ell, which forms an uninterrupted roof line with the gable's cornice, begins two feet lower than the joint of the ell's shed-roof with the gable. The intervening space between the actual roof line of the ell and the cornice has been adorned with German siding flush with the edge of the shed-roof and the gable's projecting cornice, not the massing of the wall. A box cornice above the cyma molding on the cornice of the southwest facade also conceals rain spouts of an earlier roof system. An aluminum gutter attached to the box cornice currently collects rainfall off the roof of the ell.

Throughout the interior of the original structure, window and door treatment consists of molded surrounds. One interesting feature is a two-light transom similar to the transom in the formal entrance that tops the entry into the kitchen from the stairway landing. All rooms on the first floor are sheathed with modern wooden paneling, different shades installed in each room. Formica was also used in the kitchen and rear addition in combination with modern paneling. Quarter round molding was used in many corner joints. Wall to wall carpeting covers the flooring of all rooms except the kitchen, which is sheathed with linoleum.

The original field examination of the Elliot House was conducted in September 1987. Between October 1987 and January 1988, vandals destroyed or removed much of its original architectural integrity. Exterior siding has been stripped off the northwest and the southwest facades, revealing circular-sawn wall studs that measure 3 inches by 4 inches. Also exposed is a 4-inch by 6-inch corner post supported by a downbrace attached to a 4-inch by 8-inch vertically sawn sill that runs the length of the northwest wall of the main structure. Studs were cut completely through to install this downbrace, indicating that it was added after the original construction of the house. Almost all window sash has been removed as well as most shutters on the ground level. The majority of the doors and their associated hardware are gone. Some baseboard and trim has been removed. Modern wooden paneling has been salvaged by vandals. Electrical wiring and plumbing fixtures have been removed. The stud-frame room in the southeast portion of the ell addition has been destroyed. The partition wall between the kitchen and the shed portion of the ell has been removed from the

house, leaving just the stud and post framing. The chimney pile below the roof line is gone except for the terra cotta pot. Rugs have been removed from all rooms. Construction crews preparing the property for the proposed road improvements have removed the hedges that once separated the building from traffic on Newport Gap Pike.

Two outbuildings approximately 100 feet to the southwest of the dwelling sit within the current property's boundaries (Figure 4). A small frame gable-roofed one-story storage shed, sheathed with German siding, was probably built during the twentieth century. A slightly larger one-story frame gable-roofed building is possibly a late nineteenth-century chicken shed. Neither structure contributes to the Elliot House's period of significance.

#### Andrew Jackson Williams House

The Andrew Jackson Williams House (Plate 3) is located at 2200 Newport Gap Pike (State Route 41), Wilmington, Delaware, on the southern side of the road 0.25 miles west of its intersection with the Kirkwood Highway (State Route 2). The Williams House is immediately to the east of the Elliot House and is adjacent to the Baltimore & Ohio Railroad tracks. The dwelling, dating to the 1870s, is on approximately 3.3 acres on the Red Clay Creek flood plain composed of lawn, gardens, orchards and woodland with a 170-foot frontage along the Newport Gap Pike shielded by hedges. When it was first examined, the building's architectural character was excellent and much of its original fabric remained intact. Recent vandalism has removed many of its architectural features.

The house is a three-bay, two-story, gable-roofed frame structure with a two-bay, two-story, gable-roofed ell on the rear of the northwest gable end. A one-story frame shed-roofed addition is attached to the southwest end of the ell (Plate 4). The approximate overall dimensions of the northeast and northwest facades are 28½ feet by 42½ feet. The foundation of the dwelling consists of fieldstone that has been stuccoed on the exterior. The structure is completely sheathed with German siding except for the eastern facade of the ell and the shed addition, which are sheathed with asphalt shingle. The siding measures 5½ inches wide, 1 inch thick and leaves 5 inches revealed when the boards are overlapped. A small one-story shed-roofed porch, supported by square posts on an 11-foot by 7-foot

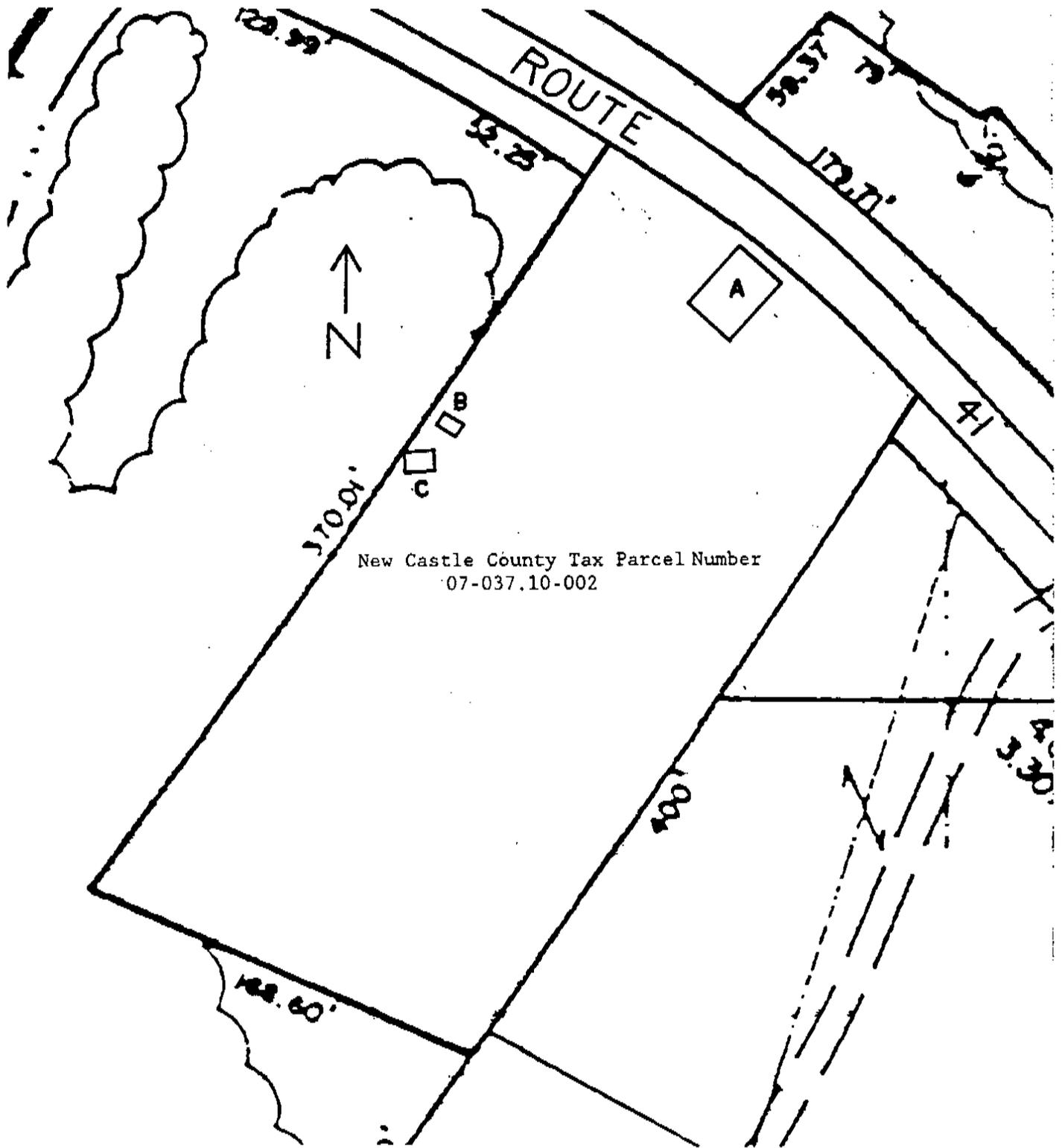


FIGURE 4: Site Map of the William Elliot Property

- A: William Elliot House
- B: Shed
- C: Chicken Shed

Scale: 1 inch = 60 feet



PLATE 3: The Andrew Jackson Williams House  
(Photograph by David L. Ames, 1987)

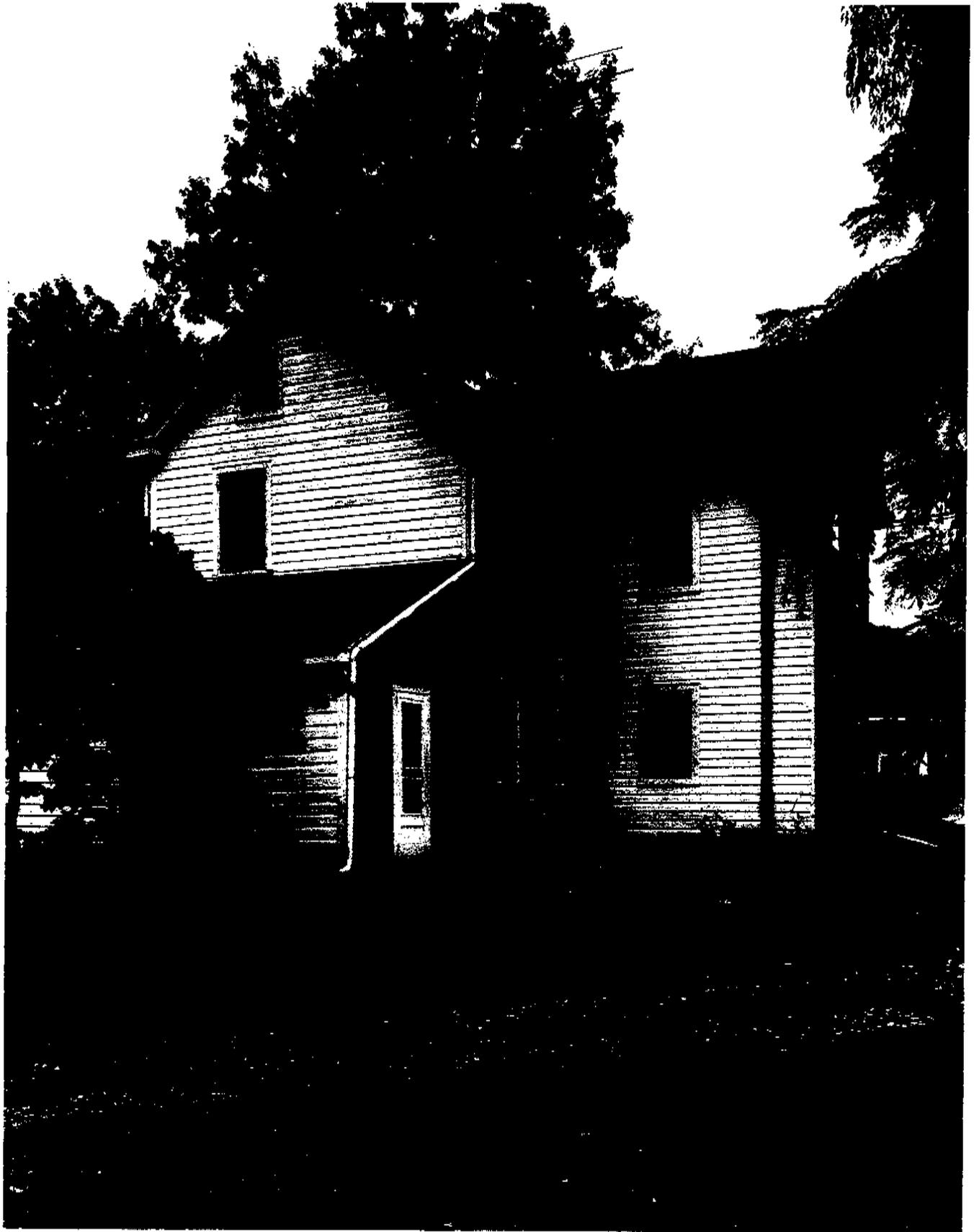


PLATE 4: Rear View of the Williams House  
(Photograph by David L. Ames, 1987)

poured concrete pad, is centered on the northeast facade. Mr. Paul E. Bower, a previous owner of the house, reports that a former porch along this facade extended the full length of the wall. The present porch was erected approximately twenty years ago after an automobile accident destroyed the earlier porch. The ceiling of the porch is finished with beaded tongue-and-groove boards. A single interior end chimney pile topped with a terra cotta/ceramic stack extends above the gable ridge of the ell. A similar chimney pot sits as a lawn ornament in the rear yard. A concrete block chimney pile on the exterior of the southeast facade of the addition is supported and braced by welded angle iron.

The door in the northeast facade has unadorned wooden surrounds topped by a three-light rectangular transom. The door, composed of four rectangular lights above two wooden panels, is of modern construction. There are two other entrances into the dwelling, both on the southeast facade of the addition. Ornamentation of these entries is similar to the formal entrance in the northeast facade, but both lack transoms. The door that leads into the kitchen from the patio has four lights over two panels, similar to the main entrance. The door into the shed from the patio area contains a large rectangular screen above a recessed panel.

Two pairs of two-over-two light sash are situated in the peaks of the main gable ends, while the gable end of the addition contains a single two-over-two light sash. Other windows consist of six-over-six light sash. The single exception is a nine-over-nine light sash that has been installed in place of an original door in the southeast gable end. Window treatment consists of plain wooden surrounds and sills, topped by a thin projecting shelf above unadorned lintels. Butt hinge style pintles are evident on all the window surrounds, but all shutters have been removed. Recessed panel shutters for the ground level and louvered ones for the upper story were later found in the attic of the dwelling.

The roof is currently covered by asphalt shingles and is ornamented with a shallow box cornice and unadorned frieze on the north facade. The gable ends exhibit partial returns with fascia and cyma recta molding and scroll brackets except for the gable end of the ell which lacks the brackets. A 12-foot by 14-foot poured concrete patio sits outside of the southeast facade.

The main block possesses a full basement with a poured concrete floor,

which may be entered from the first floor via a stairway or through bulkhead exterior doors and six concrete steps through the eastern foundation. This exterior basement entrance was installed in rather recent times. The interior stairway contains 10 treads, each 2 foot 11 inches wide, 9½ inches deep with a 7 inch rise. Among the visible structural elements in the basement are sills composed of 9-inch by 4-inch circular sawn beams. Floor joists measured 8-¾ inches by 3½ inches and were also circular sawn. The flooring uses tongue-and-groove boards four inches wide. A hewn summer beam measured 9 inches by 8 inches and supported the main structure along its northeast/southwest axis. Two one-light windows are situated in the northwest foundation wall. One window penetrated the northeast foundation wall. The walls of the basement consisted of stuccoed fieldstone.

Interior space on the ground level of the main section is divided unequally into a two room or hall-parlor plan with a kitchen in the ell (Figure 5). Entry through the northeast facade leads into the smaller north room. This room contains the staircase to the second floor. There are thirteen treads, each 2 feet 10¼ inches wide and 9 inches deep with an 8 inch rise. The closed string balustrade consists of twenty 1-1/8 inch square posts topped by a slender turned wooden handrail. The newel post is a 7½ inch square wooden column crowned by beaded cyma molding and a square capital. Baseboards are 7½ inches high, capped with 1½ inch high cyma molding. A plastered brick chimney flue, probably for use with a coal burning stove, projects from the northwest wall. The plaster walling of the flue stack has been extended to form a small cupboard. A panelled door encloses the cupboard space. The plaster covering the stack and cupboard is also ornamented with beaded corners. A door in the western corner of the room leads into the kitchen, while a large entry in the southeast wall opens into the larger room of the two-room plan. Both the door and the entryway are ornamented with cyma surrounds. A window pierces the northeast wall. Another window breaks the massing of the northwest wall south of the chimney flue. Window ornament consists of cyma surrounds similar to the door surrounds.

The larger front room or parlor lies to the east of the first. There are two doors in the western corner of the second room. One leads into the kitchen. The second door provides access to the basement stairway. The

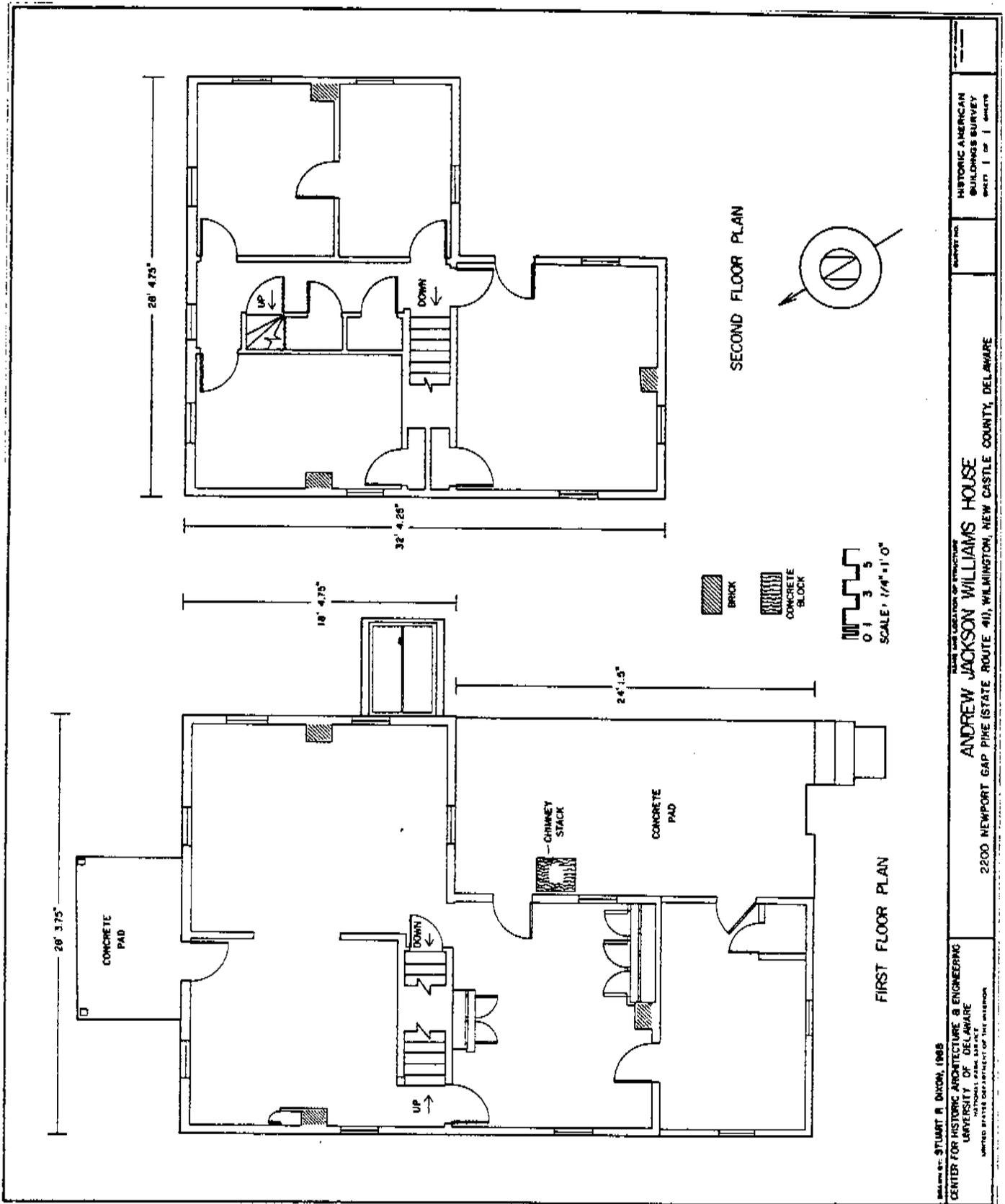


FIGURE 5: Floor Plan of the Williams House (Drawn by Stuart Dixon)

room is lit by four windows: one in the northeast wall looks onto Route 41, while another in the southwest wall overlooks the concrete patio. Two other windows penetrate the southeast wall on either side of a small projecting chimney flue placed similarly to the stack in the first room. Door, window and baseboard surround treatment is similar to the first room.

According to Mr. Bower, the parlor was once a general store: the walls were lined with shelves and the room could be entered from the outside through a door that has been replaced by a window in the southeast wall. Although no evidence remains of shelving, seams in the German siding below the window indicate that the space could formerly have contained an entry door. Since the Bower family has lived in the dwelling since the early 1920s, this store possibly survived into the early 1930s.

The kitchen can be entered from either of the front rooms, the patio, or the shed addition. One window in the southeast wall overlooks the patio area while another window pierces the northwest wall. Door and window surround treatment is similar to the other rooms. The most interesting feature is two sets of built-in cupboards and shelves that may date from the original construction. Evidence indicates that they have been altered, but the original panelled doors are still in use. A small chimney pipe projects from the southwest wall with one side flush to one of the cupboards.

A single step leads from the kitchen down into the shed addition. Mr. Bower states that this addition replaced an earlier shed addition that was destroyed by fire during the 1920s. A door on the southeast wall faces onto the patio; windows are located on the southwest and northwest walls. According to Mr. Bower, this shed was formerly used as a coal bin, although no evidence supporting this usage pattern remains. A small closet space has been built in the south corner of the addition but is of recent vintage.

Immediately to the right at the top of the staircase is a large bedroom above the kitchen. Directly in front of the stairs is a full bathroom. To the left a hallway leads to the northeast wall. Along this hall are three doors. Proceeding toward the northeast wall, the first two doors enclose closet space while the third contains the stairwell to the attic. At the end of the hall is a window that overlooks Newport Gap Pike. To either side of this window are smaller bedrooms. The northwest bedroom also

contains a small closet that shares its rear wall with the closet in the large bedroom in the ell portion. A door from the small bedroom in the northeast corner leads into the bathroom. Window placement, surround treatment, and baseboard ornament are similar to those on the first floor. One additional feature is a door in the southeast wall of the large bedroom that still functions but that exits into the air space above the patio. Mr. Bower related that at one time the patio area contained a two-story enclosed porch into which this door entered.

The attic has been divided into three rooms, two of which are finished with lath and plaster. The attic over the main section contains the two finished rooms. These rooms are of approximately equal size. The attic stairs lead into the northern of these finished rooms. A door leads into the other finished room in the southern half of the main section. A second door leads from the northern attic room into the unfinished, unfloored attic of the addition. Common rafters, 4 inches by 2-1/2 inches, are butt-jointed at the peak. Mill-sawn ceiling joists, 6 inches by 3 inches, rest on 7-1/2 inch by 1 inch plates. The finished rooms are ornamented with 5 inch high molded baseboards. Vertical board-and-batten doors with beaded edges are used in the attic while recessed panel doors are used throughout the rest of the house.

Recent vandalism has removed many of the Williams House's original architectural features. All wall massing has been removed from the shed addition leaving only the stud and post framing. The studs revealed were one piece that ran from sill to plate. All three chimney piles have been dismantled. Most of the window sash and doors have been taken as well as the built-in cupboards that had been installed in the kitchen. On the first floor, much of the ceiling and wall plaster and lath has been taken down. All balusters are missing from the staircase. On the second story, the partition wall between the two rooms in the eastern half of the main portion of the dwelling has been totally removed along with the partition wall shared with the hallway. Electrical wiring and plumbing fixtures have been removed. The bulkhead doors into the basement are missing. Some exterior siding has been stripped off the second story of the kitchen wing. Hedges that once shielded the property from traffic along Newport Gap Pike have been removed by construction crews preparing the property for the proposed highway improvements.

The property contains three frame utility buildings, all built since 1940 (Figure 6). A one-story three-sided leanto garage lies to the southwest of the dwelling. Two sheds, one gable-roofed, the other of leanto construction, sit a short distance south of the garage. These three buildings do not contribute to the Williams House's period of significance.

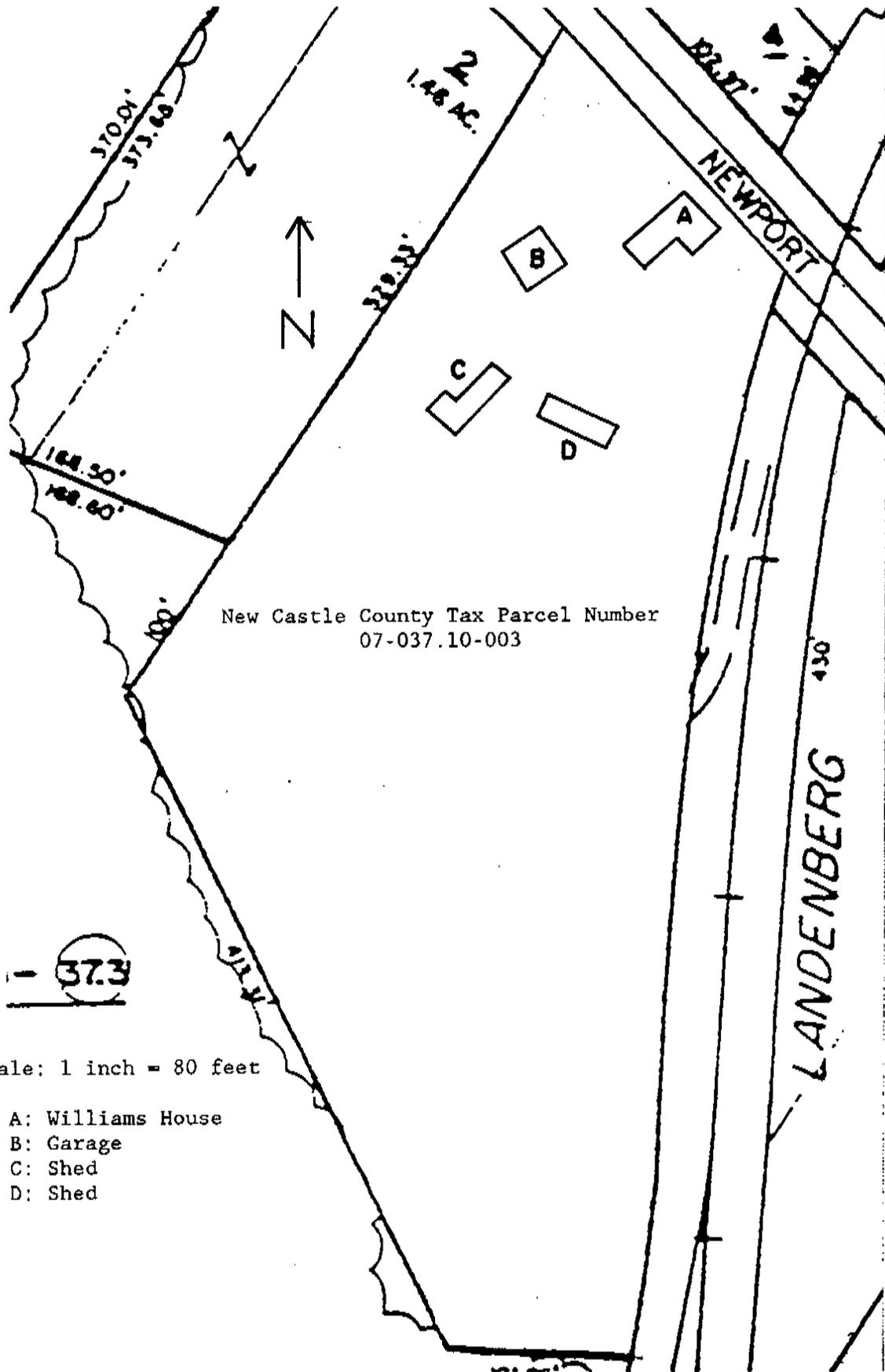
### Summary

Both the Elliot House and the Williams House functioned as dwellings during the period of their significance. The historic theme Architecture, Engineering, & Decorative Arts normally would be most descriptive of the historic patterns associated with the Elliot and Williams houses. Ornamental motifs from three architectural styles popular in the mid-nineteenth century -- Greek Revival, Gothic Revival, and Italianate -- are exhibited in the two buildings and would tend to support this view. Borrowing classical Greek motifs, Greek Revival structures were often ornamented with pedimented and/or colonnaded porches, elaborated entrances and surrounds, frieze boards and box cornices. Gothic Revival buildings exhibited center-gable facades, pointed arch windows and projecting cornices. Italianate structures displayed large eave brackets and partial returns on their gable ends. The Elliot House possesses a center-gable facade penetrated with a pointed arch window in the attic and projecting cornices reminiscent of Gothic Revival. The Elliot house simultaneously possesses a colonnaded porch often found on Greek Revival structures. The Williams House juxtaposes frieze boards and box cornices normally found on Greek Revival structures with eave brackets and partial return gable ends imitative of Italianate buildings (Plate 5).<sup>6</sup>

The cumulative effect of the eclectic stylistic ornamentation on the two dwellings helps uncover the rich architectural heritage of the period and may reflect the tastes of individual homeowners. The lack of a dominant architectural style, however, suggests that stylistic and ornamental attributes were secondary considerations. The primary concern of the builders of the Elliot and Williams houses was the utilitarian requirements for shelter and home, not a desire to make a public statement regarding

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<sup>6</sup> For detailed descriptions of the above mentioned architectural styles see Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, Inc., 1986), pp. 179-184, 197-200, 210-214.



New Castle County Tax Parcel Number  
07-037.10-003

37.3

Scale: 1 inch = 80 feet

- A: Williams House
- B: Garage
- C: Shed
- D: Shed

FIGURE 6: Site Map of the Andrew Jackson Williams Property



PLATE 5: Detail of the brackets on the Williams House (Photograph by David C. Bachman, 1985. Reprinted with the permission of DELDOT)

taste and status through architectural expression. The increased housing needs of the local community, a result of expanding manufacturing establishments and the introduction of the railroad into the Red Clay Creek valley during the 1870s, was the major contributor to the erection of the Elliot and Williams houses. As a result the Elliot and Williams houses most strongly relate to the historic themes Manufacturing and Transportation & Communication in the period 1830-1880 +/-.

### Manufacturing

Red Clay Creek was an efficient source of power and the site of numerous milling establishments, some as early as the late seventeenth century (Figure 7). A saw mill of log construction was located in the Greenbank vicinity in 1677, while another was situated on Bread and Cheese Island south of Greenbank.<sup>7</sup> The Graves Mill on Burris Run, a tributary of Red Clay Creek near Ashland, also operated during this period.<sup>8</sup> The majority of these early mills were involved in an agricultural economy, grinding grains and sawing lumber for local consumption. The nineteenth century witnessed a great expansion in manufacturing on a national level. Through an increased diversification of mills and manufacturing establishments in the period 1830-1880 +/-, the Red Clay Creek valley participated in this burgeoning national economy.

Greenbank Mill, located just north of the Williams and Elliot houses, was a grist mill throughout the nineteenth century.<sup>9</sup> When a series of international trade embargoes and the War of 1812 cut off the supply of inexpensive British woolens to America, Greenbank Mill expanded and added the Madison Factory in order to produce woolen goods. Built on the site of an earlier saw mill, the Madison Factory found it increasingly difficult to

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<sup>7</sup> For an excellent overview of manufacturing beside Red Clay Creek see C. W. Pursell, Jr., "That Never Failing Stream: A History of Milling Along Red Clay Creek During the Nineteenth Century" (M. A. thesis, University of Delaware, 1958).

<sup>8</sup> Graves Mill Historic District, National Register of Historic Places Nomination, N-5005. On file at Bureau of Archaeology and Historic Preservation, Dover, Delaware. Hereafter cited as BAHP.

<sup>9</sup> Greenbank Historic District, National Register of Historic Places Nomination, N-191. On file at BAHP.

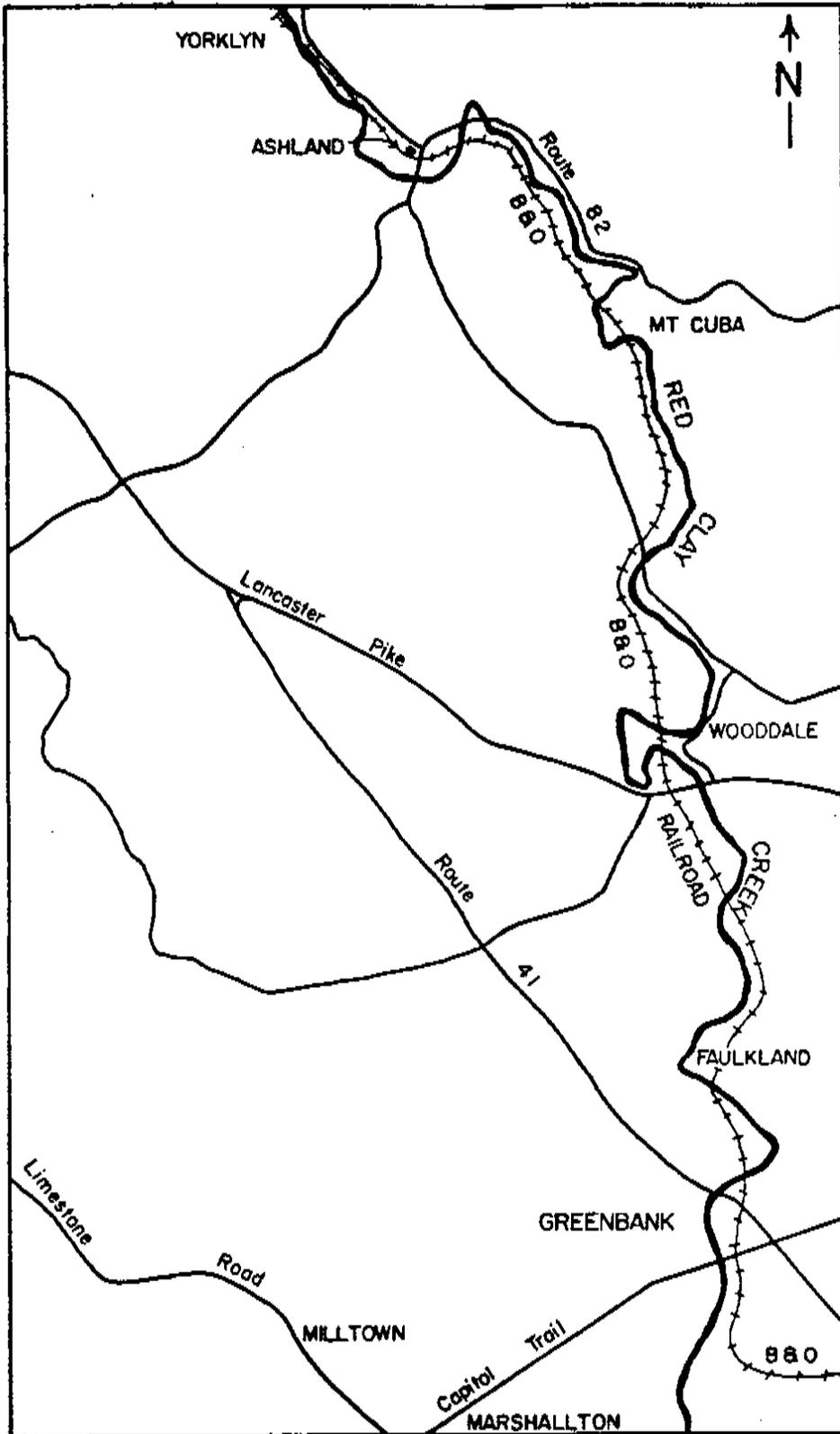


FIGURE 7: Map of the Red Clay Creek Valley showing historical manufacturing communities (redrawn from USGS map by Penelope Schaffer-Gioffre)

compete with the cheaper British woolens available after the end of the war. Robert Phillips Son & Company advertised "Broad Cloths, Narrow Cloths, Cassimers, Satinetsts..." made at his Greenbank mill in 1818.<sup>10</sup> By 1822 Phillips was attempting to sell the mills in order to settle delinquent debts. After the mills and adjoining lands had been seized by the county sheriff, the properties were purchased by Phillips' son John C. in 1830. J. C. Phillips is listed as the owner of a merchant grist and saw mill in an 1833 inventory of United States manufactures.<sup>11</sup> The Madison Factory was probably converted to a saw mill in the intervening years. Title to the mill properties passed to William G. and Isaac D. Phillips, the sons of John C. Phillips. In 1852 the William G. Phillips & Bro. company began to produce wooden hubs, spokes, and felloes. These items were used in the manufacture of carriages, an extensive industry in Wilmington during the ante-bellum and Civil War years. In the 1870s the Wilmington carriage makers lost their leading role in the carriage manufacturing trade to concerns in St. Louis and Cincinnati.<sup>12</sup> The Phillips brothers began producing a wider variety of wooden bentware and agricultural implements such as forks, peach ladders, folding camp chairs and stools, and croquet mallets. Carpenter and ship turnings (presumably items produced on a lathe for the ship building industry) were advertised in 1870, as were house brackets and scroll and circular saw work. By the late nineteenth century, the wooden implement factory had closed, but the grist mill continued operations. At this time the Greenbank Mill began to import wheat and corn from farmers in the midwestern states, although earlier in the century the surrounding countryside had provided ample quantities of grain.<sup>13</sup>

The Fell Spice Mill at Faulkland, just north of Greenbank along the Red Clay Creek, started grinding spices for shipment throughout the eastern

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<sup>10</sup> C. W. Pursell, Jr., *Two Mills on Red Clay Creek in the Nineteenth Century* (Wilmington: Historic Red Clay Valley, Inc., 1964), p. 24.

<sup>11</sup> Secretary of the Treasury, *Documents Relative to the Manufactures in the United States* (Washington: Duff Green, 1833), pp. 759-60, 779.

<sup>12</sup> Carol E. Hoffecker, *Wilmington, Delaware, Portrait of an Industrial City, 1830-1910* (Eleutherian Mills-Hagley Foundation: University Press of Virginia, 1974), pp. 23-25.

<sup>13</sup> Pursell, *Two Mills*, p. 28.

seaboard in 1828.<sup>14</sup> In that year Jonathan Fell purchased the saw and grist mill of William Foulk. This grist mill was formerly owned by Oliver Evans, the early American inventor whose innovations revolutionized grist mill operation in 1782. Fell's business was taken over by his son Courtland J. Fell upon his death in 1829. An 1833 list of manufactures described the C. J. Fell Mill as producing ground chocolate, mustard, ginger, and spices.<sup>15</sup> The Fell family manufactured spices well into the 1870s when a series of fires destroyed the mill. William Jenks Fell ran a grist mill at the site until 1894.

Ironworks were present along Red Clay Creek in the nineteenth century.<sup>16</sup> The Delaware Ironworks at Wooddale began in 1826 when James Wood and his son Alan started producing shovels and spades.<sup>17</sup> A slitting mill had been erected in 1814 by John Smith and Edward Gilpin but had not been an economic success. The Woods converted the nail factory into a sheet iron manufactory based on a method of uniformly producing sheets to a desired thickness. This process, patented by the family, was extremely important in the production of shovels strong enough to withstand use in the coal mines of southeastern Pennsylvania, the Woods' largest market. The ironworks, originally leased, was purchased by the younger Wood in 1844. The property remained in the Wood family until 1891 and witnessed the development of "imitation Russia" sheet iron. This process, patented in 1851, actually produced sheet zinc that was similar to "blackplates" used in the manufacture of tinware.<sup>18</sup> More recently the National Vulcanized Fibre Corporation (NVF) has converted the site for the production of paper products.

The manufacture of snuff in the Red Clay Creek valley aided manufactur-

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<sup>14</sup> Fell Historic District, National Register of Historic Places Nomination, N-6760. On file at BAHP.

<sup>15</sup> Secretary of the Treasury, *Documents*, pp. 715-6.

<sup>16</sup> C. W. Pursell, Jr., *Ironworks on the Red Clay Creek in the 19th Century; The Wooddale and Marshallton Mills of New Castle County, Delaware* (Wilmington: Historic Red Clay Valley, Inc., 1962).

<sup>17</sup> Wooddale Historic District, National Register of Historic Places Nomination, N-4092. On file at BAHP.

<sup>18</sup> Pursell, *Ironworks*, pp. 16-17.

ing diversity and the area's involvement in the national economy. As early as 1782, John Garrett was manufacturing snuff in a converted grist mill at Yorklyn that had been owned by his grandfather.<sup>19</sup> Locally produced snuff was shipped throughout the southern and the western states during the nineteenth century. The mill was expanded in the 1840s with the addition of another mill building and workers' housing to the mill complex. Converted to steam power in the 1870s, the mill remained in the vanguard of snuff manufacturing technology up until the 1950s. The Garrett family retained ownership of the mill until 1897. A short time later the mill was acquired by the American Tobacco Company.

Textile mills were also in operation along Red Clay Creek in the nineteenth century. Robert P. Robinson ran a wool carding mill on Hyde Run, a tributary of the creek north of Greenbank. The Greenbank Mill produced woolen cloth, while a cotton mill had been established in Stanton in 1815. The Kiamensi Woolen Factory and the Stanton Woolen Company were in operation for large portions of the 1800s.

Perhaps the most interesting milling establishment in the nineteenth century was the Auburn Mills in Yorklyn.<sup>20</sup> This mill serves as an excellent example of the wide diversity of manufacturing endeavors attempted along the creek. A grist mill in 1726, it was converted to a paper mill in 1805. Thomas Lea spun cotton at the mill in 1813. Jacob Pusey purchased the mill about 1830 and is listed as producing spun cotton in an 1833 report on American manufacturing.<sup>21</sup> William and James Clark operated a woolen mill at Auburn after they purchased it in 1862. The mill burned down in 1880, but it was later rebuilt and operated as a paper mill by T. Elwood Marshall, Israel W. Marshall, and S. Franklin Evert. These men pioneered the manufacture of Insulite, a corrugated paper product.

Examination of contemporary documents helps reveal the changing character of life in the Greenbank and Red Clay Creek valley areas in the last half of the nineteenth century from primarily rural agriculture to mixed

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<sup>19</sup> Garrett Snuff Mill Historic District, National Register of Historic Places Nomination, N-4098. On file at BAHP.

<sup>20</sup> Auburn Mills Historic District, National Register of Historic Places Nomination, N-5003. On file at BAHP.

<sup>21</sup> Secretary of the Treasury, *Documents*, pp. 781, 800-2.

farming and industry.<sup>22</sup> Listings of occupations show that early in the nineteenth century farming was the dominant economic activity with wheelwrights and blacksmiths also in evidence. Most indicative of the growth of manufacturing concerns during the last half of the nineteenth century are employment figures for the various mills. The Marshallton Ironworks and the Kiamensi Cotton Mill together employed sixty-five men in 1860. Ten years later the two mills totaled ninety-seven employees.<sup>23</sup> Employment at the mills was sometimes seasonal and often affected by outside market conditions. The longevity of the establishments, however, helps document their success and their impact on the community.

### Manufacturing and the Elliot House

The Marshallton Ironworks were closely related to the building of the Elliot House. Located south of the Elliot house along Red Clay Creek, the Marshallton Ironworks was situated near the site of a grist mill operated by James Buckingham in 1819.<sup>24</sup> According to an 1833 list of manufactures, James Buckingham operated a grist mill at the site.<sup>25</sup> The grist mill was purchased by John Marshall in 1835 and expanded by the addition of a rolling mill. Marshall, married to the daughter of John C. Phillips of the Greenbank Mill, built and operated a rolling mill in partnership with his brother Caleb. The mill changed owners several times but continued to manufacture sheet iron, producing 393 tons in 1859 and 500 tons in 1870. John Bringham purchased the mill in 1877 and expanded operations by installing steam-driven machinery and electric lights. The mills' greatest period of production came in the 1880s: from producing 700 tons of sheet metal in 1880, the plant was able to manufacture 2400 tons of sheet in 1884. Part of this expansion was due to attempts to produce a special-

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<sup>22</sup> United States Census, State of Delaware, Manuscript Returns: 1860, 1870, 1880, 1900. Microfilm on file at Center for Historic Architecture and Engineering, University of Delaware, Newark, Delaware. Hereafter cited as CHAE.

<sup>23</sup> U. S. Census, State of Delaware, Agricultural Schedules: 1850, 1860, 1870, 1880; also U. S. Census, State of Delaware, Industry Schedules: 1850, 1860, 1870, 1880. Microfilm on file at CHAE.

<sup>24</sup> For an overview of this ironworks see Pursell, *Ironworks*.

<sup>25</sup> Secretary of the Treasury, *Documents*, pp. 766-7, 779.

finish sheet iron known as tin-plate.

Tin-plate was a method of applying tin to sheet iron that was extensively practiced in Great Britain.<sup>26</sup> Used to produce domestic and dairy utensils, tin-plate became extremely popular in the late nineteenth century for use in food canning and gasoline packaging and in the production of roofing material. Until the 1890s England possessed a virtual world monopoly on tin-plate production, while the United States was the largest importer of the sheet metal. Attempts to produce tin-plate in the United States had begun in the 1820s but were not financially successful. Starting in the 1860s, demand for tin-plate made production lucrative, and American manufacturers again attempted to refine the process. Immigrants knowledgeable in tin-plate production techniques began to be available due to periodic depressions in England. William Elliot, born in England and listed as a tinsmith in the 1880 Census, was probably associated with tin-plate manufacturing attempts at the Marshallton factory.

Prior to 1875, the site of the Elliot House was part of a larger farm parcel owned by James Cranston (Figure 8). The *Delaware State Directory and Gazetteer for 1874-1875* lists William Elliot as a tinner living in Wilmington.<sup>27</sup> In 1875 Elliot purchased a one-acre parcel from Cranston.<sup>28</sup> Although previously assessed only thirty dollars, in 1881 Elliot was listed as the owner of a lot containing a frame house and frame shop valued at \$1000 (Figure 9).<sup>29</sup> The term "tinner" is difficult to interpret, especially with the presence of the Marshallton mill in the vicinity. Wilmington also had a sizeable tinware manufacturing community. Twelve tinware manufacturers employing over sixty men are listed in the 1880 Industrial Schedule. Although Elliot might have operated a tinsmith shop in his "frame shop," in all likelihood he was working at the Marshallton mill.

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<sup>26</sup> For an excellent examination of this industry see W. E. Minchinton, *The British Tinsplate Industry, A History* (Oxford: Clarendon Press, 1957).

<sup>27</sup> *The Delaware State Directory and Gazetteer For 1874-75* (Wilmington, Delaware: Commercial Printing Co., 1874), p. 133.

<sup>28</sup> New Castle County Deed Book: O-10-177: New Castle County Recorder of Deeds, Wilmington, Delaware. Hereafter cited as NCCRD.

<sup>29</sup> New Castle County Tax Assessments: Christiana Hundred, 1877-1881; On file at Delaware State Archives, Hall of Records, Dover, Delaware. Hereafter cited as DSA.



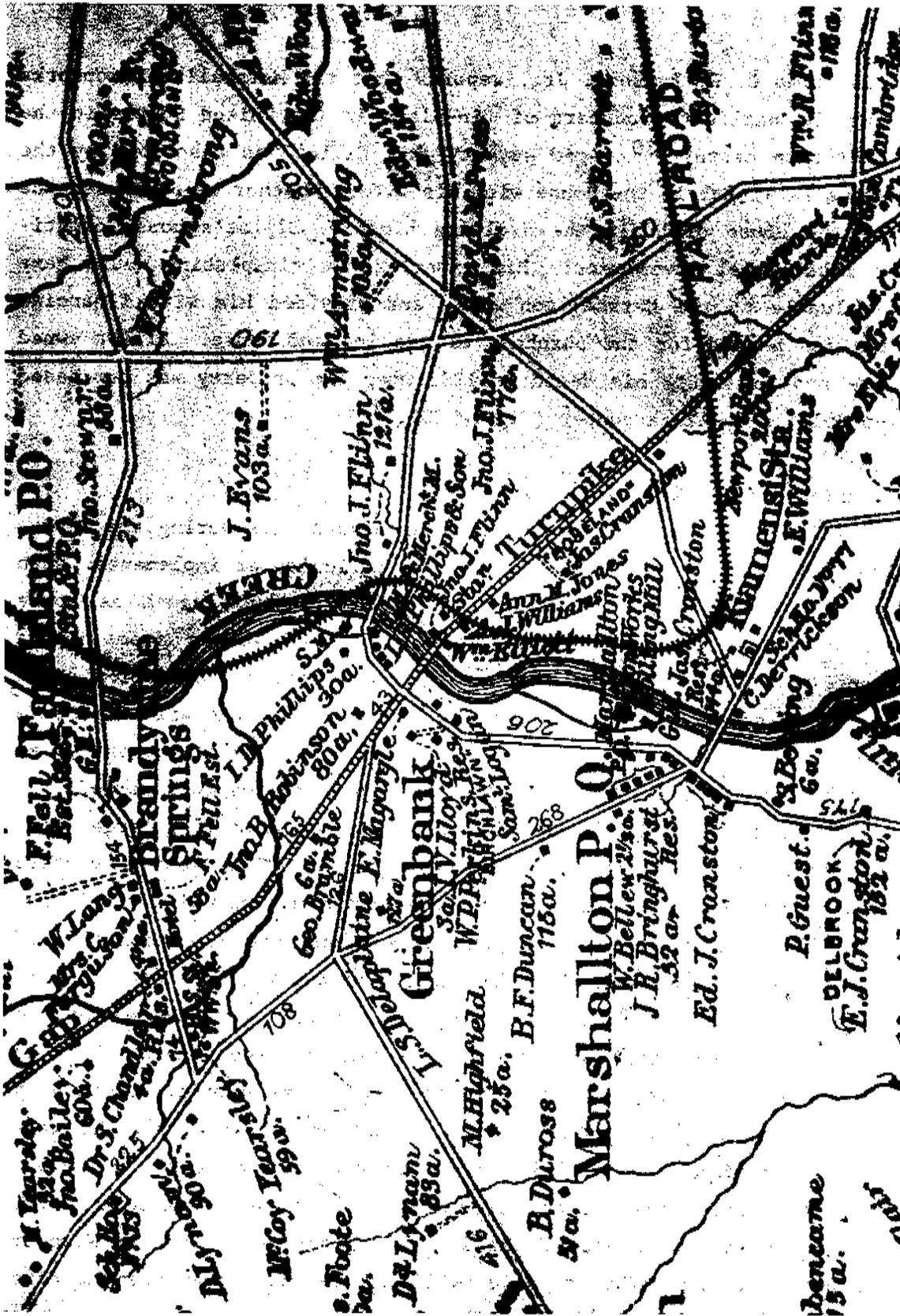


FIGURE 9: Detail from G. M. Hopkins' Atlas of New Castle County, Delaware, 1881 (Reprinted courtesy of Special Collections, Morris Library, University of Delaware)

Local historian C. W. Pursell, Jr., reports that the Marshallton Ironworks was among the earliest producers of tin-plate in the United States in the late nineteenth century.<sup>30</sup> Aged seventy-one, Elliot was described by the 1880 Census as living in the house with his wife. Whether he purchased the lot with the house or built the dwelling himself, Elliot's house constituted a substantial investment. His expertise in tin-plating would have proven valuable to the Marshallton mill, and provided him with financial opportunities needed for the purchase of the lot and house. Elliot owned the house and lot until his death in 1885 when the property was purchased by Bowen Pyle, a local carpenter (Figure 10).<sup>31</sup>

#### **Manufacturing and the Williams House**

The Williams House strongly relates to Greenbank Mill during the 1870s, a period when the mill was producing wooden agricultural implements, such as peach ladders and forks, and architectural ornaments, such as house brackets and scroll saw work. The manufacture of wooden items was a supplement to the grist mill operation that had continued operation since the early nineteenth century. The mill, just north of the Williams House along Red Clay Creek contributed to the growth of the local community, as evidenced by the construction of the Williams House during this period.

Prior to 1873 the site of the Williams House was part of a larger farm parcel owned by James Cranston (see Figure 8, p. 34). Area residents state that five houses of similar size, plan and appearance, including the Elliot and the Williams houses, stood at one time along the southern side of Newport Gap Pike. After demolition of the Elliot and Williams houses, only one of these five will remain. Mr. Paul E. Bower, former owner of the Williams House, states that he once met the daughter and granddaughter of A. J. Williams, who informed him that the five houses were constructed by A. J. Williams over a period of years. Recent vandalism of the Williams House has revealed the date 1871 incised in the mortar of the northwest chimney pile. Deed transactions do not reveal property transfers from James Cranston, who owned all of the land along the south side of Newport Gap Pike prior to the 1870s, to A. J. Williams for more than the one acre

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<sup>30</sup> Pursell, *Ironworks*, p. 24.

<sup>31</sup> NCC Deed Book: W-18-558; NCCRD.



FIGURE 10: Detail from W. G. Baist's *Atlas of the State of Delaware*, 1894 (Reprinted courtesy of Special Collections, Morris Library, University of Delaware)

lot that Williams purchased in 1873 (see Figure 9, p. 35).<sup>32</sup> Williams may have built the five dwellings for James Cranston in a speculative venture designed to profit by the increased need for housing necessitated by the expansion of local manufacturing establishments. In the 1878 tax assessment, Williams was assessed \$1050 for one and one-half acres of land, a frame house, stable and livestock.<sup>33</sup> Williams is listed in various directories as being a merchant, ladder manufacturer, plasterer, and mason. Tax assessments for the period 1881-1885 show that Williams added a mill of frame construction to his property during this time.<sup>34</sup> A recent archaeological survey has revealed that a steam-powered wood lathe or saw mill operated on the property during the latter half of the nineteenth century. Williams may have manufactured ladders on his property in this "frame mill" or been employed at the Greenbank Mill producing peach ladders. Williams died early in the twentieth century, shortly before the property was sold in 1902 by his daughter, Mary E. Williams, to Benjamin A. Groves.<sup>35</sup> Although Williams was stationed at Fort du Pont north of Greenbank for a short time during the Civil War, he was not a resident of the area until after the introduction of the railroad into the Red Clay Creek valley.<sup>36</sup>

#### Transportation & Communication

Expansion of manufacturing and industrial enterprises in the Red Clay Creek valley in the late nineteenth century was primarily due to the introduction of the railroad into the valley. Easing access to markets and raw materials, the railroad allowed local industries to increase production and employ larger labor forces. These workers, often with families, required housing that the existing building stock was unable to supply. As a result, new communities were formed surrounding the local manufactories.

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<sup>32</sup> NCC Deed Book: G-10-505/6; NCCRD.

<sup>33</sup> NCC Tax Assessment: Christiana Hundred, 1877-1881; On file at DSA.

<sup>34</sup> NCC Tax Assessments: Christiana Hundred, 1881-1885; On file at DSA.

<sup>35</sup> NCC Deed Books: Z-18-538; NCCRD.

<sup>36</sup> Scharf, p. 370. Williams' first appearance in the area is on the 1878-1881 tax assessment for Christiana Hundred.

The erection of the Elliot and Williams houses can be seen as responses to this need for housing and thus strongly relate to the historic theme Transportation & Communication in the period 1830-1880 +/-.

The period 1830-1880 +/- was characterized by the development of transportation networks that allowed people and goods to travel faster and more easily between the urban coastal areas and the agricultural hinterlands. An important early link in this transportation network was the Gap-to-Newport Turnpike completed in 1818.<sup>37</sup> This turnpike followed much of present day Route 41 and allowed teamsters to carry grain to the wharves of Newport, a terminal of the intra-coastal trading network. From Newport, shallow draft ships could take produce down the Christina River to Wilmington and other ports along the eastern seaboard. The Gap-to-Newport Turnpike also gave the millers and manufacturers along Red Clay Creek easier access to raw materials. Establishments such as the Fell Spice Mill, the Delaware and the Marshallton Ironworks, the Garrett Snuff Mills, and the Auburn Cotton Mills relied on outside sources for materials to transform into finished goods. These establishments also depended on effective transportation networks to provide access to markets in which to sell their manufactured goods. Relatively few of the products were sold locally. The many grist mills also relied on transportation networks to carry flour and meal when New Castle County became a great grain producer in the late eighteenth and early nineteenth centuries. Desiring to take advantage of new markets in the western territories of the United States, local manufacturers helped spur the construction of the Wilmington and Western Railroad in 1872. Ultimately the increase of effective transportation networks aided in the destruction of eastern wheat producing and exporting establishments.

The first attempt by manufacturers in the Greenbank area to have rail service extended into the Red Clay Creek valley was in 1867 when the Delaware & Chester County Rail Road Company was incorporated by the State

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<sup>37</sup> Priscilla M. Thompson, *Springs/Red Clay Area, A Narrative Historical Overview, Newport to Gap Pike - Route 41, New Castle County, DE*, Delaware Department of Transportation Archeology Series no. 49 (Dover, Delaware, 1986), pp. 10-13.

of Delaware.<sup>38</sup> Among the initial directors of this corporation were William G. Phillips and Edward Mendenhall, owners of the Greenbank Mill and the Marshallton Ironworks respectively. In 1869 the corporation charter was amended, and the concern was renamed the Wilmington and Western Railroad Company. Although the floodplain of Mill Creek was considered as a possible route, the directors decided to follow the path of Red Clay Creek since more manufacturing establishments were located there. Local manufacturers envisioned the railroad connecting them to greater and more distant markets.

Construction of the railroad began with groundbreaking ceremonies on the property of C. J. Fell at Faulkland. Among the second board of directors elected at the groundbreaking ceremony were Phillips, Alan Wood of the Delaware Ironworks, and William Garrett of the Yorklyn snuff mills. Wood and two other men later purchased \$500,000 of railroad bonds.<sup>39</sup> Wood also donated land for a station at Wooddale. Fell sold land for a station at Faulkland to the rail company for one dollar. A telegraph line was erected along the route to help facilitate the movement of freight and passengers. The importance of the railroad to the continued growth and expansion of the manufacturing communities along Red Clay Creek can be best described by the expectations of Alan Wood in 1872. Wood speculated that if the railroad could dependably deliver coal to his factory, he could convert to steam operated mills and triple his output.<sup>40</sup> Although the Wilmington and Western Railroad passed into receivership in 1875 and was eventually purchased by the B & O Railroad, the introduction of the railroad into the valley had a great impact on many of the manufacturing establishments along Red Clay Creek and their communities.

#### **Railroads and the Elliot and Williams Houses**

The introduction of the railroad in 1872 allowed both the Marshallton

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<sup>38</sup> Wilmington and Western Railroad, National Register of Historic Places Nomination, N-4091. On file at BAHP. Also see Arthur G. Volkman, *The Story of the Wilmington and Western Railroad* (Wilmington: Historic Red Clay Valley, Inc., 1963).

<sup>39</sup> Volkman, p. 26.

<sup>40</sup> Volkman, p. 34. Pursell, in *Ironworks*, quotes a source that states Wood's increase would be five or six fold, p. 20.

Ironworks and the Greenbank Mill, as well as other manufacturing establishments in the Red Clay Creek valley, to expand their production capabilities since raw materials and finished goods were transported more easily. With the support of local manufacturers, the Wilmington and Western Railroad stations were erected at or near the larger mills along Red Clay Creek including Marshallton and Greenbank.

The railroad contributed to an increase in employment opportunities at the Marshallton Ironworks. A railroad siding was built into the factory in order to facilitate the movement of goods at the plant. Before the railroad, Marshallton was not described as a separate entity from Newport. After the arrival of the railroad, the *Delaware State and Peninsula Directory for 1882* described Marshallton as a thriving manufacturing community consisting of neat new cottages and residences, many of whose inhabitants were employed at the extensive ironworks.<sup>41</sup> Twenty-five men labored at the Marshallton mill in 1860. By 1870 the Marshallton mill employed thirty seven men, and in 1880 the total had risen to fifty-five.<sup>42</sup> This increase in workers and laborers in the Red Clay Creek valley required additional housing. The Elliot House, constructed after the introduction of the railroad into the valley, may be viewed as a product of this expanded manufacturing community. The house was not built until after the appearance of the railroad in the community, a period when the Marshallton Ironworks expanded greatly and attempted to manufacture tin-plate.

The relation of the Williams House to transportation networks in the Red Clay Creek valley is much more direct and obvious. At the time of the railroad's opening, a local newspaper listed A. J. Williams as the station agent at Greenbank.<sup>43</sup> The Williams House is directly across Newport Gap Pike from the Greenbank Station (Plate 6). Among the duties of the agent were selling tickets, checking baggage and freight, and opening and closing the station each day.<sup>44</sup> The station also contained a telegraph line.

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<sup>41</sup> *The Delaware State and Peninsula Directory For 1882* (Wilmington, Delaware: Ferris Bros., 1882), p. 188.

<sup>42</sup> U. S. Census, State of Delaware, Industry Schedules, 1860, 1870, 1880. Microfilm on file at CHAE.

<sup>43</sup> Volkman, p. 47.

<sup>44</sup> Volkman, p. 42.



PLATE 6: View of the Williams House and the Wilmington & Western Railroad Depot (Photograph by David C. Bachman, 1985. Reprinted with permission of DELDOT)

Since trains did not always keep to schedule, the location of the Williams home probably proved very beneficial to the railroad. Within the community the station agent held a position of respect and esteem, since the railroad was an important economic link with Wilmington and points beyond. Williams' son John probably worked at the station as he is listed as "Clerk Rail house" in the 1880 census. The Wilmington and Western Railroad was forced into receivership by the national economic panic of 1873. Although the railroad was soon reorganized as the Delaware and Western Railroad, there is no evidence that Williams continued to work for the railroad. It was at this time that Williams turned to carpentry and housing construction.

### Conclusion

The William Elliot House (built ca. 1875) and the Andrew Jackson Williams House (ca. 1873) are significant as examples of the transformation of rural areas in the late nineteenth century into centers of early industry and transportation networks. Long the site of milling and manufacturing establishments, the Red Clay Creek valley was dotted with small industrial hamlets by the 1870s. The late nineteenth century witnessed a shift from agricultural milling establishments to diverse manufacturing enterprises along Red Clay Creek. This shift mirrored developments in the growing industrial economy of northern New Castle County. Seeking more effective transportation in order to avail themselves of sources of raw materials and of markets, local manufacturers supported the construction of the Wilmington and Western Railroad. The introduction of the railroad allowed for a degree of expansion that needed larger workforces and resulted in new housing. The Elliot and Williams houses are associated with these events in the Red Clay Creek valley and reflect the growth of manufacturing and the need for related dwellings. The development of industry and transportation in the Red Clay Creek valley during the period 1830-1880 +/- was extremely significant in the erection of the Elliot and Williams houses and supports their eligibility for listing on the National Register of Historic Places under Criterion A (reflection of broad patterns of history). Evidence that both houses were possible sites of small shops (for ladder manufacturing and tinning) further supports

Manufacturing as a historic theme influential in the building of the Elliot and Williams houses. Although the two houses functioned as dwellings during the period of their significance, the emphasis of utilitarian requirements overshadows the importance of architectural styling and ornament as statements of aesthetic taste and social status.

### III. SPRING HILL: HISTORIC THEMES

The subdued eclectic ornamentation of the William Elliot House and the Andrew Jackson Williams House forms an interesting contrast to the formal architectural motifs displayed on Spring Hill, the third property impacted by the proposed Route 41 improvements. Spring Hill, an early nineteenth-century structure that documents the remodeling of dwellings and landscapes following Colonial Revival stylistic motifs during the 1930s, most strongly relates to the historic theme Architecture, Engineering & Decorative Arts in the period 1880-1940 +/- . Originally a reaction against the excessive ornamentation of Victorian era architecture, the Colonial Revival style borrowed design elements from America's colonial (pre-1840) heritage and reinterpreted them in modern construction.<sup>45</sup> Colonial Revival structures are characterized by accentuated front doors with overhead fanlights and sidelights, and symmetrically balanced bays, doors and wings. A principal subtype of Colonial Revival exhibits hipped or gable roofs with a full width porch supported by classical columns.<sup>46</sup> Spring Hill also relates to the historic theme Suburbanization in the period 1880-1940 +/- . Spring Hill was one of the first dwellings built in the early nineteenth-century suburban development "The Cedars" and was originally owned by one of the suburb's developers. During this era, Wilmington's suburban dwellers relied on horse-drawn and electric trolleys to carry them to jobs located in the city. Because transportation was so closely connected to suburban development, the theme Transportation & Communication in the period 1880-1940 +/- relates to Spring Hill as well.

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<sup>45</sup> For an excellent examination of Colonial Revival see Alan Axelrod, ed., *The Colonial Revival in America* (New York: W. W. Norton & Company, 1985), especially Kenneth L. Ames' introduction. Also see David Gebhard, "The American Colonial Revival in the 1930s," *Winterthur Portfolio* 22 (Summer/Autumn, 1987): 109-145.

<sup>46</sup> McAlester, pp. 320-26.

## Architecture, Engineering & Decorative Arts

### Architectural Description

Spring Hill is located at the northeast corner of Newport Gap Pike and Washington Avenue (2311 Newport Gap Pike) in Mill Creek Hundred, New Castle County, Delaware. Built circa 1902, Spring Hill is a Colonial Revival style house with Federal-style ornamentation. The house sits on a small bluff overlooking a large yard which contains 3.15 acres. The grounds are terraced and thickly planted, with numerous hedges, gardens, and small groups or rows of trees visually dividing the lawn areas. Several walkways lead down the terraced slopes to Washington Avenue and to the outbuildings, lawns, and pond.

Spring Hill is a two-and-a-half-story, five-bay, double-pile dwelling with one-story wings on the west and east sides of the main block and a rear three-story addition on the north end of the house (Plate 7). The overall dimensions are 38 feet by 61 feet. The exterior walls are sheathed with wooden weatherboard painted white. The siding contrasts with the smooth, plain wood surfaces between the two-story, projecting, hexagonal bay windows on the first floor. The white walls contrast in color with the dark green shutters which adorn most of the windows on each side of the house. In the projecting bays on the first floor, there are three six-over-six light sash windows without shutters, each topped by crossetted architraves and cornices of cyma recta moldings. The second-story bay windows consist of one-over-one sash windows with green shutters. Two similar sash windows without shutters occupy the space between the second-story projecting bays.

The six-paneled front door on the south (main) facade features Federal Revival ornamentation (Plate 8). The door is surrounded by a segmental arch with a centrally placed wooden keystone. An elliptical fanlight and two sidelights have cast iron mullions ornamented with bellflowers and rosettes. Flanking the sidelights are two small, six-pane windows. An open, one-story porch with six Doric columns connected by a short balustrade extends the length of the main block. The porch is reached by two wooden steps with a wooden handrail supported on "Tuscan-like" balusters. Brick piers, which have been concealed by wooden lattice-work, support the weight of the porch.



PLATE 7: South elevation of Spring Hill (Photograph by David C. Bachman, 1985. Reprinted with permission of DELDOT)



PLATE 8: Detail of front door of Spring Hill (Photograph by David C. Bachman, 1985. Reprinted with permission of DELDOT)

The two one-story wings at either side of the structure are accentuated with wooden quoins penciled to resemble stone. In most cases, Federal-style quoins are laid so that their faces are alternately large and small, but these quoins sit evenly on top of one another. An eight-over-eight light window, flanked by two four-over-four light windows, is on the west and east end wall of each wing. Above these windows on both the second-story and the third-story of the main structure are two sash windows. To the rear of the west wing is a glassed-in conservatory which has a window on its western wall that once served as an outdoor window for the house. Behind the west wing addition of the house is a small exterior porch that is connected to the living room by a wooden six-paneled door. This porch has two coupled "Tuscan-like" columns which rest on small plinths and support a pent roof. To the right of the porch is a library with a tripartite bay window fronting the side porch, and one sash window on the north wall providing additional light for the library.

On the north end of the house two pedimented dormer windows pierce the roof and flank a centrally placed square dormer window. Below each pedimented dormer is a sash window on the second floor. Between the windows is a two-and-a-half-story addition containing a rear staircase lighted by a sash window on the second floor landing and another sash window on the first floor landing. On the northeastern corner of the house is a one-story kitchen addition with a pent roof. A tripartite window consisting of three sections of six-light sash admits morning light. The kitchen has one exterior door opening. Another exterior door, which is west of the kitchen door, provides access to the basement from the outside.

The gable roof on the main structure rises above a boxed cornice and is pierced by a brick chimney stack on the west end. Pyramidal roofs top each two-story projecting bay on the south facade. A mixture of shed and pent roofs top other additions to the house creating an irregular roofline. All of the roof surfaces have been covered with asbestos shingles.

The interior plan on the first floor of the house is divided into formal and informal living space (Figure 11). A living room and a dining room with a large entrance hall between them serve as a screen for the family rooms to the rear of the house. The interior walls of the house are of plaster applied over wood lath nailed to the balloon-frame structural system.

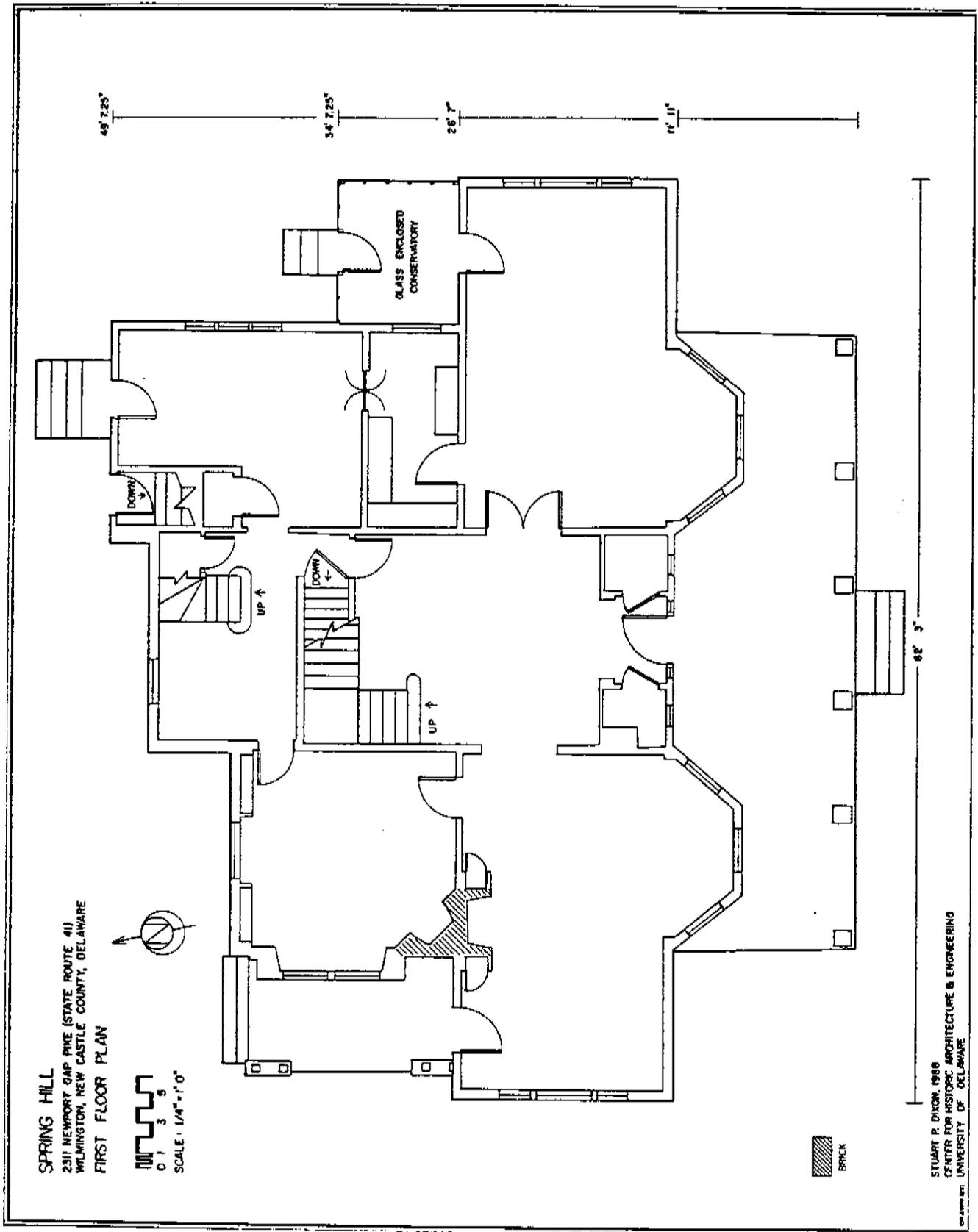


FIGURE 11: Floor Plan of Spring Hill (Drawn by Stuart Dixon)

The main doorway on the south facade leads into a formal vestibule with a small closet to the left of the door and a powder room with a lavatory to the right. The vestibule is one step below the main hallway. The elliptical arch motif on the exterior of the house is echoed on the interior. A round-arched doorway with a raised, paneled embrasure and a console in the surround opens into the formal entrance hall. The north wall of the hall has raised, wooden paneling that is painted white. On the northwest wall of the entrance hall is a staircase which rises and makes a 90 degree turn at the second floor landing (Plate 9). The staircase has round, wooden balusters with elongated plinths and capitals which are painted white. The handrail and newel are of mahogany. A round-arched paneled door on the northeast wall opens into the private quarters of the first floor. The remaining wall space is finished with wainscot and stylized, maroon floral wallpaper over the plaster walls.

The living room and the dining room are arranged on either side of the entrance hall, thus creating a symmetrical plan in the formal area of the house. The doorways to both rooms consist of round-arched openings with wooden trim crowned by a console in the center of the arch. All doorways in the main hall are of similar design with one exception. The doorway to the dining room includes three paneled, double doors as well as a carved wooden sunburst motif in the semi-circular area above the doors (Plate 10).

The dining room has its original 1930s wallpaper. The wallpaper consists of a brightly-colored, floral pattern with daisies, bluebells and chrysanthemums arranged on a black background. Below the wallpaper is paneled wainscot and above a cornice of cyma recta molding. All wood trim is painted white. Behind the dining room is a butler's pantry that has glass-panned cupboards over enclosed cupboards areas with a sink on the east wall and a window overlooking the conservatory. The kitchen is behind the pantry.

The influence of Colonial Revival can be seen in the living room wallpaper, which was installed in 1938.<sup>47</sup> Pastoral scenes with men and women dressed in colonial costume occupy a landscape of buildings resembling the colonial city of Williamsburg. One building, in particular, depicts a stylized version of the Governor's Palace at Colonial Williams-

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<sup>47</sup> Gebhard, p. 116.



PLATE 9: Main Staircase in Spring Hill (Photograph by Cheryl Powell, 1987)

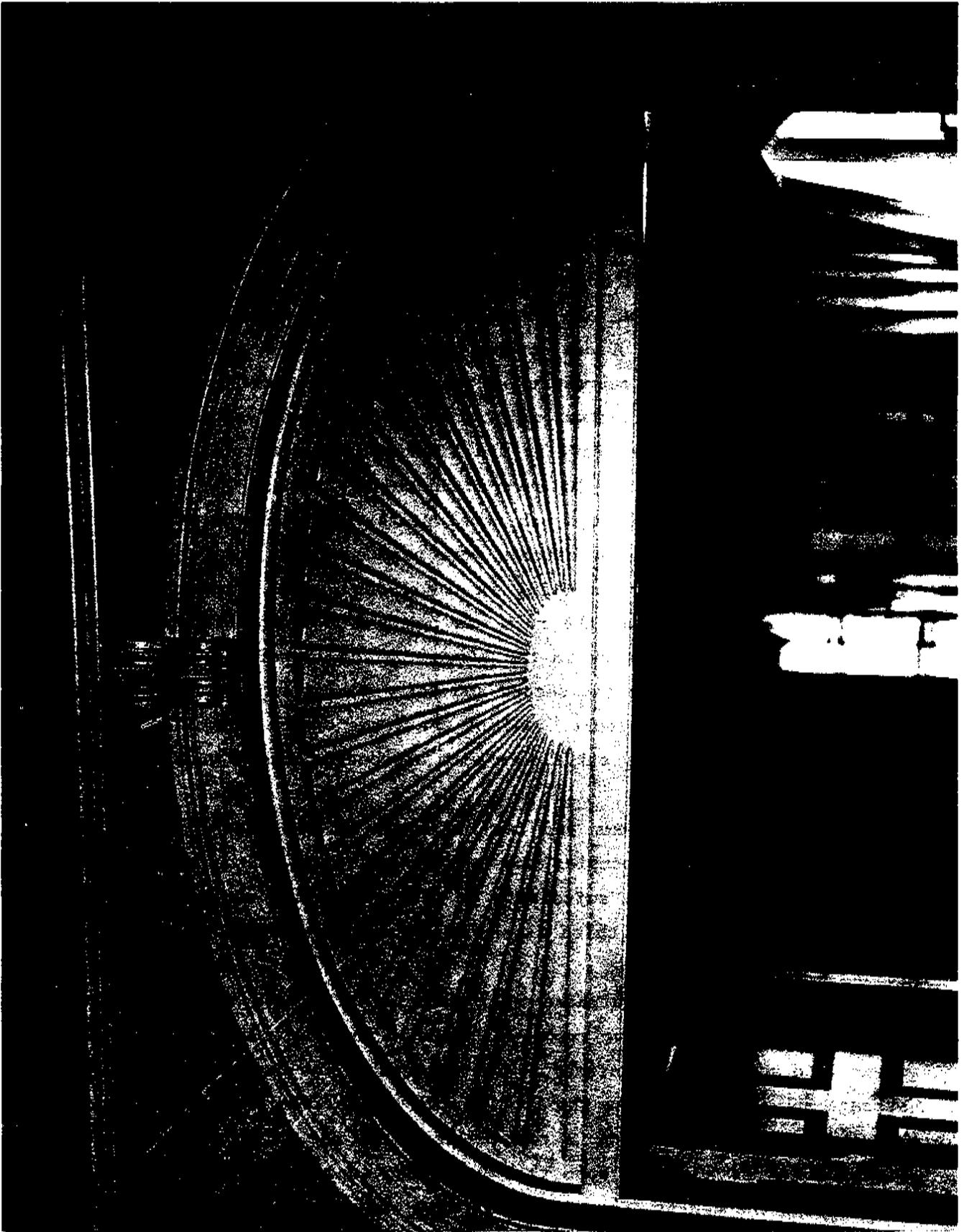


PLATE 10: Sunburst archway in Spring Hill (Photograph by David C. Bachman, 1985. Reprinted with permission of DELDOT)

burg. The restoration activities at Colonial Williamsburg in the 1930s were a primary source for Williamsburg-inspired interior design.<sup>48</sup>

A fireplace located on the northern wall of the living room is Adamesque in style (Plate 11). It has a crossetted architrave with a reeded, central tablet and reeded, doric pilasters on each side of the black marble facing. Two closets with paneled doors are built into the chimney jambs behind the fireplace wall. A dentil cornice surrounds the room.

In the northwest room, or the library, is a corner fireplace with a crossetted architrave. A projecting, square bay window on the west wall with a raised, paneled embrasure on the west wall provides a view of the west lawn. The entire room was painted an "antique gold" after 1959.

To the east of the library is the breakfast room with a stairway that makes a 90-degree turn to the second and third floors. The stairway has carved oak pendants and round oak newel posts. Beneath the stairway is a closet. This room and the kitchen were painted white and tangerine with lively colored, floral stenciling in the 1960s. The kitchen's linoleum floor was installed after the room was painted. There are wood paneled cabinets and a small pantry in the kitchen. The library, breakfast room, kitchen and the rooms on the second and third floors have molded surrounds with bulls' eye corner blocks. All of the rooms on the first floor except the kitchen have matching oak floors with baseboards capped with cyma recta moldings.

There are four bedrooms and two bathrooms on the second floor. The master bedroom, which occupies the entire west side of the second floor, has been arranged into a suite with an office area and a private bathroom attached to it. On the third floor there are two bedrooms, bath, storage room and cedar closet.

Between the formal entrance hall and the breakfast room is a small hallway connecting the two rooms. A door on the west wall of the hallway opens into an interior stairway to the basement. The basement is used as a storage and work area. At the foot of the stairs from the interior of the house is a door leading to a root cellar. To the right of the stairway facing north is a shower room that was added in the early 1930s. In the area behind the center stair is a well that was covered up when the kitchen

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<sup>48</sup> Gebhard, p. 117.

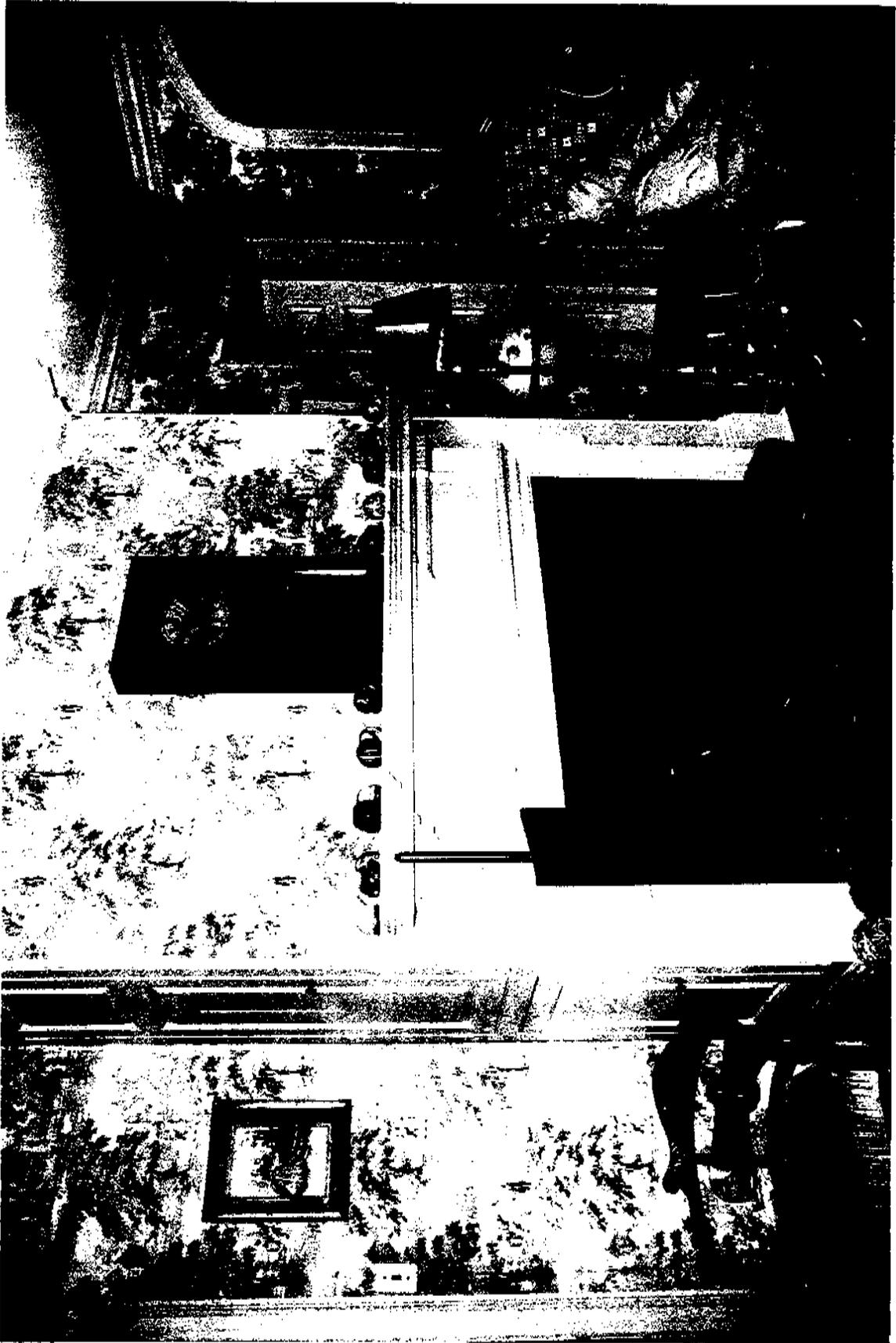


PLATE 11: Living room mantel, Spring Hill  
(Photograph by Cheryl Powell, 1987)

was enlarged in 1937. The fieldstone foundation in the basement measures 26 feet by 38½ feet. Three large brick piers in the basement provide additional support under the center as well as at the east and west ends of the house. All first floor joists visible from the basement are circular sawn. New joists were installed to support the rear and wing additions to the house in the 1930s.

Several early twentieth-century outbuildings surround the house, including a two-story frame carriage house, a rectangular wooden gazebo by the pond, a 6-foot diameter wooden octagonal chicken brood shed, and a wooden corn crib. South of the house, close to Newport Gap Pike, is a nineteenth-century stone springhouse (Figure 12).

### Landscape Architecture

A variety of trees and shrubs have been planted around the house and outbuildings, including Eastern Hemlock (*Tsuga canadensis*), Silver Maple (*Acer saccharinum*), White Fir (*Abies concolor*), Northern White Cedar (*Thuja occidentalis*), Pecan (*Carya illinoensis*), Atlas Cedar (*Cedrus atlantica*), Flowering Dogwood (*Cornus florida*), Magnolia (*Magnolia campbellii*), Azalea (*Rhododendron arborescens*), Colorado Blue Spruce (*Picea pungens*), American Sycamore (*Plantanus occidentalis*), Sweet Cherry (*Prunus avium*), Ginkgo (*Ginkgo biloba*), Rhododendron (*Rhododentron maximum*), Mountain Laurel (*Kalmia latifolia*), Boxwood (*Buxus sempervirens*), American Holly (*Ilex opaca*), Pacific Yew (*Taxus brevifolia*), Eastern Red Cedar (*Juniperus virginiana*), Norway Spruce (*Picea abies*), Lilac (*Syringa vulgaris*), English Elm (*Ulmus campestris*), Black Maple (*Acer nigrum*), Northern White Pine (*Pinus strobus*), Mock Orange (*Philadelphus inodorus*), Japanese Maple (*Acer palmatum*), Black Locust (*Robinia pseudoacacia*), Green Ash (*Fraxinus pennsylvanica*), Pear tree (*Pyrus*), Sugar Maple (*Acer saccharum*), Mockernut Hickory (*Carya tomentosa*), American Beech (*Fagus grandifolia*), Japanese Barberry (*Berberis thunbergii*), White Oak (*Quercus alba*), Meta Sequoia (*Metasequoia glyptostroboides*), Northern Red Oak (*Quercus rubra*), Beauty Bush (*Kolkuitzia amabilio*), Witch Hazel (*Hamamelis virginiana*), Giant honeysuckle (*Lonicera hildebrandiana*), Cape honeysuckle (*Tecomaria capensis*), Dewberry (*Rubus hispidus*), Royal Paulovinia (*Paulownia tormen-tosa*), Multiflora Rosa (*Rosa multiflora*), Vibernum (*Viburnum dilatatum*), Wild Grape (*Vitis*), Fleabane Daisy (*Erigeron philadelphicus*), Goldenrod (*Solidago*



*altissima*), Red Mulberry (*Morus rubra*), Seaside Alder (*Alnus maritima*), Red Maple (*Acer rubrum*), Mimosa (*Acacia*), and Staghorn Sumac (*Rhus typhina*). Figure 13 illustrates the locations of the various species.

### Spring Hill Prior to 1930

There is evidence that a dwelling was on the property currently encompassed by Spring Hill as early as the mid-1800s (Figure 14). The name, "D. Justice," appears on the Rea and Price map of 1849.<sup>49</sup> David Justice purchased the property in 1832, and the location of this building was very near or on the same site as Spring Hill. John Robinson acquired the farm in 1855, and buildings are shown on his property in the Beers Atlas of 1868 and in the Baist Atlas of 1894 (see figures 8 and 10, pp. 34 and 37).<sup>50</sup> Although there could have been a house on the property when the Crooks' purchased their land, the present structure supports an early twentieth-century construction date.

In 1900 The Cedars Land and Development Company acquired the farmland formerly owned by Robinson.<sup>51</sup> It was probably Richard W. Crook, one of the developers of The Cedars, who built Spring Hill for his private residence shortly after his wife, Carrie, purchased twenty-four lots from The Cedars Land and Development Company for \$1000 on May 5, 1902.<sup>52</sup> In the 1903 *Wilmington City Directory* there is a "Crook, R. W." listed as a general manager living in the "Cedars," a term that describes the development rather than a particular house. Crook is listed as living in The Cedars subdivision until 1916.<sup>53</sup>

In 1913 Mrs. Crook sold twelve lots to William Stewart Allmond for \$7500 which included the lots numbered 15 and 16 where Spring Hill is located

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<sup>49</sup> Samuel Rea and Jacob Price, *Map of New Castle County, Delaware, from Original Surveys* (Philadelphia: Smith and Wister, 1849).

<sup>50</sup> D. G. Beers, *Atlas of the State of Delaware* (Philadelphia: Pomeroy & Beers, 1868); William G. Baist, *Atlas of the State of Delaware* (Philadelphia: William G. Baist, 1894).

<sup>51</sup> NCC Deed Book: K-18-451; NCCRD.

<sup>52</sup> NCC Deed Book: Z-18-401; NCCRD.

<sup>53</sup> *Wilmington City Directories, 1903-1916*. On file at Historical Society of Delaware, Wilmington, Delaware. Hereafter referred to as HSD.

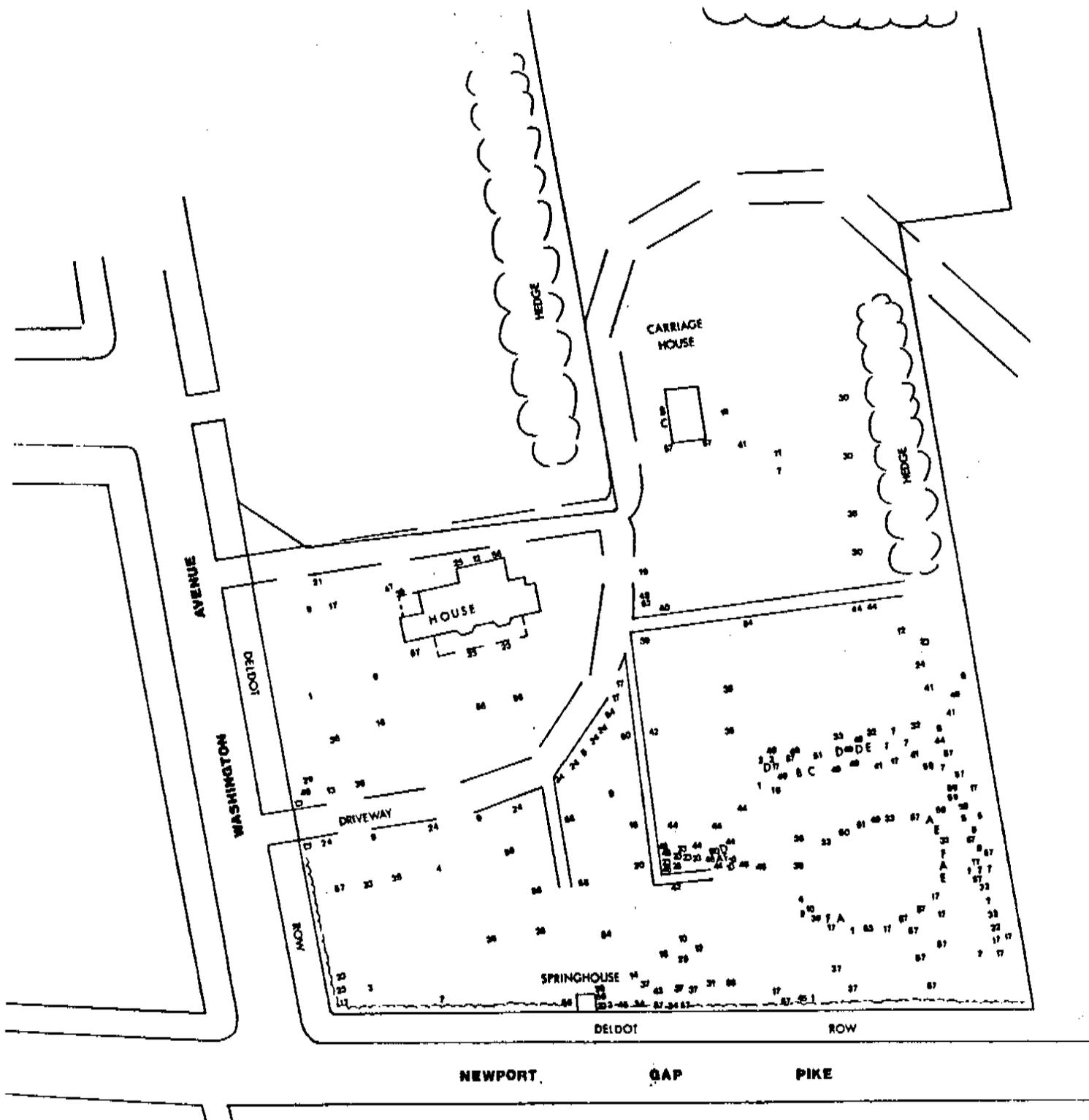


FIGURE 13: Landscape map, Spring Hill (Drawn by Kathleen Valimont and Laurence Kalkstein. Please see key pp. 160-161)



FIGURE 14: Detail from Rea & Price's Map of New Castle County, Delaware, 1849

(Figure 15).<sup>54</sup> In 1913 William Stewart Allmond was listed in the *Wilmington City Directory* as living in The Cedars.<sup>55</sup> He was a treasurer for the Delaware Terra Cotta Company, but he was also the son of John P. Allmond, president of People's Railway Company. William Stewart Allmond died intestate in 1919, and in 1920 his heirs sold his property for \$14,000 to Elizabeth Samuel, the wife of physician Meredith I. Samuel. She increased the property in size by buying lots 1, 2, 9, 10, and parts of lots 3, 11, 69, 70, and 71 for \$700 from William L. and Isabella H. Betta in 1922. Elizabeth Samuel died on February 25, 1929, and her entire property in The Cedars was sold to James R. and Claire R. Morford in 1930.<sup>56</sup>

Little is known about the house during the period when the Allmonds and the Samuels lived at Spring Hill. There may have been some alterations to the house, but it was James R. Morford who would give Spring Hill its Federal Revival style detail and make many changes in the size and plan of the house.

#### Colonial Revival Remodelling at Spring Hill

Mr. and Mrs. James R. Morford, who lived at Spring Hill from 1930 to 1959, made many alterations and additions to the house between 1937 and 1938. With the help of the prominent local architectural firm Robinson, Stanhope, and Manning, the Morfords remodelled their home following Colonial Revival stylistic motifs with Federal Revival detailing. Mr. and Mrs. Arthur A. Baum, the present owners of Spring Hill, have made very few changes to the property, and the house is essentially unaltered from its 1938 appearance.

James R. Morford had been a member of the law firm of Marvel and Morford since 1928. He served as assistant city solicitor of Wilmington from 1935 to 1938, as the Attorney General of Delaware from 1939 to 1943, and on the Board of Governors of the American Bar Association from 1943 to 1946. Morford was a very successful man when he owned Spring Hill, and this is reflected in the manner in which he created a suburban estate. In fact, he

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<sup>54</sup> NCC Deed Book: X-23-492; NCCRD.

<sup>55</sup> *Wilmington City Directory*, 1913. On file at HSD.

<sup>56</sup> NCC Deed Books: V-29-174, Z-28-504, G-31-480 and F-36-370; NCCRD.



FIGURE 15: Detail of the Cedars subdivision from the New Castle County property map for Mill Creek Hundred

was called the "squire" of the neighborhood.<sup>57</sup>

Morford commissioned the architectural firm of Robinson, Stanhope, and Manning to assist in the remodeling of his home. According to a former employee of Robinson, Stanhope, and Manning, the firm was formed in 1932. Before World War II their offices were located at the corner of 9th and Market Streets in the Equitable Security Trust Company building (now the Bank of Delaware). Most of their commissions were for housing design, especially in developments such as Wawaset Park and Westover Hills. They also designed and remodeled other large homes and small commercial structures in the Wilmington area. The firm disbanded in 1942 but reunited in 1946. Robinson, Stanhope and Manning returned to the same office, but their commissions changed to encompass mainly elementary schools, high schools, hospitals and nursing homes throughout the Delaware and Cecil County, Maryland. Ray Robinson died in 1951, and Burton Stanhope died in 1957. William Manning joined the architectural firm of Dollar, Bonner, Blake, and Street in 1958. Manning took all of the architectural plans by Robinson, Stanhope, and Manning with him, and the plans are stored with this firm (now called Anderson, Brown, Higley, and Funk).<sup>58</sup> The architectural drawings commissioned by Morford represent a unique look at the desires of a successful man to create a colonial estate.

The original floor plan of Spring Hill is outlined by the fieldstone foundation in the basement. The plan consisted of a central hall flanked by a parlor and a library on the west side of the hall and a dining room and a kitchen on the east side. The second floor originally had five bedrooms and one bath. On the third floor an attic was used for storage. There was a hipped roof with a hipped dormer window on each of the four sides of the roof. Two chimney stacks were on either side of the roof, with one leading to a fireplace in the parlor and the other to a fireplace in the dining room.

A 1937 drawing of the first floor plan by Robinson, Stanhope, and Manning shows that a "Victorian-style" veranda surrounded three sides of

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<sup>57</sup> Mrs. James R. Morford, Jr. Telephone interview by Cheryl Powell. Wilmington, Delaware, November 12, 1987. Notes located at CHAE.

<sup>58</sup> John Bue. Telephone interview by Cheryl Powell. Wilmington, Delaware, December 30, 1987. Notes located at CHAE.

the house, including its main facade (Figure 16).<sup>59</sup> The front porch on the south elevation is unaltered and is composed of an open, one-story porch with six Doric columns connected by a short balustrade. Two bays project on this elevation. The west and east porches project four feet less than the front porch and differed stylistically. Two coupled Tuscan columns rested on small plinths with three columns at the southeast and southwest corner of the porches. A small porch behind the living room has not been removed and is part of the original three-sided "Victorian-style" porch construction.

The first major alterations were made to the house around 1935.<sup>60</sup> Morford added the breakfast room with a staircase leading up to the third floor attic. In the central hall he placed a vestibule at the entrance with a closet on the west end and a powder room on the east end. The two six-pane glass windows on either side of the front door sidelights were then added. On the exterior the main doorway was replaced with Federal Revival ornamentation. The original oak front door was removed to install a six-paneled door surmounted by a segmental arch with an elliptical fanlight and two side lights ornamented with floral elements. The elliptical arch was repeated in the vestibule interior. A round-arched doorway with a raised, paneled embrasure and a console in the surround opened into the formal entrance hall.

The staircase in the entrance hall was originally in the center of the room, but it was removed and replaced with a staircase on the west wall that makes a 90-degree turn on the northern wall to the second floor landing. This creates an appropriate screen for the rear room additions on the first floor as well as making the staircase the most elegant feature in the house. The additions provide more private living space for the family, and the first floor of the house becomes clearly divided into formal and informal space. The idea of dividing family rooms from public rooms is a Victorian one that had long been considered out-of-style.<sup>61</sup>

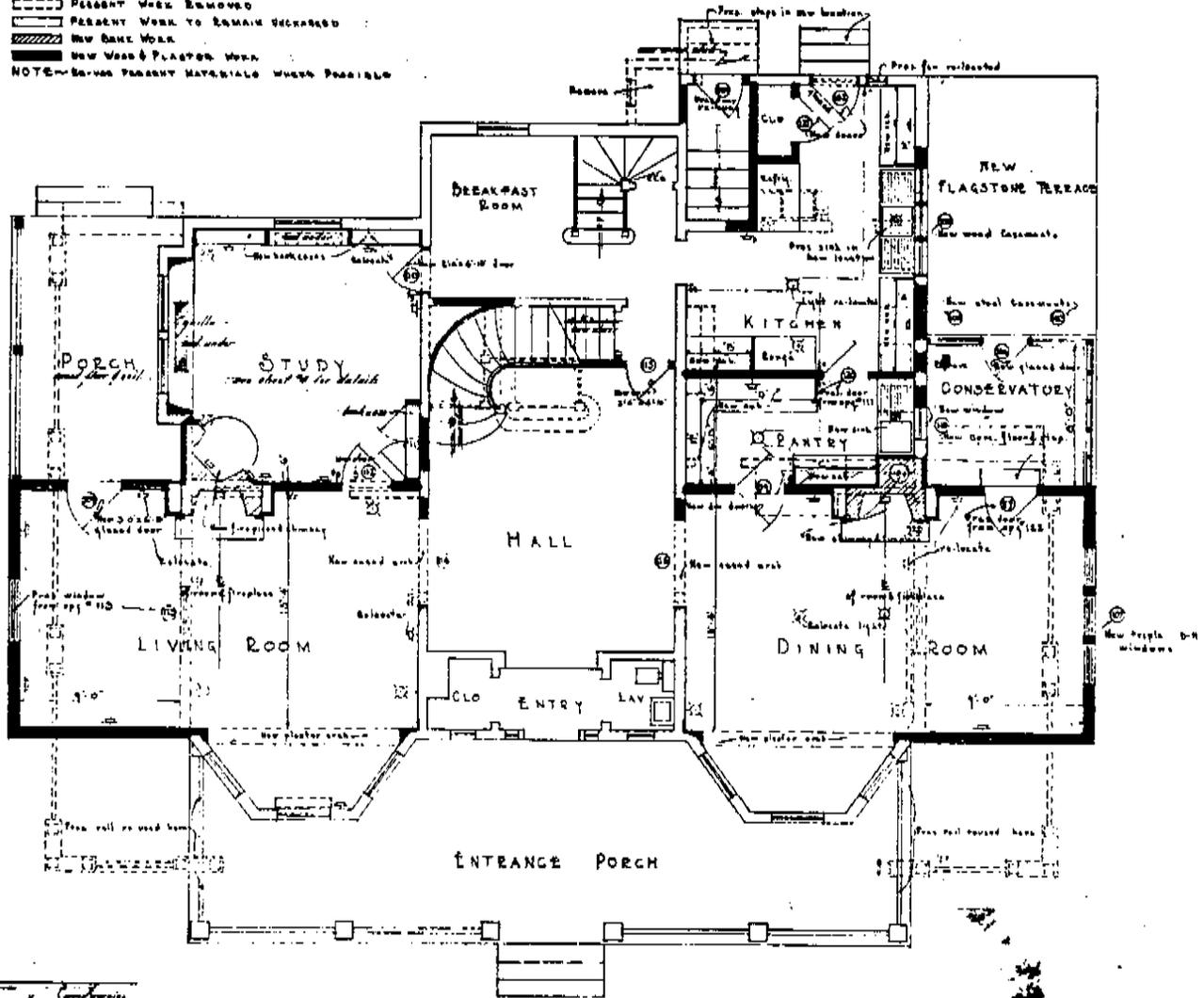
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<sup>59</sup> Architectural plans currently located at CHAE.

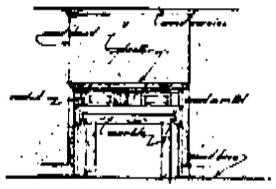
<sup>60</sup> Mrs. Ann Benethum. Telephone interview by Cheryl Powell. Wilmington, Delaware, November 24, 1987. Notes located at CHAE.

<sup>61</sup> Clifford Edward Clark, Jr., *The American Family Home 1800-1960* (Chapel Hill, N.C.: The University of North Carolina Press, 1986), p. 132.

**LEGEND**  
 [---] PRESENT WORK REMOVED  
 [---] PRESENT WORK TO REMAIN UNCHANGED  
 [---] NEW BASE WORK  
 [---] NEW WOOD & PLASTER WORK  
 NOTE - SAVE PRESENT MATERIALS WHERE POSSIBLE



FIRST FLOOR PLAN  
 SCALE 1/4" = 1'-0"



DETAIL LIVING ROOM WINDOW  
 Scale 1/2" = 1'-0"

ROBINSON, STANHOPE AND MANNING ARCHITECTS		
WILMINGTON	DELAWARE	
ALTERATIONS & ADDITIONS - RESIDENCE - MR. JAMES E. MOFFORD - CROSS - MARSHALLTOWN - IOWA		
CONC.	DRAWN BY JES	DESK.
R75	CHECKED BY: [Signature]	2
	SCALE: 1/4" = 1'-0"	
	DATE: 5-18-37	

FIGURE 16: First floor plan of Spring Hill (Drawn by architectural firm of Robinson, Stanhope and Manning, 1937. Reprinted courtesy of the architectural firm Anderson, Brown, Higley and Funk)

On the first floor, the living room and the dining room were both expanded to include the area formerly containing the side porches. The kitchen was enlarged to almost twice its original size (it took over the space of a shed to its rear), the butler's pantry was built in a space occupied by the kitchen, and a glass-enclosed conservatory was added to the western wall of the house, hiding an original exterior window. Morford turned his bedroom area on the second floor into a suite (Figure 17). He added a private bath, a dressing room, and an office. A door that once opened between the office and the southeast bedroom was closed in to allow him more privacy and is presently covered with wallpaper. By removing the hipped roof and replacing it with a pitched roof pierced by two pedimented dormer windows and a square dormer window in the middle, the third floor attic was enlarged to make room for more living space. Two bedrooms, a bathroom, a cedar closet, and a storage area were installed in it (Figure 18).

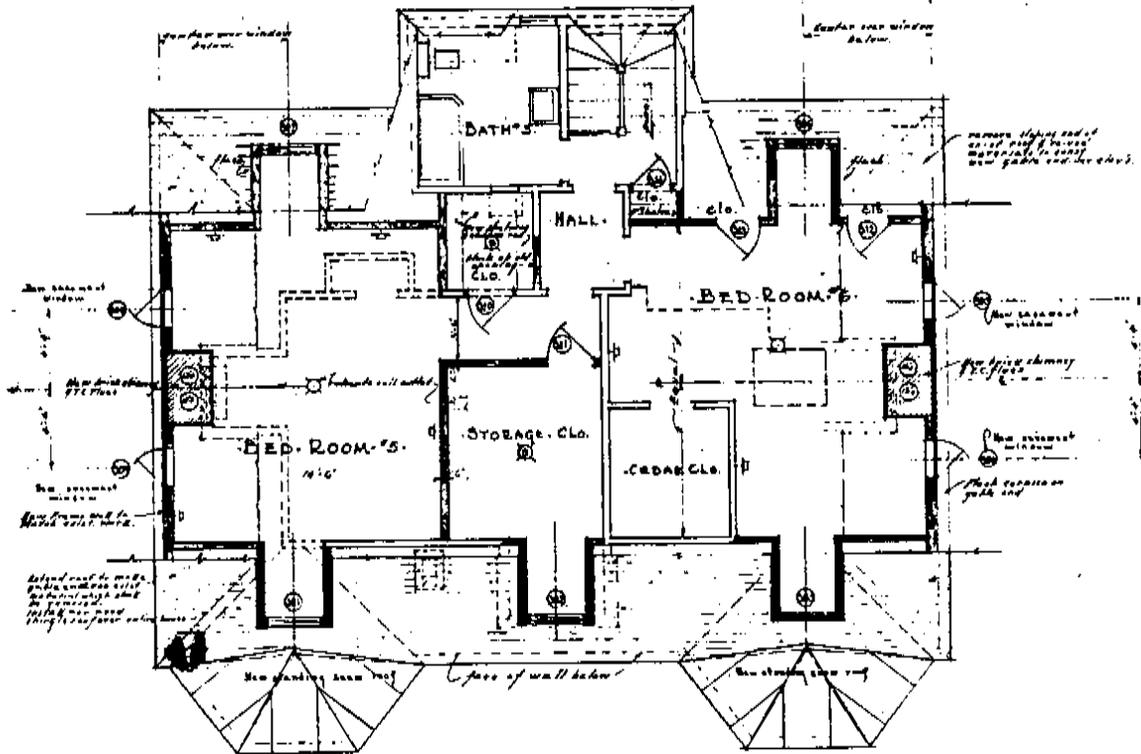
Robinson, Stanhope, and Manning had designed the replacement of the hexagonal, pointed roofs on the two-story projecting bays of the main south facade for much lower roofs so that three pedimented dormer windows could be placed on the south side of the main roof (Figure 19), but these plans were never carried out. The roof over the main block was to have been covered with wooden shingles and the other roofs with metal. All of the roof surfaces are now covered with asbestos shingle.

In the basement, Morford intended to provide room for entertainment and utilities, but these plans were also not executed. In the small passage from the formal entrance hall to the breakfast room, a door with a stairway to the basement was added to provide an interior entrance, and a separate exterior entrance was made for the basement (Figure 20).

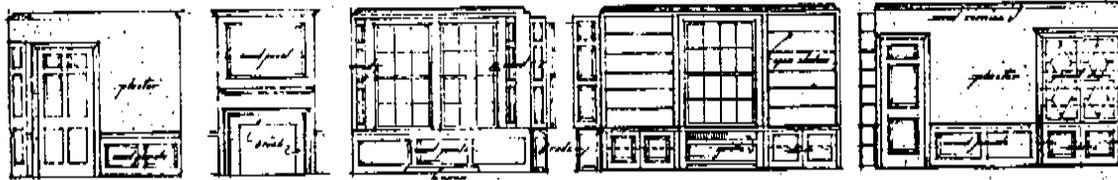
Federal Revival detailing was added in the formal rooms on the first floor to match the entrance on the main elevation. In the entrance hall a round-arched six-paneled door to the right of the staircase opened into the private quarters on the first floor. The doorways to both the living room and the dining room consisted of round-arched openings, with wooden trim crowned by a console in the center of the arch, and were added to match the front door and the arch in the vestibule. Other Federal Revival ornamentation included the addition of paneled double doors as well as a carved wooden sunburst in the semi-circular area above the doors to the dining



Legend  
 Existing work removed  
 New brick work  
 New wood or plaster walls  
 Existing wood unchanged  
 NOTE - Glass work shown without all other materials where possible on 2nd floor.



THIRD FLOOR PLAN  
 Scale: 1/4" = 1'-0"



DETAILS OF WOODWORK IN FIRST FLOOR AND STUDY

ROBINSON, STANHOPE AND MANNING ARCHITECTS INCORPORATED			
WILMINGTON		DELAWARE	
ALTERATIONS & ADDITIONS RESIDENCE MR. JAMES E. MORFORD			
CONTR.	DRAWN BY T. E. S.	DRAWN	
2-75	CHECKED BY	4	
	DATE 5-18-37		

FIGURE 18: Third floor plan of Spring Hill (Drawn by architectural firm of Robinson, Stanhope and Manning, 1937. Reprinted courtesy of the architectural firm Anderson, Brown, Higley and Funk)





room. The dining room wallpaper with its brightly colored, foliated pattern of daisies, bluebells, and chrysanthemums arranged on a black background was purchased locally.<sup>62</sup> The original fireplace in the dining room was removed to create more room for the butler's pantry behind the north wall of the room.

A "Sheraton-style" sideboard made by the Charak Furniture Company in Boston in 1937 still remains in the dining room today. It was one of many pieces of Federal style furniture that Mr. Morford purchased for his home. The company is now out of business, but one of its advertisements appeared in a 1940 issue of *Arts and Decoration*.<sup>63</sup>

The December 1938 issue of *The New Delawarean* published a photograph of the house highlighting the staircase in the entrance hall from the dining room door (Plate 12). The article featured photographs of staircases in the Wilmington area that had been recently redecorated. Noticeable in the photograph is the floral wallpaper and elliptical arch opening in the dining room as well as the elaborately paneled staircase. Except for the furniture seen in the photograph, the scene is unchanged today.

The wallpaper with scenes of colonial people and Williamsburg, the dentil cornice, and the fireplace on the north wall of the room were part of the Federal and Colonial Revival designs that were placed in the living room. The fireplace, which has a more Adamesque design, features a cross-setted architrave with a reeded tablet in the center with reeded doric pilasters on each side of the black marble facing. The wall between the living room and the library was fitted with a sliding door which was later removed for the addition of a corner fireplace. Bookcases were also added to the library at this time. Morford replaced all of the floors on the first story, except the one in the kitchen, with matching oak planking.

### Changing the Landscape

While Morford was remodeling Spring Hill, he was also extensively altering the grounds surrounding the house. The Morfords carefully maintained their landscaped gardens with the help of a full-time gardener, who lived near or on the property until World War II. A neighbor, Mrs. Roberta

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<sup>62</sup> Benethum Interview. November 24, 1987. Notes located at CHAE.

<sup>63</sup> *Arts and Decoration* 52 (May 1940): 42.

# Stairways

Continued from page 71

Whether the stairway be simple, or imposing and of intricate design, is determined to some extent by the simplicity or the elaborateness of the house for which it is designed.



*Upper Right*

Even Thomas Jefferson, who believed in tucking the stairway in a side hall, would have consented to bringing out into the open the beautiful stairway in the Greenville home of Mr. and Mrs. Harold C. Haskell. (Robinson, Stanhope & Manning)

*Upper Left*

In the James R. Morford home at the Cedars, just outside of Wilmington, the balustrade is light in feeling and is capped by a walnut handrail.

(Robinson, Stanhope & Manning)

*Lower Right*

The beauty of Chinese Chippendale, decorated with exquisite detail, is apparent in this stairway in the residence of Mr. and Mrs. Charles J. Bacon in Westover Hills, Wilmington.

(Pope & Kruse)

*Lower Left*

A glimpse of the stairway in the home of Mr. and Mrs. R. B. Cooling on Weldin Road, Wilmington, shows spindles amazingly delicate, with simply carved brackets under the ends of the treads.

(Robinson, Stanhope & Manning)

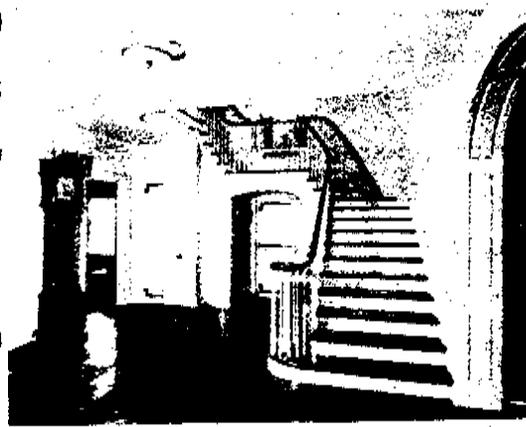


PLATE 12: Detail from "Stairways" in *The New Delawarean*, 1938  
(Reprinted courtesy of the Historical Society of Delaware)

Davis, remembers that the pond was the first swimming pond that she had ever seen, and she says that Morford also added an orchard and tennis courts.<sup>64</sup>

A landscape plan for the area around the pool has been found, but there is no mention of a landscaping firm or date anywhere on the plan. The front cover of the booklet says that the plan was made for Mr. James R. Morford. Mrs. Ann Benethum remembers the planting that took place around the pond in the late 1930s. The plan does differ from the foliage that exists around the pond today. Among the plantings indicated along the southwest edge of the pool, which created a screen along the highway are Lombardy Poplar, White Pine, Hemlock, Birch, Dogwood, Magnolia, Oxydendron, Forsythia, Vibernum, Willow, and Shade bush. On the east side of the pond, there are Pine, Dogwood, Cherry, Red Bud, Vibernum, Varnish Tree, and Witch Hazel. On the north side of the pond the plan called for Hemlock, Pine, Flowering Crab, Rhododendron, Laurel, and Azalea. Fern, Grass, Japanese Iris, Weeping Pink Cherry, and Jasmine were planned for the north and south sides of the pond.

Robinson, Stanhope, and Manning designed an elegant masonry gazebo topped with a birdhouse cupola. This gazebo was part of the overall plan made for the house in 1937-38, and the drawing for the design still exists. It was never executed, but a more modest wooden structure was built on the west end of the pond.

#### The Colonial Revival in America

The Colonial Revival style became the dominant architectural type for housing in America at the turn of the nineteenth century. The word "colonial" loosely means the period in this country before 1840. Virginia and Lee McAlester define Colonial Revival in their book, *A Field Guide to American Houses*, as a style which:

refers to the entire rebirth of interest in the early English and Dutch houses of the Atlantic seaboard. The Georgian and Adam styles form the backbone of the Revival, with secondary influen-

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<sup>64</sup> Although the location of the tennis courts and orchards are uncertain, Mrs. Ann Benethum, Mrs. James R. Morford, Jr., and Mrs. Roberta A. Davis all mentioned them in their interviews. Mrs. Roberta A. Davis. Telephone interview with Cheryl Powell. November 21, 1987, Wilmington, Delaware. Notes located at CHAE.

ces from Postmedieval English or Dutch Colonial prototypes. Details from two or more of these precedents are freely combined in many examples so that pure copies of colonial houses are far less common than are eclectic mixtures.<sup>65</sup>

The purpose of the style was not to attempt to transcribe buildings from the past and to reproduce them in an accurate archaeological fashion, but rather to use design elements from the American colonial past and interpret them for modern construction methods. Stylistic elements such as accentuated front doors with fanlights and sidelights, symmetrically balanced bays, doors, and wings, hipped and gabled roofs, and full width porches with classical columns are among the most common architectural features associated with the style in the period between 1890 and 1940. With the sophisticated developments in technology at the turn of the century, many of the Colonial Revival-style ornamental details could be easily mass-produced for the general public.<sup>66</sup>

The reasons for the popularity of the Colonial Revival style in this country are very complex.<sup>67</sup> The negative reaction to the excessive ornamentation that had become associated with Victorian architecture created a desire to return to the simple classical forms which predated the Victorian style. With vast numbers of immigrants arriving in America at this time, there were subtle nativist yearnings to preserve America's colonial past. Architectural design seemed an appropriate method for expressing the strong feeling of nationalism sweeping the country. Neo-classical architectural forms such as Thomas Jefferson's Monticello and George Washington's Mount Vernon became symbols of our cultural heritage and archetypes for the Colonial Revival style in architecture.<sup>68</sup> The restoration of Colonial Williamsburg in the 1930s created a new interest in American historic preservation efforts, and in 1936 the American Institute of Architects held its annual convention in Colonial Williamsburg.

A variety of publications were important for spreading the popularity of

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<sup>65</sup> McAlester, p. 324.

<sup>66</sup> Frederick M. Wells, "Houses Inspired by American Colonial," *Arts and Decoration* 52 (May, 1940): 7; Gebhard, p. 110.

<sup>67</sup> Axelrod, p. 5.

<sup>68</sup> Gebhard, pp. 109-110.

the Colonial Revival style. *Good Housekeeping*, *American Home*, *Better Homes and Gardens*, *House and Gardens*, *House Beautiful*, *Ladies' Home Journal*, *Arts and Decoration*, *Town and Country*, and *Country Life*, magazines geared toward middle- and upper-middle-class households, began to focus on the colonial tradition. National architectural drawing competitions sponsored by these magazines and the construction of numerous demonstration houses all over the country helped to promote Colonial Revival architecture. Professional journals, such as *Architectural Record*, *Pencil Points*, *Architectural Forum*, and *American Architect*, and house pattern books, like Rexford Newcomb's *Colonial and Federal House: How to Build an Authentic Colonial House*, published measured drawings and general interior and exterior photographs of American colonial architecture. An increasing number of picture books and historical studies were devoted to colonial architecture and prompted attention to the New England area. Samuel Chamberlain produced four editions of his guidebook, *Open House in New England*, between 1937 and 1941. He also published several photographic essays of historic New England cities and towns.<sup>69</sup>

During the Great Depression a trend developed towards remodelling existing dwellings in the Colonial Revival style. The Federal Revival style became one of the popular forms of Colonial Revival architecture. David Gebhard states in his article, "The American Colonial Revival in the 1930s," that the Federal Revival:

as a colonial type was thought of as a nearly perfect combination of three ideals of the time: the sense of returning to the colonial past; the desire to be suave and sophisticated via a highly refined version of classicism; and the urge to have an image that could, through its plain surfaces, two-dimensional detailing, and simple volumetric forms, be responded to as modern.<sup>70</sup>

Colonial Revival architecture was also popular in the state of Delaware. Some of these buildings are listed on the National Register of Historic Places including: Public School #111C, first quarter of the nineteenth century (N-5258); Harmon School, 1920 (S-165); Old Fire House, 1925 (K-1692); Governor William Watson Mansion, 1906 (K-1693); Wright House, 1922

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<sup>69</sup> Gebhard, pp. 111-112.

<sup>70</sup> Gebhard, p. 132.

(N-5786); Aetna Fire Station #12, 1922 (N-5747); Wilmington New Century Club, 1892 (N-1136); and Buena Vista which has a ca. 1930-32 Colonial Revival ballroom addition by the architect R. B. Oakie (N-219).

### Summary

If Richard W. Crook had built his country estate as a symbol of his new status in the community, James R. Morford was attempting to accomplish the same goal thirty years later with his Colonial Revival remodeling of the house and the extensive landscaping of the property. Spring Hill still maintains its lofty presence in The Cedars, and no other house in the neighborhood can match its character or prestige. In an article from the Wilmington newspaper, *The Morning News*, on May 9, 1920, the author states that Colonial Revival houses "are growing more and more popular, no doubt largely because of their charming simplicity and haunting dignity."<sup>71</sup> This description remains true for Spring Hill, which fully captures the eternal Colonial Revival ideal in the Federal Revival manner.

### Suburbanization and Transportation & Communication

The historic theme Suburbanization during the period 1880-1940 +/- also relates to Spring Hill. During this era population growth was dramatic in the urban area of Wilmington where employment opportunities were great. One effect of this growth was a movement of upper- and middle-class residents out of the city into less congested and cleaner rural areas. An important facet of this migration was the availability of dependable transportation networks that would allow suburban residents to continue their urban employment. In the mid-nineteenth century horse-drawn trolleys of the Wilmington City Railway Line began conveying passengers from the business district along Front and Market Streets to less developed areas along Delaware Avenue. This area subsequently became a residential district for Wilmington's elite. Suburban development and transportation networks were so closely related during this period that any discussion of suburbanization cannot be divorced from transportation. In this manner the

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<sup>71</sup> See Charles S. Sedgwick, *The Morning News*, Wilmington, Delaware, May 9, 1920.

historic theme Transportation & Communication relates to Spring Hill and heavily influenced the development of The Cedars as a suburb.

### The Cedars

In 1900 The Cedars Land and Improvement Company was incorporated with Richard W. Crook as president. Shortly thereafter the company bought approximately eighty-five acres of land along Newport Gap Pike. This land was subsequently subdivided into 229 lots. Crook and the other investors intended to create a streetcar suburb for Wilmington's middle class. On a high bluff between Red Clay Creek, Hyde Run and the Brandywine Springs Amusement Park, the land encompassed by The Cedars was a pleasant residential area outside of the increasingly dirty industrial center of Wilmington. The further subdivision of The Cedars in 1913 by the J. G. Justis Company illustrates the attraction of the area as a suburban residential district.<sup>72</sup>

Between 1903 and 1913 there were about 68 land transactions in The Cedars.<sup>73</sup> By the early 1930s most of the lots had single-family dwellings built on them. These houses were not constructed by The Cedars Land and Development Company. Most families used independent contractors or built the houses themselves with the help of neighbors or family. According to the 1910 Census, there were 45 heads of families listed as living in The Cedars, and the majority of these residents were painters, carpenters, laborers, and tradesmen.<sup>74</sup>

Suburban real estate was viewed as an excellent investment (especially among the middle class) in the late nineteenth-century United States. In *Streetcar Suburbs* urban historian Sam Bass Warner described the variety of available short-term mortgages and title covenants designed to help protect investment by stipulating lot size and architectural style. These covenants usually forbade multi-family homes as well as the establishment of factories, saloons, and stables within the boundaries of the development. Deed transactions for The Cedars, for example, forbade the sale of alcohol

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<sup>72</sup> Thompson, pp. 27-34.

<sup>73</sup> NCCRD, 1901-1914.

<sup>74</sup> Davis Interview. December 30, 1987; Benethum Interview. December 30, 1987; Thompson, pp. 29-30. Notes located at CHAE.

and spirits. The major necessary characteristic of a suburb was proximity to a streetcar or electric trolley line.<sup>75</sup>

### Trolleys and Streetcars

Electric trolley lines facilitated the opening of suburbs in the Wilmington area. In 1912 there were three major trolley routes providing transportation from Wilmington to Brandywine Springs, Elsmere, New Castle, and Chester, Pennsylvania. Suburban settlements along these trolley routes varied according to several factors. Carol E. Hoffecker in her book, *Corporate Capital: Wilmington in the Twentieth Century*, points out that:

People moved from houses in the center city [of Wilmington] to new ones along the trolley lines in a discernible pattern that reflected factors such as socioeconomic status, place of work, and ethnicity.<sup>76</sup>

As proprietor of the local trolley line that ran from Wilmington to Brandywine Springs, Crook was ideally situated to promote the development of a suburban area.

Richard W. Crook had been the general manager of Brandywine Springs Amusement Park since 1886. Brandywine Springs, just north of Hyde Run, had been for most of the nineteenth century a resort and amusement park. A succession of owners, including the Fell family of the Faulkland spice mill, had operated a hotel at Brandywine Springs, a chalybeate mineral spring (waters impregnated with salts of iron) popular during the early nineteenth century. Crook began operating an amusement park at the site in 1886. He leased the existing resort hotel in the park for his residence.<sup>77</sup>

In order to satisfy the demand for transportation to the park and surrounding area, a number of trolley line companies extended their service in the Brandywine Springs vicinity. The Wilmington and Western Railroad had proved to be unsuitable for the needs of the park. By 1895 passengers

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<sup>75</sup> Sam Bass Warner, Jr., *Streetcar Suburbs, The Process of Growth in Boston, 1870-1900* (Cambridge, Massachusetts: Harvard University Press, 1978).

<sup>76</sup> Carol E. Hoffecker, *Corporate Capital: Wilmington in the Twentieth Century* (Philadelphia: Temple University Press, 1983), p. 27.

<sup>77</sup> Thompson, pp. 13-14; C. A. Weslager, *Brandywine Springs* (Wilmington, Delaware: Hambleton Co., 1949), pp. 19-21.

between Wilmington and the park had to transfer from the Wilmington and Elsmere Electric Railway Company to the Wilmington City Railway. The need to transfer was eliminated in 1897 when Crook was able to convince Wilmington City officials and the Elsmere Company that promoting easy passage between Wilmington and Brandywine Springs Park would increase fares for both trolley companies.

When the Wilmington City Railway Company began to develop Shellpot Park as a rival amusement park, Crook's backers, the Brandywine Springs Company, obtained approval to operate a trolley line in Wilmington. The Wilmington and Brandywine Springs trolley line opened the next year with Crook's brother as president. Land later encompassed by The Cedars was purchased by the Wilmington and Brandywine Springs Trolley Line Company in 1898. In 1900, Crook obtained a charter for the Peoples Railway Company to build an electric trolley car line. With Crook serving as general manager, the Peoples Railway built a line from Wilmington that ran west on Capitol Trail through Prices Corner and up present-day Washington Avenue. There the passengers would disembark and walk to the Brandywine Springs Amusement Park. This route opened in 1901 and finally gave Crook control of a line that ran between downtown Wilmington, Brandywine Springs and The Cedars.<sup>78</sup>

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<sup>78</sup> John T. Mullins, *Souvenir of Peoples Railway Co.* (Wilmington, De.: John T. Mullins, 1901); Francis A. Cooch, *Little Known History of Newark, Delaware, and Its Environs* (Newark, De.: The Press of Kells, 1936), pp. 27-33; Weslager, p. 76; Thompson, pp. 22-31; Hoffecker, *Corporate*, pp. 12, 19-28.

No information provided for this page.

#### IV. CONCLUSION

Historical patterns, frequently complex and interconnected with myriad relationships, form the rich texture of life. The three properties impacted by the widening of Route 41 help to reveal broad historical patterns significant in the development of the Greenbank area. The Elliot and Williams houses document the growth of rural agricultural communities in northern New Castle County into industrial hamlets. By examining the two buildings' association with manufacturing establishments and transportation networks in the Red Clay Creek valley in the period 1830-1880 +/-, we are able to discern the interrelated aspects of life and work in the nineteenth century. An excellent example of Colonial Revival architectural motifs in the period 1880-1940 +/-, Spring Hill strongly illustrates the desire of middle- and upper middle-class Americans to display their idea of self and community in architectural ornament and style. Further examination also reveals that Spring Hill relates to the development of streetcar suburbs as an alternative to urban living in the same period. Greenbank has experienced a wide array of historical patterns that have had a profound effect on local history since the settlement of western cultures in the area. The impact of these cultures on the landscape of this community reveals itself in the material remains of humankind. These remains should be preserved and protected for the edification of future generations.

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**APPENDIX A:**

**NATIONAL REGISTER DOCUMENTATION**

**THE WILLIAM ELLIOT HOUSE**

No information provided for this page.

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 *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

### 1. Name of Property

historic name Elliot, William, House  
other names/site number Conner, John, House/ Delaware Cultural Resource Survey N-4016

### 2. Location

street & number 2206 Newport Gap Pike N/A not for publication  
city, town Wilmington N/A vicinity  
state Delaware code 10 county New Castle code 003 zip code 19808

### 3. Classification

<b>Ownership of Property</b> <input type="checkbox"/> private <input type="checkbox"/> public-local <input checked="" type="checkbox"/> public-State <input type="checkbox"/> public-Federal	<b>Category of Property</b> <input checked="" type="checkbox"/> building(s) <input type="checkbox"/> district <input type="checkbox"/> site <input type="checkbox"/> structure <input type="checkbox"/> object	<b>Number of Resources within Property</b> <table border="0"> <tr> <td style="text-align: center;">Contributing</td> <td style="text-align: center;">Noncontributing</td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">2</td> </tr> <tr> <td style="text-align: center;">_____</td> <td style="text-align: center;">_____</td> </tr> <tr> <td style="text-align: center;">_____</td> <td style="text-align: center;">_____</td> </tr> <tr> <td style="text-align: center;">_____</td> <td style="text-align: center;">_____</td> </tr> <tr> <td style="text-align: center;">_____</td> <td style="text-align: center;">Total</td> </tr> </table>	Contributing	Noncontributing	1	2	_____	_____	_____	_____	_____	_____	_____	Total
Contributing	Noncontributing													
1	2													
_____	_____													
_____	_____													
_____	_____													
_____	Total													

Name of related multiple property listing: N/A Number of contributing resources previously listed in the National Register 0

### 4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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.  See continuation sheet.

Signature of certifying official \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

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

Signature of commenting or other official \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

### 5. 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 \_\_\_\_\_

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**6. Function or Use**

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Historic Functions (enter categories from instructions)

DOMESTIC/dwellingCorn Crib: AGRICULTURE/storageShed: DOMESTIC/secondary structure

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Current Functions (enter categories from instructions)

DOMESTIC/dwellingAGRICULTURE/storageDOMESTIC/secondary structure

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**7. Description**

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Architectural Classification

(enter categories from instructions)

LATE VICTORIAN/Gothic RevivalCorn Crib: NO STYLEShed: NO STYLE

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Materials (enter categories from instructions)

foundation Stonewalls Weatherboardroof Asphaltother Terra Cotta Chimney Pot

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**Describe present and historic physical appearance.**

The William Elliot House (see Plate 1, p. 8) is located at 2206 Newport Gap Pike, Wilmington, Delaware, on roughly 1.5 acres on the south side of Newport Gap Pike (State Route 41), approximately 0.3 miles west of its intersection with Kirkwood Highway (State Route 2). Situated on the floodplain of the Red Clay Creek, approximately 200 feet east of the creek, the dwelling is surrounded by mature trees with a large open lawn to the south. A hedge shields the house along its 172-foot frontage with Newport Gap Pike. At the time of this examination, the architectural character of the structure remained intact. Subsequent vandalism has stripped the building of all original fabric.

Probably built in the 1870s, the dwelling is a three-bay, two-and-one-half-story, gable-roofed, frame structure with a center gable. A two-bay, two-story, shed-roofed rear ell forms the northwest facade. A third bay on the northwest facade is part of a one-story frame shed-roof addition that wraps around the southeast facade of the ell (see Plate 2, p. 10). This addition exhibits two periods of construction, the earlier section extending to the southwest of the ell. Another section added in more recent times runs along the whole length of the southeast facade of the ell and the earlier addition. The dimensions of the northeast and northwest facades measure roughly 28½ feet by 36½ feet.

The foundation of the original structure consists of stuccoed fieldstone. Stuccoed concrete blocks and fieldstone were used as foundation materials under the additions. The entire structure is sheathed with German siding that measures 5½ inches wide and 1 inch thick. Five inches of siding are revealed after the overlap of the boards. The northeast facade is covered by a full-length hip-roofed porch supported by five

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square posts on a 7-foot by 28 $\frac{1}{2}$ -foot poured concrete pad. A single interior end chimney stack topped with a terra cotta/ceramic pot penetrates the shed roof of the ell. All roofs are sheathed with asphalt shingles and exhibit projecting cornices ornamented with fascia and cyma recta molding.

There are currently three exterior entrances into the dwelling. The centrally placed formal entrance in the northeast facade consists of two elongated arch-shaped panels with molded rails over two rectangular panels. Unadorned surrounds are crowned by a two-light rectangular transom. Modern press board doors with plain surrounds are located on the southeast and southwest additions. Seams in the German siding below the window in the southeast facade of the original structure may denote a former entrance. A similar seam in the northwest facade of the earlier addition may have also been an earlier entrance.

Ground-level windows on the original structure are treated with unadorned surrounds and sills, flanked with paneled shutters. Unadorned lintels are capped with small protruding shelves. Except for louvered shutters, second-story window treatment is similar to the first story. All windows on both floors of the original structure are six-over-six light sash. Although the hinge pintles remain on the walls of the dwelling, many of the shutters are nailed or screwed to the weatherboard. Some shutters have been installed upside down. A two-over-two light sash window, with the upper sash matching the peak of the cross gable, allows light into the attic. Two pairs of one-over-one sash windows penetrate the peaks of either gable end. One six-over-six light sash window sits in the northwest wall of the addition. Five modern one-over-one light aluminum sash windows line the southwest and southeast walls of the newer addition.

The interior space of the original dwelling is divided into a two room or hall-parlor plan with a rear ell used as a kitchen (see Figure 3, p. 12). The two rooms are of approximately equal dimensions but have been oriented on different axes. One enters through the northeast facade into

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the wider of the front rooms or the hall, located in the north corner of the structure. Windows penetrate the northeast and northwest walls. A door to the southwest leads to a stairway. The stairwell to the second story is located between the kitchen and the hall. There are 12 treads, each 2 feet 8 inches wide and 9½ inches deep with a 7½ inch rise. Another door enters into the parlor in the east corner of the dwelling. The removal of some of the paneling in the south corner of the hall revealed a doorway that entered a small interior vestibule where entry to the kitchen, the parlor, and the basement stairway converged.

The parlor contains two windows, one in the northeast wall, the other in the southeast. A door in the west corner leads into the previously mentioned vestibule. The stairs to the full basement, accessed from the vestibule, consist of 9 treads, each 3 inches wide and 8 inches deep with 8 inch risers. Structural features revealed in the basement include 3-inch by 8-inch circular sawn joists as well as tongue-and-groove plank flooring that averages 3 inches wide. The basement also has a poured concrete floor and stuccoed fieldstone walls.

The kitchen has two windows opposite each other on the northwest and southeast walls. The southeast window opens into a half-bathroom installed in the more recent addition. A paneled door exits into this addition, while a similar door enters the earlier addition through the southwest wall. A slender chimney pile also protrudes from the center of this wall.

A moveable two-step stair allows descent into the older addition from the kitchen. Immediately to the right is a window. Another window penetrates the southwest wall, where a door leads to the rear yard via a two-tread concrete block step. A door on the southeast wall leads into the newer addition. Removal of paneling on this wall revealed horizontal tongue-and-groove planks that overlapped the south corner post of the ell.

The most recent portion of the shed-roof addition contains two windows in the southwest wall and three windows and a door in the southeast wall.

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A small half-bathroom has been installed in the addition by attaching modern wooden paneling to both sides of stud framing. A single concrete step lies outside the door to the exterior.

On the second floor, a large bedroom lies immediately to the southwest of the top of the stairs. A stud frame covered with modern wooden paneling has been installed along the southwest wall in order to make two closets. This framing and paneling also conceals a slender chimney pile. In the north corner of the room a door opens into an original smaller closet.

At the top of the stairs, a hallway stretches to the northeast wall and a window that is flanked by two rooms. Along the northwest wall of this hallway are three doors, the first revealing the stairs to the attic while the others open into closets. The bedroom in the northwest corner of the house contains a closet and one window on each of its exterior walls. Another smaller bedroom, in the northeast corner of the house, has windows comparably placed in its exterior walls. Entrance into a full bathroom, placed behind this smaller bedroom, is accomplished through a doorway at the top of the stairs.

The attic stairs consist of eight treads that turn ninety degrees above the hall closets. The attic is split into two rooms of roughly equal dimensions. The northeast half of the attic is enclosed by a thin wall finished with lath and plaster, as is the inside of the enclosed space. A vertical board-and-batten door allows entry into the finished room. The northwest half of the attic, into which the attic stairs empty, is unfinished. Common rafters are butted to a ridge board and lapped to a floor board doubling as a false plate. Chimney piles are also visible at both gable ends, indicating that the piles on the lower floors were removed at some earlier date.

An interesting structural element revealed in the attic is the framing for the shed roof of the ell. Shallowly sloped rafters, butted to the common rafters of the gable, have been placed perpendicularly above the

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ceiling joists of the ell. Wood shingles, still attached to the shingle lathe with machine-made wire nails, are present underneath the joint of the shed roof with the gable roof. Apparently the roof of the ell was either flat or at a shallower angle at an earlier date. If this were not the case, shingles would not have been installed lower than the current shed-roof. Close inspection of the cornice treatment supports this interpretation. The ornamented cornice of the ell, which forms an uninterrupted roof line with the cornice of the gable, begins two feet lower than the joint of the ell's shed-roof with the gable. The intervening space between the actual roof line of the ell and the cornice has been adorned with German siding flush with the edge of the shed-roof and the gable's projecting cornice, not the massing of the wall. A box cornice above the cyma molding on the cornice of the southwest facade also conceals rain spouts of an earlier roof system. An aluminum gutter attached to the box cornice currently collects rainfall off the roof of the ell.

Throughout the interior of the original structure, window and door treatment consists of molded surrounds. One interesting feature is a two-light transom similar to the transome in the formal entrance that tops the entry into the kitchen from the stairway landing. All rooms on the first floor are sheathed with modern wooden paneling, different shades installed in each room. Formica was also used in the kitchen and rear addition in combination with modern paneling. Quarter-round molding was used in many corner joints. Wall-to-wall carpeting covers the flooring of all rooms except the kitchen, which is sheathed with linoleum.

The original field examination of the Elliot House was conducted in September 1987. Between October 1987 and January 1988, vandals destroyed or removed much of its original architectural integrity. Exterior siding has been stripped off the northwest and the southwest facades, revealing circular-sawn wall studs that measure 3 inches by 4 inches. Also exposed is a 4-inch by 6-inch corner post supported by a down-brace attached to a

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4-inch by 8-inch vertically sawn sill that runs the length of the northwest wall of the main structure. Studs were cut completely through to install this down-brace, indicating that it was added after the original construction of the house. Almost all window sash has been removed as well as most shutters on the ground level. The majority of the doors and their associated hardware are gone. Some baseboard and trim has been removed. Modern wooden paneling has been salvaged by vandals. Electrical wiring and plumbing fixtures have been removed. The stud-frame room in the southeast portion of the ell addition has been destroyed. The partition wall between the kitchen and the shed portion of the ell has been removed from the house, leaving just the stud and post framing. The chimney pile below the roof line is gone except for the terra-cotta pot. Rugs have been removed from all rooms. Construction crews preparing the property for the proposed road improvements have removed the hedges that once separated the building from traffic on Newport Gap Pike.

Two outbuildings approximately 100 feet to the southwest of the dwelling sit within the current boundaries of the property (see Figure 4, p. 16). A small frame gable-roofed one-story storage shed, sheathed with German siding, was probably built during the twentieth century. A slightly larger one-story frame gable-roofed building is possibly a late nineteenth-century chicken shed. Neither structure contributes to the Elliot House's period of significance.

The property limits of the Elliot House begin at a spot on Newport Gap Pike approximately 170 feet west of the Baltimore & Ohio Railroad's intersection with the Newport Gap Pike. In a southwesterly direction, the line abutts the former holdings of Andrew Jackson Williams for 330 feet. The boundary then runs 168 feet to the westnorthwest entering a wooded section. Turning towards the northeast, the line meets the Newport Gap Pike 370 feet distant, paralleling the edge of the same wooded section. The line then runs along Newport Gap Pike for 172 feet to the point of

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beginning. These boundaries encompass the areas of historic occupation and include a tract of land purchased by William Elliot from James Cranston in 1875.

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally  statewide  locally

Applicable National Register Criteria  A  B  C  D

Criteria Considerations (Exceptions)  A  B  C  D  E  F  G

Areas of Significance (enter categories from instructions)

Transportation  
Industry

Period of Significance

1875-1885  
1875-1885

Significant Dates

N/A  
N/A

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Unknown

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The William Elliot House, built ca. 1875, is significant as an example of the transformation of rural areas in the late nineteenth century into centers of early industry and transportation networks. The Elliot House functioned as a dwelling during the period of its significance but relates most strongly to the growth of manufacturing establishments and the introduction of the railroad in the Red Clay Creek valley during the 1870s. Efficient transportation networks allowed local manufacturing concerns to expand production. Increased production required larger workforces and resulted in the development of rural industrial communities. A manifestation of these new communities was a demand for increased housing. The Elliot House reflects this need for housing during the late nineteenth century in the rural industrial hamlets of northern New Castle County. As such the Elliot House is eligible for listing on the National Register of Historic Places under Criterion A (reflection of broad patterns of history).

The Elliot House is located in the Piedmont Zone, an area north of the fall line in New Castle County characterized by nearly level to steep hills and clay soils mixed with loose rocks (see Figure 2, p. 3).<sup>79</sup> Another feature is major and minor streams that flow primarily north to south into the Christina River and then east into the Delaware River. The Elliot

<sup>79</sup> David L. Ames, Bernard L. Herman, and Rebecca J. Siders, *The Delaware Statewide Comprehensive Historic Preservation Plan* (Newark, Delaware: Center for Historic Architecture and Engineering, 1987), p. 86.

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House relates to property type 6D in the *Delaware Statewide Comprehensive Historic Preservation Plan* (Manufacturing, 1830-1880 +/-: Industrialization and Capitalization). Manufacturing, defined as the mechanical or chemical transformation of inorganic or organic materials into new products, is characterized by mills, factories, or plants.<sup>80</sup> The Elliot House also relates to property type 12D, Transportation & Communication in the same period. This property type is described as enterprises engaged in passenger and freight transportation by railway, highway, water, or air, or furnishing services related to transportation.<sup>81</sup> The property type 13D (Architecture, Engineering & Decorative Arts, 1830-1880 +/-) also relates to the Elliot House. This property type encompasses all objects, structures and sites which historically trace the development of material culture defined as any significant reflection of individual and social tastes and trends.<sup>82</sup>

The Piedmont Zone in the period 1830-1880 +/- was distinguished by an expansion of industrial manufacturing concerns and the establishment of transportation networks that facilitated the movement of goods and people between rural areas and urban markets.<sup>83</sup> Although industry and manufacturing did increase dramatically during this period, the landscape of the Piedmont Zone remained rural and agricultural. Water-powered mills grew up in the many river and stream valleys of the zone and spurred new communities in rural New Castle County. Turnpikes and railroads were built, linking these communities and manufacturing establishments with urban

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<sup>80</sup> Ames et al., p. 95.

<sup>81</sup> Ames et al., p. 97.

<sup>82</sup> Ames et al., p. 98.

<sup>83</sup> Bernard L. Herman and Rebecca J. Siders, *Delaware Comprehensive Historic Preservation Plan: Historic Contexts* (Newark, Delaware: Center for Historic Architecture and Engineering, 1986), pp. 33-37.

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markets and shipping centers, such as Wilmington and Philadelphia, that distributed the manufactured goods and produce throughout the United States.

The Elliot house primarily functioned as a dwelling during the period of its significance. The historic theme Architecture, Engineering & Decorative Arts normally would be most descriptive of the historic patterns associated with the Elliot house. Ornamental motifs from two architectural styles popular in the mid-nineteenth century -- Greek Revival and Gothic Revival -- are exhibited in the Elliot House. Borrowing classical Greek motifs, Greek Revival structures were often ornamented with pedimented and/or colonnaded porches as well as elaborated door surrounds.<sup>84</sup> Gothic Revival buildings exhibited center-gable facades, pointed arch windows and projecting cornices.<sup>85</sup> Other styles exerting strong influences during the nineteenth century included Italianate and Queen Anne. The majority of these styles were formal expressions of aesthetic taste and social status.

Although these styles influenced vernacular building traditions, to a great degree utilitarian requirements remained the dominant characteristic of American housing in the mid-nineteenth century. The homes of the rural middle class, which the Elliot house documents, exhibited architectural ornament by combining motifs from different styles. The Elliot House simultaneously possesses a center-gable facade penetrated by a pointed arch window in the attic and projecting cornices reminiscent of Gothic Revival, and a colonnaded porch often found on Greek Revival structures (see Plate 1, p. 8). The subdued ornamental eclecticism exhibited by the Elliot House reflects a concern for shelter and home, rather than a desire to make a public statement through architecture. The lack of a dominant style helps

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<sup>84</sup> Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, Inc., 1986), pp. 179-184.

<sup>85</sup> McAlester, pp. 197-200.

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reveal that other historic patterns played a more prominent role in the construction of the dwelling.

Upon further examination, it is the association of the Elliot House with the growth of industrial communities in the Red Clay Creek valley that proves to be significant (see Figure 7, p. 28). Long recognized as an efficient source of power, Red Clay Creek had grist and sawmills located along its swiftly flowing stream as early as the late seventeenth century.<sup>86</sup> The majority of these mills were involved in an agricultural economy, grinding grains and sawing lumber for local consumption and use. The Greenbank Mill, a late eighteenth-century mill complex located approximately a quarter mile upstream of the Elliot House, is situated on the site of a seventeenth-century mill of log construction.<sup>87</sup> Another sawmill was located on Bread and Cheese Island, south of the Elliot House. The Graves Mill on Burris Run, a tributary of Red Clay Creek near Ashland, also operated during the early eighteenth century.<sup>88</sup> The nineteenth century witnessed a great expansion in manufacturing on a national level. Through an increased diversification of mills and manufacturing establishments in the period 1830-1880 +/-, the Red Clay Creek valley participated in this burgeoning national economy.

In 1823 the Fell family began producing spices for export throughout the

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<sup>86</sup> An excellent overview of manufacturing in the Red Clay Creek valley is C. W. Pursell, Jr., "That Never Failing Stream: A History of Milling Along Red Clay Creek During the Nineteenth Century" (M. A. thesis, University of Delaware, 1958).

<sup>87</sup> Greenbank Historic District, National Register of Historic Places Nomination, N-191. On file at Bureau of Archaeology and Historic Preservation, Dover, Delaware. Hereafter referred to as BAHP.

<sup>88</sup> Graves Mill Historic District, National Register of Historic Places Nomination, N-5005. On file at BAHP.

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east coast in a mill on Red Clay Creek north of Greenbank.<sup>89</sup> The Delaware Iron Works produced sheet metal and shovels and spades for use in the Pennsylvania coal mines. These ironworks at Wooddale started operation in 1826.<sup>90</sup> Textile mills also operated along the Red Clay Creek. Kiamensi Woolen Factory and the Stanton Woolen Company both operated in the 1870s. The Auburn Mills at Yorklyn was a paper mill, a cotton mill, and a woolen mill at different periods in the nineteenth century.<sup>91</sup> The Elliot House, however, most strongly relates to the Marshallton Ironworks.

Located south of the Elliot house along Red Clay Creek, the Marshallton Ironworks was situated near the site of a grist mill operated by James Buckingham in 1819. The grist mill was purchased by John Marshall in 1835 and expanded by the addition of a rolling mill. The mill changed owners several times but continued to manufacture sheet iron. Its greatest period of prosperity came in the 1880s, when the installation of a steam engine and boilers allowed for the expansion of the plant. From producing 700 tons of sheet metal in 1880, the plant was able to manufacture 2400 tons of sheet in 1884. Part of this expansion was due to attempts to produce a special-finish sheet iron known as tin-plate.<sup>92</sup>

Tin-plate was a method of applying tin to sheet iron that was extensively practiced in Great Britain. Used to produce domestic and dairy utensils, tin-plate became extremely popular in the late nineteenth century for

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<sup>89</sup> Fell Historic District, National Register of Historic Places Nomination, N-6760. On file at BAHP.

<sup>90</sup> Wooddale Historic District, National Register of Historic Places Nomination, N-4092. On file at BAHP.

<sup>91</sup> Auburn Mills Historic District, National Register of Historic Places Nomination, N-5003. On file at BAHP.

<sup>92</sup> C. W. Pursell, Jr., *Ironworks on the Red Clay Creek in the 19th Century: The Wooddale and Marshallton Mills of New Castle County, Delaware* (Wilmington, Delaware: Historic Red Clay Valley, Inc., 1962).

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use in food canning and gasoline packaging and in the production of roofing material. Until the 1890s England possessed a virtual world monopoly on tin-plate production, while the United States was the largest importer of the sheet metal. Attempts to produce tin-plate in the United States had begun in the 1820s but were not financially successful. Starting in the 1860s, demand for tin-plate made production lucrative, and American manufacturers again attempted to refine the process. Immigrants knowledgeable in tin-plate production techniques began to be available due to periodic depressions in England.<sup>93</sup> William Elliot, born in England and listed as a tinsmith in the 1880 Census, was probably associated with tin-plate manufacturing attempts at the Marshallton factory.<sup>94</sup>

Prior to 1875, the site of the Elliot House was part of a larger farm parcel owned by James Cranston (see Figure 8, p. 34). The *Delaware State Directory and Gazetteer for 1874-1875* listed Elliot as a tinner living in Wilmington.<sup>95</sup> In 1875 William Elliot purchased a one-acre parcel from Cranston.<sup>96</sup> Although previously assessed only thirty dollars, in 1881 Elliot was listed as the owner of a lot containing a frame house and frame shop valued at \$1000 (see Figure 9, p. 35).<sup>97</sup> The term "tinner" is difficult to interpret, especially with the presence of the Marshallton

<sup>93</sup> W. E. Minchinton, *The British Tinplate Industry, A History* (Oxford: Clarendon Press, 1957).

<sup>94</sup> United States Census, State of Delaware, Manuscript Returns: 1880. Microfilm on file at Center for Historic Architecture and Engineering, University of Delaware, Newark, Delaware. Hereafter referred to as CHAE.

<sup>95</sup> *Delaware State Directory and Gazetteer for 1874-1875* (Wilmington, Delaware: Commercial Printing Company, 1874), p. 133.

<sup>96</sup> New Castle County Deed Book: O-10-177; New Castle County Recorder of Deeds, Wilmington, Delaware.

<sup>97</sup> New Castle County Tax Assessments: Christiana Hundred, 1877-1881; On file at Delaware State Archives, Hall of Records, Dover, Delaware.

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mill in the vicinity. Wilmington also had a sizeable tinware manufacturing community. Twelve tinware manufacturers employing over sixty men are listed in the 1880 Industry Schedule.<sup>98</sup> Although Elliot might have operated a tinsmith shop in his "frame shop," in all likelihood he was working at the Marshallton mill. Local historian C. W. Pursell, Jr., reports that the Marshallton Ironworks was among the earliest producers of tin-plate in the United States in the late nineteenth century.<sup>99</sup> Aged seventy-one, Elliot was described by the 1880 Census as living in the house with his wife.<sup>100</sup> Whether he purchased the lot with the house or built the dwelling himself, Elliot's house constituted a substantial investment. His expertise in tin-plating would have proven valuable to the Marshallton mill and could have provided him with financial opportunities needed for the purchase of the lot and house. Elliot continued to own the house and property until his death in 1885, when the property was purchased by Bowen Pyle, a local carpenter (see Figure 10, p. 37).<sup>101</sup>

Expansion of manufacturing and industrial enterprises in the Red Clay Creek valley in the late nineteenth century was primarily due to the introduction of the railroad into the valley. Through its affect on manufacturing growth, the railroad contributed to the increased housing requirements of local communities. The erection of the Elliot House can be seen as a response to this need for housing, and thus strongly relates to the historic theme Transportation & Communication in the period 1830-1880.

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<sup>98</sup> U. S. Census, State of Delaware, Industry Schedule: 1880; Microfilm on file at CHAE.

<sup>99</sup> Pursell, *Ironworks*, p. 24.

<sup>100</sup> U. S. Census, State of Delaware, Manuscript Returns: 1880; Microfilm on file at CHAE.

<sup>101</sup> New Castle County Deed Book: W-18-558; New Castle County Recorder of Deeds, Wilmington, Delaware.

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Transportation networks had long been associated with the Red Clay Creek valley and were extremely important to the development of manufacturing communities in the valley. The Gap-to-Newport Turnpike, an early nineteenth century road, was a major artery in the movement of grains from the hinterlands of New Castle County and southeastern Pennsylvania to Newport, a terminal in the intra-coastal trading network.<sup>102</sup> In the eighteenth and early nineteenth centuries, an intra-coastal trading network was the primary means of transporting goods between major port cities and rural areas. Grains and other produce were carried across rough roads to inland ports where shallow draft ships loaded agricultural produce and unloaded finished household and agricultural goods not locally available. The turnpike also gave the millers and manufacturers along Red Clay Creek easier access to raw materials. Establishments such as the Fell Spice Mill, the Marshallton Ironworks, the Garrett Snuff Mills, and the Auburn Cotton Mills relied on outside sources for materials to transform into finished goods. Wanting to take advantage of new markets for manufactured articles and agricultural goods in the western United States, local manufacturers were instrumental in the construction of the Wilmington and Western Railroad in 1872.<sup>103</sup>

Construction of the railroad was actively supported by most of the manufacturers along Red Clay Creek. William Phillips and Edward Mendenhall, owners of the Greenbank Mill and the Marshallton Ironworks respectively, were on the first board of directors of the railroad in 1869. Alan

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<sup>102</sup> Priscilla M. Thompson, *Springs/Red Clay Area, A Narrative Historical Overview, Newport to Gap Pike - Route 41, New Castle County, DE*, Delaware Department of Transportation Archeology Series no. 49 (Dover, Delaware, 1986), pp. 10-13.

<sup>103</sup> Wilmington and Western Railroad, National Register of Historic Places Nomination, N-4091. On file at BAHP. Also see Arthur G. Volkman, *The Story of the Wilmington and Western Railroad* (Wilmington: Historic Red Clay Valley, Inc., 1963).

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Wood of the Delaware Ironworks and William Garrett of the Yorklyn snuff mills joined Phillips in 1872 on the second board of directors. Wood and two other men later purchased \$500,000 of railroad bonds.<sup>104</sup> Wood also donated land for a station at Wooddale. C. J. Fell sold land for a station at Faulkland to the railroad company for one dollar. Although the floodplain of Mill Creek was considered as a possible route, the railroad directors decided upon Red Clay Creek, since more manufacturing establishments were located there. Ultimately stations were erected at or near the larger mills along Red Clay Creek including Marshallton.

The introduction of the railroad helped spur the expansion of manufacturing and resulted in employment opportunities at the Marshallton Ironworks. A railroad siding was built into the factory in order to facilitate the movement of goods at the plant. Before the coming of the railroad, Marshallton was not described as a separate entity from Newport. Afterward Marshallton became known as a thriving industrial community. The *Delaware State and Peninsula Directory for 1882* described Marshallton as a thriving manufacturing community consisting of neat new cottages and residences many of whose inhabitants were employed at the extensive ironworks.<sup>105</sup> Twenty-five men labored at the Marshallton mill in 1860. By 1870 the Marshallton mill employed thirty-seven men, and in 1880 the total had risen to fifty-five.<sup>106</sup> This increase in workers and laborers in the Red Clay Creek valley required additional housing. The Elliot House was not built until after the appearance of the railroad in the community, a period when the Marshallton Ironworks expanded greatly and attempted to manufacture tin-

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<sup>104</sup> Volkman, p. 26.

<sup>105</sup> *The Delaware State and Peninsula Directory for 1882* (Wilmington, Delaware: Ferris Bros., 1882), p. 188.

<sup>106</sup> U. S. Census, State of Delaware, Industry Schedules: 1860, 1870, 1880. Microfilm on file at CHAE.

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plate.

Area residents state that five houses of similar size, plan and appearance, including the Elliot and the Andrew Jackson Williams houses, stood at one time along the southern side of Newport Gap Pike. After demolition of the Elliot and Williams houses, only one of these five will remain. Mr. Paul E. Bower, former owner of the Williams House (situated directly to the east of the Elliot House), states that he once met the daughter and granddaughter of A. J. Williams, who informed him that the five houses were constructed by A. J. Williams over a period of years. Deed transactions do not reveal property transfers from James Cranston, who owned all of the land along the south side of Newport Gap Pike prior to the 1870s, to A. J. Williams for more than the one-acre lot that Williams purchased from Cranston in 1873. Williams possibly built the dwellings for James Cranston in a speculative venture designed to profit by the increased need for housing necessitated by the expansion of local manufacturing establishments.

The William Elliot House is significant as an example of the transformation of rural areas in the late nineteenth century into centers of early industry and transportation networks. Long the site of milling and manufacturing establishments, the Red Clay Creek valley was dotted with small industrial hamlets by the 1870s. The late nineteenth century witnessed a shift from agricultural milling establishments to diverse manufacturing enterprises along Red Clay Creek. This shift mirrored developments in the growing industrial economy of northern New Castle County. Seeking more effective transportation in order to avail themselves of sources of raw materials and of markets, local manufacturers supported the construction of the Wilmington and Western Railroad. The introduction of the railroad allowed for a degree of expansion that needed larger workforces and resulted in new housing. The Elliot House is associated with these events in the Red Clay Creek valley and reflects the growth of

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manufacturing and the need for related dwellings. The development of industry and transportation in the Red Clay Creek valley during the period 1830-1880 +/- was extremely significant in the erection of the Elliot House and supports its eligibility for listing on the National Register of Historic Places under Criterion A (reflection of broad patterns of history). Evidence that the property was the possible site of a tinning shop further supports Manufacturing as a historic theme influential in the building of the Elliot Houses. Although the house functioned primarily as a dwelling during the period of its significance, the emphasis of utilitarian requirements overshadows the importance of architectural styling and ornament as statements of aesthetic taste and social status.

**9. Major Bibliographical References**

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 # DE-
- recorded by Historic American Engineering  
Record # \_\_\_\_\_

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Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

Bureau of Archaeology and Historic Preservation, Dover, Delaware

**10. Geographical Data**

Acreage of property 1.5

UTM References

A 

18	445707	4368683
Zone	Easting	Northing

C 

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B 

Zone	Easting	Northing

D 

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See continuation sheet

Verbal Boundary Description

Beginning at a point approximately 170 feet west of the B&O Railroad right-of-way at its intersection with Newport Gap Pike, thence along the boundary line separating the Elliot property from the Williams tract southwest 310 feet and continuing 80 feet past the Williams' southern boundary line, then 168 feet in a westnorthwesterly direction to the edge of a wooded area. In a northeast direction 370 feet to the Newport Gap Pike, then along the Pike 172 feet to the place of beginning.

See continuation sheet

Boundary Justification

This boundary limit describes the tract occupied by William Elliot in the late nineteenth century.

See continuation sheet

**11. Form Prepared By**

name/title Stuart P. Dixon, Research Assistant  
organization Center for Historic Architecture & Engineering date 29 February, 1988  
street & number Graham Hall, University of Delaware telephone (302) 451-8097  
city or town Newark state Delaware zip code 19716

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Greenbank Historic District, N-191

Wooddale Bridge, N-296

Garret Snuff Mill, N-329

Ashland Bridge, N-331

Wilmington & Western Railroad Historic District, N-4091

Wooddale Historic District, N-4092

Garrett Snuff Mill Historic District, N-4098

Mt. Cuba Historic District, N-5001

Auburn Mills Historic District, N-5003

Graves Mill Historic District, N-5005

Fell Historic District, N-6760

No information provided for this page.

**APPENDIX B:**

**NATIONAL REGISTER DOCUMENTATION**

**THE ANDREW JACKSON WILLIAMS HOUSE**

No information provided for this page.

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# 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 *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a) Type all entries.

### 1. Name of Property

historic name Williams, Andrew Jackson, House  
other names/site number Bower, Paul E., Jr., House/ Delaware Cultural Resource Survey N-7698

### 2. Location

street & number 2200 Newport Gap Pike N/A not for publication  
city, town Wilmington N/A vicinity  
state Delaware code 10 county New Castle code 003 zip code 19808

### 3. Classification

<b>Ownership of Property</b> <input type="checkbox"/> private <input type="checkbox"/> public-local <input checked="" type="checkbox"/> public-State <input type="checkbox"/> public-Federal	<b>Category of Property</b> <input checked="" type="checkbox"/> building(s) <input type="checkbox"/> district <input type="checkbox"/> site <input type="checkbox"/> structure <input type="checkbox"/> object	<b>Number of Resources within Property</b> <table border="0"> <tr> <td style="text-align: center;">Contributing</td> <td style="text-align: center;">Noncontributing</td> <td></td> </tr> <tr> <td style="text-align: center;"><u>1</u></td> <td style="text-align: center;"><u>3</u></td> <td style="text-align: right;">buildings</td> </tr> <tr> <td style="text-align: center;">_____</td> <td style="text-align: center;">_____</td> <td style="text-align: right;">sites</td> </tr> <tr> <td style="text-align: center;">_____</td> <td style="text-align: center;">_____</td> <td style="text-align: right;">structures</td> </tr> <tr> <td style="text-align: center;">_____</td> <td style="text-align: center;">_____</td> <td style="text-align: right;">objects</td> </tr> <tr> <td style="text-align: center;">_____</td> <td style="text-align: center;">_____</td> <td style="text-align: right;">Total</td> </tr> </table>	Contributing	Noncontributing		<u>1</u>	<u>3</u>	buildings	_____	_____	sites	_____	_____	structures	_____	_____	objects	_____	_____	Total
Contributing	Noncontributing																			
<u>1</u>	<u>3</u>	buildings																		
_____	_____	sites																		
_____	_____	structures																		
_____	_____	objects																		
_____	_____	Total																		

Name of related multiple property listing:  
N/A

Number of contributing resources previously listed in the National Register 0

### 4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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.  See continuation sheet.

\_\_\_\_\_  
Signature of certifying official Date

\_\_\_\_\_  
State or Federal agency and bureau

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

\_\_\_\_\_  
Signature of commenting or other official Date

\_\_\_\_\_  
State or Federal agency and bureau

### 5. 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

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**6. Function or Use**

---

Historic Functions (enter categories from instructions)

DOMESTIC/dwelling  
Garage: DOMESTIC/secondary structure  
Sheds (2): DOMESTIC/secondary structures

---

Current Functions (enter categories from instructions)

DOMESTIC/dwelling  
DOMESTIC/secondary structure  
DOMESTIC/secondary structures

---

---

**7. Description**

---

Architectural Classification

(enter categories from instructions)

LATE VICTORIAN/Greek Revival  
Garage:NO STYLE  
Sheds: NO STYLE

---

Materials (enter categories from instructions)

foundation Stone  
walls Weatherboard  
roof Asphalt  
other Terra Cotta Chimney Pot

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**Describe present and historic physical appearance.**

---

The Andrew Jackson Williams House (see Plate 3, p. 17) is located at 2200 Newport Gap Pike (State Route 41), Wilmington, Delaware, on the southern side of the road 0.25 miles west of its intersection with the Kirkwood Highway (State Route 2), adjacent to the Baltimore & Ohio Railroad tracks. The dwelling, dating to the last quarter of the nineteenth century, is sited on approximately 3.3 acres on the Red Clay Creek floodplain composed of lawn, gardens, orchards and woodland with a 170-foot frontage along the Newport Gap Pike shielded by hedges. When it was first examined, the architectural character of the building was excellent and much of its original fabric remained intact. Recent vandalism has removed much of its architectural features.

The house is a three-bay, two-story, gable-roofed frame structure with a two-bay, two-story, gable-roofed ell on the rear of the northwest gable end. A one-story frame shed-roofed addition is attached to the southwest end of the ell (see Plate 4, p. 18). The approximate overall dimensions of the northeast and northwest facades are 28½ feet by 42½ feet. The foundation of the dwelling consists of fieldstone that has been stuccoed on the exterior. The structure is completely sheathed with German siding except for the eastern facade of the additions, which are sheathed with asphalt shingle. The siding measures 5½ inches wide and 1 inch thick and leaves 5 inches revealed when the boards are overlapped. A small one-story shed-roofed porch, supported by square posts on an 11-foot by 7-foot poured concrete pad, is centered on the northeast facade. Mr. Paul E. Bower, a previous owner of the house, reports that a former porch along this facade extended the full length of the wall. The present porch was erected approximately twenty years ago after an automobile accident destroyed the

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earlier porch. The ceiling of the porch is finished with beaded tongue-and-groove boards. A single interior end chimney pile topped with a terra cotta/ceramic stack extends above the gable ridge of the ell. A similar chimney pot sits as a lawn ornament in the rear yard. A concrete block chimney pile on the exterior of the southeast facade of the addition is supported and braced by welded angle iron.

The door in the northeast facade has unadorned wooden surrounds topped by a three-light rectangular transom. The door, composed of four rectangular lights above two wooden panels, is of modern construction. There are two other entrances into the dwelling, both on the southeast facade of the addition. Ornamentation of these entries is similar to the formal entrance in the northeast facade, but both lack transoms. The door that leads into the kitchen from the patio has four lights over two panels, similar to the main entrance. The door into the shed from the patio area contains a large rectangular screen above a recessed panel.

Two pairs of two-over-two light sash are situated in the peaks of the main gable ends, while the gable end of the addition contains a single two-over-two light sash. Other windows consist of six-over-six light sash. The single exception is a nine-over-nine light sash that has been installed in place of an original door in the southeast gable end. Window treatment consists of plain wooden surrounds and sills, topped by a thin projecting shelf above unadorned lintels. Butt hinge style pintels are evident on all the window surrounds, but all shutters have been removed. Recessed panel shutters for the ground level and louvered ones for the upper story were later found in the attic of the dwelling.

The roof is currently covered by asphalt shingles and is ornamented with a shallow box cornice and unadorned frieze on the north facade. The gable ends exhibit partial returns with fascia and cyma recta molding and scroll brackets except for the gable end of the ell which lacks the brackets. A 12-foot by 14-foot poured concrete patio sits outside of the southeast

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facade.

The main block possesses a full basement with a poured concrete floor, which may be entered from the first floor via a stairway or through bulkhead exterior doors and six concrete steps through the eastern foundation. This exterior basement entrance was installed in rather recent times. The interior stairway contains 10 treads, each 2 foot 11 inches wide and 9½ inches deep with a 7 inch rise. Among the visible structural elements in the basement are sills composed of 9-inch by 4-inch circular-sawn beams. Floor joists measured 8-¾ inches by 3½ inches and were also circular sawn. The flooring uses tongue-and-groove boards 4 inches wide. A hewn summer beam measured 9 inches by 8 inches and supported the main structure along its northeast/southwest axis. Two one-light windows are situated in the northwest foundation wall. One window penetrated the northeast foundation wall. The walls of the basement consisted of stuccoed fieldstone.

Interior space on the ground level of the main section is divided unequally into a two room or hall-parlor plan with a kitchen in the ell (see Figure 5, p. 21). Entry through the northeast facade leads into the smaller north room. This room contains the staircase to the second floor. There are thirteen treads, each 2 feet 10¼ inches wide and 9 inches deep with an 8 inch rise. The closed string balustrade consists of twenty 1-1/8 inch square posts topped by a slender turned wooden handrail. The newel post is a 7½ inch square wooden column crowned by beaded cyma molding and a square capital. Baseboards are 7½ inches high, capped with 1½ inch high cyma molding. A plastered brick chimney flue, probably for use with a coal burning stove, projects from the northwest wall. The plaster walling of the flue stack has been extended to form a small cupboard. A panelled door encloses the cupboard space. The plaster covering the stack and cupboard is also ornamented with beaded corners. A door in the western corner of the room leads into the kitchen, while a large entry in the southeast wall

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opens into the larger room of the two-room plan. Both the door and the entryway are ornamented with cyma surrounds. A window pierces the northeast wall. Another window breaks the massing of the northwest wall south of the chimney flue. Window ornament consists of cyma surrounds similar to the door surrounds.

The larger front room or parlor lies to the east of the first. There are two doors in the western corner of the second room. One leads into the kitchen; the second door provides access to the basement stairway. The room is lit by four windows. One in the northeast wall looks onto Route 41, while another in the southwest wall overlooks the concrete patio. Two other windows penetrate the southeast wall on either side of a small projecting chimney flue placed similarly to the stack in the first room. Door, window and baseboard surround treatment is similar to the first room.

According to Mr. Bower the parlor was once a general store: the walls were lined with shelves and the room could be entered from the outside through a door that has been replaced by a window in the southeast wall. Although no evidence remains of shelving, seams in the German siding below the window indicate that the space could formerly have contained an entry door. Since the Bower family has lived in the dwelling since the early 1920s, this store possibly survived into the early 1930s.

The kitchen can be entered from either of the front rooms, the patio, or the shed addition. One window in the southeast wall overlooks the patio area, while another window pierces the northwest wall. Door and window surround treatment is similar to the other rooms. The most interesting feature is two sets of built-in cupboards and shelves that may date from the original construction. Evidence indicates that they have been altered, but the original panelled doors are still in use. A small chimney pile projects from the southwest wall with one side flush to one of the cupboards.

A single step leads from the kitchen down into the shed addition. Mr.

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Bower states that this addition replaced an earlier shed addition that was destroyed by fire during the 1920s. A door on the southeast wall faces onto the patio; windows are located on the southwest and northwest walls. According to Mr. Bower, this shed was formerly used as a coal bin, although no evidence supporting this usage pattern remains. A small closet space has been built in the south corner of the addition but is of recent vintage.

Immediately to the right at the top of the staircase is a large bedroom above the kitchen. Directly in front of the stairs is a full bathroom. To the left, a hallway leads to the northeast wall. Along this hall are three doors. Proceeding toward the northeast wall, the first two doors enclose closet space, while the third contains the stairwell to the attic. At the end of the hall is a window that overlooks Newport Gap Pike. To either side of this window are smaller bedrooms. The northwest bedroom also contains a small closet that shares its rear wall with the closet in the large bedroom in the ell portion. A door from the small bedroom in the northeast corner leads into the bathroom. Window placement, surround treatment, and baseboard ornament are similar to those on the first floor. One additional feature is a door in the southeast wall of the large bedroom that still functions but that exits into the air space above the patio. Mr. Bower related that at one time the patio area contained a two-story enclosed porch into which this door entered.

The attic has been divided into three rooms, two of which are finished with lath and plaster. The attic over the main section contains the two finished rooms. These rooms are of approximately equal size. The attic stairs lead into the northern of these finished rooms. A door leads into the other finished room in the southern half of the main section. A second door leads from the northern attic room into the unfinished, unfloored attic of the addition. Common rafters, 4 inches by 2½ inches, are butt-jointed at the peak. Mill-sawn ceiling joists, 6 inches by 3 inches, rest

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on 7 $\frac{1}{2}$ -inch by 1-inch plates. The finished rooms are ornamented with 5-inch high molded baseboards. Vertical board-and-batten doors with beaded edges are used in the attic, while recessed panel doors are used throughout the rest of the house.

Recent vandalism has removed many of the original architectural features of the Williams House. All wall massing has been removed from the shed addition leaving only the stud and post framing. The studs that were revealed were composed of a single piece that ran from sill to plate. All three chimney piles have been dismantled. Most of the window sash and doors have been taken as well as the built-in cupboards that had been installed in the kitchen. On the first floor, much of the ceiling and wall plaster and lath has been taken down. All balusters are missing from the staircase. On the second story the partition wall between the two rooms in the eastern half of the main portion of the dwelling has been totally removed along with the partition wall shared with the hallway. Electrical wiring and plumbing fixtures have been removed. The bulkhead doors into the basement are missing. Some exterior siding has been stripped off the second story of the kitchen wing. Hedges that once shielded the property from traffic along Newport Gap Pike have been removed by construction crews preparing the property for the proposed highway improvements.

The property contains three frame utility buildings, all built since 1940 (see Figure 6, p. 25). A one-story three-sided leanto garage lies to the southwest of the dwelling. Two sheds, one gable-roofed, the other of leanto construction, sit a short distance south of the garage. These three buildings do not contribute to the Williams House's period of significance.

The eastern boundary of the parcel occupied by Williams House begins at the intersection of the B & O Railroad right-of-way and the Newport Gap Pike (Route 41) and extends south along the railroad right-of-way approximately 350 feet. The south boundary then extends 280 feet in a northwesterly direction to the line dividing Williams's land from William

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Elliot's property. This line then ran in a northeasterly direction 310 feet to the Newport Gap Pike and formed the western boundary of the parcel. The northern border of the tract reached approximately 170 feet southeast along the Newport Gap Pike to the B & O Railroad right-of-way. These boundaries describe the area of historic occupation and are encompassed by the 3.3 acre parcel formerly owned by Paul E. Bower. This land also includes a one acre tract purchased by Andrew Jackson Williams from James Cranston in 1873.

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally  statewide  locally

Applicable National Register Criteria  A  B  C  D

Criteria Considerations (Exceptions)  A  B  C  D  E  F  G

Areas of Significance (enter categories from instructions)

Transportation \_\_\_\_\_

Industry \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Significant Person

N/A \_\_\_\_\_

Period of Significance

1873-1900 \_\_\_\_\_

1873-1900 \_\_\_\_\_

\_\_\_\_\_

Cultural Affiliation

N/A \_\_\_\_\_

\_\_\_\_\_

Architect/Builder

Unknown \_\_\_\_\_

\_\_\_\_\_

Significant Dates

N/A \_\_\_\_\_

N/A \_\_\_\_\_

\_\_\_\_\_

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Andrew Jackson Williams House, built during the 1870s, is significant as an example of the transformation of late nineteenth century rural communities into centers of industrial activity and improved transportation networks. Although the Williams House functioned primarily as a dwelling during the period of its significance, it relates most strongly to the growth of manufacturing and the introduction of the railroad into the Red Clay Creek valley during the 1870s. Efficient transportation networks allowed manufacturing concerns to increase production and expand their workforce. Larger labor pools required more housing. The Williams House reflects this need for increased housing in the growing industrial communities of northern New Castle County. As such the Williams House is eligible for listing in the National Register of Historic Places on the basis of Criterion A (reflection of broad patterns of history).

The Williams House is situated in the Piedmont Zone as outlined in the *Delaware Statewide Comprehensive Historic Preservation Plan* (see Figure 2, p. 3). The Piedmont is an area north of the fall line in New Castle County characterized by nearly level to steep hills and clay soils mixed with loose rock. Another feature is major and minor streams that flow primarily north to south into the Christina River and then east into the Delaware River.<sup>107</sup>

<sup>107</sup> David L. Ames, Bernard L. Herman, and Rebecca J. Siders, *The Delaware Statewide Comprehensive Historic Preservation Plan* (Newark, Delaware: Center for Historic Architecture and Engineering, 1987), p. 86.

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As a functional type, the Williams House relates to property type 6D of the *Delaware Statewide Comprehensive Historic Preservation Plan*, reflecting wide patterns of Industrialization and Capitalization associated with Manufacturing in the Piedmont Zone during the period 1830-1880 +/- . This property type is characterized by establishments involved in the transformation of materials into new products, including factories, mills and plants.<sup>108</sup> The Williams House also relates to property type 12D, Transportation & Communication associated with the same era and geographical area. Transportation & Communication is defined as enterprises engaged in passenger and freight transportation by railway, highway, water, or air, or furnishing services related to transportation.<sup>109</sup> The property type 13D (Architecture, Engineering & Decorative Arts; 1830-1880 +/-) also relates to the Williams House. This property type encompasses all objects, structures and sites which historically trace the development of material culture defined as any significant reflection of individual and social tastes and trends.<sup>110</sup>

The Piedmont Zone in the period 1830-1880 +/- was distinguished by an expansion of industrial manufacturing concerns and the establishment of transportation networks that facilitated the movement of goods and people between rural areas and urban markets. Although industry and manufacturing did increase dramatically during this period, the landscape of the Piedmont Zone remained predominately rural and agricultural. Water-powered mills appeared in the many river and stream valleys of the zone and spurred new communities in rural New Castle County. Turnpikes and railroads were built, linking these communities and manufacturing establishments with urban markets and shipping centers, such as Wilmington and Philadelphia,

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<sup>108</sup> Ames et al., p. 95.

<sup>109</sup> Ames et al., p. 97.

<sup>110</sup> Ames et al., p. 98.

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that distributed the manufactured goods and produce throughout the United States.<sup>111</sup>

Throughout the period of its significance, 1830-1880 +/-, the Williams House functioned as a dwelling. The historic theme Architecture, Engineering & Decorative Arts would usually be most descriptive of the historic patterns associated with the Williams House. Ornamental motifs from two architectural styles popular in the mid-nineteenth century -- Greek Revival and Italianate -- are exhibited in the Williams House. Borrowing classical Greek motifs, Greek Revival buildings were often ornamented with frieze boards and box cornices.<sup>112</sup> Italianate structures exhibited large eave brackets and partial returns on their gable ends.<sup>113</sup> Other styles exerting strong influences during the nineteenth century included Gothic Revival and Queen Anne. These styles were formalized expressions of aesthetic taste and social status.

Although vernacular building traditions were influenced by these formal architectural styles, to a great degree utilitarian requirements remained the dominant characteristic of American housing in the mid-nineteenth century. The houses of the rural middle-class, which the Williams House documents, exhibited architectural ornament by combining motifs from different styles. The Williams House juxtaposes frieze boards and box cornices (see Plate 3, p. 17) normally found on Greek Revival structures with eave brackets and partial return gable ends (see Plate 5, p. 26) reminiscent of Italianate buildings. The subdued ornamental eclecticism of the Williams House reflects a concern for home and shelter, rather than a

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<sup>111</sup> Bernard L. Herman and Rebecca J. Siders, *Delaware Comprehensive Historic Preservation Plan: Historic Contexts* (Newark, Delaware: Center for Historic Architecture and Engineering, 1986), pp. 33-37.

<sup>112</sup> Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, Inc., 1986), pp. 179-184.

<sup>113</sup> McAlester, pp. 210-214.

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desire to make a public statement through architecture. The lack of a dominant style helps reveal that other historic themes and patterns played a vital role in the construction of the Williams House.

It is the Williams House's association with the growth of manufacturing enterprises and communities in the Red Clay Creek valley that proves to be significant. As early as the late seventeenth century Red Clay Creek was recognized as an efficient source of power (see Figure 7, p. 28). Grist and sawmills began appearing along the creek in the 1670s. The majority of these mills were involved in an agricultural economy, grinding grains and sawing lumber for local consumption and use.<sup>114</sup> Greenbank Mill, a mill complex dating to the late eighteenth century located approximately a quarter mile upstream of the Williams House, is situated on the site of a seventeenth-century mill of log construction.<sup>115</sup> Another sawmill was located on Bread and Cheese Island, south of the Williams House. The Graves Mill on Burris Run, a tributary of Red Clay Creek near Ashland, also operated during the early eighteenth century.<sup>116</sup> The nineteenth century witnessed a great expansion of manufacturing on the national level. Through an increased diversification of mills and manufacturing establishments in the period 1830-1880 +/-, the Red Clay Creek valley participated in this burgeoning national economy.

In 1823 the Fell family began producing spices for export throughout the

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<sup>114</sup> An excellent examination of early industry in the Red Clay Creek valley is C. W. Pursell, Jr., "That Never Failing Stream: A History of Milling Along Red Clay Creek During the Nineteenth Century" (M. A. thesis, University of Delaware, 1958).

<sup>115</sup> Greenbank Historic District, National Register of Historic Places Nomination, N-191. On file at Bureau of Archaeology and Historic Preservation, Dover, Delaware. Hereafter referred to as BAHP.

<sup>116</sup> Graves Mill Historic District, National Register of Historic Places Nomination, N-5005. On file at BAHP.

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east coast in a mill on Red Clay Creek north of Greenbank.<sup>117</sup> The Delaware Iron Works produced sheet metal and shovels and spades for use in the Pennsylvania coal mines. These ironworks at Wooddale started operation in 1826.<sup>118</sup> Textile mills also operated along the Red Clay Creek. The Kiamensi Woolen Factory and the Stanton Woolen Company both operated in the 1870s. The Auburn Mills at Yorklyn was a paper mill, a cotton mill, and a woolen mill at different periods in the nineteenth century.<sup>119</sup> The Williams House, however, most strongly relates to Greenbank Mill.

Greenbank Mill, located just north of the Williams House along Red Clay Creek, was a merchant grist mill throughout the nineteenth century. When a series of international trade embargoes and the War of 1812 cut off the supply of inexpensive British woolens to America, Greenbank Mill expanded and added the Madison Factory in order to manufacture woolen goods. Robert Phillips Son & Company advertised "Broad Cloths, Narrow Cloths, Cassimers, Satinetsts..." made at his Greenbank Mill in 1818.<sup>120</sup> After the war ended and British goods were again available, Greenbank Mill began producing wooden implements and carriage parts. In 1852 Phillips' two sons William and Isaac manufactured wooden hubs, spokes and felloes for use by the carriage-making factories in Wilmington. When the carriage industry in Wilmington lost sales to competition in St. Louis and Cincinnati, Greenbank turned to making wooden bentware, such as forks, peach ladders, folding chairs and croquet mallets. Carpenter and ship turnings (items produced on

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<sup>117</sup> Fell Historic District, National Register of Historic Places Nomination, N-6760. On file at BAHP.

<sup>118</sup> Wooddale Historic District, National Register of Historic Places Nomination, N-4092. On file at BAHP.

<sup>119</sup> Auburn Mills Historic District, National Register of Historic Places Nomination, N-5003. On file at BAHP.

<sup>120</sup> C. W. Pursell, Jr., *Two Mills on Red Clay Creek in the Nineteenth Century* (Wilmington: Historic Red Clay Valley, Inc., 1964), p. 24.

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a lathe for the ship building industry) were advertized in 1870, as were house brackets and scroll and circular saw work. The Williams House strongly relates to Greenbank Mill during this period when the mill was producing agricultural implements and architectural ornaments. The mill contributed to the growth of the local community, as evidenced by the construction of the Williams House.

Prior to 1873 the site of the Williams House was part of a larger farm parcel owned by James Cranston (see Figure 8, p. 34). Area residents state that five houses of similar size, plan and appearance, including the Williams House, stood at one time along the southern side of Newport Gap Pike. After demolition of the Williams House, only one of these five will remain. Mr. Paul E. Bower, former owner of the Williams House, states that he once met the daughter and granddaughter of A. J. Williams. These women informed him that Williams had constructed the five houses along Newport Gap Pike over a period of years. Deed transactions do not reveal property transfers between James Cranston, who owned all of the land along the south side of Newport Gap Pike prior to the 1870s, and Williams for more than the one-acre lot that Williams purchased in 1873 (see Figure 9, p. 35).<sup>121</sup> Williams may have built the dwellings for Cranston in a speculative venture designed to profit by the increased need for housing necessitated by the expansion of local manufacturing establishments. Recent vandalism of the Williams House has revealed the date 1871 incised in the mortar of the northwest chimney pile. In the 1878 tax assessment, Williams was assessed \$1050 for one-and-one-half acres of land, a frame house, stable and livestock.<sup>122</sup> Williams is listed in various directories as being a merchant, ladder manufacturer, plasterer, and mason. Tax assessments for the

<sup>121</sup> New Castle County Deed Book: C-10-505/6; New Castle County Recorder of Deeds, Wilmington, Delaware.

<sup>122</sup> New Castle County Tax Assessment: Christiana Hundred, 1877-1881; On file at Delaware State Archives, Hall of Records, Dover, Delaware.

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period 1881-1885 show that Williams added a mill of frame construction during this time.<sup>123</sup> A recent archaeological survey has revealed that a steam-powered wood lathe or saw mill operated on the property during the latter half of the nineteenth century. Williams may have manufactured ladders on his property in this "frame mill" or been employed at the Greenbank Mill producing peach ladders. Williams died early in the twentieth century, shortly before the property was sold in 1902 by his daughter, Mary E. Williams, to Benjamin A. Groves.<sup>124</sup> Although Williams was stationed at Fort du Pont north of Greenbank for a short time during the Civil War, tax and census documents reveal that he was not a resident of the area until after the introduction of the railroad into the Red Clay Creek valley.<sup>125</sup> An examination of transportation in the Red Clay Creek valley in the period 1830-1880 +/- reveals that the Williams House strongly relates to the historic theme Transportation & Communication as well.

Transportation networks had long been associated with the Red Clay Creek valley and were extremely important to the development of manufacturing communities in the valley. The Gap-to-Newport Turnpike, an early nineteenth century road, was a major artery in the movement of grains from the hinterlands of New Castle County and southeastern Pennsylvania to Newport, a terminal in the intra-coastal trading network.<sup>126</sup> In the eighteenth and

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<sup>123</sup> New Castle County Tax Assessments: Christiana Hundred, 1881-1885; On file at Delaware State Archives, Hall of Records, Dover, Delaware.

<sup>124</sup> New Castle County Deed Book: Z-18-538; New Castle County Recorder of Deeds, Wilmington, Delaware.

<sup>125</sup> J. Thomas Scharf, *History of Delaware, 1609-1888* (Philadelphia: L. J. Richards & Co., 1888) p. 370.

<sup>126</sup> Priscilla M. Thompson, *Springs/Red Clay Area, A Narrative Historical Overview, Newport to Gap Pike - Route 41, New Castle County, DE*, Delaware Department of Transportation Archeology Series no. 49 (Dover, Delaware, 1986), pp. 10-13.

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early nineteenth centuries, an intra-coastal trading network was the primary means of transporting goods between major port cities and rural areas. Grains and other produce were carried across rough roads to inland ports, where shallow-draft ships loaded agricultural produce and unloaded finished household and agricultural goods not locally available. The turnpike also gave the millers and manufacturers along Red Clay Creek easier access to raw materials. Establishments such as the Fell Spice Mill, the Delaware and the Marshallton Ironworks, the Garrett Snuff Mills, and the Auburn Cotton Mills relied on outside sources for materials to transform into finished goods. Wanting to take advantage of new markets for manufactured articles and agricultural goods in the western United States, local manufacturers were instrumental in the construction of the Wilmington and Western Railroad in 1872.<sup>127</sup>

Construction of the railroad was actively supported by most of the manufacturers along Red Clay Creek. William Phillips and Edward Mendenhall, owners of the Greenbank Mill and the Marshallton Ironworks respectively, were on the first board of directors of the railroad. Alan Wood of the Delaware Ironworks and William Garrett of the Yorklyn snuff mills joined Phillips on the second board of directors. Wood and two other men later purchased \$500,000 of railroad bonds.<sup>128</sup> Wood also donated land for a station at Wooddale. C. J. Fell sold land for a station at Faulkland to the railroad company for one dollar. Although the floodplain of Mill Creek was considered as a possible route, the railroad directors decided upon Red Clay Creek since more manufacturing establishments were located there. Ultimately stations were erected at or near the larger mills along Red Clay

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<sup>127</sup> Wilmington and Western Railroad, National Register of Historic Places Nomination, N-4091. On file at BAHP. See also Arthur G. Volkman, *The Story of the Wilmington and Western Railroad* (Wilmington: Historic Red Clay Valley, Inc., 1963).

<sup>128</sup> Volkman, p. 26.

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Creek, including Greenbank.

At the time of the railroad's opening, a local newspaper listed A. J. Williams as the station agent at Greenbank.<sup>129</sup> The Williams House is directly across Newport Gap Pike from the Greenbank Station (see Plate 6, p. 42). Among the duties of the agent were selling tickets, checking baggage and freight, and opening and closing the station each day.<sup>130</sup> The station also contained a telegraph line. Since trains did not always keep to schedule, the location of the Williams home probably proved very beneficial to the railroad. Within the community, the station agent held a position of respect and esteem, since the railroad was an important economic link with Wilmington and points beyond. Williams' son John probably worked at the station as he is listed as "Clerk Rail house" in the 1880 census.<sup>131</sup> The Wilmington and Western Railroad was forced into receivership by the national economic panic of 1873. Although the railroad was soon reorganized as the Delaware and Western Railroad, there is no evidence that Williams continued to work for the railroad. It was at this time that Williams turned to carpentry and housing construction.

During this period the Marshallton Ironworks, a short distance south of Greenbank along Red Clay Creek, experienced a great deal of expansion and greatly increased its workforce. The introduction of the railroad into the valley helped precipitate this expansion and resulted in the formation of a new community recognized by local directories. The houses erected by Williams were intended to take advantage of the housing requirements of this larger workforce. William Elliot, whose property abutted Williams to

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<sup>129</sup> Volkman, p. 47.

<sup>130</sup> Volkman, p. 42.

<sup>131</sup> United States Census, State of Delaware, Manuscript Returns: 1880; Microfilm on file at Center for Historic Architecture and Engineering, University of Delaware, Newark, Delaware.

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the west, was probably employed at Marshallton in the manufacture of tin-plate and serves as an excellent example of the need for increased housing reflected in the expansion of rural industrial communities.

The historic themes Transportation and Manufacturing in the period ca. 1830-1880 are important aspects in the significance of the Andrew Jackson Williams House to the history of the Greenbank area. Although it was a dwelling, the influence of utilitarian requirements overshadows the importance of architectural styling and ornament in the Williams House. Closer inspection of evidence reveals that the Williams House documents the introduction of the Wilmington and Western Railroad into the Red Clay Creek valley and the growth of industrial communities. During the nineteenth century, agricultural milling establishments diversified into industrial production. This shift mirrored developments in the growing industrial economy of northern New Castle County. Manufacturing establishments required improved transportation networks to provide access to raw materials and markets for finished goods. The introduction of the railroad allowed for a degree of expansion that needed larger workforces and resulted in new housing. The Williams House is associated with these events in the Red Clay Creek valley and thus reflects the growth of manufacturing and the need for related dwellings.

**9. Major Bibliographical References**

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 # DE-
- recorded by Historic American Engineering  
Record # \_\_\_\_\_

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

Bureau of Archaeology and Historic Preservation

**10. Geographical Data**

Acreage of property 3.3

UTM References

A 

118	445750	439864
Zone	Easting	Northing

B 

Zone	Easting	Northing

C 

Zone	Easting	Northing

D 

Zone	Easting	Northing

See continuation sheet

Verbal Boundary Description

Beginning at a point at the intersection of Newport Gap Pike and the B&O Railroad right-of-way, thence along the right-of-way south-southwesterly 350 feet to a point, then northwesterly 280 feet to the property line of John Conner, then along the shared boundary with John Conner 310 feet northeasterly to its junction with the Newport Gap Pike, then southeast along said Pike to the point of beginning.

See continuation sheet

Boundary Justification

This boundary describes the limits of the 1.5 acre nineteenth century occupation of Andrew Jackson Williams.

See continuation sheet

**11. Form Prepared By**

name/title Stuart P. Dixon, Research Assistant  
organization Center for Historic Architecture & Engineering date 29 February, 1988  
street & number Graham Hall, University of Delaware telephone (302) 451-8097  
city or town Newark state Delaware zip code 19716

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Garret Snuff Mill, N-329

Ashland Bridge, N-331

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Wooddale Historic District, N-4092

Garrett Snuff Mill Historic District, N-4098

Mt. Cuba Historic District, N-5001

Auburn Mills Historic District, N-5003

Graves Mill Historic District, N-5005

Fell Historic District, N-6760

**APPENDIX C:**

**NATIONAL REGISTER NOMINATION**

**SPRING HILL**

No information provided for this page.

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# 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 *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

### 1. Name of Property

historic name Spring Hill

other names/site number Cedars/ Delaware Cultural Resource Survey N-249

### 2. Location

street & number 2311 Newport Gap Pike

N/A not for publication

city, town Wilmington

N/A vicinity

state Delaware

code 10

county New Castle

code 003

zip code 19808

### 3. Classification

#### Ownership of Property

- private  
 public-local  
 public-State  
 public-Federal

#### Category of Property

- building(s)  
 district  
 site  
 structure  
 object

#### Number of Resources within Property

Contributing	Noncontributing
<u>5</u>	<u>1</u> buildings
	_____ sites
	_____ structures
	_____ objects
	_____ Total

Name of related multiple property listing:

N/A

Number of contributing resources previously listed in the National Register 0

### 4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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.  See continuation sheet.

Signature of certifying official: \_\_\_\_\_

Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

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

Signature of commenting or other official \_\_\_\_\_

Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

### 5. 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 \_\_\_\_\_

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**6. Function or Use**

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Historic Functions (enter categories from instructions)

DOMESTIC/dwellingCarriage House: DOMESTIC/secondary structureSpring House: DOMESTIC/secondary structureSheds (2), Corn crib: AGRICULTURE/storageGazebo: RECREATION/outdoor recreation

Current Functions (enter categories from instructions)

DOMESTIC/dwellingDOMESTIC/secondary structureDOMESTIC/secondary structureAGRICULTURE/storageRECREATION/outdoor recreation**7. Description**

---

Architectural Classification

(enter categories from instructions)

House, Carriage, Gazebo: LATE VICTORIAN/  
Colonial RevivalSheds, Corn crib, Spring House: NO STYLE

Materials (enter categories from instructions)

foundation Stone and Brickwalls Weatherboard; Spring House: Stoneroof asbestos; outbuildings: shingleother \_\_\_\_\_

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**Describe present and historic physical appearance.**

Spring Hill is located at the northeast corner of Newport Gap Pike and Washington Avenue (2311 Newport Gap Pike) in Mill Creek Hundred, New Castle County, Delaware. Built circa 1902, Spring Hill is a Colonial Revival-style house with Federal-style ornamentation. The house sits on a small bluff overlooking a large yard which contains 3.15 acres. The grounds are terraced and thickly planted, with numerous hedges, gardens, and small groups or rows of trees visually dividing the lawn areas. Several walkways lead down the terraced slopes to Washington Avenue and to the outbuildings, the lawns, and the pond.

Spring Hill is a two-and-a-half-story, five-bay, double pile dwelling with one-story wings on the west and east sides of the main block and a rear three-story addition on the north end of the house (see Plate 7, p. 47). The overall dimensions are 38 feet by 61 feet. The exterior walls are sheathed with wooden weatherboard painted white. The siding contrasts with the smooth, plain wood surfaces between the two-story, projecting, hexagonal bay windows on the first floor. The white walls contrast in color with the dark green shutters which adorn most of the windows on each side of the house. In the projecting bays on the first floor, there are three six-over-six light sash windows without shutters, each topped by crossetted architraves and cornices of cyma recta moldings. The second-story bay windows consist of one-over-one sash windows with green shutters. Two similar sash windows without shutters occupy the space between the second-story projecting bays.

The six-paneled front door on the south (main) facade features Federal Revival ornamentation (see Plate 8, p. 48). The door is surrounded by a segmental arch with a centrally placed wooden keystone. An elliptical

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fanlight and two sidelights have cast iron mullions ornamented with bellflowers and rosettes. Flanking the sidelights are two small, six-pane windows. An open, one-story porch with six Doric columns connected by a short balustrade extends the length of the main block. The porch is reached by two wooden steps with a wooden handrail supported on "Tuscan-like" balusters. Brick piers, which have been concealed by wooden latticework, support the weight of the porch.

The two one-story wings at either side of the structure are accentuated with wooden quoins penciled to resemble stone. In most cases, Federal-style quoins are usually laid so that their faces are alternately large and small, but these quoins sit evenly on top of one another. On the west and east end wall of each wing is an eight-over-eight light window flanked by two four-over-four light windows. Above these windows on both the second story and the third story of the main structure are two sash windows. To the rear of the west wing is a glassed-in conservatory which has a window on its western wall that once served as an outdoor window for the house. Behind the west wing addition of the house is a small exterior porch that is connected to the living room by a wooden six-paneled door. This porch has two coupled "Tuscan-like" columns that rest on small plinths and support a pent roof. To the right of the porch is a library with a tripartite bay window fronting the side porch. One sash window on the north wall provides additional light for the library.

On the north end of the house, two pedimented dormer windows pierce the roof and flank a centrally placed square dormer window. Below each pedimented dormer is a sash window on the second floor. Between the windows is a two-and-a-half-story addition containing a rear staircase lighted by a sash window on the second-floor landing and another sash window on the first-floor landing. On the northeastern corner of the house is a one-story kitchen addition with a pent roof. A tripartite window consisting of three sections of six-light sash admits morning light. The

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kitchen has one exterior door opening. Another exterior door, which is west of the kitchen door, provides access to the basement from the outside.

The gable roof on the main structure rises above a boxed cornice and is pierced by a brick chimney stack on the west end. Pyramidal roofs top each two-story projecting bay on the south facade. A mixture of shed and pent roofs top other additions to the house creating an irregular roofline. All of the roof surfaces have been covered with asbestos shingles.

The interior plan on the first floor of the house is divided into formal and informal living space (see Figure 11, p. 50). A living room and a dining room with a large entrance hall between them serve as a screen for the family rooms to the rear of the house. The interior walls of the house are of plaster applied over wood lath nailed to the balloon-frame structural system.

The main doorway on the south facade leads into a formal vestibule, with a small closet to the left of the door and a powder room with a lavatory to the right. The vestibule is one step below the main hallway. The elliptical arch motif on the exterior of the house is echoed on the interior. A round-arched doorway with a raised, paneled embrasure and a console in the surround opens into the formal entrance hall. The north wall of the hall has raised, wooden paneling that is painted white. On the northwest wall of the entrance hall is a staircase which rises and makes a 90-degree turn at the second floor landing (see Plate 9, p. 52). The staircase has round, wooden balusters with elongated plinths and capitals which are painted white. The handrail and newel are of mahogany. A round-arched paneled door on the northeast wall opens into the private quarters of the first floor. The remaining wall space is finished with wainscot and stylized, maroon floral wallpaper over the plaster walls.

The living room and the dining room are arranged on either side of the entrance hall, thus creating a symmetrical plan in the formal area of the house. The doorways to both rooms consist of round-arched openings with

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wooden trim crowned by a console in the center of the arch. All doorways in the main hall are of similar design with one exception. The doorway to the dining room includes three paneled, double doors as well as a carved wooden sunburst motif in the semi-circular area above the doors (see Plate 10, p. 53).

The dining room has its original 1930s wallpaper. The wallpaper consists of a brightly-colored, floral pattern with daisies, bluebells, and chrysanthemums arranged on a black ground. Below the wallpaper is paneled wainscot and above the wallpaper is a cornice of cyma recta molding. All wood trim is painted white. Behind the dining room is a butler's pantry that has glass-panned cupboards over enclosed cupboards areas with a sink on the east wall and a window overlooking the conservatory. The kitchen is behind the pantry.

The influence of Colonial Revival can be seen in the living room wallpaper, which was installed in 1938.<sup>132</sup> Pastoral scenes with men and women dressed in colonial costume occupy a landscape of buildings resembling the colonial city of Williamsburg. One building, in particular, depicts a stylized version of the Governor's Palace at Colonial Williamsburg. The restoration activities at Colonial Williamsburg in the 1930s was a primary source for Williamsburg-inspired interior design.<sup>133</sup>

A fireplace located on the northern wall of the living room is Adamesque in style (see Plate 11, p. 55). It has a crossetted architrave with a reeded, central tablet and reeded, doric pilasters on each side of the black marble facing. Two closets with paneled doors are built into the chimney jambs behind the fireplace wall. A dentil cornice surrounds the room.

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<sup>132</sup> David Gebhard, "The American Colonial Revival in the 1930s," *Winterthur Portfolio* 22 (Summer-Autumn 1987), p. 116.

<sup>133</sup> Gebhard, p. 117.

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In the northwest room, the library, is a corner fireplace with a crossetted architrave. A projecting, square bay window with a raised, paneled embrasure on the west wall provides a view of the west lawn. The entire room was painted an "antique gold" after 1959.

To the east of the library is the breakfast room with a stairway that makes a 90-degree turn to the second and third floors. The stairway has carved oak pendants and round oak newel posts. Beneath the stairway is a closet. This room and the kitchen were painted white and tangerine with lively colored, floral stenciling in the 1960s. The kitchen's linoleum floor was installed after the room was painted. There are wood paneled cabinets and a small pantry in the kitchen. The library, breakfast room, kitchen and the rooms on the second and third floors have molded surrounds with bull's eye corner blocks. All of the rooms on the first floor except the kitchen have matching oak floors with baseboards capped with cyma recta moldings.

There are four bedrooms and two bathrooms on the second floor. The master bedroom, which occupies the entire west side of the second floor, has been arranged into a suite, with an office area and a private bathroom attached to it. On the third floor there are two bedrooms, a bath, a storage room, and a cedar closet.

Between the formal entrance hall and the breakfast room is a small hallway connecting the two rooms. A door on the west wall of the hallway opens into an interior stairway to the basement. The basement is used as a storage and work area. At the foot of the stairs from the interior of the house is a door leading to a root cellar. To the right of the stairway facing north is a shower room that was added in the early 1930s. In the area behind the center stair is a well that was covered up when the kitchen was enlarged in 1937. The fieldstone foundation in the basement measures 26 feet by 38½ feet. Three large brick piers in the basement provide additional support under the center as well as at the east and west ends of

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the house. All first floor joists visible from the basement are circular sawn. New joists were installed to support the rear and wing additions to the house in the 1930s.

Several early twentieth-century outbuildings surround the house, including a two-story frame carriage house, a rectangular wooden gazebo by the pond, a 6-foot diameter wooden octagonal chicken brood shed, and a wooden corn crib. South of the house, close to Newport Gap Pike, is a nineteenth-century stone springhouse (see Figure 12, p. 57).

The carriage house, located in the yard northeast of the main dwelling, contributes to the period of Spring Hill's significance (Plate 13). Originally a barn, it was converted into a garage for automobiles in the 1930s. At about that time an apartment was added in the loft area. Clad with white weatherboard and wood shingles in each gable, the carriage house is two stories high, gable-roofed, with two small shed-roofed additions on the east side and a third shed-roofed addition that stretches along the entire west wall. The dimensions of the main section of the carriage house are approximately 36½ feet by 22 feet. The addition at the northeast corner has a six-over-six light sash window and an exterior door and measures 9 feet by 5 feet 4½ inches. The second addition on the east wall also has an exterior door, but possesses a six-pane window and measures 10½-feet by 8 feet 1 inch. Piercing the second story of the east wall are a six-pane and a six-over-six light window.

The addition on the west side of the carriage house has two sliding garage doors with a four-paned door between them. Fenestration on the south side of the main section includes three six-over-six light sash windows on the first floor and a six-over-six light window in the gable. On the north side there are two coupled six-over-six light windows and three six-over-six light windows in the gable. All of the roof surfaces are covered with asbestos shingles. A louvered, four-sided cupola topped by a weathervane pierces the center of the roof. The weathervane is orna



PLATE 13: Carriage House at Spring Hill (Photograph by David C. Bachman, 1985. Reprinted with permission of DELDOT)

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mented with a figure of a rooster.

A wooden gazebo sits on the northeastern bank of the pond and contributes to Spring Hill's period of significance. Resting on a stone foundation, the gazebo measures 12 feet 1½ inches by 17 feet 10½ inches. The four corners of the building are constructed of weatherboard with a plain vertical board trim. On three sides, the building is left open with a short wooden rail of weatherboard between the corner pieces. A cantilevered platform, painted green, extends out over the pond. The pyramidal roof is topped by a metal weathervane which is ornamented with the figures of two swans.

In the yard east of the house is a contributing octagonal chicken brood shed composed of a wood frame and a pointed asbestos roof. On the south side of the building is a hinged door. The walls to the east and to the west of the entrance wall have eight-pane windows. The one on the east wall has been covered with wooden boards. Next to the octagonal chicken brood shed is a noncontributing, twentieth-century frame shed with weatherboard siding. Southwest of the chicken brood shed is a small frame corn crib, which is a contributing structure and measures 4 feet 2 inches by 10 feet 2 inches.

Located south of the main house is a springhouse of uncoursed rubble masonry, with two stories and a basement entered from a door on the west side. This contributing building measures 14 feet 11 inches by 17 feet 2½ inches. The entrance to the first floor is on the north side and the door is a recent replacement. On the east side is a single window. The gabled roof possesses boxed returns and is topped by brick chimney on the southern end.

A variety of trees and shrubs have been planted around the house and outbuildings, including Eastern Hemlock (*Tsuga canadensis*), Silver Maple (*Acer saccharinum*), White Fir (*Abies concolor*), Northern White Cedar (*Thuja occidentalis*), Pecan (*Carya illinoensis*), Atlas Cedar (*Cedrus atlantica*),

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Flowering Dogwood (*Cornus florida*), Magnolia (*Magnolia campbellii*), Azalea (*Rhododendron arborescens*), Colorado Blue Spruce (*Picea pungens*), American Sycamore (*Plantanus occidentalis*), Sweet Cherry (*Prunus avium*), Ginkgo (*Ginkgo biloba*), Rhododendron (*Rhododentron maximum*), Mountain Laurel (*Kalmia latifolia*), Boxwood (*Buxus sempervirens*), American Holly (*Ilex opaca*), Pacific Yew (*Taxus brevifolia*), Eastern Red Cedar (*Juniperus virginiana*), Norway Spruce (*Picea abies*), Lilac (*Syringa vulgaris*), English Elm (*Ulmus campestris*), Black Maple (*Acer nigrum*), Northern White Pine (*Pinus strobus*), Mock Orange (*Philadelphus inodorus*), Japanese Maple (*Acer palmatum*), Black Locust (*Robinia pseudoacacia*), Green Ash (*Fraxinus pennsylvanica*), Pear tree (*Pyrus*), Sugar Maple (*Acer saccharum*), Mockernut Hickory (*Carya tomentosa*), American Beech (*Fagus grandifolia*), Japanese Barberry (*Berberis thunbergii*), White Oak (*Quercus alba*), Meta Sequoia (*Metasequoia glyptostroboides*), Northern Red Oak (*Quercus rubra*), and Beauty Bush (*Kolkuitzia amabilio*), Witch Hazel (*Hamamelis virginiana*), Giant honeysuckle (*Lonicera hildebrandiana*), Cape honeysuckle (*Tecomaria capensis*), Dewberry (*Rubus hispidus*), Royal Paulovinia (*Paulownia tormen-tosa*), Multiflora Rosa (*Rosa multiflora*), Vibernum (*Viburnum dilatatum*), Wild Grape (*Vitis*), Fleabane Daisy (*Erigeron philadelphicus*), Goldenrod (*Solid-ago altissima*), Red Mulberry (*Morus rubra*), Seaside Alder (*Alnus maritima*), Red Maple (*Acer rubnum*), Mimosa (*Acacia*), and Staghorn Sumac (*Rhus typh-ina*). Figure 13 (p. 59) illustrates the locations of the various species.

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally     statewide     locally

Applicable National Register Criteria     A     B     C     D

Criteria Considerations (Exceptions)     A     B     C     D     E     F     G

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1900-1938

Significant Dates

1938

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Robinson, Stanhope, and Manning, architects

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Spring Hill is eligible for nomination to the National Register of Historic Places under Criterion C for architecture and landscape architecture as a property that embodies the distinctive characteristics of a type, period or method of construction. Spring Hill is significant as an example of circa 1902 Colonial Revival-style architecture with 1930s Federal Revival-style ornamentation and landscaped gardens. Previous documentation compiled by the Delaware Department of Transportation refers to this property as "The Cedars," but according to Mrs. James R. Morford, Jr. (daughter-in-law of a former owner), the house will be referred to as "Spring Hill" in this document.

Located in the Piedmont Zone, Spring Hill relates to property type 13E in the *Delaware Statewide Comprehensive Historic Preservation Plan* (Architecture, Engineering & Decorative Arts, 1880-1940 +/-: Urbanization and Suburbanization). Architecture, Engineering & Decorative Arts, as a theme, encompasses all structures, sites, building plans and styles which historically trace the development of material culture. Material culture is any significant artifact reflecting individual and social tastes and trends that helps us understand the psychological needs and motivations of the people who crafted them. Spring Hill is significant under this property type primarily because of its place in the history of New Castle County and Delaware architecture and landscape architecture in the period between 1880 and 1940.

The Colonial Revival style became the dominant architectural type for

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housing in America at the turn of the nineteenth century. The word "colonial" loosely means the period in this country before 1840. Virginia and Lee McAlester define Colonial Revival in their book, *A Field Guide to American Houses*, as a style which:

refers to the entire rebirth of interest in the early English and Dutch houses of the Atlantic seaboard. The Georgian and Adam styles form the backbone of the Revival, with secondary influences from Postmedieval English or Dutch Colonial prototypes. Details from two or more of these precedents are freely combined in many examples so that pure copies of colonial houses are far less common than are eclectic mixtures.<sup>134</sup>

The purpose of the style was not to attempt to transcribe buildings from the past and to reproduce them in an accurate archaeological fashion, but rather to use design elements from the American colonial past and interpret them for modern construction methods. Stylistic elements such as accentuated front doors with fanlights and sidelights, symmetrically balanced bays, doors, and wings, hipped and gabled roofs, and full width porches with classical columns are among the most common architectural features associated with the style between 1890 and 1940. With the sophisticated developments in technology at the turn of the century, many of the Colonial Revival-style ornamental details could be easily mass-produced for the general public.<sup>135</sup>

The reasons for the popularity of the Colonial Revival style in this country are very complex. The negative reaction to the excessive ornamentation that had become associated with Victorian architecture created a desire to return to the simple classical forms which predated the Victorian

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<sup>134</sup> Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, Inc., 1986), p. 324.

<sup>135</sup> Frederick M. Wells, "Houses Inspired by American Colonial," *Arts and Decoration* (May, 1940), p. 7; Gebhard, p. 110.

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style. With vast numbers of immigrants arriving in America at this time, there were subtle nativist yearnings to preserve America's colonial past. Architectural design seemed an appropriate method for expressing the strong feeling of nationalism sweeping the country. Neo-classical architectural forms, such as Thomas Jefferson's Monticello and George Washington's Mount Vernon, became symbols of our cultural heritage and archetypes for the Colonial Revival style in architecture. The restoration of Colonial Williamsburg in the 1930s created a new interest in American historic preservation efforts, and in 1936 the American Institute of Architects held its annual convention in Colonial Williamsburg.<sup>136</sup>

A variety of publications were important for spreading the popularity of the Colonial Revival style.<sup>137</sup> *Good Housekeeping*, *American Home*, *Better Homes and Gardens*, *House and Gardens*, *House Beautiful*, *Ladies' Home Journal*, *Arts and Decoration*, *Town and Country*, and *Country Life*, magazines geared toward middle- and upper-middle-class households, began to focus on the colonial tradition. National architectural drawing competitions sponsored by these magazines and the construction of numerous demonstration houses all over the country helped to promote Colonial Revival architecture. Professional journals, such as *Architectural Record*, *Pencil Points*, *Architectural Forum* and *American Architect*, and house pattern books, like Rexford Newcomb's *Colonial and Federal House: How to Build an Authentic Colonial House*, published measured drawings and general interior and exterior photographs of American colonial architecture. An increasing number of picture books and historical studies were devoted to colonial architecture and prompted attention to the New England area. Samuel Chamberlain produced four editions of his guidebook, *Open House in New Eng-*

<sup>136</sup> Alan Axelrod, ed., *The Colonial Revival in America* (New York: W. W. Norton & Company, 1985), p. 5; Gebhard, pp. 109-110, 118.

<sup>137</sup> Gebhard, pp. 111-112.

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land, between 1937 and 1941. He also published several photographic essays of historic New England cities and towns.

During the Great Depression a trend developed towards remodelling existing dwellings in the Colonial Revival style. The Federal Revival style became one of the popular forms of Colonial Revival architecture. David Gebhard states in his article, "The American Colonial Revival in the 1930s," that the Federal Revival:

as a colonial type was thought of as a nearly perfect combination of three ideals of the time: the sense of returning to the colonial past; the desire to be suave and sophisticated via a highly refined version of classicism; and the urge to have an image that could, through its plain surfaces, two-dimensional detailing, and simple volumetric forms, be responded to as modern.<sup>138</sup>

Colonial Revival architecture was also popular in the state of Delaware. Some of these buildings are listed on the National Register of Historic Places including: Public School #111C, the first quarter of the nineteenth century (N-5258); Harmon School, 1920 (S-165); Old Fire House, 1925 (K-1692); Governor William Watson Mansion, 1906 (K-1693); Wright House, 1922 (N-5786); Aetna Fire Station #12, 1922 (N-5747); Wilmington New Century Club, 1892 (N-1136); and Buena Vista which has a ca. 1930-32 Colonial Revival ballroom addition by the architect R. B. Oakie (N-219).

Built circa 1902, Spring Hill is part of an early suburban community, The Cedars, that was developed southwest of Wilmington in the first two decades of the twentieth century. This development had been part of a farming community until the property was sold to The Cedars Land and Development Company in 1900.<sup>139</sup> It was probably Richard W. Crook, one of the developers of the suburb, who built Spring Hill for his private

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<sup>138</sup> Gebhard, p. 132.

<sup>139</sup> New Castle County Deed Book: K-18-451; New Castle County Recorder of Deeds, Wilmington, Delaware.

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residence shortly after his wife, Carrie, purchased twenty-four lots from The Cedars Land and Improvement Company for \$1000 on May 5, 1902.<sup>140</sup>

There is evidence that a dwelling was on the property as early as the mid-1800s (see Figure 14, p. 60). The name, "D. Justice," appears on the Rea and Price map of 1849.<sup>141</sup> David Justice purchased the property in 1832, and the location of this building is very near or on the same site as Spring Hill. John Robinson acquired the farm in 1855, and buildings are shown on his property in the Beers Atlas of 1868 and in the Baist Atlas of 1894 (see Figures 8 and 10, pp. 34 and 37).<sup>142</sup> Although there could have been a house on the property when the Crooks purchased their land, the present structure supports an early twentieth-century construction date.

Richard W. Crook had been the general manager of Brandywine Springs Amusement Park since 1886. The park, which was adjacent to the land that would later become The Cedars, had previously been an early nineteenth-century spa. The spa at Brandywine Springs was a resort built next to a chalybeate mineral spring, a spring impregnated with salts of iron and then thought to have medicinal qualities.<sup>143</sup> Crook leased the existing resort hotel in the park for his residence. In the same year that The Cedars Land and Development Company was formed, Crook obtained a charter for a second

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<sup>140</sup> New Castle County Deed Book: Z-18-401; New Castle County Recorder of Deeds, Wilmington, Delaware.

<sup>141</sup> Samuel Rea and Jacob Price, *Map of New Castle County, Delaware, from Original Surveys*, (Philadelphia: Smith and Wister, 1849).

<sup>142</sup> D. G. Beers, *Atlas of the State of Delaware* (Philadelphia: Pomeroy & Beers, 1868); William G. Baist, *Atlas of the State of Delaware* (Philadelphia: William G. Baist, 1894).

<sup>143</sup> Priscilla M. Thompson, *Springs/Red Clay Area, A Narrative Historical Overview, Newport to Gap Pike - Route 41, New Castle County, DE*, Delaware Department of Transportation Archaeology Series no. 49, (Dover, Delaware, 1986), pp. 13-14; C. A. Weslager, *Brandywine Springs* (Wilmington, Delaware: Hambleton Co., 1949), pp. 19-21.

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company, called the Peoples Railway Company, to build an electric trolley car line, and he served as general manager of the company. The Peoples Railway built a line from Wilmington west on the Capitol Trail through Prices Corner to Brandywine Springs in 1901. Electric trolley cars from this line went up present-day Washington Avenue in The Cedars, where the passengers would disembark and walk to the Brandywine Springs Amusement Park.<sup>144</sup>

These electric trolley lines also facilitated the opening of suburbs in the Wilmington area. In 1912 there were three major trolley routes leaving from Wilmington and providing transportation to Brandywine Springs, New Castle, and Chester, Pennsylvania. Suburban settlements along these trolley routes varied according to several factors. Carol E. Hoffecker in her book, *Corporate Capital: Wilmington in the Twentieth Century*, points out that:

People moved from houses in the center city [of Wilmington] to new ones along the trolley lines in a discernible pattern that reflected factors such as socioeconomic status, place of work, and ethnicity.<sup>145</sup>

Between 1903 and 1913 there were about 68 land transactions in The Cedars, which had been divided into 229 small lots.<sup>146</sup> By the early 1930s, most of the lots had single-family dwellings built on them. These houses were not developed by The Cedars Land and Development Company. Most families used independent contractors or built the houses themselves with

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<sup>144</sup> John T. Mullins, *Souvenir of Peoples Railway Co.* (Wilmington, De.: John T. Mullins, 1901); Francis A. Cooch, *Little Known History of Newark, Delaware, and Its Environs* (Newark, De.: The Press of Kells, 1936), pp. 27-33; Weslager, p. 76; Thompson, pp. 22-31; Carol E. Hoffecker, *Corporate Capital: Wilmington in the Twentieth Century* (Philadelphia: Temple University Press, 1983), pp. 12, 19-28.

<sup>145</sup> Hoffecker, pp. 12, 19-28.

<sup>146</sup> New Castle County Registry of Deeds, 1901-1914.

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the help of neighbors or family. According to the 1910 Census, there were 45 heads of families listed as living in The Cedars, and the majority of these residents were painters, carpenters, laborers, and tradesmen. Mrs. Roberta Davis, a former resident of The Cedars, recalls that her parents built their home with the help of friends in 1913. She also says there were many houses along Newport Gap Pike and on Washington, Harrison, and Maple Avenues by 1930.<sup>147</sup>

In the 1903 *Wilmington City Directory* there is a "Crook, R. W." listed as a general manager living in the "Cedars."<sup>148</sup> Ten years later William Stewart Allmond paid Mrs. Crook \$7500 for twelve lots, which included the lots numbered 15 and 16 where Spring Hill is located (see Figure 15, p. 62).<sup>149</sup> In 1913 William Stewart Allmond is listed in the *Wilmington City Directory* as living in The Cedars. He was a treasurer for the Delaware Terra Cotta Company, but he was also the son of John P. Allmond, president of People's Railway Company. William Stewart Allmond died intestate in 1919, and in 1920 his heirs sold his property for \$14,000 to Elizabeth Samuel, the wife of a physician, Dr. Meredith I. Samuel. She increased the property in size by buying lots 1, 2, 9, 10, and parts of lots 3, 11, 69, 70, and 71 for \$700 from William L. and Isabella H. Betta in 1922.<sup>150</sup> Elizabeth Samuel died on February 25, 1929, and her entire property in The

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<sup>147</sup> Mrs. Roberta Davis. Telephone interview by Cheryl Powell. Wilmington, Delaware, December 30, 1987. Notes located at the Center for Historic Architecture and Engineering, University of Delaware, Newark, Delaware; Thompson, pp. 29-30.

<sup>148</sup> Crook is listed as living in The Cedars subdivision until 1916. This record indicate the subdivision rather than a particular house. *Wilmington City Directories, 1900-1920*.

<sup>149</sup> New Castle County Deed Book: X-23-492; New Castle County Recorder of Deeds, Wilmington, Delaware.

<sup>150</sup> New Castle County Deed Books: V-29-174, Z-28-504, G-31-480; New Castle County Recorder of Deeds, Wilmington, Delaware.

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Cedars was sold to James R. and Claire R. Morford in 1930.<sup>151</sup>

Little is known about the house during the period when the Allmonds and the Samuels lived at Spring Hill. There may have been some alterations to the house, but it was Morford who would give Spring Hill its Federal Revival-style detail and make many changes in the size and plan of the house.

Mr. and Mrs. James R. Morford, who lived at Spring Hill from 1930 to 1959, made many alterations and additions to the house between 1937 and 1938 with the help of a prominent local architectural firm, Robinson, Stanhope, and Manning.<sup>152</sup> Mr. and Mrs. Arthur A. Baum, the present owners of Spring Hill, have made very few changes to the property, and the house is essentially unaltered from its 1938 appearance.

James R. Morford had been a member of the law firm of Marvel and Morford since 1928. He served as assistant city solicitor of Wilmington from 1935 to 1938, as the Attorney General of Delaware from 1939 to 1943, and on the Board of Governors of the American Bar Association from 1943 to 1946. Morford was a very successful man when he owned Spring Hill, and this is reflected in the manner in which he would create a suburban estate. In fact, he was called the "squire" of the neighborhood.<sup>153</sup>

The original floor plan of the house is outlined by the fieldstone foundation in the basement. The plan consisted of a central hall flanked by a parlor and a library on the west side of the hall and a dining room

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<sup>151</sup> New Castle County Deed Book: F-36-370; New Castle County Recorder of Deeds, Wilmington, Delaware.

<sup>152</sup> See architectural plans made by Robinson, Stanhope, and Manning, 1937-38. Currently located at the Center for Historic Architecture and Engineering, University of Delaware, Newark, Delaware.

<sup>153</sup> Mrs. James R. Morford, Jr. Telephone interview by Cheryl Powell. Wilmington, Delaware, November 12, 1987. Notes located at the Center for Historic Architecture and Engineering, University of Delaware, Newark, Delaware.

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and a kitchen on the east side. The second story originally had five bedrooms and one bath. On the third floor, an attic was used for storage. There was a hipped roof with a hipped dormer window on each of the four sides of the roof. Two chimney stacks were on either side of the roof, with one leading to a fireplace in the parlor and the other to a fireplace in the dining room.

A 1937 drawing of the first floor plan by Robinson, Stanhope, and Manning shows that a "Victorian-style" veranda surrounded three sides of the house, including its main facade (see Figure 16, p. 65). The front porch on the south elevation is unaltered and is composed of an open, one-story porch with six Doric columns connected by a short balustrade. Two bays project on this elevation. The west and east porches project four feet less than the front porch and differed stylistically. Two coupled Tuscan columns rested on small plinths with three columns at the southeast and southwest corner of the porches. A small porch behind the living room has not been removed and is part of the original three-sided "Victorian-style" porch construction.

The first major alterations were made to the house around 1935.<sup>154</sup> Morford added the breakfast room with a staircase leading up to the third floor attic. In the central hall, he placed a vestibule at the entrance with a closet on the west end and a powder room on the east end. The two six-pane glass windows on either side of the front door sidelights were then added. On the exterior, the main doorway was replaced with Federal Revival ornamentation. The original oak front door was removed to install a six-paneled door surmounted by a segmental arch with an elliptical fanlight and two side lights ornamented with floral elements. The elliptical arch is repeated in the vestibule interior. A round-arched doorway

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<sup>154</sup> Mrs. Ann Benethum. Telephone interview by Cheryl Powell. Wilmington, Delaware, November 24, 1987. Notes located at the Center for Historic Architecture and Engineering, University of Delaware, Newark, Delaware.

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with a raised, paneled embrasure and a console in the surround opens into the formal entrance hall.

The staircase in the entrance hall was originally in the center of the room, but was removed and replaced with a staircase on the west wall that makes a 90-degree turn on the northern wall to the second floor landing. This creates an appropriate screen for the rear room additions on the first floor as well as making the staircase the most elegant feature in the house. The additions provide more private living space for the family, and the first floor of the house becomes clearly divided into formal and informal space. The idea of dividing the family rooms of the house from the public rooms is a Victorian one that had long been considered out of style.<sup>155</sup>

On the first floor, the living room and the dining room were both expanded to include the area formerly containing the side porches. The kitchen was enlarged to almost twice its original size (it took over the space of a shed to its rear), the butler's pantry was built in a space occupied by the kitchen, and a glassed-enclosed conservatory was added to the western wall of the house, hiding an original exterior window. Morford turned his bedroom area on the second floor into a suite (see Figure 17, p. 67). He added a private bath, a dressing room, and an office. A door that once opened between the office and the southeast bedroom was closed in to allow him more privacy and is presently covered with wallpaper. By removing the hipped roof and replacing it with a pitched roof pierced by two pedimented dormer windows and a square dormer window in the middle, the third floor attic was enlarged to make room for more living space. Two bedrooms, a bathroom, a cedar closet, and a storage area were installed in it (see Figure 18, p. 68).

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<sup>155</sup> Clifford Edward Clark, Jr., *The American Family Home, 1800-1960* (Chapel Hill, N.C.: The University of North Carolina Press, 1986), p. 132.

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Robinson, Stanhope, and Manning had designed the replacement of the hexagonal, pointed roofs on the two-story projecting bay of the main south facade for much lower roofs so that three pedimented dormer windows could be placed on the south side of the main roof (see Figure 19, p. 69), but these plans were never carried out. The roof over the main block was to have been covered with wooden shingles and the other roofs with metal. All of the roof surfaces are now covered with asbestos shingle.

In the basement Morford intended to provide room for entertainment and utilities, but these plans were also not executed. In the small passage from the formal entrance hall to the breakfast room, a door with a stairway to the basement was added to provide an interior entrance, and a separate exterior entrance was made for the basement (see Figure 20, p. 70).

Federal Revival detailing was added in the formal rooms on the first floor to harmonize with the entrance on the main elevation. In the entrance hall, a round-arched six-paneled door to the right of the staircase opened into the private quarters on the first floor. The doorways to both the living room and the dining room consisted of round-arched openings with wooden trim crowned by a console in the center of the arch and were added to match the front door and the arch in the vestibule. Other Federal Revival ornamentation included the addition of paneled double doors as well as a carved wooden sunburst in the semi-circular area above the doors to the dining room. The dining room wallpaper, with its brightly colored, foliated pattern of daisies, bluebells, and chrysanthemums arranged on a black background, was purchased locally.<sup>156</sup> The original fireplace in the dining room was removed to create more room for the butler's pantry behind the north wall of the room.

A "Sheraton-style" sideboard made by the Charak Furniture Company in Boston in 1937 still remains in the dining room today. It was one of many

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<sup>156</sup> Benethum interview. November 24, 1987.

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pieces of Federal Style furniture that Mr. Morford purchased for his home. The company is now out of business, but one of its advertisements appeared in a 1940 issue of *Arts and Decoration*.

The December 1938 issue of *The New Delawarean* published a photograph of the house highlighting the staircase in the entrance hall from the dining room door (see Plate 12, p. 72). The article featured photographs of staircases in the Wilmington area that had been recently redecorated. Noticeable in the photograph is the floral wallpaper and elliptical arch opening in the dining room as well as the elaborately paneled staircase. Except for the furniture seen in the photograph, the scene is unchanged today.

The wallpaper with scenes of colonial people and Williamsburg, the dentil cornice, and the fireplace on the north wall of the room were part of the Federal and Colonial Revival designs that were placed in the living room. The fireplace, which has a more Adamesque design, features a crossetted architrave with a reeded tablet in the center with reeded doric pilasters on each side of the black marble facing. The wall between the living room and the library was fitted with a sliding door which was later removed for the addition of a corner fireplace. Bookcases were also added to the library at this time. Morford replaced all of the floors on the first story, except the one in the kitchen, with matching oak planking.

While Morford was remodelling Spring Hill, he was also extensively altering the grounds surrounding the house.<sup>157</sup> The Morfords carefully maintained their landscaped gardens with the help of a full-time gardener, who lived near or on the property until World War II. A neighbor, Mrs. Roberta Davis, remembers that the pond was the first swimming pond that she had ever seen, and she says that Morford also added an orchard and tennis

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<sup>157</sup> Although the location of the tennis courts and orchards are uncertain, Mrs. Davis, Mrs. Benethum, and Mrs. James R. Morford, Jr. all mentioned them in their interviews.

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courts.

A landscape plan for the area around the pool has been found, but there is no mention of a landscaping firm or date anywhere on the plan. The front cover of the booklet says that the plan was made for Mr. James R. Morford. Mrs. Ann Benethum remembers the planting that took place around the pond in the late 1930s. The plan does differ from the foliage that exists around the pond today. Among the plantings indicated along the southwest edge of the pool, which created a screen along the highway, are Lombardy Poplar, White Pine, Hemlock, Birch, Dogwood, Vibernum, Corvels, Magnolia Glanca, Oxydendron, Forsythea Hawthorne, Willow, Shade Bush, and Spiraea Van Hautter. On the east side of the pond, there were to be planted Pine, Dogwood, Cherry, Red Bud, Varnish Tree, Photina, Hex, Symplocus, Witch Hazel, and Viburnum. On the north side of the pond, the plan called for Hemlock, Pine, Flowering Crab, Myrica, Cydonia, Rhododendron, Laurel, Azalea, Aesculus, and Parviffloa. Abelia, Fern, Grass, Japanese Iris, Weeping Pink Cherry, and Jasmine were planned for the north and south sides of the pond.

Robinson, Stanhope, and Manning designed an elegant masonry gazebo topped with a cupola to function as a birdhouse. This gazebo was part of the overall plans made for the house in 1937-38, and the drawing for the design still exists. It was never executed, but a more modest wooden structure was built on the west end of the pond.

John Bue, a former employee of the architectural firm of Robinson, Stanhope, and Manning, states that the firm was formed in 1932.<sup>158</sup> Before World War II their offices were located at the corner of 9th and Market Streets in the Equitable Security Trust Company building (now the Bank of Delaware). Most of their commissions were for housing design, especially

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<sup>158</sup> John Bue. Telephone interview by Cheryl Powell. Wilmington, Delaware, December 30, 1987. Notes located at the Center for Historic Architecture and Engineering, University of Delaware, Newark, Delaware.

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in developments such as Wawaset Park and Westover Hills. They also designed and remodeled other large homes and small commercial structures in the Wilmington area. The firm disbanded in 1942 and reunited in 1946. Robinson, Stanhope, and Manning returned to the same office, but their commissions changed to encompass mainly elementary schools, high schools, hospitals and nursing homes throughout Delaware and Cecil County, Maryland. Ray Robinson died in 1951, and Burton Stanhope died in 1957. William Manning joined the architectural firm of Dollar, Bonner, Blake, and Street in 1958. Manning took all of the architectural plans by Robinson, Stanhope, and Manning with him, and the plans are stored with this firm (now called Anderson, Brown, Higley, and Funk).

If Richard W. Crook had built his country estate as a symbol of his new status in the community, James R. Morford was attempting to accomplish the same goal thirty years later with his Colonial Revival remodeling of the house and the extensive landscaping of the property. Spring Hill still maintains its lofty presence in The Cedars, and no other house in the neighborhood can match its character or prestige. In an article from the Wilmington newspaper, *The Morning News*, on May 9, 1920, the author states that Colonial Revival houses "are growing more and more popular, no doubt largely because of their charming simplicity and haunting dignity."<sup>159</sup> This description remains true for Spring Hill, which fully captures the eternal Colonial Revival ideal in the Federal Revival manner.

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<sup>159</sup> See Charles S. Sedgwick, *The Morning News*, Wilmington, Delaware, May 9, 1920.

**9. Major Bibliographical References**

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 # \_\_\_\_\_

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

Bureau of Archaeology and Historic Preservation, Dover, Delaware

**10. Geographical Data**

Acreage of property 3.15

UTM References

A 

18	445480	4391881819
Zone	Easting	Northing

B 

Zone	Easting	Northing

C 

Zone	Easting	Northing

D 

Zone	Easting	Northing

See continuation sheet

**Verbal Boundary Description**

Beginning at a point on the east side of the intersection of Newport Gap Pike and Washington Avenue north-northeast 240 feet to a point, thence eastsoutheast 127 feet to a point, thence north-northeast 189 feet to another point, then eastsoutheast 165 feet to a fourth point, then south-southwest 372 feet to a fifth point, and then westnorthwest along Newport Gap Pike 310 feet to the place of beginning.

See continuation sheet

**Boundary Justification**

These are the limits of the current parcel that have remained unchanged since the period of significance (1938).

See continuation sheet

**11. Form Prepared By**

name/title Cheryl C. Powell, Research Assistant  
organization Center for Historic Architecture & Engineering date 29 February, 1988  
street & number Graham Hall, University of Delaware telephone (302) 451-8097  
city or town Newark state Delaware zip code 19716

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## KEY TO LANDSCAPE MAP

## Trees and Shrubs

	<u>Genus</u>	<u>Species</u>	<u>Common Name</u>
1.	<i>Abies</i>	<i>concolor</i>	White Fir
2.	<i>Acacia</i>		Mimosa
3.	<i>Acer</i>	<i>nigrum</i>	Black Maple
4.	<i>Acer</i>	<i>palmatum</i>	Japanese Maple
5.	<i>Acer</i>	<i>rubrum</i>	Red Maple
6.	<i>Acer</i>	<i>saccharinum</i>	Silver Maple
7.	<i>Acer</i>	<i>saccharum</i>	Sugar Maple
8.	<i>Alnus</i>	<i>maritima</i>	Seaside Alder
9.	<i>Thuja</i>	<i>occidentalis</i>	Northern White Cedar
10.	<i>Berberis</i>	<i>thunbergii</i>	Japanese Barberry
11.	<i>Betula</i>	<i>pendula</i>	European White Birch
12.	<i>Buxus</i>	<i>sempervirens</i>	Boxwood
13.	<i>Carya</i>	<i>illinoensis</i>	Pecan
14.	<i>Carya</i>	<i>tomentosa</i>	Mockernut Hickory
15.	<i>Castanea</i>	<i>dentata</i>	Chestnut
16.	<i>Cedrus</i>	<i>atlantica</i>	Atlas Cedar
17.	<i>Cornus</i>	<i>florida</i>	Flowering Dogwood
18.	<i>Fagus</i>	<i>grandifolia</i>	Beech (American)
19.	<i>Forsythia</i>	<i>fortunei</i>	Forsythia
20.	<i>Fraxinus</i>	<i>pennsylvanica</i>	Green Ash
21.	<i>Ginkgo</i>	<i>biloba</i>	Ginkgo
22.	<i>Hamamelis</i>	<i>virginiana</i>	Witch Hazel
23.	<i>Ilex</i>	<i>opaca</i>	American Holly
24.	<i>Juniperus</i>	<i>virginiana</i>	Eastern Red Cedar
25.	<i>Kalmia</i>	<i>latifolia</i>	Mountain Laurel
26.	<i>Kolkwitzia</i>	<i>amabilio</i>	Beauty Bush
27.	<i>Larix</i>	<i>laricina</i>	Larch
28.	<i>Ligustrum</i>		Pricet Hedge
29.	<i>Magnolia</i>	<i>campbellii</i>	Magnolia
30.	<i>Malus</i>		Apple
31.	<i>Metasequoia</i>	<i>glyptostroboides</i>	Meta Sequoia
32.	<i>Morus</i>	<i>rubra</i>	Red Mulberry
33.	<i>Paulownia</i>	<i>tormentosa</i>	Royal Paulownia
34.	<i>Philadelphus</i>	<i>inodorus</i>	Mock Orange
35.	<i>Picea</i>	<i>abies</i>	Norway Spruce
36.	<i>Picea</i>	<i>pungens</i>	Colorado Blue Spruce
37.	<i>Pinus</i>	<i>strobus</i>	Northern White Pine
38.	<i>Plantanus</i>	<i>occidentalis</i>	American Sycamore
39.	<i>Prunus</i>	<i>avium</i>	Sweet Cherry

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	<u>Genus</u>	<u>Species</u>	<u>Common Name</u>
40.	<i>Prunus</i>	<i>cerasus</i>	Sour Cherry
41.	<i>Prunus</i>	<i>serotina</i>	Black Cherry
42.	<i>Pyrus</i>		Pear
43.	<i>Quercus</i>	<i>alba</i>	White Oak
44.	<i>Quercus</i>	<i>palustris</i>	Pin Oak
45.	<i>Quercus</i>	<i>rubra</i>	Northern Red Oak
46.	<i>Rhododendron</i>	<i>arborescens</i>	Azalea
47.	<i>Rhododendron</i>	<i>maximum</i>	Rhododendron
48.	<i>Rhodotypos</i>	<i>scandens</i>	
49.	<i>Rhus</i>	<i>typhina</i>	Staghorn Sumac
50.	<i>Robinia</i>	<i>pseudoacacia</i>	Black Locust
51.	<i>Rubus</i>	<i>hispidus</i>	Dewberry
52.	<i>Spiraea</i>	<i>van houttei</i>	
53.	<i>Stipa</i>	<i>achnatherum</i>	Feather Grass
54.	<i>Syringa</i>	<i>vulgaris</i>	Lilac
55.	<i>Taxodium</i>	<i>distichum</i>	Bald Cypress
56.	<i>Taxus</i>	<i>brevifolia</i>	Pacific Yew
57.	<i>Tsuga</i>	<i>canadensis</i>	Eastern Hemlock
58.	<i>Ulmus</i>	<i>campestris</i>	English Elm
59.	<i>Viburnum</i>	<i>dilatatum</i>	Viburnum
60.	<i>Vitis</i>		Wild Grape

Wildflowers

	<u>Genus</u>	<u>Species</u>	<u>Common Name</u>
A.	<i>Erigeron</i>	<i>philadelphicus</i>	Fleabane Daisy
B.	<i>Lonicera</i>	<i>hildebrandiana</i>	Giant Honeysuckle
C.	<i>Tecomaria</i>	<i>capensis</i>	Cape Honeysuckle
D.	<i>Phytolacea</i>	<i>americana</i>	Pokeberry
E.	<i>Rosa</i>	<i>multiflora</i>	Multiflora Rosa
F.	<i>Solidago</i>	<i>altissima</i>	Goldenrod

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Figgatt, Mrs. Connie. Telephone interview by Cheryl Powell. Wilmington, Delaware: November 29, 1987.

Gallagher, F. S. Telephone interview by Cheryl Powell. Wilmington, Delaware: November 24, 1987.

Morford, Mrs. James R., Jr. Telephone interview by Cheryl Powell. Wilmington, Delaware: November 11, 1987.

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Buena Vista, N-219  
Wilmington New Century Club, N-1136  
Public School #111C, N-5258  
Aetna Fire Station #12, N-5747  
Wright House, N-5786  
Old Fire House, K-1692  
Gov. William Watson Mansion, K-1693  
Hermon School, S-165

**DRAWINGS**

Robinson, Stanhope and Manning Architects, Inc. Alterations and Additions to Residence for Mr. James R. Morford, Cedars, Marshallton, Delaware. Commission R75, March, 1937. Plans currently located at Center for Historic Architecture and Engineering, University of Delaware, Newark, Delaware.

"Study for the Planting about the Pond for Mr. James R. Morford, Cedars, Delaware." (designer and date unknown). Drawing currently in possession of Mr. and Mrs. Arthur A. Baum, present owners of Spring Hill.

No information provided for this page.

APPENDIX D:

HISTORIC AMERICAN BUILDING SURVEY DOCUMENTATION

THE WILLIAM ELLIOT HOUSE

No information provided for this page.

ARCHITECTURAL DATA FORM

STATE Delaware	COUNTY New Castle County	TOWN OR VICINITY Wilmington
HISTORIC NAME OF STRUCTURE (INCLUDE SOURCE FOR NAME) (New Castle County deeds and tax records) William Elliot House		HABS NO.
SECONDARY OR COMMON NAMES OF STRUCTURE John M. Connor House		
COMPLETE ADDRESS (DESCRIBE LOCATION FOR RURAL SITES) 2206 Newport Gap Pike (State Route 41)		
DATE OF CONSTRUCTION (INCLUDE SOURCE) (New Castle County deeds ca. 1870s and tax records)	ARCHITECT(S) (INCLUDE SOURCE)	
SIGNIFICANCE (ARCHITECTURAL AND HISTORICAL, INCLUDE ORIGINAL USE OF STRUCTURE) The William Elliot house documents the growth of the Greenbank area from a predominantly rural agricultural landscape into an industrial/manufacturing community. It is a rural private home built for a middle-class family.		
STYLE (IF APPROPRIATE) Gothic Revival/Greek Revival		
MATERIAL OF CONSTRUCTION (INCLUDE STRUCTURAL SYSTEMS) The dwelling is a frame structure entirely sheathed with German siding and has a foundation of stuccoed concrete blocks and fieldstone.		
SHAPE AND DIMENSIONS OF STRUCTURE (SKETCHED FLOOR PLANS ON SEPARATE PAGES ARE ACCEPTABLE) See the enclosed floor plans.		
EXTERIOR FEATURES OF NOTE The Elliot house possesses a center-gable facade penetrated by a pointed arch window in the attic and projecting cornices reminiscent of Gothic Revival. It also has a colonnaded porch often found in Greek Revival houses.		
INTERIOR FEATURES OF NOTE (DESCRIBE FLOOR PLANS, IF NOT SKETCHED) See the enclosed floor plans.		
MAJOR ALTERATIONS AND ADDITIONS WITH DATES There are two one-story shed additions. The southwest addition dated from the late nineteenth century to the early twentieth century. The southeast one dates from the mid- to late twentieth century.		
PRESENT CONDITION AND USE Recent vandalism has removed many of its' architectural features. The house is in direct line of a proposed road improvement and will be demolished.		
OTHER INFORMATION AS APPROPRIATE		
SOURCES OF INFORMATION (INCLUDING LISTING ON NATIONAL REGISTER, STATE REGISTERS, ETC.) The Delaware Statewide Comprehensive Historic Preservation Plan, Delaware Cultural Resource Survey, New Castle County Deeds/Tax Assessments for Christiana Hundred		
COMPILER, AFFILIATION Stuart P. Dixon, Cheryl C. Powell, Center for Historic Architecture and Engineering, University of Delaware		DATE 2-14-88

HISTORIC AMERICAN BUILDING SURVEY  
INDEX TO PHOTOGRAPHS

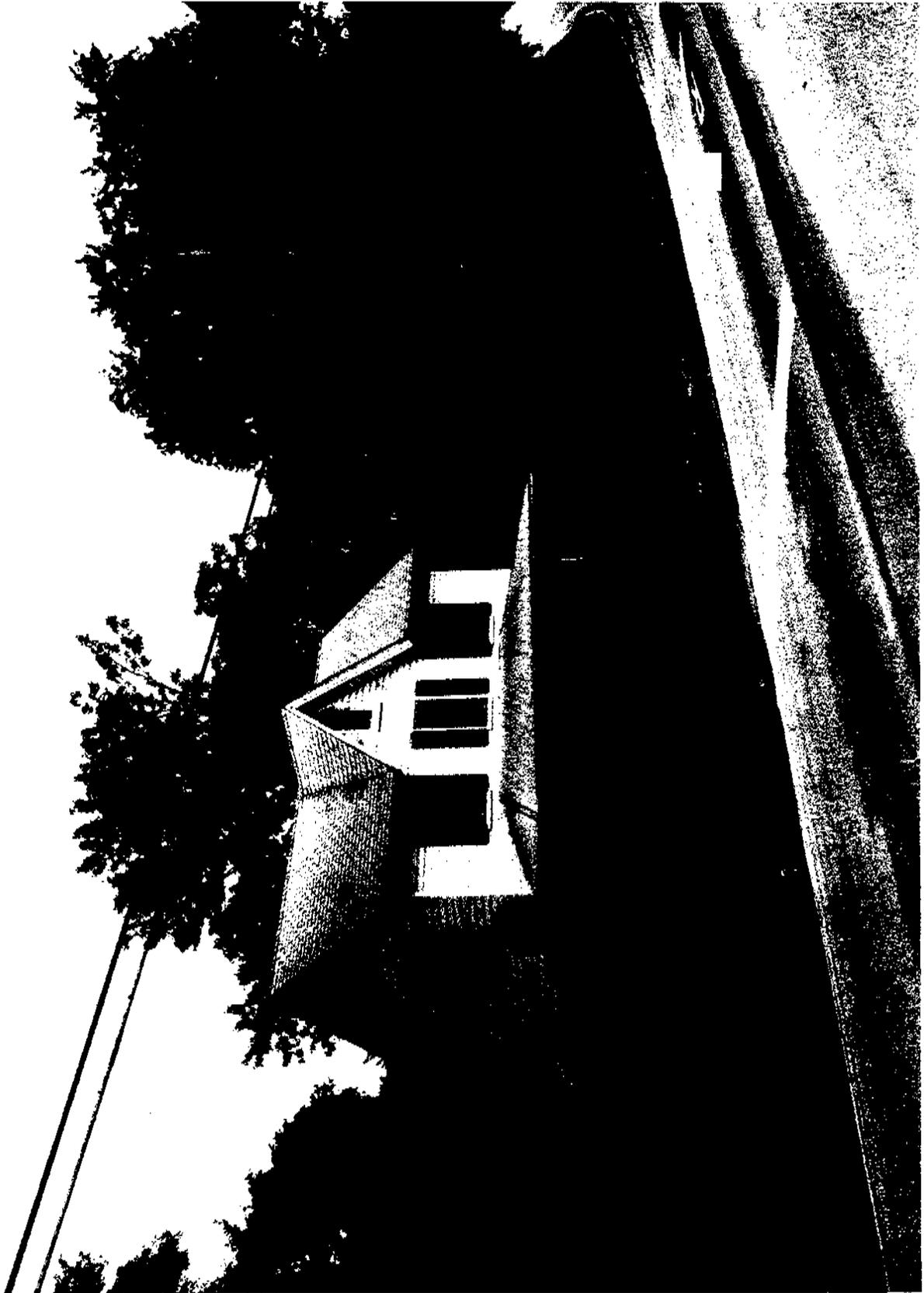
William Elliot House (John M. Conner House)  
2206 Newport Gap Pike (State Route 41)  
South side of Newport Gap Pike approximately  
.3 miles west of junction with Kirkwood Highway  
(State Route 2)  
Prices Corner vicinity  
Wilmington  
Christiana Hundred  
New Castle County  
Delaware

HABS No. DE-

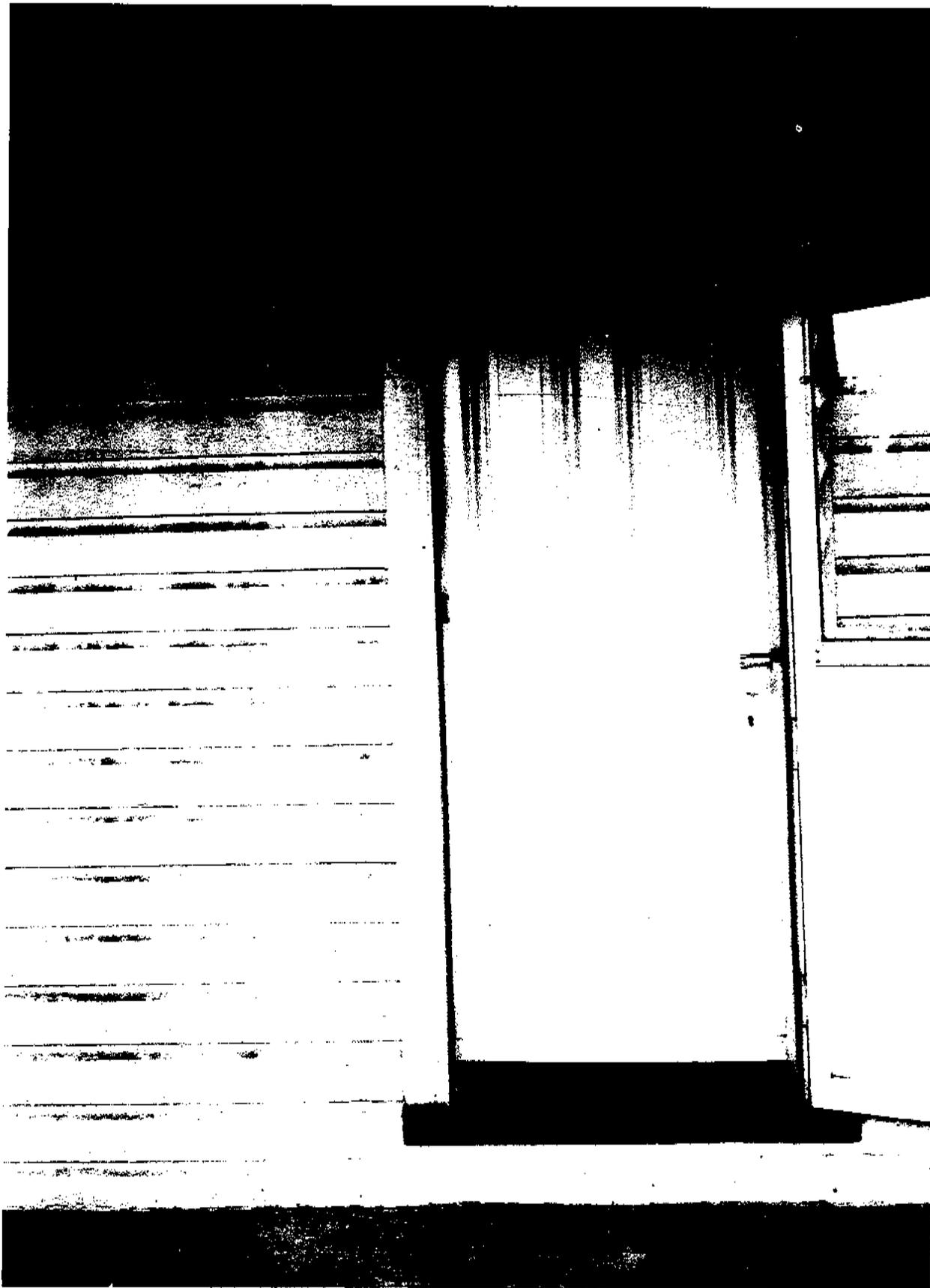
Photographer: David L. Ames

Fall 1987

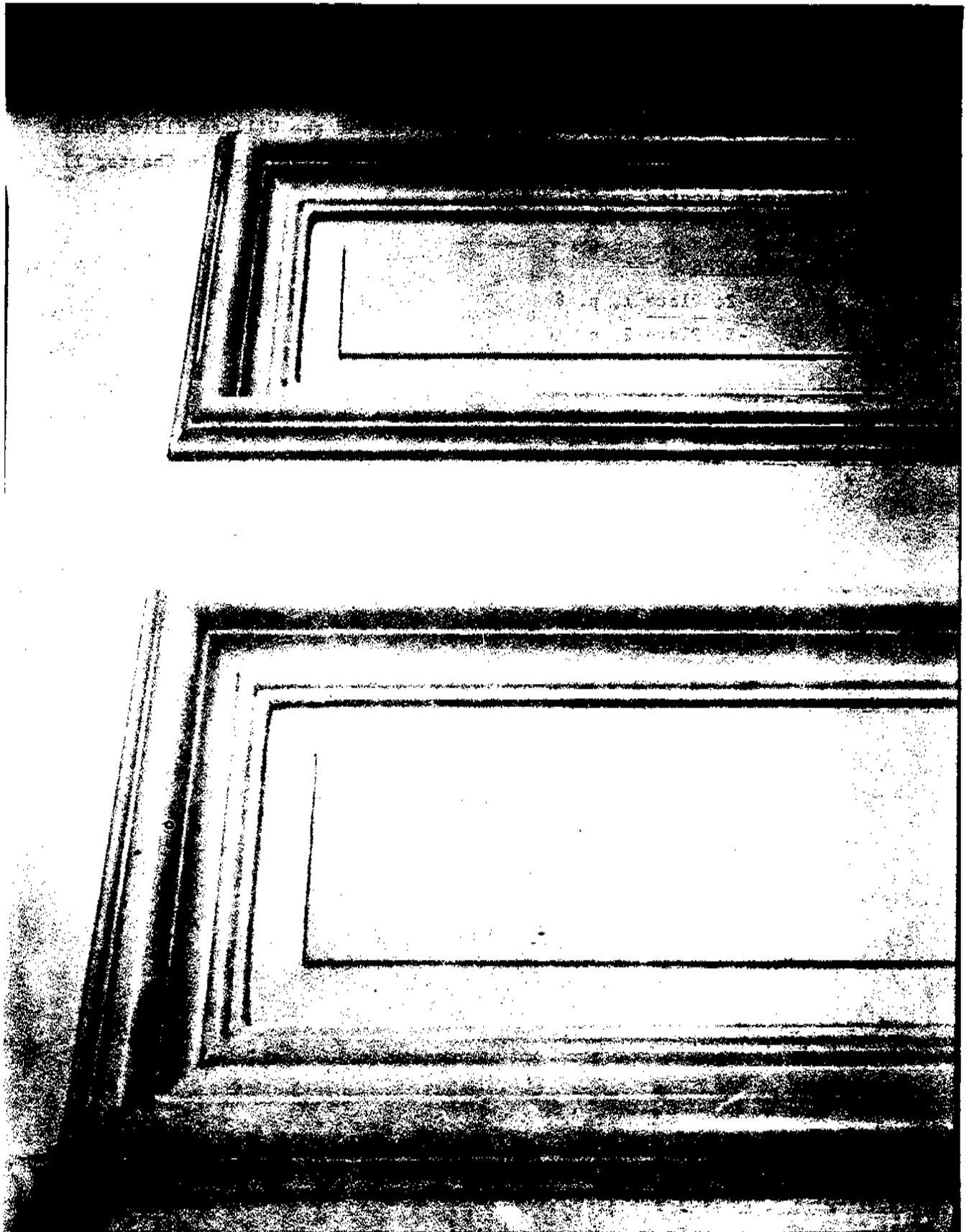
DE- -1      NORTHEAST (FRONT) AND SOUTHEAST ELEVATIONS LOOKING WEST  
DE- -2      NORTHEAST (FRONT) AND SOUTHEAST ELEVATIONS LOOKING NORTHWEST  
DE- -3      DOOR ON NORTHEAST ELEVATION LOOKING SOUTHWEST  
DE- -4      DETAIL OF DOOR ON NORTHEAST ELEVATION LOOKING SOUTHWEST  
DE- -5      SOUTHWEST AND SOUTHEAST ELEVATIONS LOOKING NORTH



DE- -1



DE- -3



DE- -4

Historic American Building Survey documentation of the William Elliot House includes two photographs and one set of floor plans included in Chapter II. These items are located as follows:

PHOTOGRAPHS

DE- -2; Plate 1, p. 8

DE- -5; Plate 2, p. 10

DRAWINGS

Floor Plans; Figure 3, p. 12

APPENDIX E:

HISTORIC AMERICAN BUILDING SURVEY DOCUMENTATION

THE ANDREW JACKSON WILLIAMS HOUSE

No information provided for this page.

ARCHITECTURAL DATA FORM

STATE Delaware	COUNTY New Castle County	TOWN OR VICINITY Wilmington
HISTORIC NAME OF STRUCTURE (INCLUDE SOURCE FOR NAME) Andrew Jackson Williams House (New Castle County deeds and tax records)		HABS NO.
SECONDARY OR COMMON NAMES OF STRUCTURE Paul E. Bower, Jr. House		
COMPLETE ADDRESS (DESCRIBE LOCATION FOR RURAL SITES) 2200 Newport Gap Pike (State Route 41)		
DATE OF CONSTRUCTION (INCLUDE SOURCE) ca. 1870s (New Castle County deeds and tax records)	ARCHITECT(S) (INCLUDE SOURCE)	
SIGNIFICANCE (ARCHITECTURAL AND HISTORICAL, INCLUDE ORIGINAL USE OF STRUCTURE) This dwelling is a rural private home that was built for a middle-class family. It also documents the growth of the Greenbank area from a predominantly rural agricultural landscape into an industrial/manufacturing community.		
STYLE (IF APPROPRIATE) Greek Revival/Italianate		
MATERIAL OF CONSTRUCTION (INCLUDE STRUCTURAL SYSTEMS) fieldstone foundation (stuccoed on the exterior) - the entire structure is completely sheathed with German siding except on part of the ell addition		
SHAPE AND DIMENSIONS OF STRUCTURE (SKETCHED FLOOR PLANS ON SEPARATE PAGES ARE ACCEPTABLE) See the enclosed floor plans.		
EXTERIOR FEATURES OF NOTE The Williams house juxtaposes frieze boards and box cornices normally found on Greek Revival structures with eave brackets and partial return gable ends imitative of Italianate buildings.		
INTERIOR FEATURES OF NOTE (DESCRIBE FLOOR PLANS, IF NOT SKETCHED) See the enclosed floor plans.		
MAJOR ALTERATIONS AND ADDITIONS WITH DATES A shed addition to the rear of the kitchen replaced an earlier shed addition that was destroyed by fire during the 1920s.		
PRESENT CONDITION AND USE Recent vandalism has removed many of its' architectural features. The house is in direct line of a proposed road improvement and will be demolished.		
OTHER INFORMATION AS APPROPRIATE		
SOURCES OF INFORMATION (INCLUDING LISTING ON NATIONAL REGISTER, STATE REGISTERS, ETC.) The Delaware Statewide Comprehensive Historic Preservation Plan, Delaware Cultural Resource Survey, New Castle County Deeds/Tax Assessments for Christiana Hundred		
COMPILER, AFFILIATION Stuart P. Dixon, Cheryl C. Powell. Center for Historic Architecture and Engineering, University of Delaware	DATE 2-14-88	

HISTORIC AMERICAN BUILDING SURVEY

INDEX TO PHOTOGRAPHS

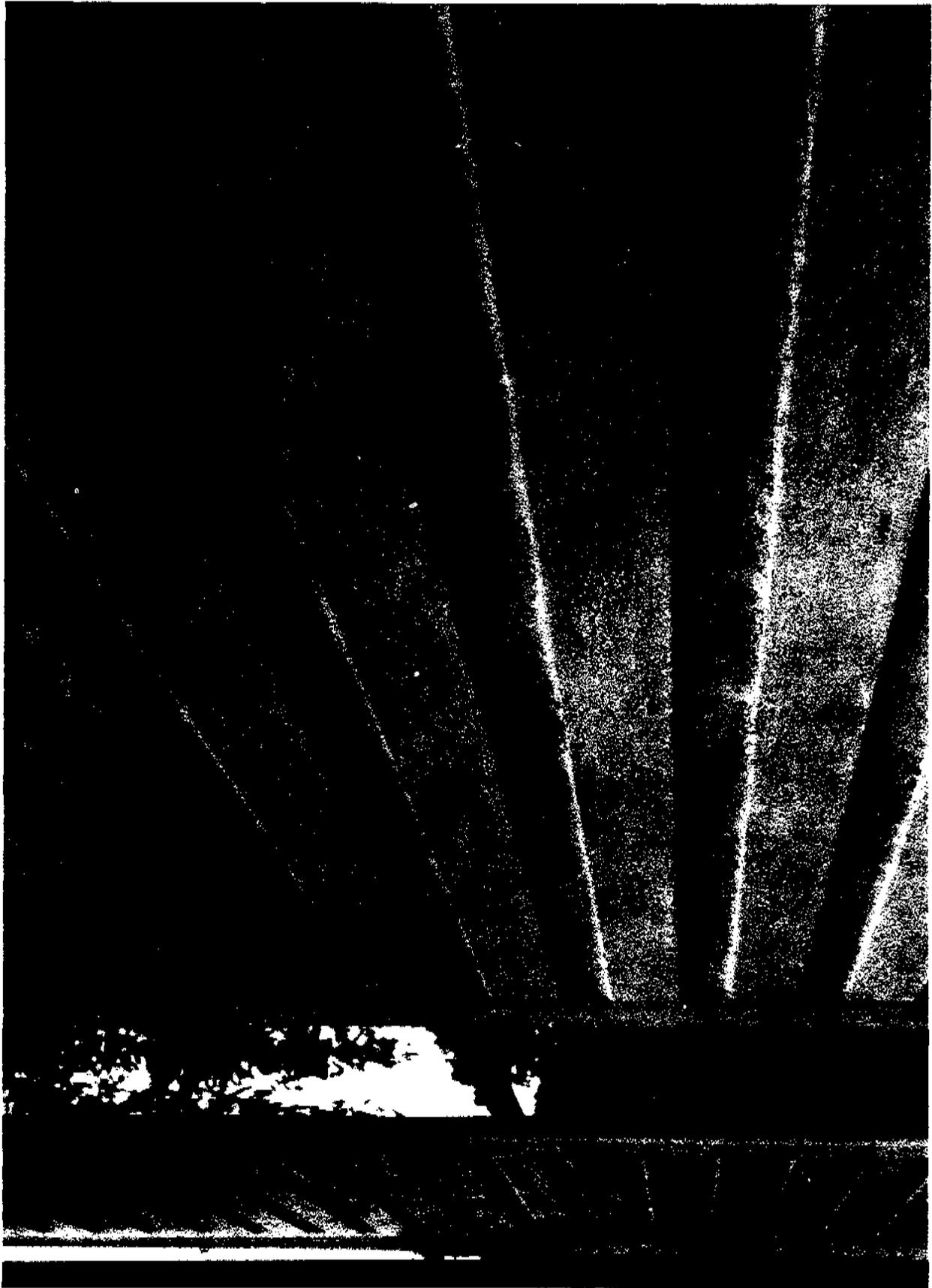
Andrew Jackson Williams House  
(Paul E. Bower, Jr., House)  
2200 Newport Gap Pike (State Route 41)  
South side of Newport Gap Pike approximately  
.25 miles west of junction with Kirkwood Highway  
(State Route 2)  
Prices Corner vicinity  
Wilmington  
Christiana Hundred  
New Castle County  
Delaware

HABS. No. DE-

Photographer: David L. Ames

Fall 1987

DE- -1      NORTHEAST (FRONT) ELEVATION LOOKING WEST  
DE- -2      SOUTHWEST AND SOUTHEAST ELEVATIONS LOOKING NORTHEAST  
DE- -3      DETAIL OF GERMAN SIDING ON NORTHEAST ELEVATION LOOKING WEST



DE- -3

Historic American Building Survey documentation of the Andrew Jackson Williams House includes two photographs and one set of floor plans included in Chapter II. These items are located as follows:

PHOTOGRAPHS

DE- -1; Plate 3, p. 17

DE- -2; Plate 4, p. 18

DRAWINGS

Floor Plans; Figure 5, p. 21

APPENDIX F:

1937 REMODELLING PLANS FOR SPRING HILL

ROBINSON, STANHOPE, AND MANNING; ARCHITECTS

No information provided for this page.

The 1937 Remodelling Plans for Spring Hill produced by the architectural firm Robinson, Stanhope, and Manning for Mr. James R. Morford includes five plans located in Chapter III. These items are located as follows:

First Floor Plan; Figure 16, p. 65

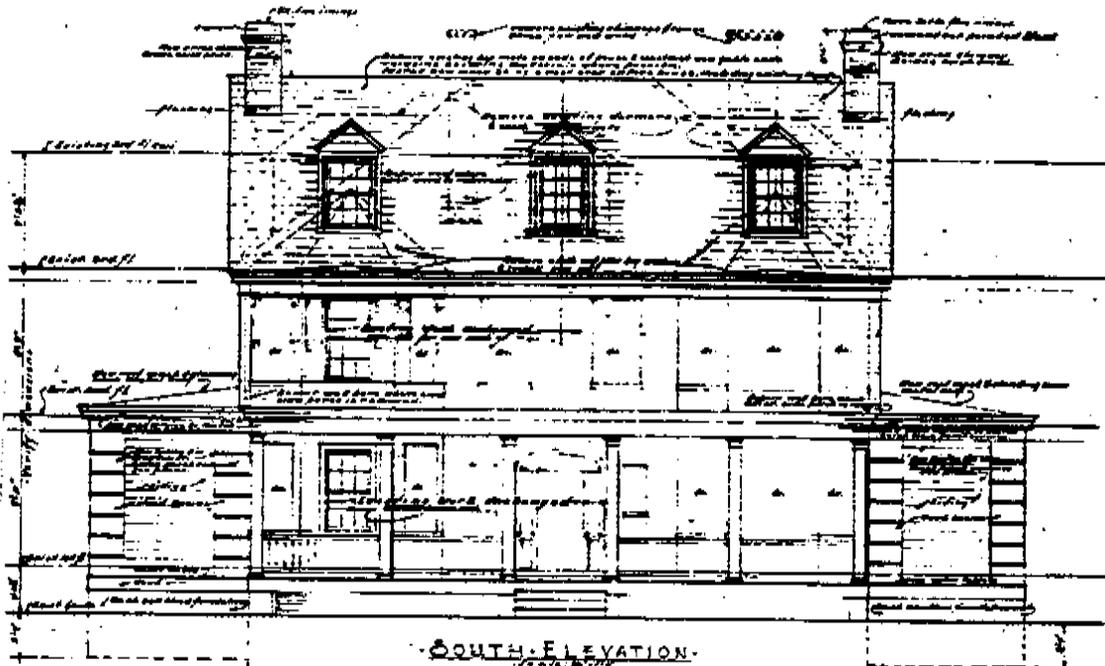
Second Floor Plan; Figure 17, p. 67

Third Floor Plan; Figure 18, p. 68

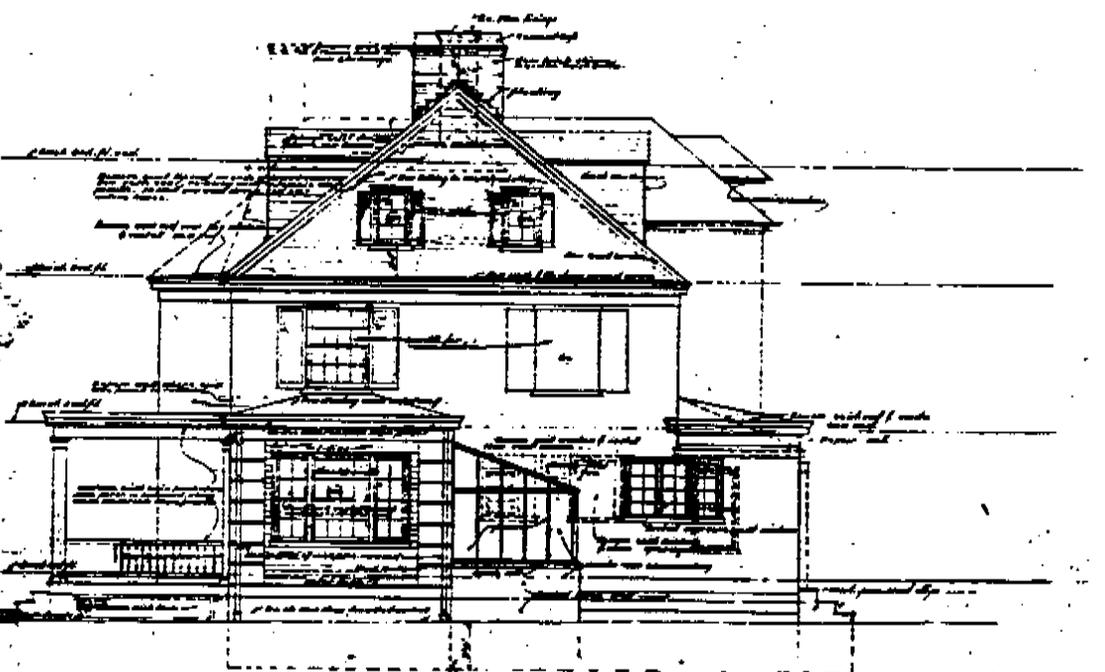
West Elevation; Figure 19, p. 69

Basement Floor Plan; Figure 20, p. 70





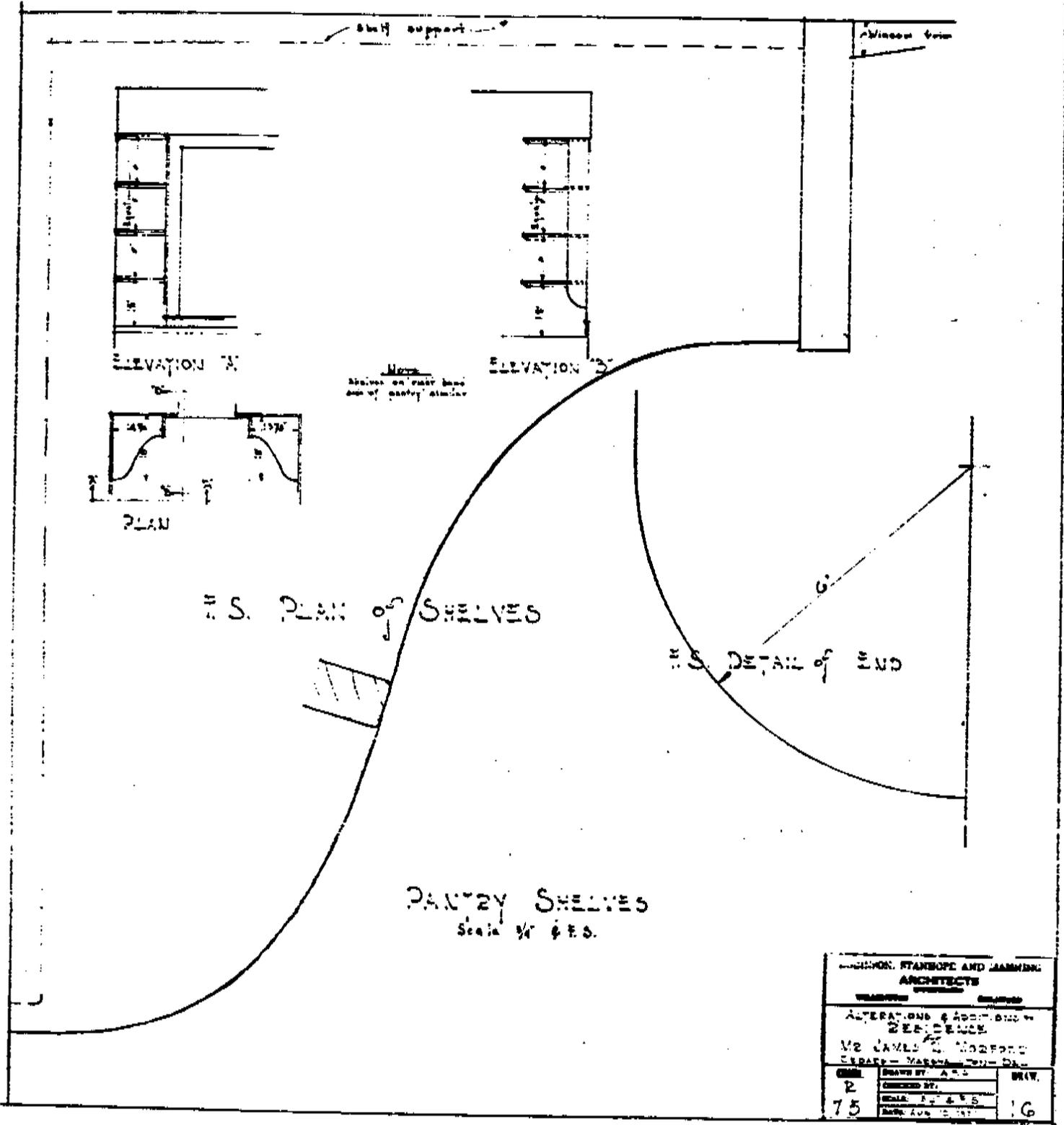
SOUTH ELEVATION



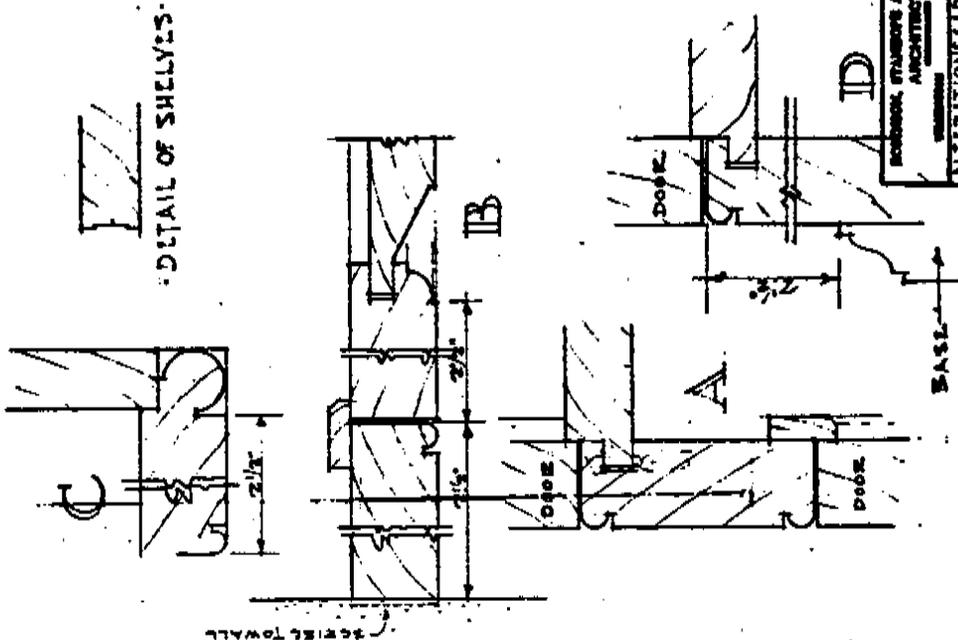
EAST ELEVATION

GENERAL CONTRACTORS AND BUILDERS  
 ARCHITECTS  
 ALFRED J. HARRIS  
 100 N. 10th St. ST. LOUIS, MO.  
 TELEPHONE 1000  
 RESIDENCE  
 ST. JAMES E. HARVEY  
 100 N. 10th St. ST. LOUIS, MO.  
 TELEPHONE 1000

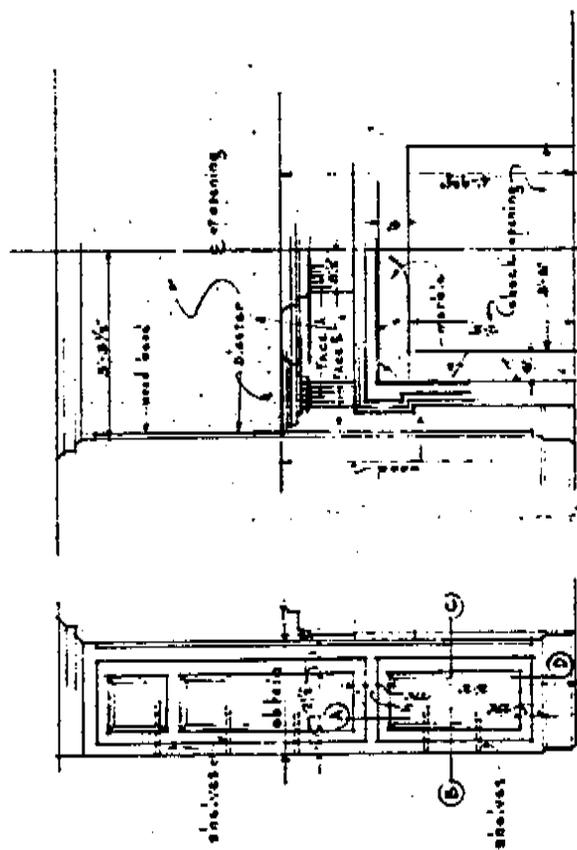




LAWSON, STANHOPE AND LAMMING ARCHITECTS		
WASHINGTON	CHICAGO	
ALTERATIONS & ADDITIONS TO RESIDENCE		
MR. JAMES W. WARREN SEAFORD - WASHINGTON - D.C.		
DATE	DRAWN BY	REV.
75	2	16
SCALE: 1/4" = 1'-0"		
DATE: AUG 10 1917		



FEDERAL STANDARDS AND NUMBERING ARCHITECTURE	
ALTERATIONS ADDITIONS TO RESIDENCE FOR MR. JAMES R. MOE FORZ. 12345 E. 123rd ST. CHICAGO, ILL.	SHEET NO. <b>75</b>
DATE 1937	DRAWN BY J. H. ...
CHECKED BY ...	SCALE 1/4" = 1'-0"
PROJECT NO. ...	SHEET NO. <b>12</b>

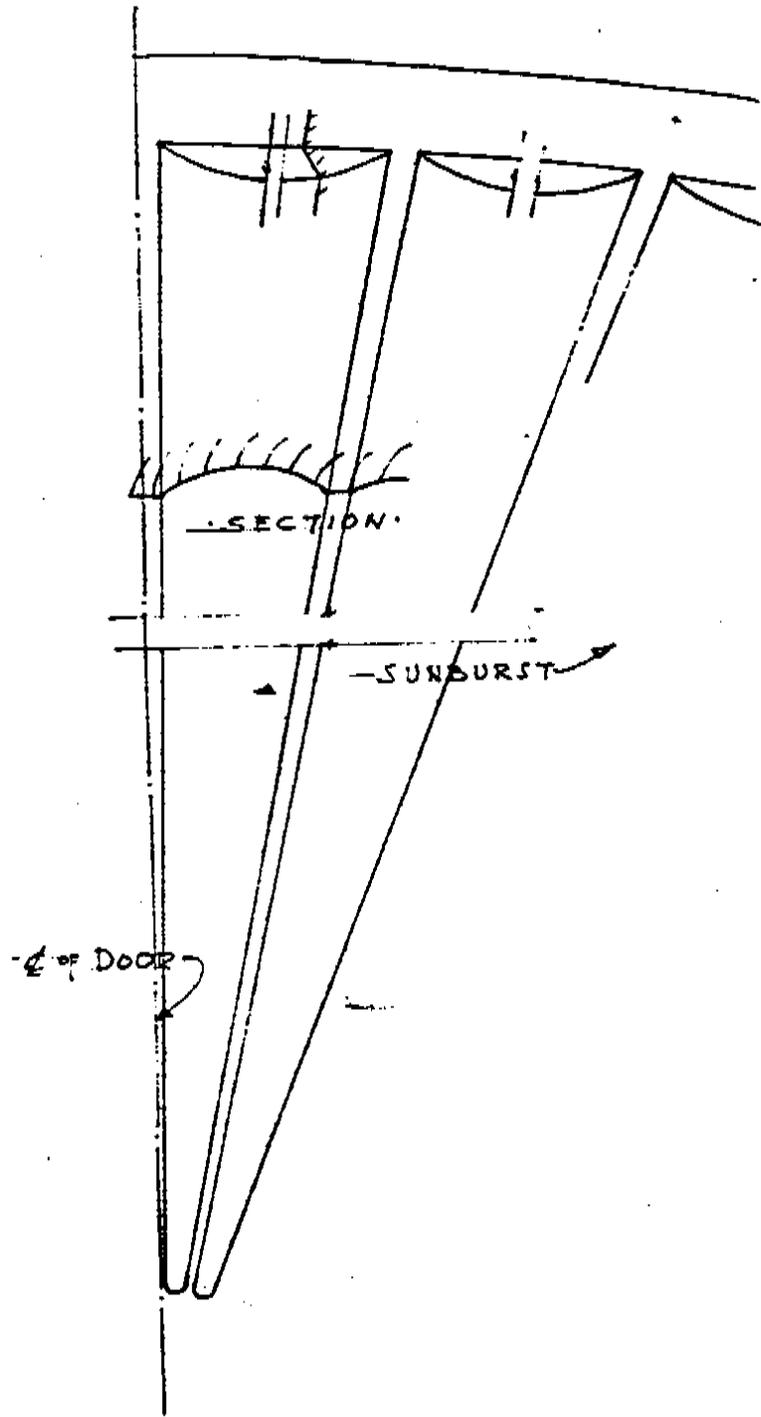


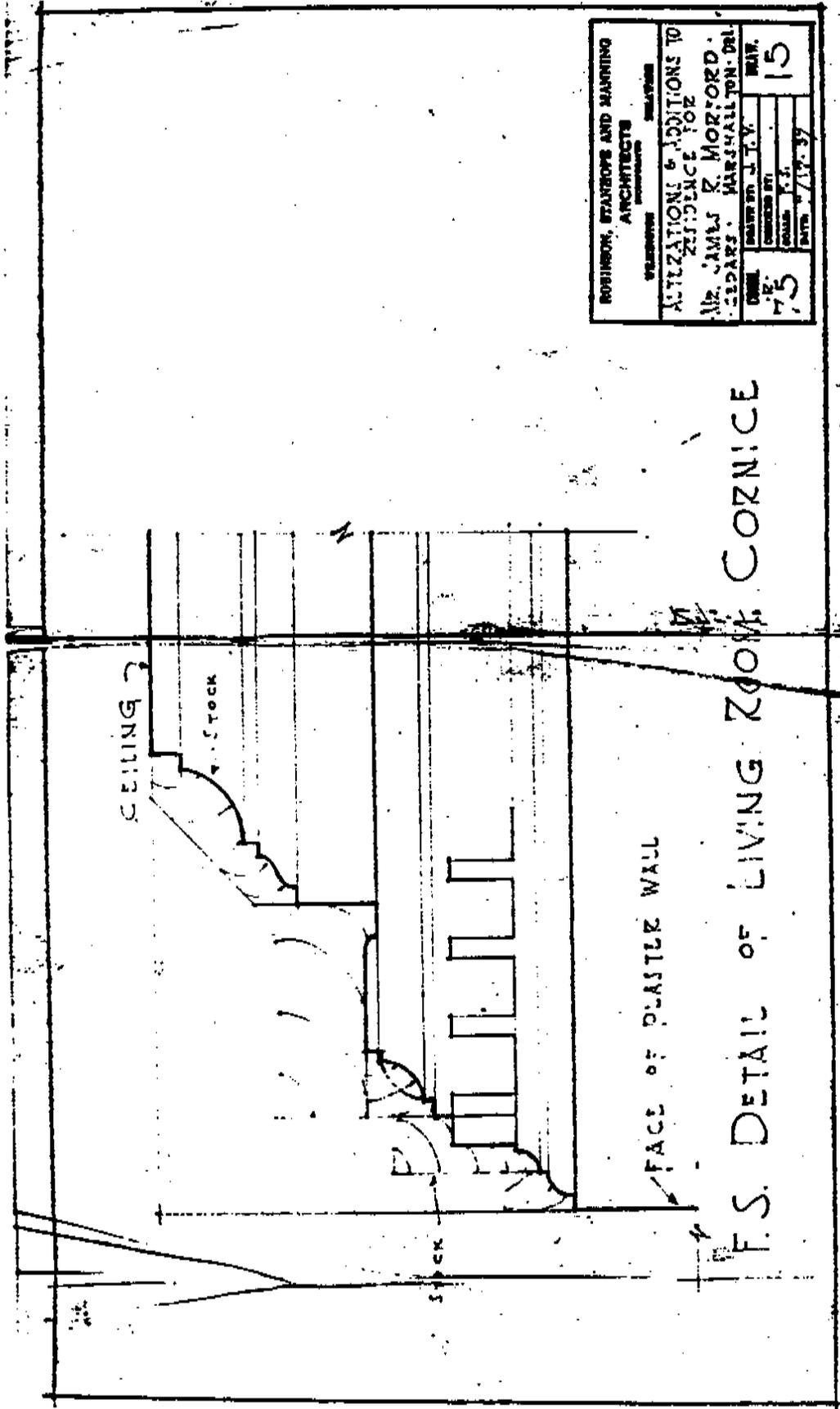
SIDE ELEVATION  
 - obtain depth of closet big.

1/2 ELEVATION

- DETAIL OF LIVING RM MANTEL -  
 NOTE: CLOSELY BOTH SIDES OF BREAST.  
 - SEE SHEET 75 FOR P.S. DETAIL.





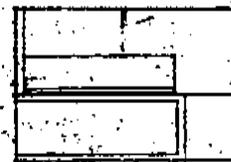
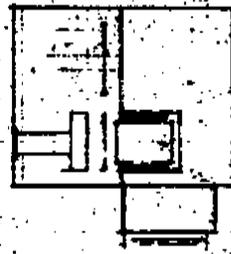


ROBINSON, STANBROPE AND MANNING  
ARCHITECTS

RESIDENCE

UTILIZATIONS & ADDITIONS TO  
RESIDENCE FOR  
MR. JAMES R. MORTFORD  
SEEDERS - MARSHALLTON - DEL.

DATE	DRAWN BY	CHECKED BY	SCALE	DATE
75	J. J. V.			15

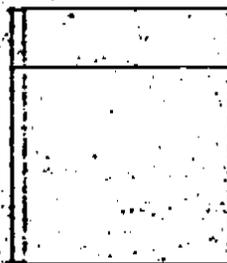
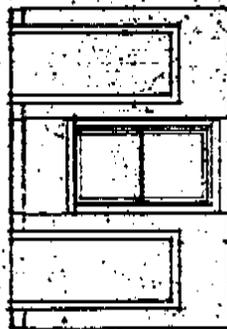


BATH ROOM. No. 1.

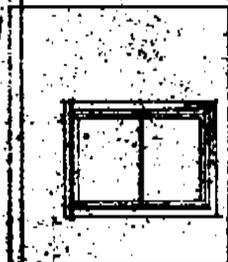
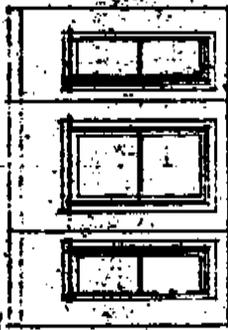
INTERIOR ELEVATIONS.  
ALTERATIONS & ADDITIONS.

RESIDENCE.

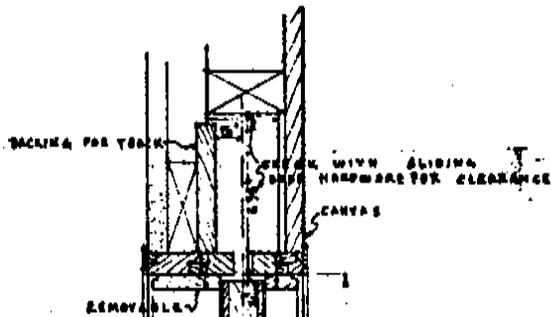
MR. JAMES MOLFELD.  
Cedar Hill, Wilmington, Del.  
Business Street, Wilmington, Del.  
City Assn. Wilmington, Del.  
1915.



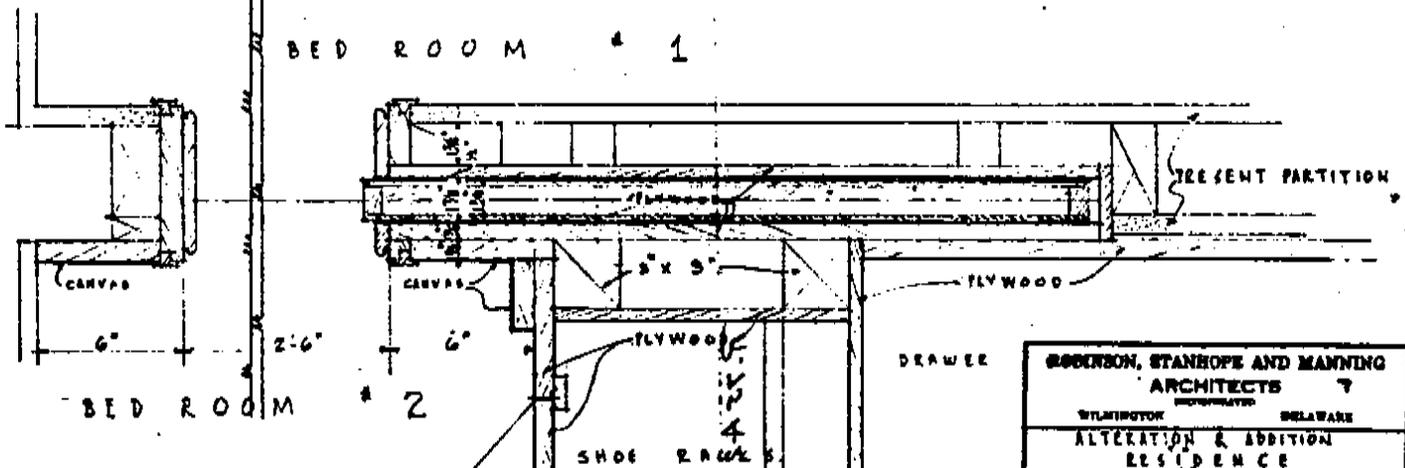
DEN.



BED ROOM. No. 1.

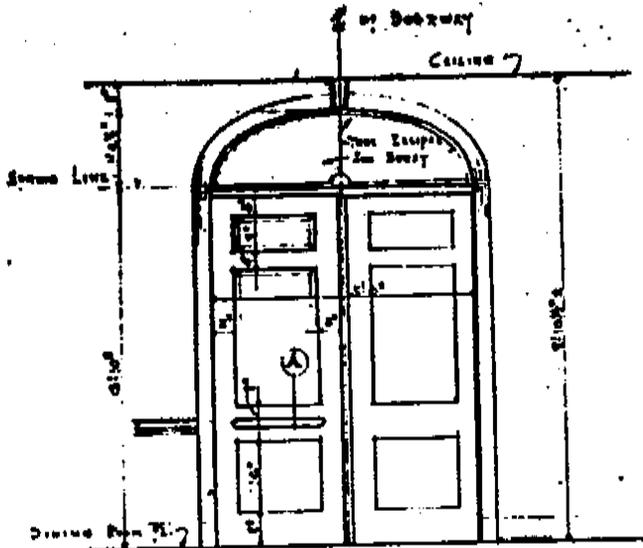


SECTION THRU HEAD  
SCALE 3" = ONE FOOT



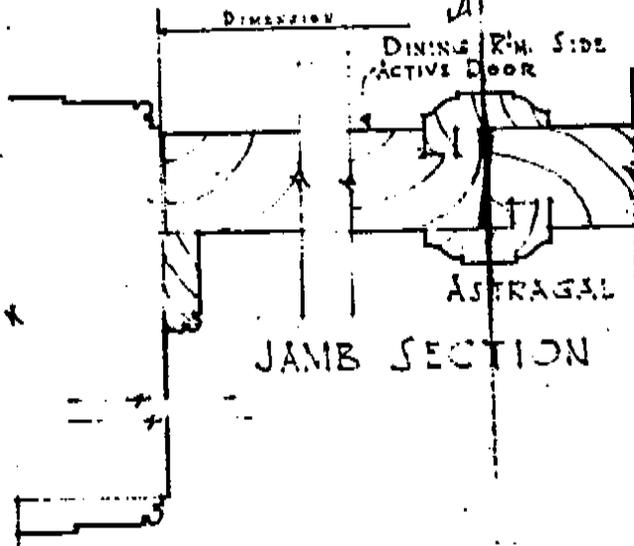
PLAN OF SLIDING DOOR  
SCALE 3" = ONE FOOT

ROBINSON, STANHOPE AND MANNING ARCHITECTS		
WILMINGTON DELAWARE		
ALTERATION & ADDITIONAL RESIDENCE		
MR. JAMES R. MORFORD CEDARS MARSHALL DEL.		
CODE R-75-A	DRAWN BY: CHECKED BY: SCALE: 3" = ONE FOOT DATE: 1-6-37	DRAW. 2

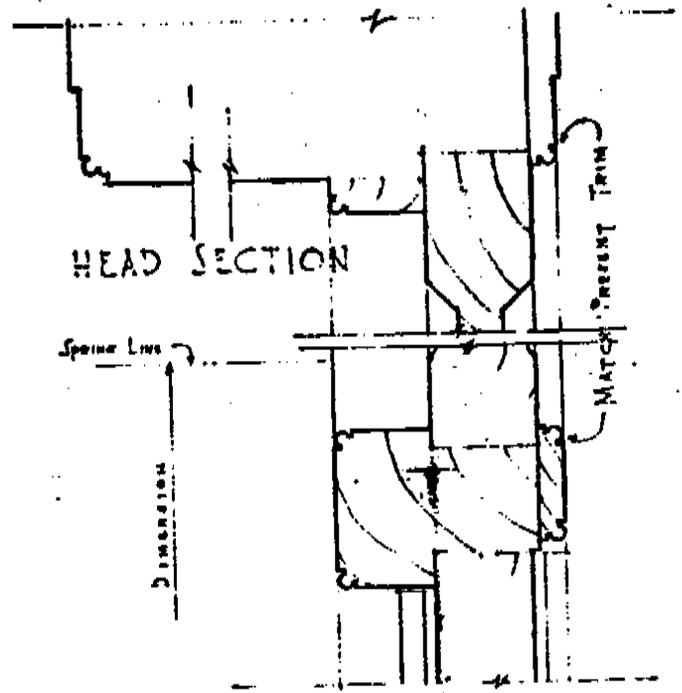


1/2 DINING RM. Elev. 1/2 HALL ELEVATION  
 ELEVATION OF DOOR (116)

OPENING (114) SIMILAR  
 6-25-37



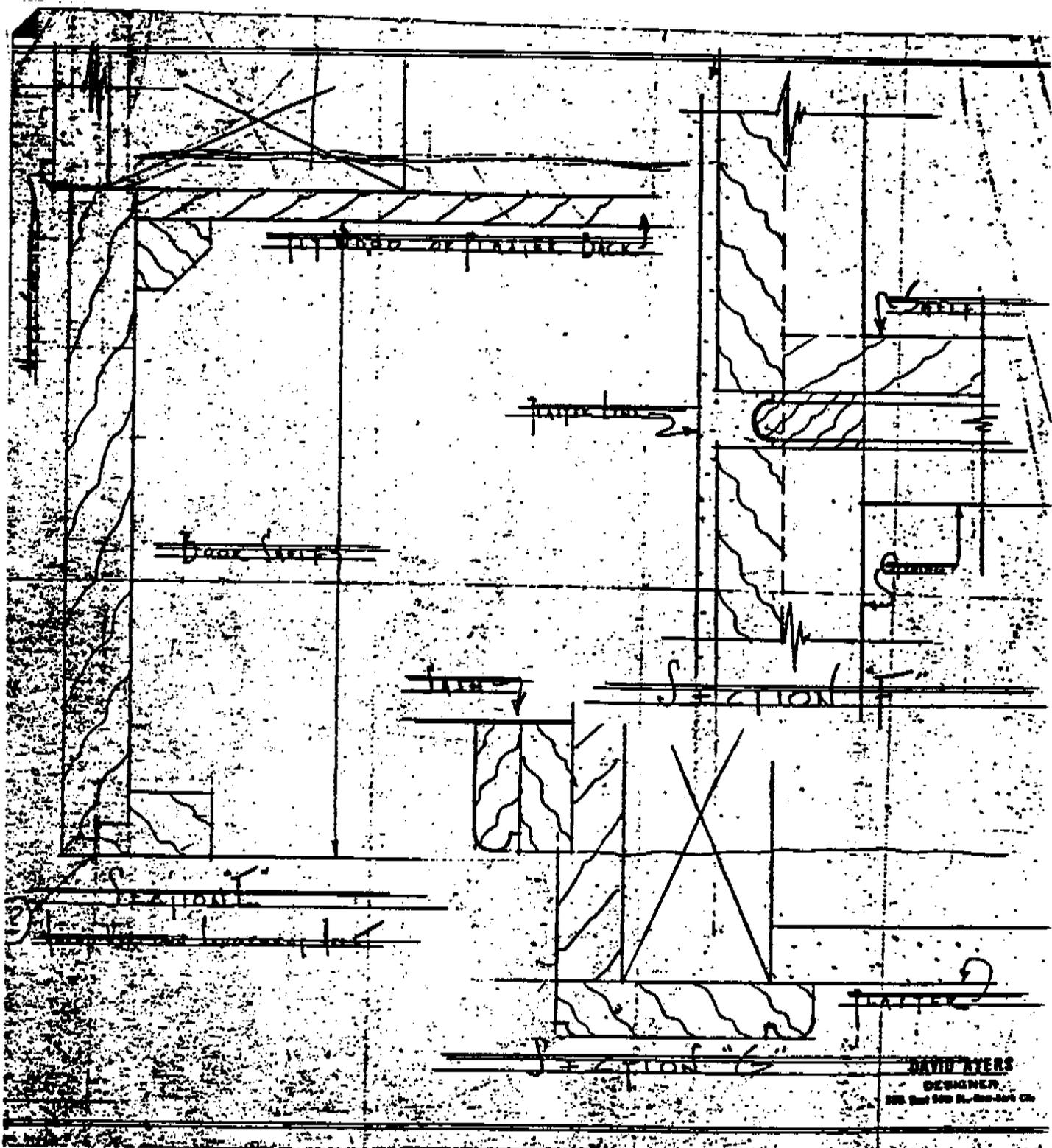
JAMB SECTION

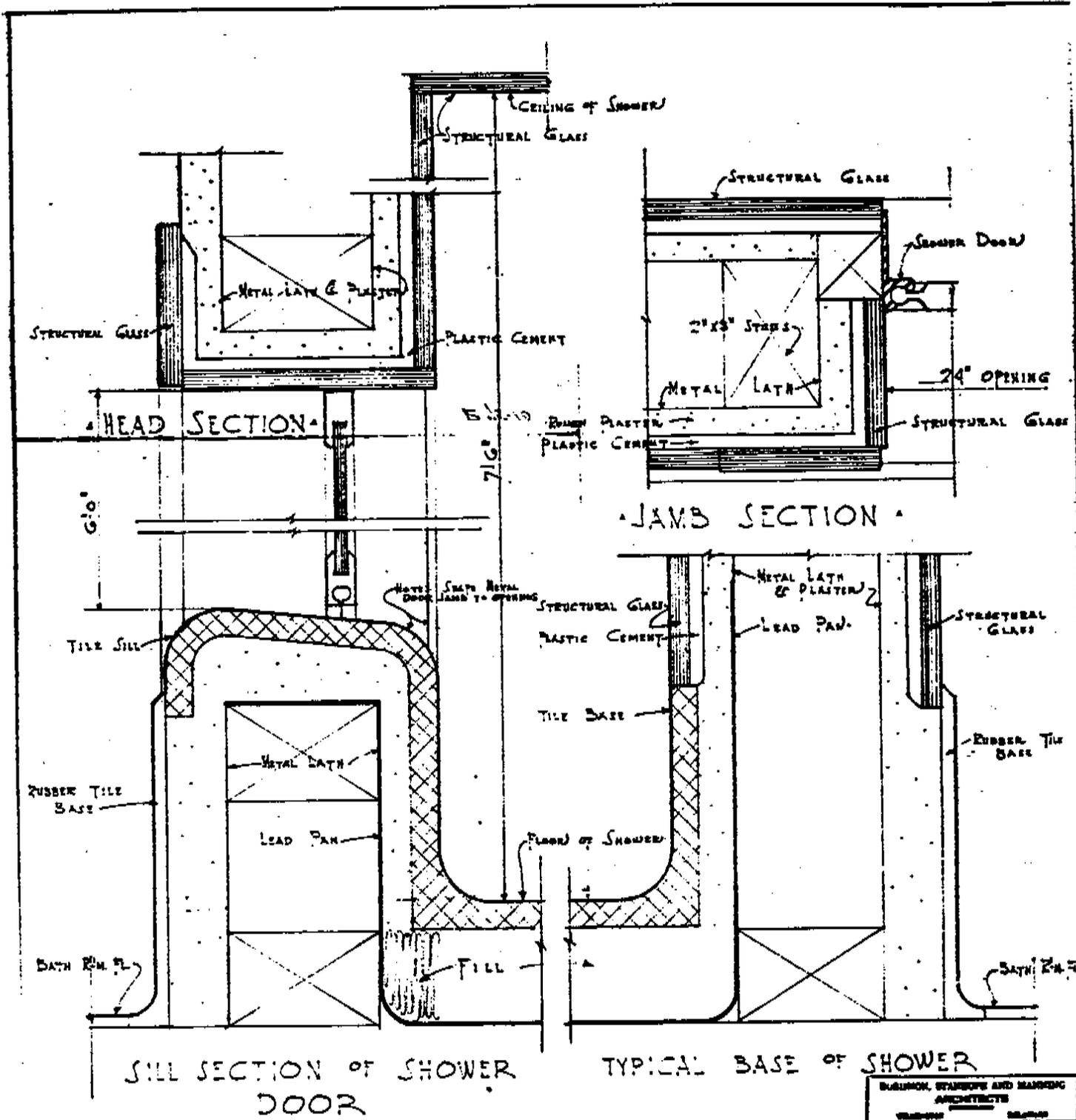


TRANSOM SECTION

SECTION (A)

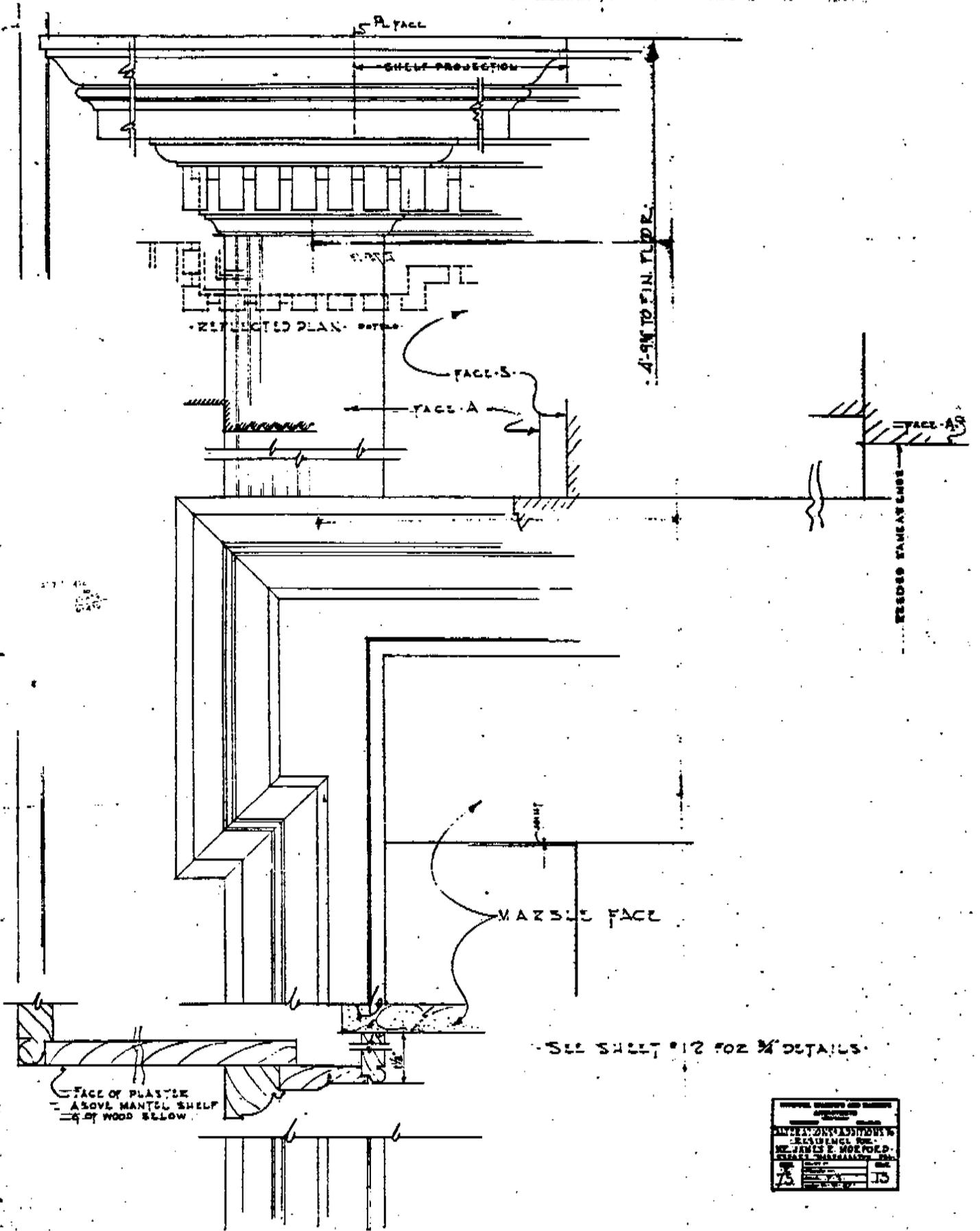
ROBBERSON, STAMMERS AND MANNING ARCHITECTS	
DESIGNED BY	DRAWN BY
ALTERATION & ADDITIONS RESIDENCE MR. JAMES E. MORTFORD CEDAR - MARSHALLTON, DEL.	
SCALE	DATE: 12-1-37





F.S. DETAILS OF SHOWER STALL

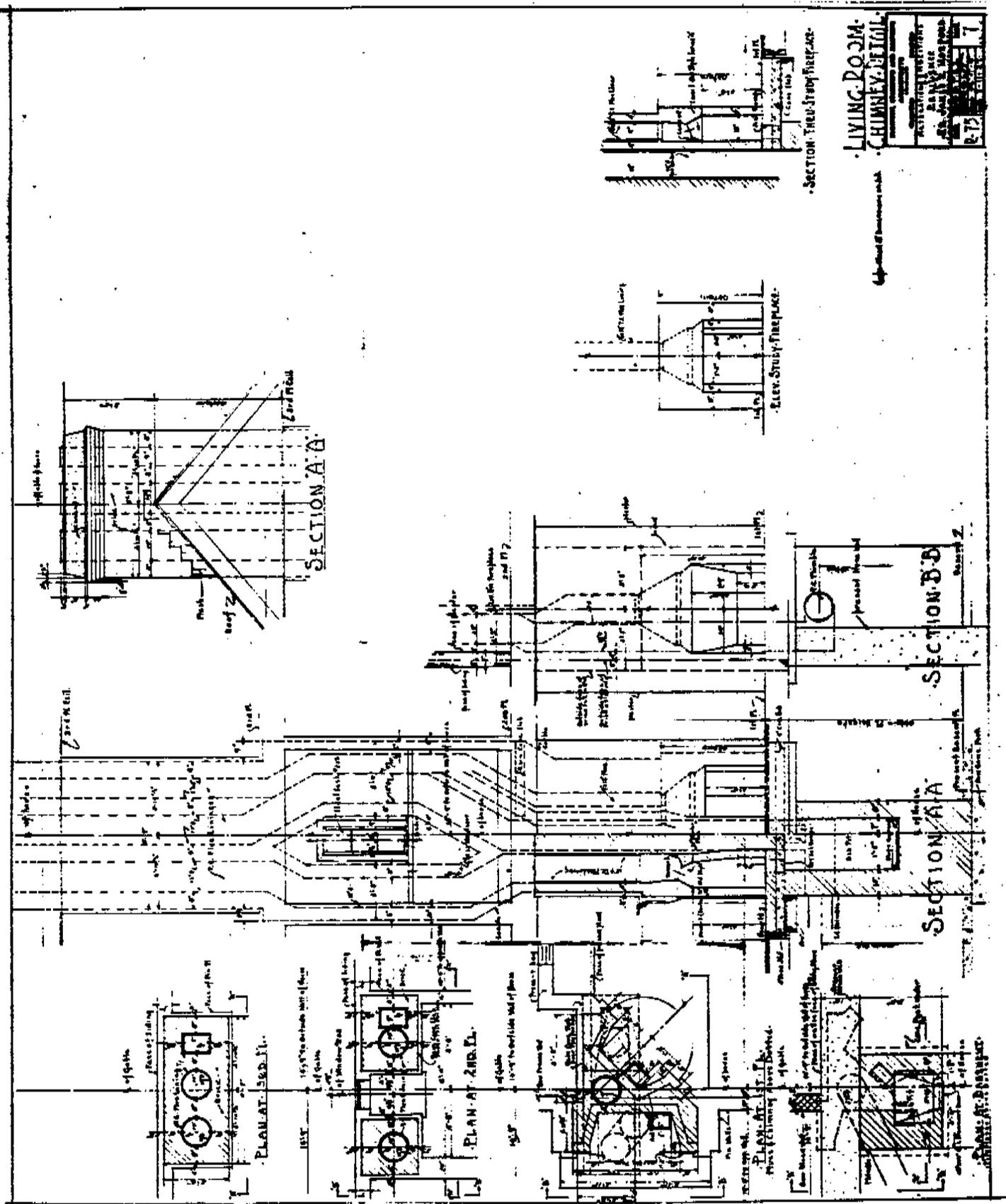
BUSHMAN, STANBROOK AND MERRICK ARCHITECTS	
DESIGNED BY	DRAWN BY
ALTERATION & ADDITION RESIDENCE	
MR. JAMES R. MONFORD	
CITY	
DATE	SCALE
75	10
DATE 6/10/37	



ARCHITECTURAL DRAWING AND DESIGN COMPANY	
1111 1/2 BROADWAY NEW YORK, N. Y.	
DR. JAMES E. MOYER, INC. ARCHITECTS	
DATE	SHEET
7/3	13

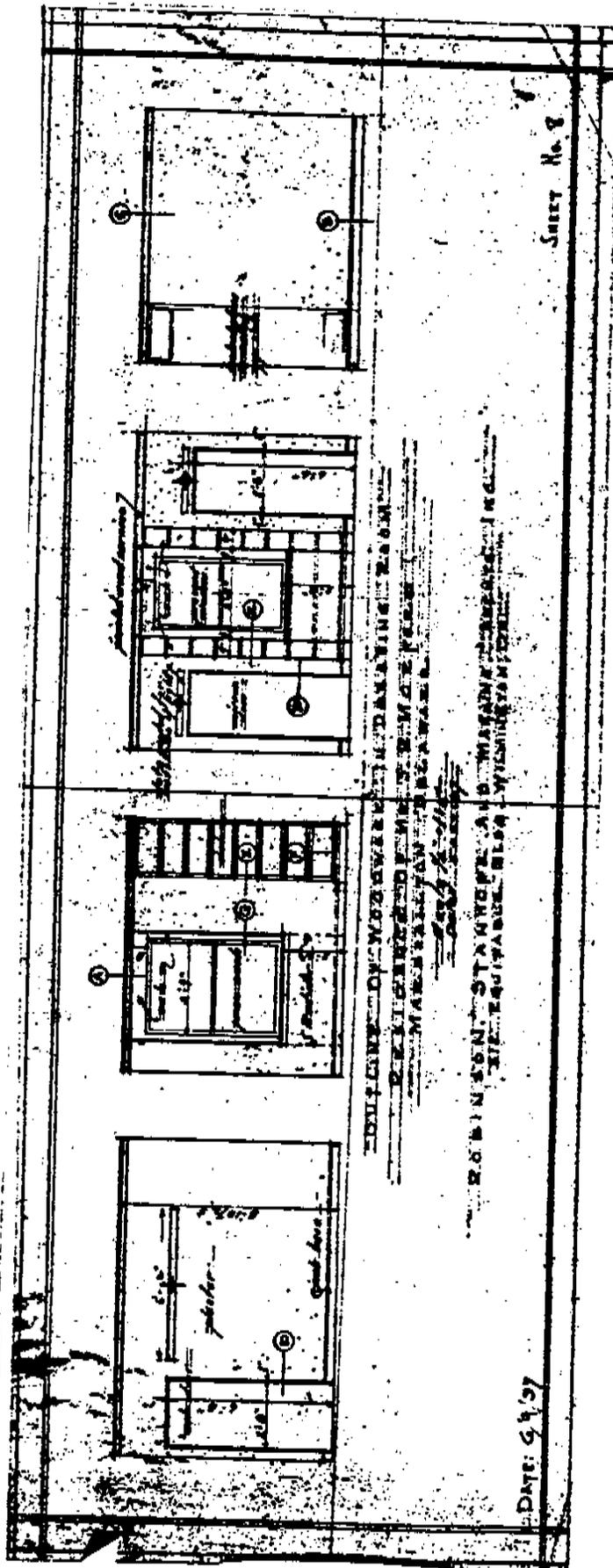






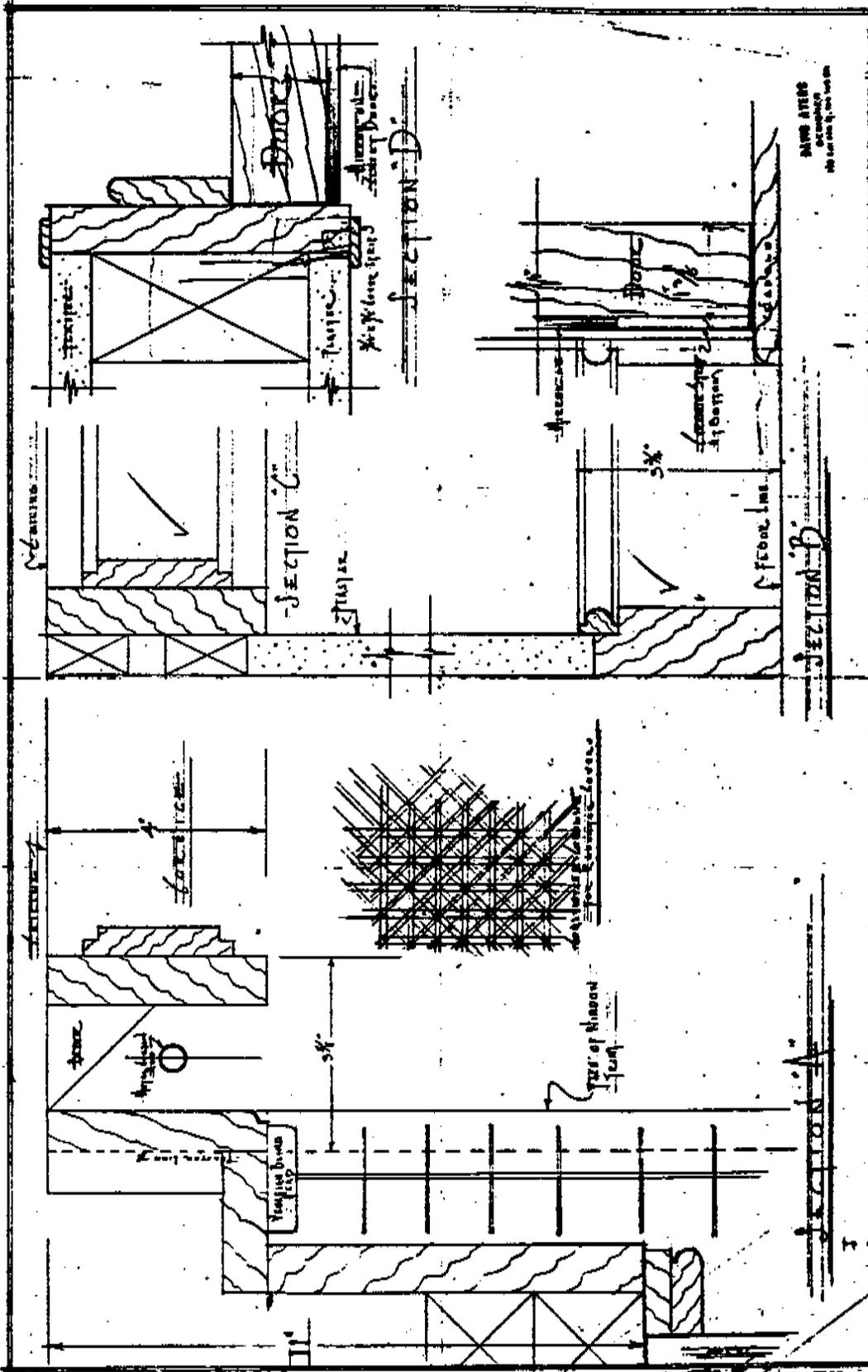
**LIVING ROOM CHIMNEY DETAIL**

ARCHITECTURAL DRAWING  
 1/4" = 1'-0"  
 1/8" = 1'-0"  
 1/16" = 1'-0"  
 1/32" = 1'-0"  
 1/64" = 1'-0"  
 1/128" = 1'-0"  
 1/256" = 1'-0"  
 1/512" = 1'-0"  
 1/1024" = 1'-0"  
 1/2048" = 1'-0"  
 1/4096" = 1'-0"

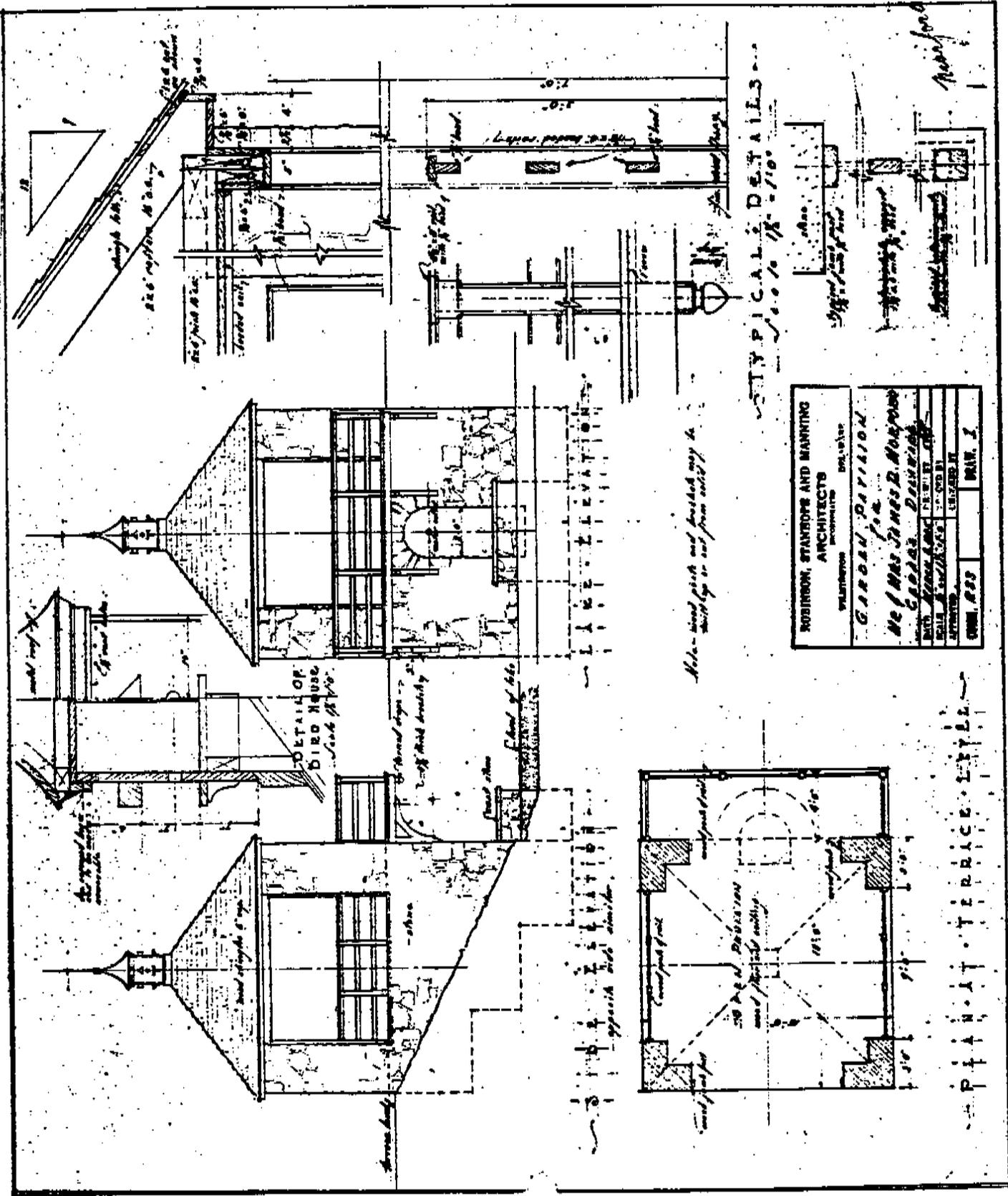


Sheet No. 8

Date: 6/4/57







STY PICAL DETAILS

ROBINSON, STANROPS AND MANNING	
ARCHITECTS	INCORPORATED
GARDEN CITY, N.Y.	
No. 105 JAMES B. HODGSON	
CITY OF NEW YORK	
DEPARTMENT OF PUBLIC WORKS	
DIVISION OF STREETS	
UNIVERSITY CITY	
DATE	NOV. 1

PLAN OF TERRACE

**APPENDIX G:**

**INTERVIEW TRANSCRIPTS**

**INTERVIEWS CONDUCTED BY CHERYL C. POWELL**

No information provided for this page.

Telephone Interview with Mr. Charles Allmond

November 21, 1987

William Stewart Allmond was his grandfather's brother's son, and he died about twenty to twenty-five years ago. He had one son who is also deceased, and he did not have any children. Charles Allmond remembers that his father played with his cousin, Bill, Jr. (the son of William Stewart Allmond), at Spring Hill. His father was born in 1904 and died eight years ago. Charles' great-grandfather, John P. Allmond, was the first Democrat elected as mayor of Wilmington.

Telephone Interviews with Mrs. Ann Benethum

November 24, 1987

Mrs. Ann Benethum's husband was a partner in James R. Morford's law firm when she and her husband moved into Spring Hill in 1935. During the six years that the Benethums lived in the house, Morford made many of the alterations and additions to the house and gardens. There was a porch that went around three sides of the house before Morford made some alterations to the house between 1937 and 1938. The east and west porches were removed so that the dining room and the living room could be enlarged. Morford purchased the wallpaper for the dining room locally, and it was especially ordered from England. He also added a butler's pantry and a conservatory behind the dining room. On the second floor the master bedroom was enlarged into a suite that included a bath, dressing room, office, and bedroom.

December 2, 1987

There were an assortment of architectural designs used for the houses in The Cedars subdivision, including a lot of bungalows. A construction company called, Christopher Ward and Davey, Father and Son Carpentry, could have done some of the work at Spring Hill.

December 30, 1987

There was a barn on the property that Morford converted into a garage. Across from the garage entrance was a vacant lot which Morford purchased. Below the house and across Newport Gap Pike lived Mr. Pete George. His

family did a lot of odd jobs, mainly construction, at Spring Hill and also the gardening. She remembers the landscaping of the property that was done by a local firm, but she cannot remember the name of the company. She also remembers a blueprint plan for the landscaping.

#### **Telephone Interview with Mr. John Bue**

December 30, 1987

John Bue, a former employee of the architectural firm of Robinson, Stanhope, and Manning, provided an oral history of the firm. Bue worked there from 1948 to 1958, and the firm was formed in 1932. Before World War II their offices were located at the corner of 9th and Market Streets in the Equitable Security Trust Company building (now the Bank of Delaware). Most of their commissions were for housing design, especially in developments such as Wawaset Park and Westover Hills. Robinson, Stanhope, and Manning also designed and remodeled other large homes and small commercial structures in the Wilmington area. The firm disbanded in 1942 and reunited in 1946. They returned to the same office, but their commissions changed to encompass mainly elementary schools, high schools, hospitals, and nursing homes throughout the state of Delaware and Cecil County, Maryland. Ray Robinson died in 1951, and Burton Stanhope died in 1957. William Manning joined the architectural firm of Dollar, Bonner, Blake, and Street in 1958. Manning took all of the architectural plans by Robinson, Stanhope, and Manning with him, and the plans are stored with this firm (now called Anderson, Brown, Higley, and Funk).

#### **Telephone Interviews with Mrs. Roberta Davis**

November 21, 1987

Mrs. Davis says that her parents built their home on Newport Gap Pike in 1913. She remembers that Dr. Samuel and his family lived in Spring Hill when she was a child. Richard Crook lived in The Cedars, but not in Spring Hill. Richard Crook lived in a house next to Dr. Samuel, who lived in Spring Hill. Crook's house was probably the house that sits directly behind Spring Hill on Washington Avenue.

Spring Hill was the first place she ever saw that had a swimming pool, and she remembers the tennis courts and the orchard. These were all additions made by James R. Morford. His son, James R. Morford, Jr., had a

horse that he rode frequently. The horse was kept in the carriage house that was partially a barn and a garage.

Maris Dixon, one of her childhood friends who lived in the subdivision, was doing some research on the neighborhood about two years ago. [We never were able to find him.]

November 24, 1987

Her parents, Raymond and Betty Pierceson, were married in Wilmington in 1913, and they took the trolley out to their home in The Cedars (2608 Newport Gap Pike) after a brief honeymoon in Philadelphia. Her father, who was a machinist in Marshallton, built their house with the help of friends before he was married.

December 30, 1987

There were many houses built along Newport Gap Pike and Washington, Harrison, and Maple Avenues by 1930. She doesn't remember where the orchard was located.

Telephone Interview with Mrs. Connie Figgatt

November 29, 1987

Mrs. Connie Figgatt is the daughter of James R. Morford. When the family moved into Spring Hill, the house was very old and was probably built in the 1890s. She was 10 years old when her grandparents came to live there. The porch extended on three sides of the house, and the living room and the dining room had porches to their sides. There was a screened-in porch that remained after her father removed the side porches to enlarge the living room and the dining room. Her father added the conservatory, the butler's pantry, and the library. The butler's pantry was originally the area occupied by the kitchen, and when the kitchen was enlarged the butler's pantry was added. The kitchen took over the space of a closed-in shed to its rear.

She doesn't think that the roof was changed, but the front door was different. There was a single heavy oak door to a little entranceway with green marble in it. Her father added the coat room and the powder room. The fireplace in the dining room was of the same green marble before it was removed when the butler's pantry was added. The staircase in the main

hallway was in the center of the room, and the hall was open to the back of the staircase. This staircase was of oak.

Her father expanded the back of the house and added a bedroom, living room, and bath upstairs at the same time. There were originally five bedrooms on the second floor. After the alterations, there were three bedrooms on the second floor. One large bedroom, or the master suite, took up the space of the other bedrooms. The two bay windows in her bedroom on the second floor (the southeast room) were always there, and she remembers a copper or tin roof over her bedroom.

The barn had a big hay loft and a workroom, two or three stalls, and a single carriage shed.

#### Telephone Interview with Mr. F. S. Gallagher

November 24, 1987

Mr. Gallagher says that Richard Crook lived in the house on Washington Avenue which sits directly behind Spring Hill. This is the same house where Mr. Gallagher lived from 1960-62. The switches for the Peoples Railway Company's electric trolley are located in the front part of the house, and the trolley went down Washington Avenue to the Brandywine Springs Amusement Park. Mr. Gallagher says that he visited the amusement park as a child on many occasions.

#### Interviews with Mrs. James R. Morford, Jr.

November 11, 1987

Mrs. Morford, Jr., daughter-in-law of James R. Morford, first visited Spring Hill in 1935. The house was never referred to as "The Cedars" when her father-in-law owned it. The Morfords and the previous owners of the house, the Samuels, called the house "Spring Hill." Before the additions and alterations were made to the house the exterior was very plain and looked like a simple farmhouse. A porch surrounded three sides of the house in a "U-shape," but not across the back, or north elevation, of the house. There was a small foyer inside the front hall and a staircase in the center of the hall on the left hand side. The library and the kitchen had been previously enlarged.

When Spring Hill was remodeled after 1935, her father-in-law removed the porches on the east and on the west sides of the house in order to enlarge

the living room and the dining room. Behind the dining room he added a small conservatory. On the second floor the master bedroom was extensively remodeled into a suite containing a dressing room and an office. The third floor had a guest room or den that was originally a servant's quarters. Mr. Morford, Sr. completely remodeled the garage and added an apartment for a live-in gardener. The gardener maintained the entire yard including a large vegetable garden and an orchard filled with several varieties of fruit trees. He also added a tennis court and a swimming pool to the property. There was a nineteenth-century springhouse on the property.

Telephone interview, November 12, 1987

The Cedars suburb was a middle-class community which had several nice houses, especially along Newport Gap Pike. Doctors, lawyers, and judges lived in the suburb during the period when she visited the house.

Mrs. Morford, Jr., recalls that there was a magazine article written about the dining room of the house, but she cannot remember which magazine that this article appeared in.

Telephone interview, November 29, 1987

She does not remember if the porch behind the living room was added when the Morfords lived there, or what types of fruit trees were in the orchard. Her sister-in-law, Mrs. Connie Figgatt, grew up in the house and now lives in California.

No information provided for this page.

## PERSONNEL

**Bernard L. Herman, Principal Investigator**

Associate Director, Center for Historic Architecture and Engineering. Assistant Professor in the College of Urban Affairs and Public Policy and in the Department of History, University of Delaware. B. A. in English Literature, College of William and Mary. Ph. D. in Folklore, University of Pennsylvania. Fifteen years' experience in architectural research in the Middle Atlantic.

**Stuart P. Dixon, Project Manager**

B.A. in History, University of Delaware. M.A. candidate in United States History, University of Delaware. Six years' experience in cultural resource research in Delaware.

**Cheryl C. Powell, Research Assistant**

B.S. in Communications, Louisiana State University. B.A. in Art History, University of Delaware. One and one-half years' experience in architectural research in Delaware.

**Rebecca J. Siders, Report Preparation**

Administrative Assistant, Center for Historic Architecture and Engineering, University of Delaware. B.A. in American Studies, University of Delaware. Six years' experience in cultural resource research in Delaware.

No information provided for this page.

## GLOSSARY

- Adamesque** - This refers to the style of the eighteenth century British architect Robert Adam (1728-92).
- Architrave** - The lowest member of a classical entablature. A molded lintel spanning between two columns.
- Axis** - An imaginary line to which are referred the parts of an existing building or the relations of a number of buildings to one another.
- Balloon Framing** - A method of timber-frame construction used in the U.S.A. and Scandinavia: the studs or uprights run from sill to eaves, and the horizontal members are nailed to them.
- Baluster** - A short post or pillar in a series supporting a rail or coping and thus forming a balustrade.
- Balustrade** - A railing consisting of a handrail on baluster, sometimes on a base member and sometimes interrupted by piers, columns or posts.
- Baseboard** - A molding that conceals the joint between an interior wall and a floor.
- Bay** - A vertical division of the exterior or interior of a building marked not by walls but by fenestration or door openings.
- Bay Window** - An angular or curved projection of a house front filled by fenestration.
- Bead Molding** - A small cylindrical molding enriched with ornament resembling a string of beads.
- Bellflower** - Any of various plants of the genus *Campanula*, characteristically having blue, bell-shaped flowers.
- Bentware** - The wooden rims for carriage wheels.
- Board-and-batten** - A type of wall cladding for wood-frame houses; closely spaced, applied boards or sheets of plywood, the joints of which are covered by narrow strips of wood.
- Bolection Molding** - A molding used to cover the joint between two members with different surface levels. It projects beyond both surfaces.
- Box Cornice** - A hollow cornice, built up of boards, moldings, shingles, etc.
- Bracket** - A supporting member projecting from the face of a wall. In American architecture it is frequently used for ornamental as well as structural purposes.
- Broadcloth** - A densely textured woolen cloth with a plain or twill weave and a lustrous finish.
- Bulkhead** - A horizontal or sloping structure providing access to a cellar stairway or to an elevator shaft.

- Bull's eye** - A circular window or louver.
- Butted** - To be joined at the ends.
- Butt Hinge** - A hinge composed of plates attached to abutting surfaces of a door and door jamb and joined by a pin.
- Cantilever** - A horizontal projection (e.g., a step, balcony, beam or canopy) supported by a downward force behind a fulcrum. It is without external bracing and thus appears to be self-supporting.
- Capital** - The moldings and carved enrichment which form a finish to the top of a column, pilaster, pier, or pedestal.
- Carding Mill** - A mill which refines wool.
- Casement** - The hinged part of a window, attached to the upright side of the window-frame.
- Chimney Stack** - A group of flues contained within a common covering.
- Colonnade** - A row of columns carrying an entablature or arches.
- Common Rafters** - Rafters of equal size found along the length of a roof or sometimes interrupted by main trusses containing principal rafters.
- Console** - A projecting, scroll-shaped member usually used for support but also for ornament.
- Cornice** - The crowning member of a wall or entablature.
- Coursed Rubble** - Rough unhewn building stones that are roughly dressed and are laid in deep courses.
- Crossette** - The side projections at the top of an architrave.
- Crown** - To surmount or be the highest part of.
- Cupola** - A small structure built on top of a building, usually for ornamental purposes.
- Cyma Recta** - A double-curved molding, convex above and concave below.
- Dentil** - A small ornamental block, forming one of a series set in a row. A dentil molding is formed by such a series.
- Doric Order** - The column and entablature developed by the Dorian Greeks, sturdy in proportion, with a simple capital, a frieze and a cornice.
- Dormer Window** - A window in a sloping roof, with vertical sides and front.
- Eaves** - The edge of a roof that projects over an outside wall.
- Eclectic** - Architecture that is based on, or imitative of, many styles selected by personal preference.
- Ell** - A wing of a building at right angles to the main structure.
- Elliptical** - An arch that is a half ellipse from a center on the spring line.
- Embrasure** - A recess for a window, door, etc., or a small opening in the wall.

- Entablature** - The top member of a classic order, being a continuous lintel supported on columns. It is divided horizontally into three main parts: the uppermost is the cornice, the middle one the frieze, and the lowest the architrave. Each has the moldings and decorative treatment that are characteristic of the particular order.
- Facing** - The finishing applied to the outer surface of a building.
- False Plate** - A plate which has no structural usage. See Plate.
- Fanlight** - A window, often semi-circular, over a door with radiating glazing bars suggesting a fan.
- Fascia** - A horizontal band of vertical face, usually in combination with moldings, as in the lowest member of a cornice.
- Federal Style** - The dominant architectural style of the United States from about 1780-1820. Exhibits exterior symmetry, pedimented doorways, semi-circular or elliptical fanlights with or without sidelights, and decorated cornices, especially with dentils.
- Felloes** - Wooden materials manufactured for use in the building of carriage wheels.
- Fenestration** - The arrangement in a building of its windows, especially the more important and larger ones.
- Fieldstone** - Rough building stones generally not laid in regular courses. May be finished or uncut stones.
- Frame House** - A timber house of frame construction usually covered with shingles or weatherboarding.
- Frieze** - Any long and narrow horizontal architectural member, especially one which has a chiefly decorative purpose.
- Gable** - A triangular-shaped piece of wall closing the end of a double pitched roof.
- Gazebo** - A small look-out tower or summerhouse with a view, usually in a garden or park.
- German Siding** - Drop siding with a concave upper edge which fits into a corresponding groove in the siding above. Drop siding is an exterior wall cladding of wooden boards which are tongued and grooved or rabbeted and overlapped so that the lower edge of each board interlocks with a groove.
- Gothic Revival** - A movement originating in the eighteenth and culminating in the nineteenth century, flourishing throughout Europe and the United States, which aimed at reviving the spirit and forms of Gothic architecture.
- Greek Revival** - A period of English architecture extending from approximately 1750 to 1850, marked by interest in Greek antiquities. It was popular in America at the beginning of the nineteenth century and continued throughout the century.
- Grist Mill** - A mill for grinding grain.

- Hall-Parlor Plan** - A house containing two rooms side by side, with the ridge of the roof running parallel to the long wall of the structure.
- Hewn** - Of wood, roughly dressed by ax or adze.
- Hipped Roof** - A roof which pitches inward from all four sides.
- Italianate** - The eclectic form of country-house design, fashionable in England and in the United States in the 1840s and 1850s, characterized by low-pitched, heavily bracketed roofs, asymmetrical informal plan, square towers, and often round-arched windows.
- Joist** - Any horizontal beam intended primarily for the construction or support of a floor or ceiling.
- Keystone** - The central wedge-shaped stone at the crown of an arch.
- Lap** - To overlap one surface with another, as in shingling.
- Lath** - A riblike support of wood or metal upon which plaster is spread.
- Lathe** - A machine on which a piece is spun on a horizontal axis and shaped by a fixed cutting or abrading tool.
- Lattice** - An open framework made of strips of metal, wood, or the like interwoven to form regular, patterned spaces.
- Lintel** - The horizontal structural member which supports the wall over an opening, or spans between two adjacent piers or columns.
- Louver** - One of a series of overlapping boards or slips of glass to admit air and exclude rain.
- Modillion Cornice** - A cornice supported by a series of small ornamental brackets under the projecting top moldings.
- Molding** - A deviation from a plain surface, involving rectangular or curved profiles, or both, with the purpose of effecting a transition or of obtaining a decorative play of light and shade.
- Mullion** - An upright post or similar member dividing a window into two or more units, or lights, each of which may be further subdivided into panes.
- Newel** - The principal post at the end of a flight of stairs; it carries the handrails and the strings which support the steps.
- Outbuilding** - A minor structure separated from a building of which the former is a dependency.
- Pane** - A sheet of glass for a comparatively small opening in a window or door.
- Peak** - A tapering, projecting point; pointed extremity as in the peak of a roof.
- Pediment** - The low triangular gable formed by the roof slopes on top and the horizontal enclosing member, generally a cornice, beneath.

- Penciled - In brickwork, the painting (especially in white) of the mortar joints.
- Pendant - An ornamental member suspended from above.
- Pent Roof - A roof of a single sloping plane projecting from a wall, usually of small size.
- Pier - A freestanding mass, generally rectilinear in shape, supporting one side of an arch or one end of a beam, lintel, or girder. A thickening of a wall in the form of a vertical strip to strengthen it or to carry a heavy load for which the wall would not be strong enough.
- Pilaster - The projecting part of a square column which is attached to a wall; it is finished with the same cap and base as a free-standing column.
- Pile - refers to the floor plan of a building; the number of rooms deep.
- Plank - A long, wide, sawn piece of timber, usually used for flooring.
- Plaster - A mixture of lime, sand, and water, sometimes with hair or other fiber added, applied as a thick paste upon a firm base of masonry or lath to form, when hard, a smooth and nearly impervious surface for wall or ceiling.
- Plate - In wood-frame construction, the horizontal member capping the range of exterior wall studs, supporting the rafters.
- Plinth - The projecting base of a wall or column pedestal, generally molded at the top.
- Projecting - To extend forward or out; protrude.
- Pyramidal - Having the shape of a pyramid.
- Rail - A horizontal member in the frame of a door, window, panel, etc.
- Reeding - Decoration consisting of parallel convex moldings touching one another.
- Return - The right-angled change of direction of a molding or group of moldings.
- Ridge - The horizontal length of the peak of a roof above the shingling or other roofing material.
- Ridgepole - The top horizontal member of a sloping roof, against which the upper ends of the rafters are fixed.
- Risers - The vertical face of a step.
- Rolling Mill - A machine used for rolling metal.
- Rosette - A painted, carved, or sculptured ornament having a circular arrangement of parts resembling the petals of a rose.
- Rubble Masonry - Rough unhewn building stones generally not laid in regular courses.

- Quoin - The bricks or stones laid in alternating directions, which bond and form the exterior corner angle of a wall. A structural element often used purely for ornament.
- Quarter-round - A molding having a profile of a quadrant of a circle.
- Sash - A frame for glass to close a window opening or as part of greenhouse construction.
- Segmental Arch - An arch formed on a segment of a circle or an ellipse.
- Shed Roof - The roof of an addition to a building having only one sloping plane.
- Shelf - A horizontal board or slab of other material to serve as a resting place for small objects, as a bookshelf, a mantel shelf, a linen shelf.
- Sidelight - One of a pair of narrow windows flanking a door.
- Sill - The horizontal member immediately supported by a foundation wall or piers, and which in turn bears the upright members of a frame.
- Slitting Mill - A mill that cuts iron into rods of varying lengths and widths; often in conjunction with rolling mills and nail factories, or in iron wheel manufacturing.
- Snuff - A preparation of finely pulverized tobacco usually inhaled through the nostril or "dipped" (placed between the cheek and gum).
- Stringcourse - A narrow horizontal band of masonry which projects slightly from the wall. It is used primarily as a space divider.
- Stucco - Plaster for exterior walls.
- Stud - An intermediate vertical member of a wooden frame.
- Summer Beam - In early New England house construction, a large horizontal beam which runs from the chimney girt at right angles to the main girder in the outer frame, at a point opposite to the chimney.
- Sunburst - A pattern or design consisting of a central disk with radiating spires projecting in the member of sunbeams.
- Surround - Materials, usually wooden moldings, that frame wall openings.
- Tablet - An enframed or otherwise limited space, usually for an inscription.
- Teamster - A person who drives a team of horses and wagon.
- Tongue-and-groove - Applied to boards having a tongue formed on one edge and a groove on the other for tight jointing; also called matched boarding, matched flooring, and the like.
- Transom - An opening over a door or window, usually for ventilation, and containing a glazed or solid sash, usually hinged or pivoted.
- Treads - The horizontal part of a step.
- Tripartite - Composed of or divided into three parts.

- Tuscan Order** - A simplified version of the Doric order, having a plain frieze.
- Veranda** - A long gallery-like porch, sometimes two-storied.
- Vernacular** - Pertaining to the style of architecture and decoration peculiar to a specific culture.
- Vestibule** - A small room between an outside door and an inside one, the latter frequently opening into a hall.
- Volumetric** - Pertaining to a measurement of volume.
- Wainscot** - An overlining for interior wall surfaces, usually less than the full height of the story.
- Weatherboard** - A horizontal exterior wall board laid with the lower edge overlapping the next board below.
- Wing** - A secondary mass of a building, sometimes an addition, often at right angles to the main portion of the building and forming an ell.

No information provided for this page.

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