

United States Department of the Interior
National Park Service



165

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Stockton/Montmorency

other names/site number Henry E.I. and Martha Verge duPont Estate

2. Location

street & number 1700 Walnut Green Road (Old Mill Road) not for publication

city or town Greenville vicinity

state Delaware code 003 county New Castle code 003 zip code 19807

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local


Signature of certifying official DE SHPO

February 7, 2012
Date

State Historic Preservation Officer
Title

Delaware Division of Historical and Cultural Affairs
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I, hereby, certify that this property is:

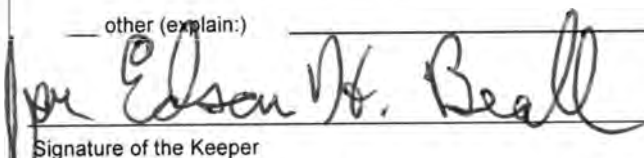
entered in the National Register

determined eligible for the National Register

determined not eligible for the National Register

removed from the National Register

other (explain): _____


Signature of the Keeper

4.3.12
Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public - Local
- public - State
- public - Federal

Category of Property
(Check only one box)

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

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

Contributing	Noncontributing	
1	9	buildings
		sites
	1	structures
	1	objects
1	11	Total

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

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic/single-dwelling

Current Functions
(Enter categories from instructions)

Domestic/single-dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th and 20th Century Revivals

Colonial Revival

Materials
(Enter categories from instructions)

foundation: Brick

walls: Brick

roof: Ceramic tile and cooper

other: Wood

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Stockton, (now called *Montmorency*), was designed for former Virginian, Mrs. Angus Echols (Helen Page Echols), by noted American architect, William Lawrence Bottomley. The house, built for a former Virginian by Virginians, is the only known example of Bottomley's work in Delaware. The design of *Stockton* was inspired by Bottomley's highly-informed knowledge of 18th century houses. *Stockton* (re-named *Montmorency* by the current owner, Martha Verge duPont), is a handsome two-story brick Colonial Revival house built in a five-part Palladian plan. The house has a central two-story mass, connected by hyphens to terminal dependencies. The visitor's first impression is of *Stockton's* central block comprised of a rectangular, seven-bay, hipped-roof center building with a pedimented central section, lower gable-front end wings and gable-roofed hyphens. The Flemish bond brick walls are accentuated by a molded brick water table and a three course belt course. The windows on the west façade are accentuated with rubbed bricks and white-painted wood trim. The lateral hyphens and their attached dependencies are nearly hidden from view by brick garden walls west of the courtyard. The southern hyphen contains a garden room with retractable windows; the northern hyphen contains the kitchen and service area. The interior woodwork is beautiful, original to the period, and completely intact. The four main rooms: the dark-paneled library, parlor, dining room, and airy central hall overlook the fields below. There are perfect proportions throughout with a unified sense of appropriateness and balance. The east façade of the house, inaccessible from the driveway features a handsome, columned portico. *Stockton*, located in Christiana Hundred in Northern Delaware, is accessed from a private lane above Hoopes' Reservoir, between Pyles Ford Road and Owl's Nest Road. The house, including its interior woodwork, is in excellent condition and possess a high-level of integrity from its original construction period. The estate is impeccably preserved by the current owner.

Narrative Description

Stockton was designed by master architect and designer, William Lawrence Bottomley and was owned by, and named by, Helen Page Echols, a former Virginian. Martha Verge duPont, the current owner of the property renamed the house *Montmorency* when she, and her husband, Henry E.I. duPont, bought the house from Angus Echols' estate in the late 1960s. The house is carefully maintained and has had no structural changes made to it since it was built.

Stockton's simple symmetry and perfect proportions strongly resemble that of an 18th century house. *Stockton's* five-part form recalls *Carter's Grove*, a classic James River Plantation in Virginia. The nominated property consists of a fourteen-acre parcel that includes the house and its immediate viewshed. It is not known how the Echols family discovered this particular piece of property. Research indicates that no other house or building was on this particular footprint before *Stockton* was created.

After entering the estate through iron entrance gates¹, one drives about a mile through pastureland, and a lightly-wooded area, where additional family-owned properties adjacent to the lane are cleverly obscured by plantings. The lane gently winds uphill to a brick wall surrounding the beautifully preserved Georgian Revival manor house.

This two-story Georgian Revival country house is a five-part palladian-inspired manse built of rose-colored Williamsburg brick. The central two story mass, connected by hyphens to twin dependencies, is seven bays wide with a pedimented projection that breaks into the cornice. A modillion cornice runs beneath the hipped roof. Side chimneys are at either end of the central block.

¹ The main gates along the main road are not part of the Echols' period of ownership. They were designed for Mr and Mrs Henry E.I. duPont by Delaware architects, Victorine and Samuel Homsey, as a wedding present.

Built of a soft red Williamsburg brick laid in Flemish bond, the viewer's eyes are first drawn to the two-story central block which features the main entrance to the house. The central block is connected by one-and-half story hyphens, to terminal dependencies.

The main block, seven bays wide, is symmetrical around the center entrance bay. The entrance bay projects slightly to create, with a shallow pediment, a modified entrance pavillion. The doorway is flanked on either side by two 9/9 sash windows. This imposing central mass of the high-roofed main block contains the central hall, parlor, and dining room.

A modillion cornice runs beneath the roof's edge. A belt course separates the two stories. The two end blocks, nearly invisible from the forecourt, are connected by rubbed red brick arcaded hyphens forming a porch on one side and kitchen on the other. The only part of the hyphens that can be viewed from the forecourt are centrally-placed chimneys; blind oculus windows; and the very tops of first floor-arched window openings. The hyphens have copper roofing. The hyphens and pavilions have low-pitched side gabled roofs. Side chimneys and a hip roof complete the Neo-Georgian composition.

The central block is a large, horizontal rectangle with main entrances at both the western and eastern elevations of the house. The compositional axis begins at the brick entrance gate opening onto the cobblestoned forecourt, runs across the forecourt's central pattern of eight compass points, through the front door and through the entrance hall, to a back terrace overlooking the rolling landscape.

Design features common to all elevations include Williamsburg 9 x 2.75 x 4.3125 inch Genuine Handmade Colonial Brick laid in Flemish bond; the general window treatment which features white trim and rubbed-and-gauged brick, and a white modillion cornice just under the roofline.

Western elevation.

One approaches *Stockton* along a tree-lined road leading into a circular forecourt. *Stockton* is oriented to take best advantage of the view, with the main elevations at a gentle north-east and south-west angle to the lot. Most of *Stockton's* western elevation is concealed behind brick privacy walls with the predominant feature being the building's seven-bay, central block. Fronted by a handsome gray cobblestone forecourt laid in a compass rose pattern, the main entrance of the house is dignified and formal.ⁱⁱ In keeping with eighteenth-century antecedents, the elevation viewed from the forecourt is without formal foundation plantings.

The walls of are built of hand-molded and hard-burnt bricks laid in Flemish bond and marked by a soldier belt course. The seven-bay central block's façade is centered on a handsome wooden entrance with a paneled door and fanlight. The two-story main block projects slightly to create a modified entrance pavilion. An apron of four wide stone steps leads up to the doorway.

The door is flanked by simple enframing pilasters capped with decorative acanthus leaf capitals. The pilasters are topped with an entablature, a closed, dentiled pediment, crosshead with dentil strip, trim strip and bottom trim, and a wooden keystone supporting a cyma-curved swag. An original-to-the-house, white-painted wooden louvered storm door hides the actual front door from view. Black wrought iron rails flank the stairs and are illuminated at night by two matching iron lanterns that are original to the house. The central block has a water table and belt course. The belt course is formed with three courses of rubbed bricks and one bottom course of rubbed bricks with cyma reversa molding.

The 9/9 sash windows on the first floor of the central block, are subtly accented by brick jack arches with a brick keystone. The center block's first floor has two 9/9 sash windows on each side of the door capped by flat-arch lintels that flange slightly at the corners. The symmetrical left and right sides of this block are set back from the entrance. Each has a pair of 9/9 windows with brick jack arches. Directly above these windows are 6/6 second-story windows with black-painted louvered shutters.

On the second floor, directly above the front door is a 6/6 sash window with black-painted wooden shutters. On each side of the second-story center window, centered over each of the first floor's two 9/9, lintel-capped windows, is an oculus window with brick and key-block rim. The second floor is visually separated from the first floor by a brick string course at the level of the second floor window sills emphasizing the differences in ceiling height. Just over these windows is the

ⁱⁱ It is believed that the forecourt's cobblestones were collected for re-use when Wilmington's city streets were modernized. Locally, both Oberod and Mount Cuba have similar forecourts.

white-cornice of the roofline. The Ludowici Celadon Company's tiled, hipped roofⁱⁱⁱ, is interrupted by a white, wood-framed, brick pediment containing an attic illuminated by a fan light. This pediment is directly centered two stories above the front door, repeating the design elements below. The central block features brick end chimneys.

Eastern Elevation

Central Block

The eastern elevation is the most impressive side of the house. Although this elevation is very private, it is clearly the formal front of the house.^{iv} Once again the seven-bay central block predominates, yet from this elevation the five part Palladian plan is clearly visible and one can see the entire width of the house. The eastern elevation overlooks a peaceful meadow and a gently rolling landscape.

A magnificent tetrastyle portico with four smooth Roman Doric columns featuring Corinthian capitals, dominates the scene. This colonnade soars upward from the porch floor to above the roofline and supports a large, archtraved pediment with a louvered fan light. Each of the four columns is mounted on a square base and is topped with an elaborate Corinthian capital. The colonnade is given additional support by two brick pilasters attached to the back wall of the central block. The porch has four broad steps or levels leading down to the lawn.

With the exception of this magnificent two-story colonnade and the elaborately pedimented roofline, this side of the house mirrors the symmetry of the western elevation. The major differences between the front and back of the house are few: an oculus windows are found above the door instead of a shuttered 6/6 window; flat lintels have been added to all the central block's first floor eastern windows; The fan light in the pediment is louvered. There is a wide stone porch under the portico. A porch light is suspended from a chain to illuminate the doorway. Dark red canvas awnings provide sun control on most windows.

Hyphens

One-and-one-half story arcaded hyphens with brick columns and decorative red rubbed- brick arches connect the central block to two-story, hip-roofed end blocks. Arriving at the house from the front lane, both hyphens are hidden from view behind brick walls. The only part of the hyphens that can be viewed from the western forecourt are centrally-placed chimneys, blind oculus windows, and the very tops of first floor-arched window openings. The hyphens have copper roofing. Five bulls-eye attic windows light the half-story above the first-floor's five bays. A ring of dark red bricks surrounds each of these bulls-eye windows. The hyphens are not as deep as the end blocks or the central block. The hyphens are set back from the central block enough to allow room for a 6/6 window on the first floor in the south-eastern side of the central block.

Facing the five-bay hyphen from the forecourt, the right hyphen functions as a sun room or conservatory with floor to ceiling retractable windows opening onto a back terrace. As the hyphens are set back from the façade of the central block, a drawing room side window and a bedroom window above, look out onto the same terrace. On the original blueprints, this hyphen is indicated as a porch. An oculus window is installed on the half-story above each bay. A unique feature of the eastern façade is a french door flanked by full-length, large 8/8 retractable windows which sink into the garden room's floor. When the French door and these windows are opened, the effect is that of an airy colonnade with direct access to the terrace. Installed over each window and the French door are stationary fan-shaped windows. A red awning is placed directly over these openings. The French doors and retractable windows are topped with fanlights installed in the wall directly over them. To the right and left are simple 6/6 sash windows highlighted by a fan-window immediately above. The oculus and fan windows are decorated with a red rubbed brick surround. A tall tree shades and partially conceals the hyphen from the casual viewer.

Facing the building from the forecourt, the left hyphen is part of the very utilitarian service wing and is built more as an extension of the main service wing than a separate entity. The western façade of this hyphen is enclosed by small

ⁱⁱⁱ Mrs. duPont still buys replacement tiles from Ludowici Celadon Company.

^{iv} The architect's maquette features the Eastern elevation, with the pillars of the central block, the arcaded hyphens, and the end blocks facing the viewer. The maquette is featured in a shadow box alcove built above the fireplace in Montmorency's sun room.

brick wall and nearly invisible from the forecourt. An opening in the brick wall leads from the driveway to a side door in the hyphen. The first floor has five 6/6 sash windows under decorative brick arches. Directly above these windows are blind bulls-eye windows. This hyphen contains a powder room, dressing room, and breakfast room near the kitchen in the attached end block. On the north end of this hyphen, is a side door leading to a pathway to the garage. A low brick wall encloses the sidewalk leading from the driveway to this side door. A functioning bulls-eye window is also on the north façade.

The eastern façade of the service wing hyphen opens onto a terrace. The first and last window of this five bay hyphen have arched fanlights set into the wall above the windows. A screen door and two standard 6/6 windows are under the loggia that is formed by rubbed red brick arched openings onto the terrace. A dark red awning shades the loggia. An oculus window is set directly above each opening on the hyphen's first floor. A band of white-painted wood molding carries the eye from the western roofline of the hyphen around to the the hyphen's north façade. A chimney is found at the juncture of the hyphen and end block.

End Blocks

Both left and right end blocks are connected to the central block by hyphens and function almost as separate buildings from the main block. The two-bay eastern facades of these end wings are identical in their elegant simplicity. These are two-story buildings with tiled gable roofs. On both wings, the eastern façade's first and second floors have two 6/6 windows framed with black-painted wooden shutters. The first-story windows are accented with flat, severe, wedge-shaped brick jack arches. The shuttered second-story windows are set directly above the brick string course and butt upwards into the dentil cornice molding of the roofline. Each end wing has a security light installed just under the roofline.

Right End Block

Facing the house from the forecourt, the right end block is a very private wing which cannot easily be seen from the forecourt. A brick wall encloses this block's lower front facade from view and only a tiny, nearly inaccessible, patch of bushes and dirt separates the end block's façade from the garden wall. The western façade of this block is very simple and geometric in nature. The first floor has two 6/6 windows with two 6/6 windows on the second floor directly above them. Like the matching block at the other end of the house, the windows on the second story are placed immediately under the roof's dentil molding and just above the string course. On this wing, each end block window is accented by a pair of painted wooden shutters. This block contains a handsome panelled library which is used as a family room. A guest suite composed of several bedrooms and a bath is upstairs. The eastern façade of the service wing hyphen opens onto a terrace. The first and last window of this five bay hyphen have arched fanlights set into the wall above the windows. A screen door and two standard 6/6 windows are under the loggia that is formed by rubbed red brick arched openings onto the terrace. A dark red awning shades the loggia. An oculus window is set directly above each opening on the hyphen's first floor. A band of white-painted wood molding carries the eye from the western roofline of the hyphen around to the the hyphen's north façade. A chimney is found at the juncture of the hyphen and end block.

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Left End Block

Facing *Stockton* from the western forecourt, the end blocks are barely noticeable. The left block is very basic in design and functions as the main part of the service wing. The kitchen and the garage, a laundry room, and a few upstairs bedrooms are included in this wing. A dentiled cornice immediately over the windows accents the roofline. The first floor of the left end block's western façade has two 6/6 sash windows capped by flat-arch lintels that flange slightly at the corners. These first floor windows flanked with shutters. Directly above them on the second floor are a pair of 6/6 windows, also with black-painted shutters. These second-story windows are installed just above the brick string course.

The northern end of this block features four arched garage doors on the first floor. Each garage door contains two small windows. The garage doors's arches are outlined with red, rubbed brick and enhanced with a small keystone above each door. The garage doors face a large, paved driveway. A drainpipe runs from top to bottom of the building between the edge of the bays and the corner of the house. On the second floor, a 6/4 bedroom window is placed directly above each garage door. The windows on the second story are placed just under the roof's dentil molding. Each end block window on the first floor is accented by a brick keystone pair of painted wooden shutters. The hyphen with its half-gabled roof accented with white cornice molding butts into the south-western façade of this end block. Near this juncture a chimney rises, echoing the chimneys in the main block.

The two-bay eastern façade matches that of the right end block. Each two-story end block has a tiled gable roof. The eastern façade of this block has two 6/6 windows framed with black-painted wooden shutters on both the first and second floors. The first-story windows are accented with flat, severe, wedge-shaped brick jack arches. The shuttered second-story windows are set directly above the brick string course and butt upwards into the dentil cornice molding of the roofline. A security light has been installed just under the roofline.

The House Interior

The interior of *Stockton* is notable for its original-to-the-house woodwork, mantels, staircases, flooring and paneled dados. The front door opens from the forecourt stoop into a small vestibule and then into a large central hall which runs from the front to back door of the house. The parlor and dining room flank the central hall. The second floor is also bisected longitudinally and contains family bedrooms and baths. Below the hipped roof on the third floor is a finished hall and passage from which storage rooms and the playroom can be accessed.

The architectural beauty of the interior woodwork is achieved through the repetition of simple, well-proportioned, and carefully-detailed classical elements. Interior door surrounds, flannels, mantels and crown molding are of exceedingly high-quality craftsmanship.

Inside the house the rooms are arranged in the five separate sections of the Palladian plan to provide privacy for the master quarters, children, guests, and service wing. The interior plan is laid out nearly symmetrically along a cross-axis plan, with the major public rooms separated by a large central stair hall that functions as a reception area; dining room and breakfast room and powder rooms to the left; and drawing room to the right, all housed in the central block. The left hyphen and end block contain the kitchen and functions as the service wing of the house. The right hyphen is a restful garden room with a fireplace, and retractable French doors opening onto the back terrace. The right end block contains the library/family room, with a guest suite upstairs.

Common features to all public spaces in the house include painted or stained wood paneling up to dado height; crown and baseboard molding; chair rails and plain plaster walls with molding. Wall colors are generally pale: cream, pale apricot, powder blue and soft yellow.

The current owner of this house and her husband purchased *Stockton* from the original owner's estate. Although the paint colors and wallpaper have been changed since the Echols family lived there, the only significant change was lightening and brightening the central hall with white painted trim and Chinese wall paper that Mrs. duPont ordered from Gracies. Mrs. Dupont, the current owner, reports that the original wallpaper was dark brown with a scene showing ships in the harbor. The painted interior rooms are decorated in soft tones which would have been in keeping with Bottomley's typical color palletes. Mrs. duPont has mentioned that the original fronts of the radiator covers had to be broken in order to perform needed heating system repairs.

Vestibule

From the forecourt, the visitor mounts four broad stone steps to the front door, then enters a small vestibule illuminated by an arched window in the door. The hardware here and throughout the house is the original to the house. This shadowy vestibule opens into a large center hall that runs the entire length of the space from front to back door. Near the vestibule door is an interior passage to the left which leads sequentially to the powder room, breakfast room, kitchen, service areas and storage space.

Central Stair Hall

A room-sized stair hall is entered through the vestibule. Directly opposite the front door is the back door at the far end of the hall. This handsome door is surprisingly architectural, resembling an exterior door. It is the focal point of the central

hall, drawing the eye from the front to the back of the house in a glance. The door surround includes dentil work inside the triangular pediment and below the terminating cyma. A carved central keystone caps an arc which encloses a fanlight. Two fluted entailed pilasters give a sense of visual connection between the hallway and this magnificent interior door.

In the morning, light pours into the stair hall from the eastern windows and, to some extent, down from the upstairs hall window. When moving from the dark vestibule into this light-filled stair hall, (and again later when moving from the garden room into the library), one experiences a brief dilation of the pupil, a favorite design trick the Bottomley called "shocking the eye."

On the south wall an open winder stair leads upward to the second story. This staircase, which features slender, turned balusters, foliated bracket stairwell molding, and a newel post, is tucked against the wall, and curves back over the front door to create an open balcony off the second-floor hall. The banisters, spindles, and newell post retain an original dark wood color. Economically enclosed in the stairwall under this staircase is a small powder room, and a door to a winder stair that descends to the basement.

The white-painted woodwork of the hall reflects the soft light from the windows. The stair hall's pale hand-blocked oriental wallpaper replaces earlier Chinese wallpaper and carefully and appropriately remains in the tradition of the original.

The stair hall is flanked by the drawing room and dining room which are entered at the eastern end of the hall through arched federal-style doors with beautiful leaded glass fanlights. The door at the base of the stairway leads to the drawing room. The doors leading from the stair hall into the drawing room and dining room are set directly opposite each other.

The south side of the house contains the drawing room, garden room, and library.

Drawing Room (Parlor)

A large, bright and airy drawing room runs the depth of the building's center block. The drawing room is accessed from the end of the stair hall near the base of the staircase. One enters through a paneled Adam-style door with fanlight transom. The Filigree fanlight of the Adam-style door is a half-round, over-door window made of wood with its original glass and mounted with original, delicate, applied lead paterea.

Centered on the wall opposite the arched door is a black marble fireplace flanked by fluted pilasters and a full entablature. By placing the fireplace in the center of the long wall, the architect emphasized the room's length, a sensation that is enhanced by the room's high ceiling. The elaborately carved bolster molding of the mantel frieze complements the baroque and rocaille motifs of the overmantel. The corner tabs of the door trims are repeated in the overmantel. The mantel is carved in an acorn and oak leaf motif that echoes that found on the front door of the building's western façade.

Glazing was applied in the drawing room, and also in the dining room, to emphasize the decorative elements of the elaborate woodwork. Paneled walls and cove ceilings with hidden lighting are outlined with a modillion cornice underscored by delicate dentils. Corinthian pilasters support a pulvinated frieze below a modillion cornice. The woodwork in this house is obviously not the work of a copyist but that of an artist. The carving is of high quality craftsmanship, and combines the features of fine classic proportion and ornament with the same or similar design as that on chimney-piece and ceiling.

The 9/9 windows provide an expansive view of the fields behind the house and comfortable cross ventilation. Here restraint and elegance are the supreme factors. Filled with light from the windows, the room has a peaceful, restful atmosphere. The window openings are distinguished by splayed paneled reveals that are inset on each side. Narrow panels are hinged to fold back in the space between the window frame and the wall panelling of the room. Painted framed wood panels fill the space between the bottom of each window's sill and the floor.

The central portion of the commodious room has been left relatively free of furniture to maximize freedom of movement and access to the vista. A grand piano anchors one side of the room. Waterford chandeliers hang from the ceiling and family art and antiques add warmth to the sophisticated layout.

Garden Room

The southern hyphen is an arcade whose rear is composed of retractable windows and french doors. When open the enclosed porch or garden room functions as an airy colonnade. The room's tile floor creates an informal effect, with plants and windows visually blurring the distinction between interior and exterior space. Of particular interest is the architect's macquette of the eastern façade which is installed in a glassed-in niche above the fireplace.

The South Pavilion is occupied by the Stockton's library.

The Marmion Room in the Metropolitan Museum of Art informs both Bottomley's design for *Redesdale* on River Road in the West End of Richmond, Virginia, and his design for *Stockton's* dark wood-paneled library. Stockton's library is accessed from the hyphen off the drawing room and constitutes the first floor of the south wing. An elaborate entablature finishes off the paneling, breaking and splaying above each of the pilasters. A graceful mantel is the focus of the room.

The historical room from *Marmion*, Prince George County, Virginia is one of the most celebrated rooms in the Metropolitan's American Wing. It has been said this was the most elaborate scheme of paneling used in 18th century Virginia. In what could be a description of Bottomley's 1937 library at *Stockton*, a 1924 catalogue of the Metropolitan Museum of Art states: "In this room we have a use of pilasters and complete entablature based upon the Ionic order. Stile and rail paneling, both above and below the chair rail, fills the space between pilasters. The cornice with modillions and dentils varies considerably from the classic formula in its relation of parts, but the whole entablature is reasonably complete."^v

Library

The library is accessed from the drawing room by passing through the arcaded hyphen that serves as the porch or garden room. In keeping with Bottomley's signature style of "shocking the eye," one feels almost blinded when entering the library from the garden room or from the side doors leading in from the southern terrace. The library is very dark and fully paneled in butternut with arches and pilasters. The library bookshelves are built into recesses flanking the fireplace. (Of possible interest: The current owners have installed a library fireplace fender which originally came from Montpelier). The library is heavily pilastered from floor to ceiling with its entablature breaking out around each pilaster against the plaster ceiling. Fluted pilasters with projecting entablature appear at regular intervals, providing spaces for windows and floor-to-ceiling bookcases. A door to the left of the fireplace wall leads into the porch or garden room. The southern side door opens to a terraced area leading to the swimming pool.

Comparison to the Marmion Room, a small parlor taken from a plantation house on the northern neck of Virginia in King George County and currently installed in the Metropolitan Museum, was the inspiration for many of Bottomley's libraries. Although the *Marmion* room is walnut paneled, at *Redesdale*, a Bottomley creation in Virginia which has a similar library, Bottomley used red gum. Butternut paneling was selected for *Stockton*.

Of possible interest is the fact that the *Marmion Room* has a gilt, elaborately-carved Chippendale mirror over the fireplace. A similar mirror hangs in *Redesdale's* library. These strongly resemble an elaborate gilt mirror in *Stockton's* drawing room.

To explore the north end of the house which contains the dining room, kitchen, and service areas, one could retrace their steps, or exit the library by the side doors and reenter the house through the central hallway. From outdoors the north end of the house appears to be roughly symmetrical with the south end of the house.

Dining Room

The dining room is rectangular and is positioned on the north side of the center block building. It is entered near the eastern end of the reception hall. The dining room's main entrance with its beautiful leaded-glass transom, matches that of the drawing room. The room is two bays wide, and the windows looking eastward, face east to the landscape below.

The dining room is strongly reminiscent of that of Philadelphia's Powell House, now in the American Wing of the Metropolitan Museum of Art. Of particular note is the fireplace. The fireplace wall has dogleg molding. The architecture of the room is emphasized by the strong pilasters at either end of the chimney breast and by the pedimented panel doors leading to the breakfast room and kitchen. The triglyphs of the room's entablature, the paterae in the corners of the dog-eared panel over the mantel, and the chair rail are beautifully moulded. The modillioned cornice is simple but handsome. Paneled above the chair rail with moldings applied to the plaster surface of the walls. The door and window surrounds have deeply-carved egg and dart and other moldings.

^vO'Neal, pg 107.

Central Block Small Private Rooms

Also entered from the left wall of the hall, immediately as one comes through the vestibule at the front door, is an almost unnoticeable passageway leading to a dressing room and breakfast room along the north-west front wall.

Dressing Room: The partially-paneled mirrored dressing room contains two sections including a powder room and a roomy closet built behind concealed doors.

Breakfast Room: The breakfast room can be entered from this corridor and also from the kitchen. The side walls have corner cupboards, one of which disguises the door to the kitchen. The breakfast room is a small but pretty room made intimate by corner cupboards, convex projections into the four corners, that provide storage space for children's books and games, etc. It is believed that the Chinese wall paper in this room dates back to Bottomley's day. The breakfast room opens onto the kitchen in the northern hyphen.

Hyphens:

North Wing Service Area

As one enters the the center block through the front vestibule, a door to the immediate left gives access to a passageway that leads sequentially to the powder room, breakfast room, service rooms and garage. A modern kitchen fills the hyphen adjacent to the dining room. The kitchen, in turn, is attached to the north end block which conceals a garage and staff apartment.

Upstairs: Central Block and Northern Block's Second Story

Sensitively modified to accommodate the functional needs of a modern family, seven bedrooms open off a central corridor running the length of the house. Separate owners' suites were built in the central block. Accessible from the central block's hallway staircase the the owners' bedroom suites are positioned over the drawing room. Children's rooms (now guest rooms) are on the opposite side of the second floor hallway, located at the north side over the dining room and powder room. Loosely described, the "Wedgewood Room," the Red-striped Room," are on the same level and there is a step down to the "nurse's room," "the pressing room or laundry room," back stairs, and four other bedrooms located behind the laundry room.

"The Wedgewood Room" has a Wedgewood blue and white painted fireplace surround, (Mrs. duPont says this was originally a blond, unpainted wood). The facings in the fireplaces were black-painted wood. The archway over the bathtub in the "red-striped bedroom" is said to resemble that in Jefferson's bed alcove at Monticello.

The pressing room contains a washer, dryer, laundry chute and ironing board.

Upstairs: Southern Block's Second Story

The second floor's southern end block contains three bedrooms, linen closets and a bath, which are located over the library and are accessible only from the stairs in the sunroom. This set of rooms currently functions as a self-contained unit for guests.

Some Brief Comparisons with Other Bottomley Houses

A comparison may be made to *Redesdale*, a similar Bottomley house in the greater Richmond, Virginia area : The second floor has a central corridor which runs the entire length of the central blockwith bedrooms on either side. *Redesdale* is very similar in feeling to *Stockton*, as can be seen in the following description of that house:

"The exterior suggests two periods—we are to believe that in the 1730's someone built the main two-and-one-half story, five bay section with flanking detached two story, two-bay pavilions, and that a generation or so later an owner decided to connectt the parts by means of one-and-one half-story, three Bay, gambrel-roof hyphens. That the three vertical elements are intended to be taken as contemporaneous is clear—they all have slate-covered hip roofs, their ...walls are marked by a soldier course belt course, their sash windows are all flanked by black louvered shutters, and in good classic style, the ground floors in all three sections are taller than in the second stories. The doors in the main block are notable, as they usually are in Bottomley's houses. The door on the main (north) façade has a wooden surround in the composite order and uses an ambitious combination of pilasters and engaged columns to support a

fluted entablature emblazoned with patarae...^{vi} Bottomley wrote to Reed, September 28, 1925, "Please remind Mrs. Reed that I have made the paneling to conform in proportion to the early XVIIIth century woodwork at Lower Brandon and Carter's Grove. A place is provided for a picture over the mantel piece but it is intended with this type of paneling that, when larger pictures are used on the side-walls, no regard is paid to the panels, the pictures are at where they look best in the room and extend over the styles and rails, between the main panels."^{vii}

Noncontributing Resources:

Years after the construction of Stockton/Montmorency, subsequent owners built a variety of support buildings, expanded the high brick walls surrounding the main house, and installed a swimming pool flanked by colonades, dog kennels, and small frame utility sheds. The road entrance was also embellished by adding decorative iron gates, designed by local architects Victorine and Samuel Homsey in the 1960s, as a wedding present to Mr. and Mrs. Henry E.I. duPont.

Caretaker's Cottage (c. 1965)

This frame, rectangular, one-and-one-half-story residence was constructed on a fieldstone and cement foundation and is situated directly across from the original garage on the opposite side of the service yard. Its brick arcade mimics the three-bay, brick-arched design associated with the façade of the original garage. Clad with beaded siding, this dwelling features a two-bay addition at the northern end with a small wooden back porch. Its four-paneled entrance on the south side is surmounted with a decorative glass transom. Six-over-six double-hung windows are flanked by painted shutters.

New Garage (c. 1970)

This large, frame, three-bay garage with brick-arched façade also resembles the original brick garage situated diagonally across from this structure. Clad with beaded siding, similar to the caretaker's cottage, it has a gable roof, a fieldstone and cement foundation, an east-gable end door with upper glass panel, interior chimney, and double-hung windows.

Garden Shed (c. 1970)

This small, square, brick structure in the southwest corner of the northern service yard has a hipped roof capped by a louvered ventilator centrally placed at the apex of the roof. Its six-panelled entrance door with glass transom also features a gauged brick lintel. Brick walls are laid in a Flemish-bond pattern. High brick walls are attached to the building to seclude the service area from the house.

^{vi} O'Neal, pg 200.

^{vii} O'Neal, pg 204.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1935-1939

Significant Dates

1937

Significant Person

(Complete only if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

William Lawrence Bottomley

Period of Significance (justification)

The period 1935 – 1939 denotes the timeframe for the construction of Stockton/Montmorency.

Criteria Considerations (explanation, if necessary)

Statement of Significance Summary Paragraph (provide a summary paragraph that includes level of significance and applicable criteria)

Stockton/Montmorency is eligible for inclusion in the National Register of Historic Places under criterion C and the theme of architecture. *Stockton*, currently called *Montmorency*, is architecturally significant as an example both of the work of noted architect, William Lawrence Bottomley, and of the Country House movement. Bottomley's elegant sense of proportion, his fame in building Virginia Colonial Revival houses, and his deep knowledge of southern 18th century architecture, makes this a very handsome example of both this architect's work. *Stockton* is a two-story, Colonial Revival style, brick residence with a five-part Palladian plan composed of a rectangular, hipped roof center building with a pedimented central section connected by hyphens to lower gable-front end wings.

Eleven buildings commissioned by Bottomley are listed on the National Register of Historic Places. Eight of those are in Virginia. Of Bottomley's 186 commissions, *Stockton/Montmorency* is the only- known Delaware commission.

The pre-eminent Bottomley scholar, Susan Hume Frazer writes: "Bottomley has long been considered one of the preeminent neo-Georgian house designers, and it would be difficult to identify an architect who understood or practiced the idiom with more reverence and skill...Neither a purist nor a copyist, the architect was a master at blending elements derived from various sources into a pleasing and original whole...Architects and scholars now study and admire his works. His buildings, often considered landmarks, are synonymous with the best of the period."

In 1944, Bottomley was one of 19 architects in the United States to be elevated to a fellowship in the American Institute of Architects (AIA) for "his achievements in the field of residential architecture." The AIA stated: "many examples of buildings designed by him and carried out under his direction show uncommon understanding of the problems of planning, selection of materials and relation to surroundings, which has resulted in work of high merit." Louis Kahn once said of Bottomley, "Ah, yes, this was a man who lived and understood building; this was truly an architect, this Bottomley."^{viii}

Narrative Statement of Significance (provide at least one paragraph for each area of significance)

Stockton/Montmorency is noted architect William Lawrence Bottomley's only known Delaware Commission, and was the 153rd of his 186 total commissions. Eleven buildings commissioned by Bottomley are currently listed on the National Register of Historic Places. Eight of these are in Virginia. The importance of this house is directly related to the significance of this architect.

In the Foreword to O'Neal and Weeks' book Jaquelin T. Robertson, FAIA, AICP, Dean School of Architecture at the University of Virginia writes: "Bottomley emerges, upon reexamination, as one of the finest American architects in the first half of the 20th century, arguably our most skilled traditional residential designer after 1925.... His architecture, like that of many of his peers, was primarily directed elsewhere—towards the needs of that peculiarly American, 20th century, new world suburban gentry who had become the backbone of our emerging country club/corporate culture... Their hearts were in an idealized and domesticated countryside and their architectural needs were the establishment of a new kind of gentleman's country seat."^{ix}

In Calder Loth's Foreword to Susan Hume Frazer's book, The Architecture of William Lawrence Bottomley, Loth writes, "Architectural Erudition: Bottomley was brilliantly educated in building design, the building arts, and interior decoration. His education came not only from his academic training but from a lifelong dedication to observation."^x

The book's author, Susan Hume Frazer, quoting Harold D. Eberlein: "Of the several co-ordinated qualities whose combination imparts the stamp of a distinctive individuality to Mr. Bottomley's activities in the realm of interior decoration, the following are the most conspicuous: An ability to turn his hand in decorative craftsmanship when occasion requires it; a color sense highly developed; a sensitive and a keen appreciation of textures; judicious restraint in composition; a capacity for scrupulous attention to minute details when those details are going to count for emphatic effect; a faculty for making the

^{viii} Frazer, Susan Hume, *The Architecture of William Lawrence Bottomley*, p20 and p 37-39.

^{ix} O'Neal, William B., and Christopher Weeks, *The Work of William Lawrence Bottomley in Richmond*, 1985. Foreword.

^x Frazer, Foreword, pg 14.

most of simple things and common materials and investing them with dignity; a vivid realization of decorative backgrounds; catholicity of taste coupled with versatility in making adaptations; a direct and penetrating grasp of the possibilities in a situation and steadfastness in keeping the issues clear in their treatment; a prompt perception of the vital requirements in the movable equipment of a room and its arrangement; and last, but by no means least, a happy facility in analyzing the psychological makeup of clients with the concomitant tact necessary in dealing with them."^{xi}

No structural changes have been made to Stockton/Montmorency. The house remains as it was originally conceived, with the exception necessary upgrades to bathrooms and kitchen, and changes of interior paint and wall paper in keeping with the house as it was purchased from the estate of the original owners yet reflective of the refined taste of the current owner, Martha Verge duPont. Bottomley wrote extensively about the design and requirements of the country house in numerous architectural journals during this time period and it was a form in which he clearly excelled.

Several trademark features of Bottomley are evident at Stockton/Montmorency, including the high quality brick and woodwork, the open staircase and progression from light to dark spaces in the interior, and Bottomley's educated and original interpretation of Georgian detail. Bottomley claimed to have a formula for success, stating: "When a thing has been well done a number of times and tried out over and over again in every possible way, it is easy to do it again, and the result with careful study is sure to be good."

Stockton is an excellent example of Bottomley's "formula." In Stockton we see many examples of design and composition elements that Bottomley had used in other, usually Virginia-related commissions, here perfected and mixed and matched to achieve an outstandingly beautiful house.

Bottomley, editor of two major volumes on great American Georgian houses, was very much interested in the period rooms in the American Wing of the Metropolitan Museum of Art which opened in 1924. The Met's Powell House dining room from Philadelphia and the Marmion room from Prince George County, Virginia seemed to have held a particular fascination for Bottomley and can be found replicated from time and again in Bottomley's houses. The Powell House dining room is clearly the standard for Stockton's dining room, and the Marmion room is reflected in both Redesdale and Stockton's libraries.

When Bottomley chose a particular building as a model, he recognized its attributes in fitness, utility and beauty, and viewed his own variation thereof as the perpetuation of a classic formula. Bottomley was required by the times he was building in to devise an infrastructure to support modern conveniences, yet concurrently retain the historic character of both the exterior and interior of the house.

The Architect: William Lawrence Bottomley

In his *Foreword* to Susan Hume Frazer's book, The Architecture of William Lawrence Bottomley, architectural historian Calder Loth writes:

"Architectural Erudition: Bottomley was brilliantly educated in building design, the building arts, and interior decoration. His education came not only from his academic training but from a lifelong dedication to observation. Bottomley sought ideas and inspiration from countless noteworthy buildings in both Europe and America. He understood that tradition is the wisdom of experience and that the architectural traditions of the past, with all their beauty and ingenuity, could inform and enrich the architecture of the present. Bottomley's works, nevertheless, are distinctively his own. Much of their effectiveness derives from his ability to synthesis features of historic buildings into fresh new designs. Many of his best later houses show a deep appreciation for 18th century American architecture, especially the colonial plantation dwellings of Virginia. In developing these designs, he often referenced the same sources that the colonial designers themselves used, such as James Gibbs' *Book of Architecture* (1728) or Batty and Thomas Langley's *The City and Country Builders and Workman's Treasury of Design*. (1750)."^{xii}

Bottomley began designing houses in 1902, accepting over the course of his life time approximately 186 commissions. Stockton, built in 1936, was the 153rd of these commissions. As one of Bottomley's later houses, *Stockton* is reflective of many design elements that have become Bottomley trademarks, including the five-part Palladian design, the cobblestone court yard, Williamsburg brick walls, and an interior which takes the visitor from light-filled rooms into dark rooms and back again into another bright space.

^{xi} Frazer, pg. 32

^{xii} Frazer, Foreword.

William Lawrence Bottomley worked from World War I onward, just after the era when wealthy Americans created estates on a par with the palatial country houses of England. Such lavish prewar spreads became particularly vulnerable during the Great Depression. There were only a handful of memorable American Architects who practiced traditional residential architecture during the 1920s and 1930s.

Bottomley's houses are not enormous mansions; some, in fact are quite small. Bottomley's houses are set apart from the rest by their livability; their adaptability to today's living standards, and most especially, for their architectural erudition. Bottomley's work was admired by both his clients and fellow architects for the creative and artistic expression of colonial design themes. His body of work constitutes a recognizable style that preserves elements of 18th century design while introducing 20th century amenities. His designs for new houses frequently borrowed historic details, while his renovation projects usually combined a concern for historical accuracy with the introduction of modern amenities demanded by his mostly upper class clients. His knowledge of early architecture was gleaned from careful observation and study of James River colonial and other Georgian houses, resulting in the infusion of authentic colonial design elements in his own work. Because of his skill in blending old and new, it is often difficult to separate refinished original features from his own design when they are combined in one building.

In Richmond, Virginia, Bottomley-designed homes dot the landscape along Monument Avenue, and are more frequent than the statues the street is known for. Bottomley designed eight buildings along an 11-block stretch of Monument, including four clustered in the 2300 block. Most are in the Colonial Revival genre he was known for, drawing inspiration from Colonial architecture and James River plantation homes.

While editing the second volume of Great Georgian Houses of America in 1937, William Lawrence Bottomley accepted a commission from former Virginian, Helen Page Echols, to design her residence near Greenville, Delaware. Utilizing his skill as a premiere colonial revival architect and applying his knowledge of the Country House Movement, Bottomley designed a spacious 12,550 square foot brick residence on the highest point of the Echols' property near Hoopes Reservoir in Northern Delaware.

Stockton is part of an exciting construction period for wealthy families in northern Delaware influenced by the Colonial Revival and Country House movements. Bottomley's *Stockton* was one of several country houses built in Delaware in the 1930s. R. Brognard Okie (1930 – *Buena Vista's* Buck Library wing and the home of Henry Belin DuPont); Edmond B. Gilchrist 1930s renovations and modernization of *Goodstay*); Albert Ely Ives (*Gibraltar*); E. William Martin (1931 *Legislative Hall* in Dover; the *William Raskob Foundation* for Catholic Activities building on Kennett Pike); and Victorine and Samuel Homsey (1935 – 1937 *Mt. Cuba*). According to duPont family members, local architect, Sam Homsey, was an admirer of Bottomley's work and was directly responsible for introducing the Copelands of *Mount Cuba* to Bottomley's building effort at *Stockton*.^{xiii} (*Mount Cuba* is currently on the National Register. See CRS #N-14087).

Bottomley was the well-known architect of a series of sophisticated houses in the greater-Richmond, Virginia area, the editor of the important *Great Georgian Houses of America*, Volumes 1 (1933) and 2 (1937.), and the designer of major public and private buildings in New York City and elsewhere. William Lawrence Bottomley was born in New York City on February 24, 1883 and in 1906, graduated from Columbia University with a degree in architecture. While at Columbia, Bottomley apprenticed at Heins and LaFarge in New York and in the office of the New York State Architect in Albany. In 1907, he received the McKim Fellowship in Architecture at the American Academy in Rome and spent the summer of 1908 documenting the architecture of many local sites in northern Italy and southern France. That fall, he entered L'Ecole des Beaux-Arts in Paris to continue his architectural studies. In 1909 he married Harriet Townsend, a sculptor and writer on architectural subjects. Bottomley's first known professional commission was in 1911 for the conversion and renovation of a store and residence at 890 Park Avenue in New York City. Ineligible for service during World War 1, due to a crippling carriage accident many years before, Bottomley took Everett Meeks' place as a lecturer at Yale School of Architecture when Meeks went to war. Described as both "picky and prickly," Bottomley was known to control every facet of a commission. His careful choice of collaborators, usually among the best in their fields, helped make him the architect of choice for society houses. His preferred builders were Claiborne and Taylor, Inc., and W.J. Hanbach of Hanback Construction in Warrenton, Virginia. His usual choice of landscape architects were Charles Gillette and Umberto Innocenti.

^{xiii} Discussions with Martha Verge duPont, 2009. Similarities can be explored in greater detail by examining the National Register nomination for Mount Cuba. CRS #N-14087.

Bottomley was born February 24, 1883 in New York City. Bottomley was educated at the Horace Mann School and graduated from Columbia University with a bachelor of science degree in architecture in 1906. In 1907 he received the McKim Fellowship in Architecture at the American Academy in Rome. In the fall of 1908, he entered the Ecole des Beaux-Arts in Paris to continue his architectural studies. His education has been described as, "long, severe training: from which he learned to reduce green ideas to the precision of diagrams: to admire the great monumental buildings and more monumental traditions. But he had an innate liking for things picturesque, which experience had developed against the background of that training." "Bottomley was one of 19 architects in the United States to be elevated to a fellowship in the American Institute of Architects (AIA) in 1944 for "his achievements in the field of residential architecture." The AIA stated that "many examples of buildings designed by him and carried out under his direction show uncommon understanding of the problems of planning, selection of materials and relation to surroundings, which has resulted in work of high merit." [Journal of American Architects (September 1944): 135. Article entitled, "Advanced to Fellowship in 1944: William Lawrence Bottomley, New York, N.Y."]

Bottomley sought ideas and inspiration from countless noteworthy buildings in both Europe and America. He understood that tradition is the wisdom of experience and that the architectural traditions of the past, with all their beauty and ingenuity, could inform and enrich the architecture of the present. ...Bottomley's works, nevertheless, are distinctively his own. Much of their effectiveness derives from his ability to synthesis features of historic buildings into fresh new designs. Many of his best later houses show a deep appreciation for 18th century American architecture, especially the colonial plantation dwellings of Virginia. In developing these designs, he often referenced the same sources that the colonial designers themselves used, such as James Gibbs' Book of Architecture (1728) or Batty and Thomas Langley's The City and Country Builders and Workman's Treasury of Design (1750).

Refined classicism

"In Richmond, Virginia, where Bottomley's reputation never waned despite cycles in national taste, Bottomley was always synonymous with "the best. "A Bottomley" meant a serious building: more importantly, it meant beauty and quality. Bottomley was clearly the standard-bearer, and as such, affected the way at least three generations of Richmonders thought about architecture."^{xiv} Harold Eberlein, as quoted by Susan Hume Frazer wrote, "Of the several co-ordinated qualities whose combination imparts the stamp of distinctive individuality to Mr. Bottomley's activities ... the following are most conspicuous: An ability to turn his hand in decorative craftsmanship when occasion requires it; a color sense highly-developed; a sensitive and a keen appreciation of textures; judicious restraint in composition; a capacity for scrupulous attention to minute details when those details are going to count for emphatic effect; a faculty for making the most of simple things and common materials and investing them with dignity; a vivid realization of decorative backgrounds; catholicity of taste coupled with versatility in making adaptations; a direct and penetrating grasp of the possibilities in a situation and steadfastness in keeping the issues clear in their treatment; a prompt perception of the vital requirements in the movable equipment of a room and its arrangement; and last, but by no means least; a happy facility in analyzing the psychological makeup of clients along with the concomitant tact necessary in dealing with them."^{xv} New York clients provided entrée into Virginia, where Bottomley had 51 commissions. Stockton is built on a flat hilltop, the entrance from the main road facing west, and the living room, porch and garden side facing east, getting the best exposure for sun and breezes and overlooking a rolling meadow and distant hills.; the garden side and garden porch are more intimate and friendly in character. Bottomley's skill at siting a building in sympathy with its surroundings is evident, as is Bottomley's signature attribute—the ability to make a new house look old, as if it were built in stages over time. It has often been said that Stockton (now called Montmorency) is one of the finest example of this type of architecture in the state, and it is known that the design of Mount Cuba on Barley Mill Road in Mill Creek Hundred, was heavily influenced by this place.^{xvi}

Bottomley as a Society Architect

By the early 1930s, Bottomley was the preeminent society architect in Richmond and had earned a loyal client following in Fauquier County, Virginia, a short distance from Washington, DC. The architect's appeal in Virginia, known for its traditional social and architectural preferences, derived in part from his ability to design new houses that looked old and his

^{xiv} O'Neal, pg xiv.

^{xv} Frazer, pg 33.

^{xvi} Wojcik, Susan Brizzolara, 2002.

talent for sensitively restoring and renovating historic buildings. According to author, Susan Hume Frazer, Bottomley's client roster comprised a virtual "who's who" of New York Society where he carried out 90 commissions, leading to entrée into Virginia Society where he had 51 commissions.^{xvii} As a frequent collaborator with Angus Echols's friend and schoolmate, the builder Claiborne, Bottomley and his work must have been well-known to former Virginian, Helen Echols. Similar Bottomley houses in Virginia are: *Nordley*, *Redesdale*, *Milburne*, *Blue Ridge Farm* (Abermarle County, VA), *Whitehall*.

Active After World War 1

William Lawrence Bottomley was active after World War 1, just after the era when wealthy Americans created estates on a par with the palatial country houses of Europe. Bottomley's body of work was shaped in large part by cultural forces. He began his practice during a mass urban exodus in the United States enabled by rail and mass-transit systems, followed by the private automobile. Seeking refuge from the volatility of cities, first the rich, and later the middle class, created an extraordinary demand for housing situated in the country and in suburban developments. During the 1920s and 1930s, some of the most conservative structures ever built were erected amid picturesque landscapes for clients yearning for an idealized, romanticized domestic environment.

Bottomley's Fundamental Ideas

Bottomley wrote, "There are certain fundamental ideas, all-too-often neglected, which determine the real success of a design. Any building—whether a house or any other kind—should be planned to its use. It should be both convenient and expressive artistically of its uses. It should fit its setting. It should be interesting in its mass and be simple and restrained in the use of architectural motives. Its character should reflect the best cultural traditions of its locality and also the taste and individuality of its occupants."^{xviii} Bottomley discussed his game plan in developing his Virginia houses as follows: "I tried to make the front elevation in color look like old drawings."

Bottomley said, "I believe we should do everything possible to preserve this southern ideal of country house architecture because it is one of the finest things we have and it is still vital."

Bottomley's houses are not ostentatious, and in many cases, they are not large. They reflect a sense of unostentatious refinement. As Calder Loth tells us in the Preface to "The Architecture of William Lawrence Bottomley," Bottomley was brilliantly educated in building design, the building arts, and interior decoration. His education came from not only his academic training but from a life-long dedication to observation...He understood that tradition is the wisdom of experience and that the architectural traditions of the past, with all their beauty and ingenuity, could inform and enrich the architecture of the present...Like the best of creative artists, Bottomley doesn't copy—he adapts. His compositions may remind one of Mounty Airy or Carter's Grove, but they are fundamentally 20th-century works, and fundamentally Bottomley."^{xix}

AIA states that many examples of buildings designed by him and carried out under his direction show uncommon understanding of the problems of planning, selection of materials and relation to surroundings, which has resulted in work of high merit. His buildings and extensive body of published work display a brand of historicism grounded in scholarly inquiry...Bottomley demonstrated comprehensive knowledge of the history and technology of colonial homes and gardens. He was the editor of Great Georgian Houses of America, Volumes 1 (1933) and 11 (1937.) Bottomley was a perfectionist and his sense of balance and proportion is extraordinary. Not only did he design the exterior, but also the interior. *Stockton's* rooms are large and airy yet have a wonderfully human scale.

^{xvii} Frazer, pg 34.

^{xviii} Frazer, pg 20.

^{xix} Frazer, pg 13-14.

The Clients.

Stockton is extremely liveable, beautifully maintained, and very little-changed from the way it was originally conceived. Paint and wall paper have been replaced and the kitchen, plumbing and HVAC systems have been upgraded but no structural changes have been made since the house was built.

The landscaping has been altered over the years. Old trees from Helen Echols' time have fallen and been replaced with new trees, and terraces and a swimming pool have been added.

Stockton, as *Montmorency* was first called, was built in the rolling countryside of Northern Delaware for Helen Page Echols (Mrs. Angus Echols). Although little is known today about Helen Page Echols' life, a transcription of the Page family Bible tells us that Helen Echols was from an old Virginia family. Related Bible entries note that she was born Helen James Page, on Sep. 3rd 1891, Lynchburg, Virginia. Helen James Page and Angus B. Echols were married in University Chapel, Charlottesville, Virginia on April 27 1918. Two children were produced by this union: Angus B. Echols Jr. born April 4, 1920, in Wilmington Delaware and Bettie Page Echols born in Phil. Pa. Aug. 26th 1935 at the Pennsylvania Hospital.^{xx}

Throughout Bottomley's career, his typical clients were prosperous businessmen and bankers. They were not members of the so-called "Great Families" of America. Helen Page Echols' husband, Angus Echols, born on October 5, 1889 in Huntsville, Alabama, fits this mold of Bottomley clients. A well-educated man, Angus Echols worked his way up through the ranks of the DuPont Company, where he began working in 1912 as an Assistant Engineer, spending thirty-four months on construction work at the Repauno, Barksdale, and Carney's Point Plants, and working his way up to a vice-presidency and member of the Executive Committee.

Records from Hagley Museum and Library indicate that Angus Blakey Echols was born October 5, 1889 in Huntsville, Alabama. He attended the University of Virginia and taught mathematics at both high school and college levels in Richmond, Virginia prior to coming to work for the DuPont Company. Echols died on February 27, 1967, after a distinguished career with the DuPont Company that lasted from 1912 until his retirement in 1954 when he was Vice-President; a member of the Board of Trustees; and member of the Executive and Finance Committees.^{xxi}

Little is known locally about the relationship of architect to these clients. Much of what we know about the creation of *Stockton* must be extrapolated from information about other commissions Bottomley had for similar houses in the State of Virginia. Oral history passed down to the current owner from local architect Sam Homsey, (a friend and relative-by-marriage of the current owner), from Angus Echols's caretaker, is not kind to Echols. Angus Echols comes across as a very hard-nosed and difficult man.

We do not know why or how *Stockton* was commissioned by his first wife, Helen Page Echols of Virginia. Almost nothing is known about Helen Page Echols. Her daughter is dead. Helen's son (born in 1920) was deeply estranged from Angus Echols, Sr. and may also be dead. The purchase of the property by the current owner and her husband was slowed down for a long time by lack of paperwork between father and son, and the house could not be sold until the bank could locate Angus Echols, Jr. to sign off on any rights he may have had to the property. When the bank finally gave up and did a world search for Angus, Jr., he was found to be living in Australia. The current owners had to rent the house until they could reach settlement in 1969.^{xxii}

Although it seems surprising that such a major building would belong to a woman in her own right, both *Stockton's* blueprints which clearly specify that Bottomley's client is Helen Page Echols, and her will, giving Angus permission to live there after her death, clearly identify this as her personal property. The related record in the Register of Will's office dated August 4, 1942 states: "The said testatrix was possessed of personal property to the value of \$30,000.00, and of real estate to the value of \$100,000 plus, situate in the State of Delaware as follows: Old Mill Road, Greenville, Delaware."

We do not know why this house was in Helen Page Echols' name on the deed, and we do not know if the funding for its construction came from her own pocket. We do know she came from an old Virginia family and can reasonably speculate that her interest in having a Bottomley house was inspired by Bottomley houses she had seen while visiting friends and relatives in Richmond. It is conceivable that, as a member of the Page family of Virginia who once owned property at

^{xx} A transcription of the "Page Family Bible Record, 1854-1968", from the digital image located at the Library of Virginia, System Number 000487602, Call Number 27039, bible printed in 1869. This information relates to the Page Family of Buckingham County, Virginia and their connection to the Trent family. Transcribed by Don Trent on February 1, 2006.

^{xxi} Echols, Angus B. 1921-1936. Raskob Files. File 713. Hagley Museum and Archives.

^{xxii} Notes from Martha Verge duPont dated 10/26/2009.

Middle Plantation, she might have been intrigued by the restoration and recreation of Colonial Williamsburg, one of the largest historic restorations ever undertaken. Many of Williamsburg's missing Colonial structures were reconstructed on their original sites during the 1930s.

By 1925 Bottomley was well on his way to becoming a favored architect of Richmond's upper class. In June 1925, Claiborne and Taylor began construction of Redesdale. Having spent most of his professional life in England frequenting country houses on the entertainment and social circuits, Mr. Reed of Redesdale, understood the concept of this building type. The Reeds were unpretentious people whose children were a central consideration in their lives. Clearly, the architect and his clients wanted to reference historic buildings in Virginia and, to a lesser extent, England. The general feeling of Stockton and Redesdale are similar. Although at this point one can only speculate, it seems likely that Mr. and Mrs. Echols had visited Redesdale and were favorably impressed.

The Delaware house, (today re-named *Montmorency* by its current owner, Martha Verge duPont), was named *Stockton* by the Echols' family. *Stockton* appears to have been a name of significance to Helen Echols. The Page family Bible notes that "Richard Stockton Page was born December 29, 1893 at Caryswood, Virginia and died in Lynchburg, Va., September 1910." It is likely that Helen Page Echols and Richard Stockton Page were descended from Davis Stockton, an early settler near Charlottesville, Virginia. The Virginia branch of the Stockton family is considered the largest group of Stocktons in America today.^{xxiii}

When Helen Page Echols died on July 21, 1942, the two children, Angus B. Echols, Jr., and Elizabeth Page Echols, and their father, Angus Echols survived her. Her will, drawn up on January 11, 1941, specifies that this was her property. The will specifies that Helen Page Echols would "give and devise all of my real estate situated on the Old Mill Road in Christiana Hundred in Christiana Hundred, New Castle County, and State of Delaware, upon which my home is located, and all buildings and fixtures thereon erected, all of which is hereinafter referred to as my home estate, unto Wilmington Trust Company, a Delaware corporation, and its successors, IN TRUST, NEVERTHELESS, to permit my said husband, Angus B. Echols, to occupy the same, free from rent and without impeachment for waste, for and during the period of his life, all taxes, insurance premiums, maintenance and repair expenses, however, to be paid by my said husband."^{xxiv}

It appears that the connection between nearby *Mount Cuba*, a similar-looking house said to have been inspired by *Stockton* and built by a duPont family member,^{xxv} is due to the connections of local architect Sam Homsey to fellow architect, Bottomley. Although many of the duPont men were acquainted with Echols from his work at DuPont Company and obviously respected his competence, there were not social links between those generations of these families.^{xxvi} The current owner of *Stockton*, Martha Verge duPont, reports, "Angus Echols was not in *that* league."

Described as both "picky and prickly," Bottomley was known to control every facet of a commission. Angus Echols' personality seems to be quite similar, as can be found in the following anecdote about "information overload" at the DuPont Company:

"In the decades since [the establishment of the DuPont Company's Chart Room], Angus Echols, then Assistant Treasurer, has more than once told his story of the chart room's origin, a story that is revealing even if colored by the intervening years.

At the time, he (Echols) was responsible for supplying a great deal of information to the Executive Committee for its weekly meetings. Recognizing that the committee members were not reading all of the documents provided to them, he set out to demonstrate that fact. He pasted together several pages used in the provision of data for our Forecasts and our executive series of diagrams." After that time more information was presented in the form of charts and graphs.^{xxvii}

Unfortunately, even with the help and serious digging of Bottomley scholar, Susan Hume Frazer and the staff at the Valentine Museum in Richmond, Virginia, no correspondence, receipts, written recollections, etc. related to the plans and commissions for *Stockton* have been located. The current owner of the house speculates that any papers related to Helen

^{xxiii} Stockton Genealogy. Use of DNA Results in Conjunction with Existing Genealogical Research. Copyright, Stephen F. Stockton, Bloomington, Illinois USA; July 1, 2004. <http://www.stocktondna.com/genealogy.htm> accessed February 16, 2009.

^{xxiv} Will of Helen Page Echols. New Castle County, Register of Wills. 22609.

^{xxv} See National Register Nomination of Historic Places for Mount Cuba; CRS # N-14087.

^{xxvi} It is documented in "Personal Recollections of Irene duPont, Jr. January 15, 1986" that Angus Echols, Jr. was his classmate. See: Letter to Richard M. Appleby, President of the Trustees of New Castle Common. The Laird Yacht Basin. New Castle, Delaware Community History and Archaeology Program. <http://nc-chap.org/chap/history/lairdBasin.php>.

^{xxvii} Joanne Yates. Graphs as a Managerial Tool: A Case Study of DuPont's use of Graphes 1904-1949. Working paper. Alfred P. Sloan School of Management. MIT, Cambridge, Massachusetts. February, 1984.

Page Echols were probably thrown out or destroyed by the second Mrs. Echols. Unless at some future point records are found in some unknown Bottomley archive, it is unlikely we will ever have more definitive information about *Stockton's* construction and/or the relationship of William Lawrence Bottomley to these particular clients.

Much about the creation of *Stockton* is shrouded in the midsts of time. *Stockton* bears many of the best features of Bottomley's Richmond-area houses. Bottomley often chose Claiborne and Taylor, Inc. as his builders, and perhaps not coincidentally, in the construction of *Stockton*, Claiborne was once again selected. Herbert A. Claiborne was a former classmate and personal friend of Angus B. Echols.^{xxviii} Hiring the famous architect for a Delaware project was undoubtedly considered fashionable by these former Virginia residents, and, although no documentation exists to confirm any speculation, it is possible that Echols felt the commission was doing a Depression-era favor for Claiborne.

As the primary focus of this nomination is on the work of *Stockton's* very significant architect, not on the Echols' family members, suffice it to say, what we do know is that when Helen Echols died less than a decade after the house was built, Angus Echols married his secretary.

Stockton was not used for agricultural purposes, and is believed to have been used merely as an impressive home by Angus Echols and his second wife. No major changes were made to the house during their occupancy.^{xxix}

Oral history tells us that this house, which was in Helen's name, had been put in a trust for Helen's children, yet their father was somehow able to circumvent the terms of the trust. By the time Angus Sr. died, Helen's son, Angus B. Echols, Jr., had become estranged from his father and had moved out of the country. It is believed locally that he felt that his father had taken advantage of his youthful naivety, and swindled him out of his inheritance. Consequently, when the current owner and her husband, the second owners of the property, bought the house from Angus Echols Sr.'s estate in the late 1960s, the title to *Stockton* was tied up in litigation for several years.^{xxx}

Echols, an executive for the Du Pont Company and Claiborne were classmates at the University of Virginia. As former residents of Richmond, Virginia, the Echols family would have been very much aware of the Richmond-area houses designed by the noted architect, William Lawrence Bottomley. Claiborne and Taylor built *Stockton*, a superior country house designed for Mr. and Mrs. A.B. Echols in Wilmington, Delaware.

Stockton's neo-Georgian composition, a scheme familiar in Virginia horse country, at first seems derived from some eighteenth-century palladian Virginia mansions, specifically Mount Airy (c1755) and Mansfield (c1760-70). *Stockton's* similarity to *Nordley*, 4207 Sulgrave Road and *Redesdale*, three famous Bottomley/Claiborne projects in Richmond, makes it clear that Angus and Helen Echols had a definite image in mind when they contracted with Bottomley to build their Delaware house. Like *Stockton*, all three Richmond houses have a two-story central block with twin pavillions reached by quadrant connectors, and all three look back to Palladio's *Villa Badoer* for ultimate inspiration.^{xxxi}

Herbert A. Claiborne, Sr.:The Builder

Bottomley was known to control every facet of a commission, his choice of collaborators, usually among the best in their fields, was key to his professional success. The architect was equally discriminating in his choice of builders, two of whom emerge consistently: the firm of Claiborne and Taylor, Inc., and Hanback Construction of Warrentown, Virginia

Herbert A. Claiborne, Sr. a friend of Angus Echols, had worked on both *Nordley* and *Redesdale*. It can be assumed, but not proven, the Virginian Echols was very aware of both houses and selected the best elements of both.

A former classmate of Angus Echols, Herbert A. Claiborne was an engineer with the firm Claiborne and Taylor, a builder whom Bottomley held in great esteem. Claiborne and Taylor built *Stockton*, as well as Bottomley's Virginia country houses *Nordley*, *Milburn*, and *Redesdale* (*Stockton*, the last to be built, combines many of the best features of three of these earlier houses), and the Bottomley houses at 1800, 2301, 2320, 2601, and 2714 Monument Avenue in Richmond, Virginia.

^{xxviii} See section on the builders below.

^{xxix} Martha duPont says most of what is known about the Echols' tenure at *Stockton/Montmorency* came from the caretaker who was still there when the duPonts bought this property, and from conversations with architect Sam Homsey.

^{xxx} Notes from discussion with Martha duPont. Summer 2006.

^{xxxi} O'Neal, William, and Christopher Weeks, *The Work of William Lawrence Bottomley in Richmond*, pg 116.

Mutual interests, such as old brickwork and colors and the shared trait of perfection, made them close friends. Claiborne, an engineer and published expert on the history of brick, was purportedly even more of a perfectionist than Bottomley himself. Claiborne spent years documenting the brickwork of numerous historically significant colonial buildings in Virginia and was recognized as the country's foremost authority on the subject. Together, the architect and the builder would handpick the bricks for their building facades. There is also, curiously enough, an April 9, 1938 Report by Bottomley and a currently-unknown "S. Echols," entitled, "Investigation of Whitehall Brick Work, Especially the Window Jambs and Arches," cited by Susan Hume Frazer as belonging to the Virginia Historical Society.^{xxxii}

Claiborne was a builder whom Bottomley held in highest esteem and worked with often throughout his long career. It has been said that the person in Richmond with whom Bottomley got on best, was Herbert Claiborne. The two men were close friends and as Claiborne's son has said, "Mr. Bottomley was frequently at our table." [O'Neill. Pg xx] the architect and the builder shared many mutual interests such as old brickwork and color and the shared trait of perfectionism. One can only speculate that Angus Echols knew Bottomley and his work well through his association with Claiborne.

Claiborne was one of the very first experts on Colonial brickwork. He had spent years documenting the brickwork of numerous historically significant colonial buildings in Virginia and was recognized as the country's foremost authority on the subject. Together, the architect and builder would handpick the bricks for their building facades. Claiborne also published a manuscript on the paint colors used at Stratford, Brandon, Mount Vernon and Wilton which included many paint chip samples. It was published by the Walpole Society. [O'Neill. Pg xxi] Bottomley often recommended to clients that they obtain proposals from Claiborne and Taylor without competition. Interestingly enough, Walter J. Heacock, director of the Eleutherian Mills-Hagley Foundation, often wrote Claiborne asking for his opinion, hoping that his "experience and advice [could] be passed on to us."^{xxxiii}

Claiborne himself later lived a Bottomley--designed Virginia house, the Jeffress house.

Developmental history/additional historic context information (if appropriate)

Bottomley was influenced by his friend Herbert Claiborne, a sophisticated builder/restorer who was friendly with Fiske Kimball, a man who had been swept up by Jefferson's Roman/French classicism. Bottomley was the editor of the two volumes of Great Georgian Houses of America, and had knowledge of many of the Chesapeake Bay area plantation houses. Echoes of these houses often appeared in his own larger houses and there is no doubt he was learning from them in the years before the two volumes were published. It is interesting to note, too, that there were eight Richmonders among the list of subscribers to the books, three of them clients, as well as Herbert A. Claiborne, his favorite Richmond contractor, and the landscape architect Charles F. Gillette, a frequent collaborator. The work was called a treasured summation of that phase of our nation's culture." [O'Neal. Pg 11] Upon his death in 1951, a writer gave this tribute to Bottomley: "Marvelously gifted with that rare special sense of scale relationship, like Alberti and Palladio...the brothers Adam and Wren...he [Bottomley] could phase and proportion an architrave like a sonnet and compose all the elements of a building in a rhythmically harmonious entity."^{xxxiv}

The preservation movement, which culminated in the restoration and rebuilding of Colonial Williamsburg, Virginia, had a potent effect on the course of Bottomley's practice from the beginning. The preservation movement, then new and just under way at Williamsburg and "in the air" so to speak, helped focus the attention of Bottomley and others on the notion of an ongoing American architectural tradition more clearly descended from Georgian Palladianism and the variants of its colonial vernacular than from other European strains. Bottomley set his course on a restricted path on investigation—variations on Tidewater Palladian, "James River Georgian." Williamsburg, by focusing the attention of the nation on its uses of eighteenth-century forms, spread unparalleled appreciation for those forms and the forces that had produced them. Although this enthusiasm came a little late to influence many of Bottomley's Richmond houses, it could not have developed without a strong body of interest having preceded it. Bottomley himself wrote that "free handling of style, instead of

^{xxxii} Frazer, pg. 334.

^{xxxiii} O'Neill, pg xx.

^{xxxiv} Anon. Ad for Classical Tours. Jefferson and Palladio in Virginia: Sponsored by The Institute of Classical Architecture & Classical America

imitating some old example and often copying it badly, is a sign of life. The construction of different styles and different motives in a new way, so as to fuse into a consistent whole is constructive design." ^{xxxv}

In 1929, Bottomley wrote: "I have a feeling that the city house is a thing of the past, in New York City, at any rate... Outside New York, the tendency seems to be to design city houses like country houses, that is, houses that are built on very large plots of land. So the country house sets the whole style of domestic architecture today." ^{xxxvi} H. Stafford Bryant wrote in, *Two Twentieth-Century Domestic Architects*: "Mr. Bottomley's work always shows a selection and taste that is alive and alert. Whenever he has built an apparently period house, it is seldom strictly period, but it is always harmonious." ^{xxxvii}

Bottomley stated in 1921, "It is a great achievement to take our own American style and design a house that conforms to all our best traditions, to fit it perfectly to its setting, to give it the look of belonging so well in its place that it appears to have always been there, and in addition to have it both original and beautiful. I should say that the most difficult thing but at the same time the best thing to do is follow the idiom of the country where a building is to be placed and to do it in a fresh, new way." ^{xxxviii}

Jacquelin T. Robertson, FAIA, Dean School of Architecture, University of Virginia wrote:

"Bottomley... was ... successful because he was a fine architect; he was equally adept in plan as in section, elevation, and massing; his rooms and their details were central to the overall effect of his houses as a whole; he never separated his house from its garden or its street or surrounding landscape. He conceived of and designed all these things together—each part playing its role. He manipulated vistas and axes against the exigencies of reduced or compromising site boundaries, balanced the scale and robustness of one detail against the delicacy of another, manipulated rooms so as to produce a specific spatial sequence, saved his big gestures for the right moment, and generally understood where to leave off. Few modern, i.e., twentieth-century architects have combined a better sense of color, interior decoration, siting concept, and landscape detail as he did... he was very, very good and at the top of the American scene." motivated architects to focus on American architecture as descending from Colonial vernacular components and Georgian Palladianism, rather than from European precedents. The real clue to the success of his interiors is the statement that "when you have a well-designed series of rooms, in harmony with and in scale with the rest of the house, things fit into their places in an extraordinary way." ^{xxxix}

Comprehensive Planning

Zone: Piedmont
Period: 1880-1940+/-: Urbanization and Early Suburbanization
Theme: Architecture, Engineering and Decorative Arts
Property Type: Early 20th Century Colonial Revival

^{xxxv} O'Neal, pg 5&6.

^{xxxvi} Frazer, pg 34.

^{xxxvii} Bryant quoted in O'Neal, pg 25.

^{xxxviii} Robertson, Foreword to *The Work of William Lawrence Bottomley* in Richmond. O'Neill, pg xviii.

^{xxxix} O'Neal, pg 13

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: _____

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Mount Cuba. Greenville, Delaware. Wojcik, Susan Brizzolara. National Register Nomination: Mount Cuba. National Register Nomination. June 12, 2002.

Blue Ridge Farm. Greenwood, Virginia. National Register of Historic Places Registration Form. December 10, 1990.

http://www2.timesdispatch.com/rtd/lifestyles/home_garden/article/H-BOTT27_20090226-181040/216836/

Site Visits

Montmorency
Mount Cuba
Richmond, Virginia

Institutional Archives

Hagley Museum and Library
Special Collections, Morris Library, University of Delaware

Interviews

The author wishes to thank Martha duPont, Madeline Dunn, Susan Hume Frazer, Marge McNinch, Calder Loth, Valentine Museum staff, Barksdale Maynard, Don Homsey, and Susan Brizzolara Wojcik for their assistance.

Historic Resources Survey Number (if assigned): CRS N-7692

10. Geographical Data

Acreage of Property 13.34 acres
(Do not include previously listed resource acreage)

UTM References

(Place additional UTM references on a continuation sheet) **See Continuation Sheet**

1	_____	_____	_____	3	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing
2	_____	_____	_____	4	_____	_____	_____
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (describe the boundaries of the property)

Starting at point A on south edge of pavement on Walnut Green Road, southwest along northwest side of original farm boundary stone wall approximately 676', then along top of slope outside of stone wall and drive landscaping, approximately 189' south southwest (point B), 234.5' south, and 748' southeast to include utility area to north edge of pavement on New London Road (point C), approximately 138' east southeast along edge of pavement (point D) to include section of original farm boundary stone wall and area of septic field, then approximately 826.5' north northeast to include well and specimen trees at foot of front terrace, then approximately 163.5' northwest to southwest corner of pasture fence line, then along line of pasture fence approximately 687' to south edge of pavement on Walnut Green Road (point E), then along pavement west north west approximately 205.5' to include entrance wall and gate to place of beginning. (Note: directions and distances are estimates only from GIS mapping.)

Boundary Justification (explain why the boundaries were selected)

The nominated property, containing approximately fourteen acres, includes the main house, gate and drive, a section of the original farm boundary stone wall, trees, pool, and terrace. Adjoining parcels feature privately-owned family residences constructed within recent years. The current owner selected this acreage to ensure a buffer around the main residence that preserves a portion of the original viewshed.

UTM's

	Zone	Easting	Northing
A	18	446116.3250	4405147.4438
B	18	445944.6534	4404953.7305
C	18	446011.7675	4404660.2910
D	18	446056.4607	4404649.1154
E	18	446173.7397	4405122.5130

11. Form Prepared By

name/title Kim Burdick, MA, MPA
organization _____ date October 10, 2010
street & number 606 Stanton-Christiana Road telephone 302-543-5723
city or town Newark state DE zip code 19713
e-mail kburdick@dtcc.edu

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items)

Photographs:

Submit clear and descriptive black and white photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Description of Photograph(s) and number:

1 of ____.

See Continuation Sheet

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Photographs

Photographs of Stockton/Montmorency, numbers 1 – 35 (interior and exterior views), were taken by John Jenkins Image Source Inc. (Wilmington, DE)

- 1 of 49 three-quarter view east façade
- 2 of 49 east façade with portico
- 3 of 49 detail of Corinthian porch column east façade
- 4 of 49 southeast view – hyphen and main house
- 5 of 49 hyphen – south side
- 6 of 49 east wall – south dependency (library)
- 7 of 49 south façade of library
- 8 of 49 west façade of main house
- 9 of 49 west façade with hyphens
- 10 of 49 detail – west façade entrance
- 11 of 49 detail of decorative elements – west entrance
- 12 of 49 detail – gauge brick lintel west façade
- 13 of 49 detail window lintel and cornice west façade
- 14 of 49 three-quarter view – north hyphen/dependency
- 15 of 49 north façade of dependency – garage
- 16 of 49 interior doorway - east façade
- 17 of 49 center hall, open-string staircase, west orientation
- 18 of 49 newel post of staircase in center hall
- 19 of 49 decorative edge of staircase – center hall
- 20 of 49 second floor landing – center hall staircase
- 21 of 49 recessed interior doorway, center hallway into parlor
- 22 of 49 parlor looking south
- 23 of 49 parlor mantelpiece
- 24 of 49 detail of parlor mantelpiece carving
- 25 of 49 interior of hyphen – south side of main block
- 26 of 49 architect's model – Stockton (overmantel, south hyphen)
- 27 of 49 library interior south dependency
- 28 of 49 library mantelpiece – south dependency
- 29 of 49 detail ornate pilaster – library
- 30 of 49 detail library window surrounds, pilasters, cornice
- 31 of 49 dining room (north end of main block)
- 32 of 49 dining room mantelpiece e and paneling
- 33 of 49 detail – dining room mantelpiece carving (eagle)
- 34 of 49 dining room mantelpiece broken pediment
- 35 of 49 dining room looking into center hallway

Stockton/Montmorency photographs numbers 36 – 49 (exterior and landscape views) were taken by the Delaware State Historic Preservation Office in 2011.

- 36 of 49 driveway looking south
- 37 of 49 detail – gate entrance
- 38 of 49 driveway looking north
- 39 of 49 driveway approaching house
- 40 of 49 northeast viewshed
- 41 of 49 pool and patio area south of library
- 42 of 49 pool and patio area looking east
- 43 of 49 southern viewshed below pool area
- 44 of 49 north end of house, section of hyphen, and three-car garage
- 45 of 49 caretaker's cottage north of house
- 46 of 49 new three-car garage north of house
- 47 of 49 three-quarter view of house from north service yard with brick garden shed
- 48 of 49 three-quarter view of north service yard with new garage and caretaker's cottage
- 49 of 49 northeast view of north service yard (caretaker's cottage and new garage)



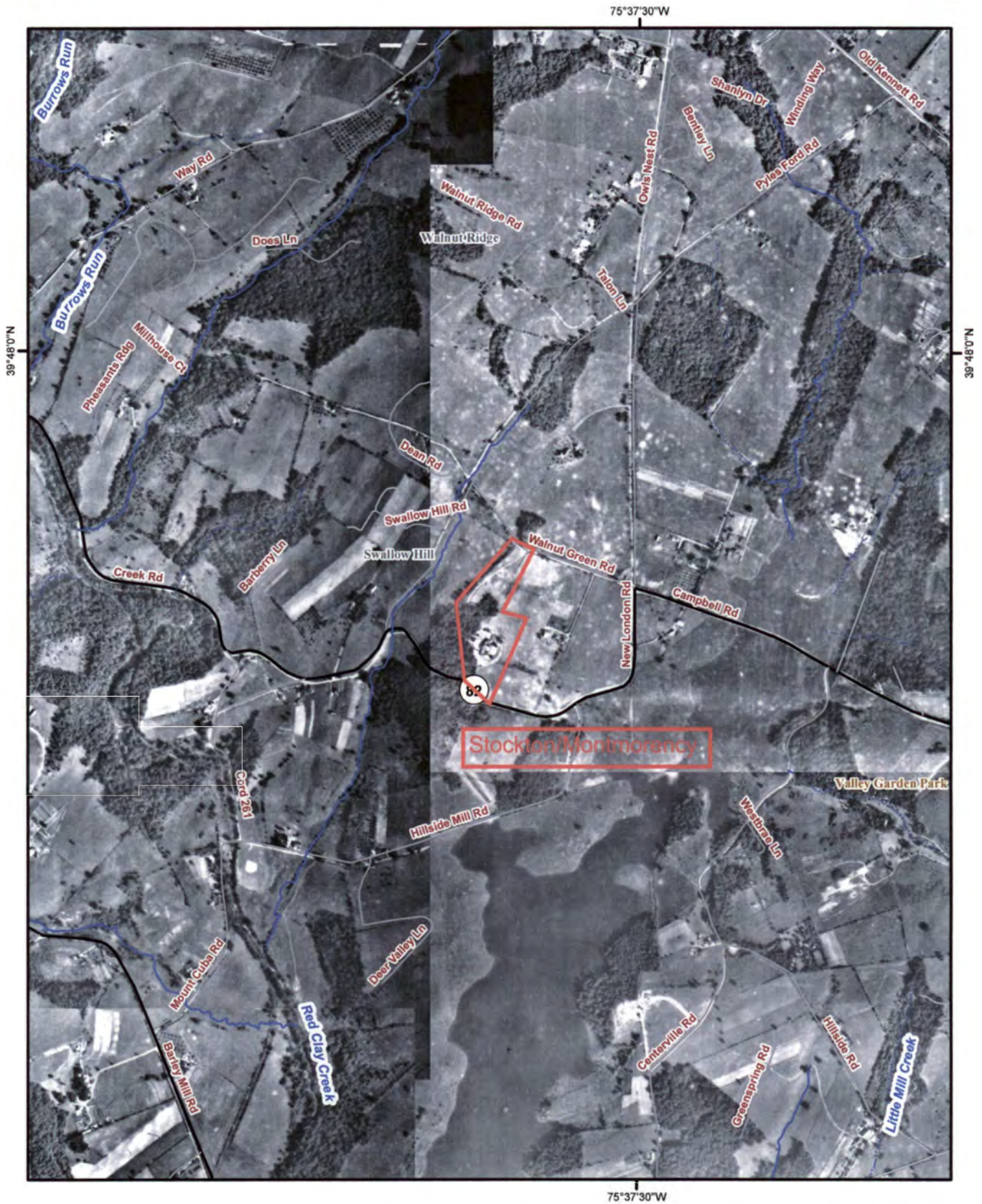
DE_NewCastle_County_Stockton/Montmorency

Boundary Map
 (2007 aerial photograph; image from DE CHRIS)

UTMs:			
A	18	446116.3250	4405147.4438
B	18	445944.6534	4404953.7305
C	18	446011.7675	4404660.2910
D	18	446056.4607	4404649.1154
E	18	446173.7397	4405122.5130



Figure 1: 1937 Aerial View
DE_NewCastleCounty_Stockton/Montmorency




Scale 1:16,592

0 0.05 0.1 0.2
Kilometers

0 450 900 1800
Feet

Data on map are based on Delaware framework data layers. The Delaware DataMIL is maintained by the Delaware Geological Survey (DGS) and served via the Delaware Department of Technology and Information (DTI) internet.


Magnetic Declination
Approx. 11 mils

DataMIL Mini Map



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Stockton--Montmorency
NAME:

MULTIPLE
NAME:

STATE & COUNTY: DELAWARE, New Castle

DATE RECEIVED: 2/17/12 DATE OF PENDING LIST: 3/09/12
DATE OF 16TH DAY: 3/26/12 DATE OF 45TH DAY: 4/04/12
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12000165

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 4.3.12 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

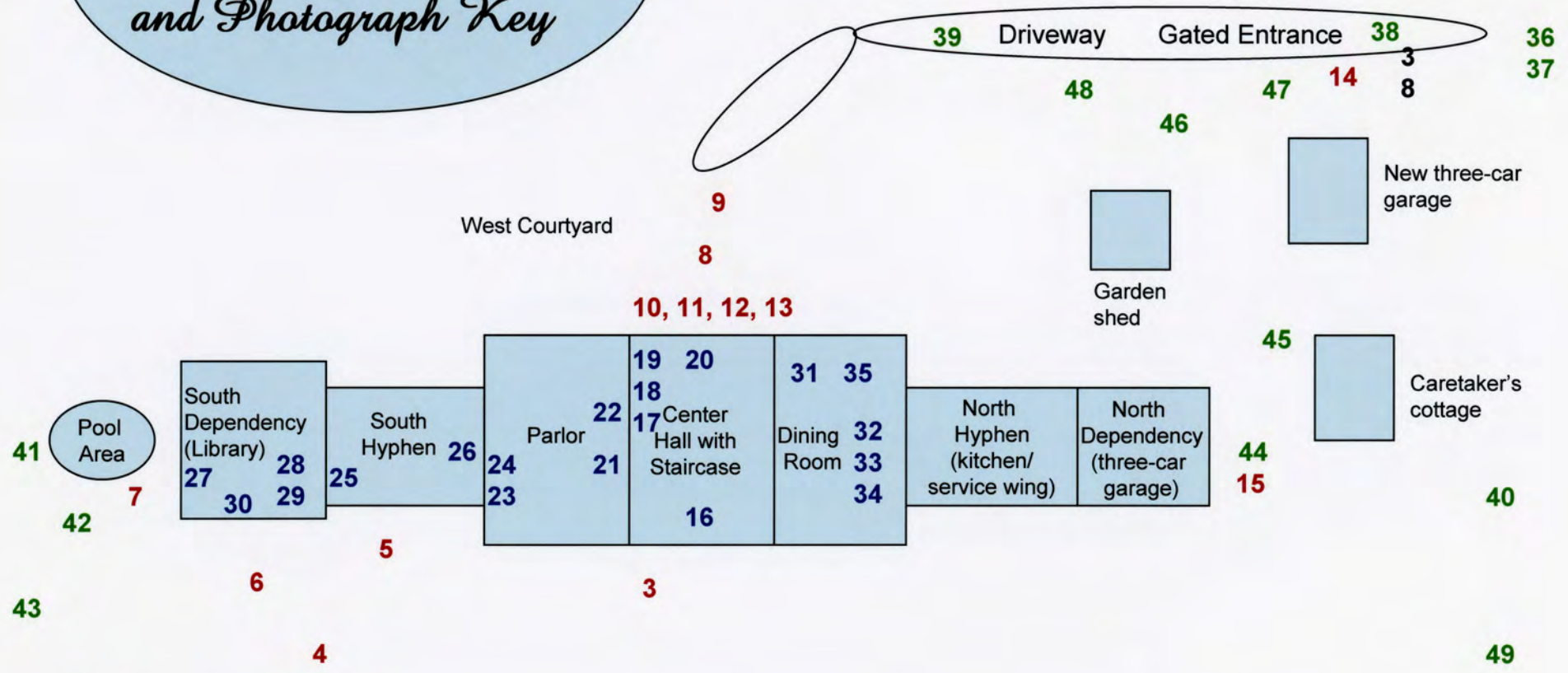
TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

*Stockton/Montmorency
Site Sketch Plan
and Photograph Key*

→ North



- Exterior photo numbers
1 - 15
- Interior photo numbers
16 - 35
- Landscape photo numbers
36 - 49

* Not drawn to scale



DE_NewCastleCounty_Stockton/Montmorency
 Photo Collage
 Non-Contributing Resources
 Figure 2



gated entrance



three-quarter view North Service Yard -
 new garage and caretaker's cottage



three-quarter view – caretaker's
 cottage

façade entrance -
 caretaker's cottage
 (shadow – brick arch
 support)



brick garden
 shed



new, three-bay frame garage
 with brick veneer



northwest perspective of
 caretaker's cottage and new garage

pool and colonnade
 with Doric columns





DE_New Castle County_Stockton/Montmorency
three-quarter view east facade



DE_New Castle County_Stockton/Montmorency
east facade with portico



DE_New Castle County_Stockton/Montmorency
detail of Corinthian porch column east facade 3 of 49



DE_New Castle County_ Stockton/Montmorency
south east view-hyphen and main house 4 of 49



DE_New Castle County_Stockton/Montmorency
hyphen - south side



DE_New Castle County_Stockton/Montmorency
east wall - south dependency (library) 6 of 49



DE_New Castle County_Stockton/Montmorency
south facade of library



DE_New Castle County_Stockton/Montmorency
west facade of main house 8 of 49



DE_New Castle County_Stockton/Montmorency
west facade with hyphens



DE_New Castle County_Stockton/Montmorency
detail - west facade entrance 10 of 49



DE_New Castle County_Stockton/Montmorency
detail of decorative elements - west entrance 11 of 49



DE_New Castle County_Stockton/Montmorency
detail - gauge brick lintel west facade 12 of 49



DE_New Castle County_Stockton/Montmorency
detail -window lintel and cornice west facade 13 of 49



DE_New Castle County_Stockton/Montmorency
three-quarter view - north hyphen/dependency 14 of 49



DE_New Castle County_Stockton/Montmorency
north facade of dependency - garage 15 of 49



DE_New Castle County_Stockton/Montmorency
Interior doorway - east facade 16 of 49



DE_New Castle County_Stockton/Montmorency
center hall, open-string staircase, west orientation 17 of 49



DE_New Castle County_Stockton/Montmorency
newel post of staircase in center hall 18 of 49



DE_New Castle County_Stockton/Montmorency
decorative edge of staircase - center hall 19 of 49



DE_New Castle County_Stockton/Montmorency
second floor landing - center hall staircase 20 of 49



DE_New Castle County_Stockton/Montmorency
recessed interior doorway, center hallway into parlor 21 of 49



DE_New Castle County_Stockton/Montmorency
parlor looking south



DE_New Castle County_Stockton/Montmorency
parlor mantelpiece



DE_New Castle County_Stockton/Montmorency
detail of parlor mantelpiece carving 24 of 49



DE_New Castle County_Stockton/Montmorency
interior of hyphen - south side of main block 25 of 49



DE_New Castle County_Stockton/Montmorency
architect's model-Stockton (overmantel, south hyphen) 26 of 49



DE_New Castle County_Stockton/Montmorency
library interior, south dependency 27 of 49



DE_New Castle County_Stockton/Montmorency
library mantelpiece - south dependency 28 of 49



DE_New Castle County_Stockton/Montmorency
detail- ornate pilaster - library



DE_New Castle County_Stockton/Montmorency
detail - library window surrounds, pilasters, cornice 30 of 49



DE_New Castle County_Stockton/Montmorency
dining room (north end of main block) 31 of 49



DE_New Castle County_Stockton/Montmorency dining room mantelpiece and paneling 32 of 49



DE_New Castle County_Stockton/Montmorency
detail - dining room mantelpiece carving 33 of 49



DE_New Castle County_Stockton/Montmorency
dining room mantelpiece broken pediment 34 of 49



DE_New Castle County_Stockton/Montmorency
dining room looking into center hallway 35 of 49



DE_New Castle County_Stockton/Montmorency
driveway looking south 36 of 49





DE_New Castle County_Stockton/Montmorency
driveway looking north 38 of 49



DE_New Castle County_Stockton/Montmorency
driveway approaching house



DE_New Castle County_Stockton/Montmorency
northeast viewed



DE_New Castle County_Stockton/Montmorency
pool and patio area south of library 41 of 49



DE_New Castle County_Stockton/Montmorency
pool and patio area looking east 42 of 49



DE_New Castle County_Stockton/Montmorency
southern viewshed below pool area 43 of 49



DE_New Castle County_Stockton/Montmorency
north end of house, section of hyphen, and
three-car garage



DE_New Castle County_Stockton/Montmorency
caretaker's cottage - north of house 45 of 49



DE_New Castle County_Stockton/Montmorency
new three-car garage north of house 46 of 49



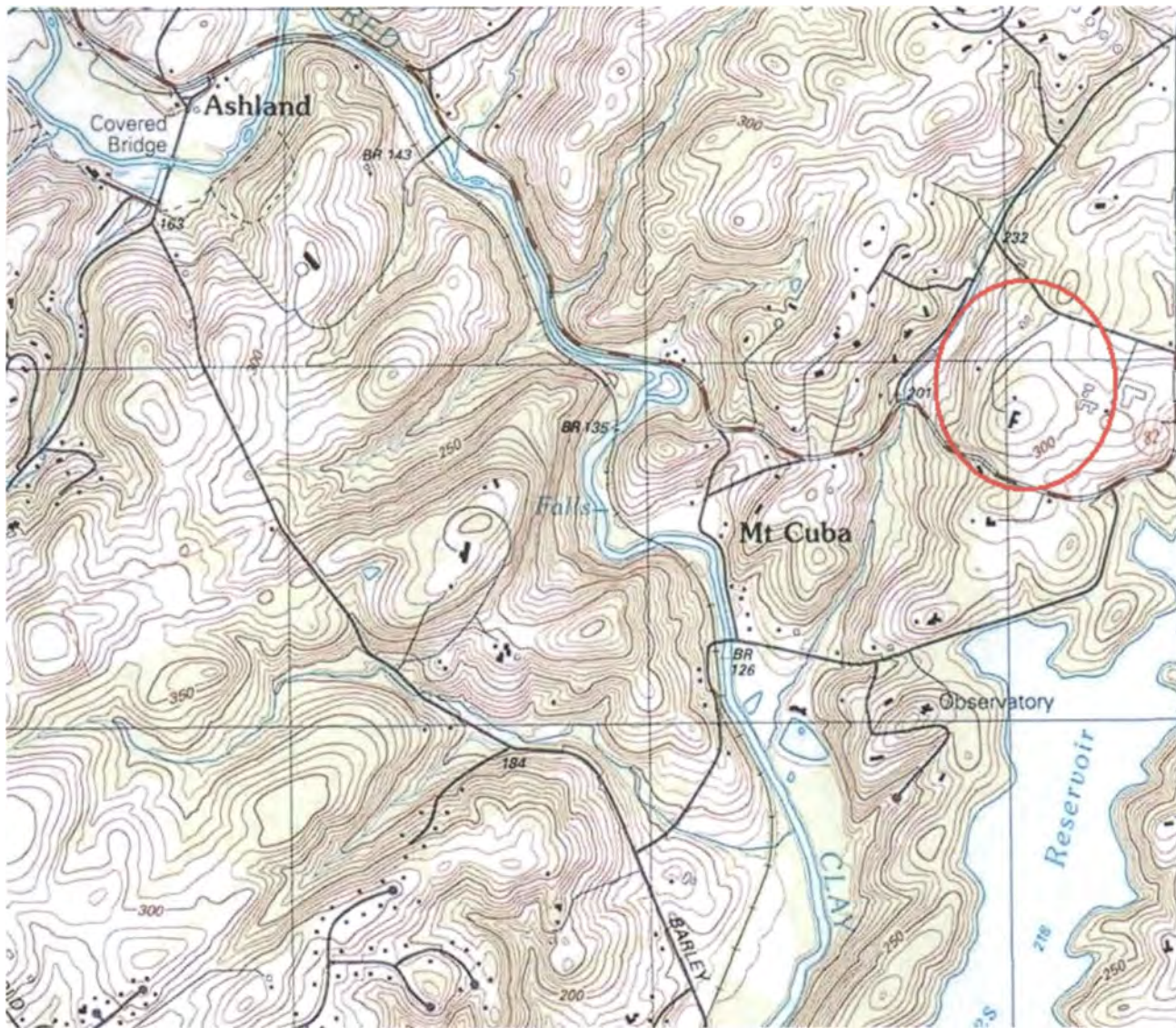
DE_New Castle County_Stockton/Montmorency
three-quarter view of house from north service
yard with brick garden shed



DE_New Castle County_Stockton/Montmorency
three-quarter view of north service yard with
new garage and caretaker's cottage 48 of 49



DE_New Castle County_Stockton/Montmorency
northeast view of north service yard 49 of 49



MONTCHANIN 2 MI.

Stockton/
Montmorency

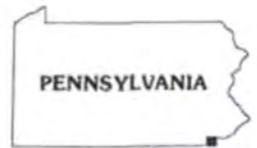
47° 30"

- A: 18 446116.3250
4405147.4438
- B: 18 445944.6534
4404953.7305
- C: 18 446011.7675
4404860.2910
- D: 18 446056.4607
4404649.1154
- E: 18 446173.7397
4405122.5130

44° 04'

ROAD CLASSIFICATION

- Primary highway, hard surface Light-duty road, hard or improved surface ...
- Secondary highway, hard surface Unimproved road ...
- Interstate Route U. S. Route State Route



QUADRANGLE LOCATION

1	2	3	1 Coatesville 2 Unionville 3 West Chester
4		5	4 West Grove 5 Wilmington North 6 Newark West
6	7	8	7 Newark East 8 Wilmington South

ADJOINING 7.5' QUADRANGLE NAMES

KENNETT SQUARE, PA.-DEL.

39075-G6-TF-024

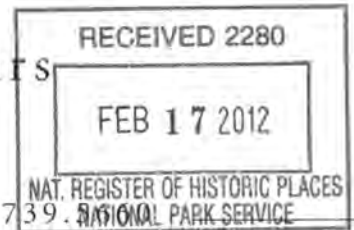
1993

State of Delaware
Historical and Cultural Affairs

21 The Green
Dover, DE 19901-3611

Phone: (302) 736.7400

Fax: (302) 739.7400



February 7, 2012

Carol Shull, Interim Keeper
National Park Service 2280
National Register of Historic Places
1201 "I" (Eye) Street, N.W.
Washington, D.C. 20005

Dear Ms. Shull:

Enclosed please find the following nomination for listing in the National Register of Historic Places:

Stockton/Montmorency Greenville, Delaware New Castle County

If there are any questions regarding these documents, please contact Madeline Dunn, Curator of Education – Historian for the Delaware State Historic Preservation Office at (302) 736-7417.

Sincerely,

A handwritten signature in black ink, appearing to read "Timothy A. Slavin".

Timothy A. Slavin, Director
Delaware Division of Historical and Cultural Affairs
And State Historic Preservation Officer

Enclosures

