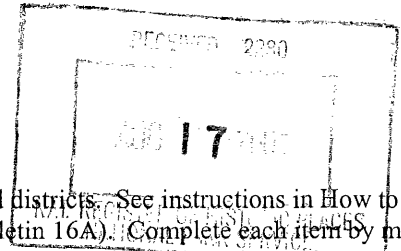


United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Holladay-Harrington House

other names/site number CRS #N-14151

2. Location

street & number 3705 Kennett Pike

not for publication n/a city or town Greenville vicinity

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

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally.

(See continuation sheet for additional comments.)

[Signature] 8/12/2004
Signature of certifying official Date

State or Federal agency and bureau

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

(See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

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

John Edward Beall _____
Signature of Keeper 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

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>2</u>	<u>0</u>	structures
<u>5</u>	<u>0</u>	objects
<u>10</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

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

N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Category: Domestic Sub-category: single dwelling

Category: Domestic Sub-category: secondary structure (garage/greenhouse)

Current Functions (Enter categories from instructions)

Category: Domestic Sub-category: vacant

Category: Domestic Sub-category: vacant

7. Description

Architectural Classification

Early 20th century Colonial Revival

Materials

foundation brick and stone

roof terra cotta tiles

walls lath and plaster, stucco

Narrative Description

See continuation sheets

8. Statement of Significance

Applicable National Register Criteria

- 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

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

Areas of Significance

Architecture
Social History

Period of Significance Circa 1925 – 1955

Significant Dates

N/A

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Martin, William E.

Narrative Statement of Significance

See continuation sheets

9. Major Bibliographical References

See 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 – New Castle County Dept. of Land Use
 - University
 - Other
- Name of repository: Center for Historic Architecture and Design, University of Delaware

10. Geographical Data

Acreage of Property 4.76 acres

UTM References (Place additional UTM references on a continuation sheet)

	Zone Easting Northing	Zone Easting Northing
1	18 449235 4402677	3
2		4

See continuation sheet.

Verbal Boundary Description

See continuation sheet.

Boundary Justification

See continuation sheet.

11. Form Prepared By

name/title Jeffrey E. Klee & Jason B. Smith, Graduate Research Assistants; and Rebecca J. Sheppard, Associate Director, CHAD

organization Center for Historic Architecture and Design, University of Delaware date June, 2004

street & number 307 Alison Hall telephone 302-831-8097

city or town Newark state DE zip code 19716-7360

Edited by: Robin Bodo, National Register Coordinator, Delaware State Historic Preservation Office
21 The Green, Suite A
Dover, DE 19901 302-739-5685

Additional Documentation

The following items are included with the completed form:

Continuation Sheets

Maps

USGS map
Tax Parcel Map
Floor Plans
Site Plan

List of Plants

Photographs

Black and white photographs

Property Owner

name CCS Investors (Drake Cattermole, Dennis Snavelly, David Carpenter)

street & number Garrett House Offices P.O. Box 102 2851 Creek Road

city or town Yorklyn state DE zip code 19736

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Holladay-Harrington House
Name of property

New Castle County, Delaware
County and State

Physical Description

The Holladay-Harrington House, located at 3705 Kennett Pike in Greenville, Christiana Hundred, New Castle County, Delaware, was designed c. 1927 by prominent Delaware architect E. William Martin in the Colonial Revival style with a distinct European influence. The exterior of the house displays an Italian influence with the stucco finish, wide overhanging eaves, projecting pavilion-like side sun porches, and French doors in all three first floor bays that provide an important connection between the indoors and outdoors. The interior is detailed in the typical Colonial Revival style exemplified by its curving staircase with turned balusters and newel post, simple molded woodwork details, and Adamesque and shouldered fireplace surrounds.

Although research has not uncovered who the designer was, the landscape is an important element of this property. Set on the remaining 4.76 acres of a once ten acre estate, the well planned landscaped grounds screen the house and outbuilding from the modern housing developments to the north and east, Delaware Route 52 to the west, and the modern commercial development of the Greenville area. The three small greenhouses attached to the garage building indicate the interest in plants and landscaping, as do the trellises placed at various locations on the sides of main house and the garage and the specimen trees planted around the property.

Exterior

Two and one half stories tall and finished in stucco with brick detailing, the Holladay-Harrington House is three bays wide with a hipped roof, and retains its terra cotta tile roof, copper gutters and downspouts. Three stuccoed, exterior, end chimneys, with corbelled caps detailed with a soldier brick course are visible. They are placed at the north and south ends of the main block and at the north elevation of the library. The central block of the building is rectangular in shape with matching single story sun rooms that project forward from the façade line of the building at the northwest and southwest corners. To the rear (east elevation), a projecting two story library attaches to the northeast side of the building and a kitchen/servants wing projects farther than the library. The rear entrance was enclosed in the 1970s with a glass, two-story, vestibule that rests between the rear projections for the wing and the library.

The façade of the main house faces west. The central entry detailing consists of an eared surround with an oval cartouche over the door. Narrow windows, with three vertically set glass panes that display simple surrounds and lug sills, flank the main entrance. Double leaf French doors set in simple surrounds surmounted by a single blind arch covering the full width of the doors are placed in each of the two flanking bays. These full length doors display simple surrounds and a blind arch over the width of the door. Full length paneled shutters with carved decorative urns placed in the uppermost panel complete the detailing for these secondary doorways.

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When held open with shutter dogs, the shutters, French doors and blind arch combine visually to create a Palladian motif. A single brick step a concrete pad is placed outside each of the three sets of French doors. The main block of the house is flanked by projecting enclosed porches with five windows across the west (façade) elevation. Capped by a plain entablature and parapet wall, the roof pitch is not visible from the ground level. The north porch opens onto the stone terrace to the north and descends three steps down to a slate edged, brick patio. Above these side doorways on the second floor are two 8/8 wood double hung sash windows with louvered shutters and lug sills. A detailed oriel window projects above the main entrance. The base of the window appears to spring from the top of the front door surround.

Replacing the typical porch across the façade, the design for the Holladay-Harrington House included a stone patio raised three steps above the driveway level. Enclosed by a retaining wall and completely enclosing the front and side projecting sun rooms, much of the patio area now appears as a planting bed with a poured concrete path connecting the driveway and the main entrance. The patio retaining wall appears to be of dry laid, dressed, un-coursed stone. A mature tree on the southwest side indicates at least part of the patio was designed for planting. The other sections of the patio that now display smaller shrubs may be a modification from the original design intent. The stone patio was designed with five access points. The main stair is three steps high and flanked with stone cheeks that display the anchors for now-gone statuary or urns reinforcing this as the central entrance point. Secondary access points occur on the east side of the north terrace, and at the south and east sides of the south section of the planting areas. These four stairs display the most integrity from the original building period. The stair that descends from the north elevation is wider is of poured concrete with a metal railing. The two steps descend onto a kidney-shaped brick patio edged in stone.

The south elevation of the main block and wing is approximately five bays long with irregular fenestration and an enclosed rear porch. Windows are generally multi-pane wood double hung sash. A set of masonry stairs to access the basement descends parallel to the elevation. A masonry course of a schist-like stone decorates the foundation level of this elevation. A concrete, five riser stair descends from the porch entrance.

The rear elevation is characterized by the projections of the servant's wing and the library with the rear entrance enclosed in a glass, two story vestibule. Fenestration is irregular on this elevation using a combination of 6/6 double hung sash windows and grouped casement windows. Windows retain their shutters on both the first and second levels, painted both in white and green. A second basement entrance parallels the rear of the library section on the rear elevation. Two story frame trellises are placed between the bays on the rear and the north elevation of the servant's wing.

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The north elevation is similar in detail to the rear and south elevation, including irregularly placed fenestration, stucco finish, shutters, trellises and window types. The elevation is dominated by the formal entrance of the northern pavilion, detailed in restrained colonial revival detailing. The entrance opens onto the largest section of stone patio left from the original terrace. The chimney placed between the two western bays on the north wall of the main block of the house, breasts outside and is trimmed in brick. The chimney stack in the library breasts inward and appears to have been added at a later date than the original construction of the house.

Interior

In plan, the Holladay-Harrington House is a variation on a double-pile center-passage plan with a service ell. From the front terrace the principal entry is into a deep, broad hall whose most prominent feature is a grand curving staircase along the north wall. The stair, and its complementary banister, curves back away from the wall and up, pausing at a landing with a round-arched eight-over-eight-light, double-hung sash window with pointed arch tracery at the top in the east wall before making a ninety degree turn, effectively hiding the second floor above. Double French doors, now removed, originally opened into a dining room to the south and a living room to the north from the western portion of the hall. At the east end of the hall, behind the stair, the entry way to the den is to the north and the pantry to the south. On the east wall of the hall is the original exterior doorway which now opens to a two-story enclosed lobby containing an elevator to the second floor on the south wall and a counter and cabinets on the north wall.

The living room is the largest room in the house and the most formal, with plaster walls and ceiling, a deep baseboard, and a double cornice. A wide neo-classical mantelpiece, with a central swag panel and two pairs of pilasters, is centered on the north wall. Like the other principal rooms, it originally communicated with the kitchen in the ell via a mother-of-pearl call button, which survives in a brass plate on the south wall, just inside the doors to the hall. From the living room, French doors open onto the terrace to the west and the porch to the north. The only window is an eight-over-eight-light sash in the north wall, east of the fireplace.

A door in the east wall of the living room leads to the den, the least formal room on the first floor of the main block. All four walls of the den are paneled, as are the low base cabinets flanking the fireplace in its northeast corner. The mantel is a simple wooden surround with a paneled over-mantel. A shallow cornice runs around the perimeter of the ceiling, which is divided by a cased summer beam. Triple casement windows in the north and east walls provide natural light to the den, which is the only room on the first floor of the main block of the house without direct access to the outside.

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Across the center hall from the living room is the dining room, in the southwest corner of the main house. With its shallow cornice and plain federal fireplace surround, its finishes are less elaborate than the living room but more refined than those in the den. As in the living room, French doors open onto the front terrace and a porch to the south. Though it, too, originally had a call button in one wall, it also adjoins the service ell directly, through a door in the east wall. This glazed door is matched by a twin that fronts a china closet on the same wall, both of which have locks. Every door in the family's part of the house on the first and second floor is lockable.

The sun porches are finished in a manner similar to the dining room, with a deep baseboard and a shallow cornice. Call buttons, also mother-of-pearl in a brass wall plate, survive in both rooms and are located on the same wall as the entrance to the main house. Also on this same wall in each porch are double French doors leading to the front terrace. Each porch is lit by five fixed-pane windows on the east and west walls and four fixed-pane windows on the north and south walls, respectively. The north porch contains another set of double French doors on its north wall, leading out onto the slate terrace and down three steps onto a flowing, circular brick patio, edged with slate to complement the terrace above.

Behind the dining room and to the south of the stair hall is a small butler's pantry, the first in a series of service spaces and the only one that connects directly to the formal, public part of the main house. Its cabinets with their original 1925 fittings and glass-fronted cupboards survive on the north and west walls. It is joined to the center passage by a short, narrow hallway that runs between a small closet and the first floor powder room. The butler's pantry, lit by three six-over-six-light casement windows on the south wall, was the link between the domestic space of the Holladays and Harringtons and that of their servants. It is buffered from the kitchen to the east by an intermediate pantry that is lit only by a small casement window set high in the wall.

The large kitchen is the physical and logistical center of the service wing. To the west are the two pantries and the main block of the house; to the east are a servants' room, likely either a sitting room or dining room, and the service entry; servants' quarters lie up a flight of stairs along the east wall. No less than the formal parts of the house, the kitchen is a very well-preserved relic of elite domesticity in early twentieth-century Wilmington. Cabinets survive here from both the Holladay's tenure and a remodeling by the Harrington's in the 1950s. On the west wall, south of the door, the c. 1927 cabinets survive with later fittings. 1955 "Quaker Maid" cupboards line the south wall, east wall, and the northwest corner. Attached to the side of the cupboard on the east wall, next to the stair to the second floor, is the original servants' call box, with a bell and an indicator for each room. There is a single six-over-six-light, double-hung sash window on the north wall.

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Beyond the kitchen, to the east, are a small room and an enclosed rear porch, just off the rear driveway. Believed to be a sitting room and/or dining room for the servants, the small northeast room contains the plainest finishes on the first floor, with a shallow baseboard, six-over-six-light, double-hung sash windows, and linoleum printed to resemble ceramic tile. The enclosed porch is finished with textured plaster, a six-over-six-light, double-hung sash window in the north wall, and two eight-over-eight-light, double-hung sash windows on the west wall.

The upper level of the main house maintains the clear distinction between servant and family space seen on the first floor. The family bedrooms are buffered from the service ell by a large bathroom and then a closet to the east of the master bedroom, which is located in the southwest corner of the main block. The master bedroom lacks a cornice but retains a fine finished appearance with a deep baseboard. Connected to the master bedroom to the north is a small room over the entry with a window seat in the bay over the front door and four closets. Despite its location and small size, it has a deep box cornice at the ceiling, suggesting a semi-public function dependent upon the master bedroom, such as a sitting room; the closets may be a later addition.

On the north side of the main block are two secondary bedrooms, both lacking cornices but with deeper baseboards than the servants' rooms, and two full bathrooms. The bathrooms are well-appointed, with ceramic tile walls, porcelain fittings, and a towel warmer in the one in the northeast bedroom, where a call button also survives.

Two servants' bedrooms are located at the rear of the ell, above the kitchen, with a small bathroom. These are finished in a far plainer manner than the rest of the house, with no cornice and only a shallow baseboard. Linoleum, printed to resemble ceramic tile, lines the walls of the bathroom. These spaces communicate with the front of the main house via a narrow corridor, which originally ended in a door, now removed. On the servants' side of the door in the north wall the original ash chute that leads to a container in the basement survives. Just west of the door, also in the north wall, is the elevator shaft. Opposite the elevator is a built-in floor to ceiling linen storage unit with drawers and cabinets. The closets in all of the front rooms, and the rooms themselves, may be locked, though the servants' rooms and closets, including those in the corridor, cannot.

The attic is accessed by an arched doorway in the corridor leading to a straight stair. Finished with wood floors, and lath and plaster walls and ceilings, the attic is lit by four dormers with one-over-one-light, double-hung sash windows.

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The basement can be accessed by either a door in back of the main stair or via a stair in the kitchen. Under the den is a large utility room, with a stainless steel, double wide utility sink, and the only door leading outside from the basement level. West of this room is a small storage room containing a built-in Yale combination safe. Constructed from cinderblock and extending outward into the room from the foundation, the six foot tall door is steel and opens by a combination lock. Inside the door is a set of double steel doors that are opened by a key, leading into the holding area. With the exception of these two rooms, and a small bathroom under the kitchen area, the remainder of the basement is open and unfinished.

Garage and Greenhouses

The garage, thirty feet to the east behind the main house, is screened from the main house and the front entrance by a tall row of evergreens. It is also finished in stucco and has a hipped roof with flared eaves over the original section, and is similar in design to the main house. Built in two phases, it incorporates three bays for cars, a large workroom with a bay for a garden tractor, three greenhouses, and apartments on the second floor. The original section of the garage, built c. 1927, was designed to match the house. Constructed of porous cinder block, it includes the three automobile bays and a narrow entry on the ground level, with a small apartment up a dark, winder stair. The apartment was originally two rooms, finished with wood floors and drywall on walls and ceilings, and a small bath, treated with the same tile-patterned linoleum used in the servants' bath for the main house. The two rooms were lit by shed dormers, one each in the north and south planes of the roof. Cooking appliances were installed in the small east room at the top of the stairs in the later twentieth century, though it is unclear whether these replaced an earlier kitchen. The building was expanded to the east in the mid-1950s. The garage was expanded with a large storage room, a separate drive bay for gardening equipment, and three greenhouses, all built with modern continuous masonry units. Two more rooms were added above, accessed from the stair hall that served the first period garage apartment. The exterior of the addition is finished in a similar manner to the original garage, down to the flared eaves and shed dormer, but with a gable instead of a hip roof.

Landscape

Even on its smaller lot, reduced from the original ten acres to less than five, the landscape of Holladay-Harrington House retains much of its former grandeur. Complementing the house and characteristic of a country estate, the landscape design is flowing and circular in nature, without hard lines. The plantings are sited to frame the main house and set it off from the garage and extensive rear yard. The property is screened from the road by a dense row of evergreens. Behind the trees, the broad west lawn provides a visual platform for the

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main house, which comes into view gradually along the long curving drive. The ornamental plantings to the north and the evergreens and specimen trees to the south block the view past the house to direct lines of sight toward the principal facade. Nestled within the plantings on the north is a small fountain, directly across from the north porch. The planting beds on the north side are edged with brick and a brick walkway curves around the house from the driveway, ending at the patio that is off the north porch. The trees to the south hide the service buildings in the rear while providing a clear boundary between the extensive east and west lawns. Edging the greenhouses on the south and east is a low hedge, the only planting on the property that is in a straight line. The hedge, in conjunction with a wrought iron fence decorated with grape bunches, encircles a small circular pond off the southeast corner of the greenhouses.

The entrance into the estate is composed of four square stone piers, two topped with eagle statues flank that the entrance drive that is placed along the south edge of the property. A gently curving asphalt drive leads from the gate to a brick edged oval in front of the house and to a turnaround in the rear. The turnaround and garage to the east are screened from view from the main house by a row of plantings. The north side of the yard is densely landscaped with shrubs and flowering trees. To the south, shrubs and coniferous trees screen the house but the lawn beyond the garage is open, bounded on the west by a row of mature trees. Setting the house off from the front lawn is a low stone terrace, with walls constructed of the same finished stone as the driveway piers and topped with slate. Once a terrace across the entire front of the building, it has since been covered in mulch and turned into a planting bed, with the exception of the terrace off the north side of the north porch. Stairs are evident off the south porch in the south wall leading down to the lawn. The landscaping appears to have been modified in the 1950s with the use of curvilinear planting beds and a kidney-shaped flagged stone edged brick patio placed at the north end.

The plantings are sited to frame the main house and set it off from the garage and extensive rear yard. The property is screened from the road by a dense row of evergreens. Behind the trees, the broad west lawn provides a visual platform for the main house, which comes into view gradually along the long curving drive. The ornamental plantings to the north and the evergreens and specimen trees to the south block the view past the house to direct lines of sight toward the principal facade. Nestled within the plantings on the north is a small fountain, directly across from the north porch. The planting beds on the north side are edged with brick and a brick walkway curves around the house from the driveway, ending at the patio that is off the north porch. The trees to the south hide the service buildings in the rear while providing a clear boundary between the extensive east and west lawns. Edging the greenhouses on the south and east is a low hedge, the only planting on the property that is in a straight line. The hedge, in conjunction with a wrought iron fence decorated with grape bunches, encircles a small circular pond off the southeast corner of the greenhouses.

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Contributing

Dwelling	1 Building
Garage/greenhouse complex	1 Building
Driveway pillars	4 Objects
Fountain and concrete pool	1 Structure
Retaining Wall	1 Structure
Metal fencing with grape design near greenhouses	1 Object
Other Landscape Features	1 Site
Circular entrance drive with planted median	
Planting Beds	
Specimen Trees	
Stone Patio	
Walkways	

Non-Contributing

None

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INVENTORY OF EXISTING PLANT MATERIAL

by Davis-Young Associates, Inc. Montchanin, DE, June 2004

Map Key	Species
1	Star Magnolia
2	Scarlet Oak, 40-50 years old
3	Gum
4	Yellow Wood
5	Copper Beech, young
5A	Tree Peonys
6	Dwarf Spruce
7	Crabapple Tree, unusual variety, old
8	Zelkova
9	Styrax, 60+ years old
10	Weeping Cherry
11	Two Libocedrus Decurens (Incense Cedar), very old and unusual
12	Unsure of variety, old
13	Dawn Redwood
14	Grove of younger Dawn Redwoods behind Hemlocks
15	Taxodium Distichum (Bald Cypress) with knees, large
16	Chamaecyparis Obtuse (Straight Species)
17	Red Oak cabled between two dead to dying maples
18	Cornus Mas (Cornelian Cherry) mature
19	Two Climbing Roses, very old
20	Tree Rose, 8 ft, 2.5" CAL, up to 100 years old
21	Threadleaf Everred Weeping Maple
22	Unsure of Variety, very old
23	Rose of Sharon, 10" CAL at base
24	Two Dawn Redwood
25	Small Willow Oak, 30 ft, 10" CAL
26	Pinus Wallichiana (Himalayan Pine)
27	Pinus Cembra (Swiss Pine)
28	Incense Cedar, 2.5 CAL

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-
- | | |
|----|--------------------------------|
| 29 | Black Walnut |
| 30 | Star Magnolia |
| 31 | Sugar Maple |
| 32 | Star Magnolia, Mature |
| 33 | Lebanon Cedar |
| 34 | Unsure of species |
| 35 | Two American Beech |
| 36 | Littleleaf Linden |
| 37 | Pegee Hydrangea, 60 years old |
| 38 | Ginko, young |
| 39 | Two Red Weeping Japanese Maple |
| 40 | Two Columnar Hornbeam |

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Statement of Significance

Located at 3705 Kennett Pike in Greenville, Delaware, the Holladay-Harrington House is an exceptionally well-preserved example of an early twentieth-century country house executed in a sophisticated European-influenced revival style on the exterior and a grand American Colonial Revival on the inside. It is eligible for listing on the National Register of Historic Places under Criteria A and C as a characteristic and highly intact example of an American country house of the early 1900s, exemplifying the genteel domestic culture of northern New Castle County, Delaware. The house was designed by E. William Martin, a prominent Delaware architect whose career spanned most of the 20th century.

At the end of the nineteenth century, this property was part of the E. I. DuPont de Nemours Company's extensive holdings along the Brandywine River. Though the deed record is obscure before 1903, an 1855 map of the company's property along the River shows no structures in this area.¹ In 1906, the E. I. DuPont Company sold the ten-acre parcel to Mrs. Emma Swift Holladay for \$100.² Emma Holladay was the wife of Charles Bolling Holladay, a Dupont Company employee, and the mother of their two children, Elizabeth Swift Holladay and Alexander Randolph Holladay.³ The parcel was most likely undeveloped when Emma Holladay transferred the ownership in February 1925 to Wyndham, Inc., apparently a holding company set up by her family.⁴ In May of that year, her daughter, Elizabeth Swift Holladay married Charles W. Baker, Jr., an investment banker from New York.⁵ A likely scenario is that the present house was built for Baker and his new wife as a present from the bride's parents. The precise date of construction has not been precisely pinpointed. However, it is described in the 1932 publication "*Selections from the Work of E. William Martin*" as the home of Charles W. Baker, Jr.

The newlyweds lived at 3705 Kennett Pike only a short while. In 1931, A. Randolph Holladay, the Holladay's son, purchased the property from Wyndham, Inc., for ten dollars. The federal census returns of 1930 suggest that Randolph had been already living there with his new wife, Lana.⁶ These same returns also

¹ Map 03252 ovr, Special Collections, Morris Library, University of Delaware, Newark, DE.

² New Castle County Deeds, K-21-190.

³ Seth Hamron, ed., *Who's Who in Delaware: A Biographical Dictionary of Delaware's Leading Men and Women* (Philadelphia: National Biographical Society, 1932), 97.

⁴ NCC deeds, N-37-487. "Wyndham" was the name of Charles and Emma Holladay's estate in Chadd's Ford.

⁵ *Who's Who in Delaware*, 18.

⁶ Fifteenth Census of the United States, 1930, Manuscript Population Schedules, New Castle County, Delaware, District 7, p. 15A. Charles Baker does not appear in the 1930 census for New Castle County.

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reveal the servants the Holladay's employed. The servants' rooms at the rear of the ell were occupied by Phillip Adamson, the butler, and his wife Louisa, the cook. A Scottish gardener, William Gibson, occupied the garage apartment with his wife, Mary, and their six children.⁷ A. Randolph Holladay remained in the house until the early 1950s, when he sold it to Charles J. Harrington in two parcels, for \$10 each.⁸ Mr. Harrington sold the larger parcel but maintained the 4.75 acre lot around the house until his death in 1997.⁹

The Harrington's continued—even expanded—the gardening operations on the property but did little to change the main house. Their only work there was to install a large safe in the basement, an elevator and a glassed-in lobby at the rear entrance, and new cabinets and appliances in the kitchen. Their re-installation of the old service call box over new kitchen cabinets indicates that they continued to employ at least one servant. Their work on the garage and their enlargement of the apartment above suggests that they retained the services of a gardener, as well. Though they sold the rear six acre parcel for development, they continued to occupy 3705 Kennett Pike in a manner similar to the Holladays, with polite domestic life in the front of the house made possible by the work of a small staff in the rear.

Although the Holladay-Harrington house and grounds are not as extensive as contemporary estates, its landscaped lot sets it apart from even the most refined suburban developments of the same era. Builders of country houses sought more individual attention, more space, and more removal from the city than developers of subdivisions could profitably provide. As a commissioned design, even the smallest country house could be precisely tailored to a particular family's domestic needs and architectural tastes in ways that the best speculatively-built place could not. It was to E. William Martin that the commission to create such a country house was given.

Edward William Martin was born in Inverham, Scotland on November 2, 1891. His family moved to Delaware when he was young where he attended Wilmington High School and graduated from the University of Delaware with a BS in 1916¹⁰. He studied architecture at the University of Pennsylvania and the University of Liverpool, England, graduating from Liverpool in 1922 with a Bachelor of Architecture. The University of

⁷ Ibid.

⁸ NCC deeds, E-57-49 (1955), NCC deeds, S-52-436 (1952). The earlier sale may have included the house but the records do not make this clear. More likely is that Holladay stayed on the property until 1955—if he had moved in 1952, he presumably would have sold the entire lot at that point.

⁹ NCC deeds, 20020722 0070389.

¹⁰ Biographical information relating to Special Collection Edward William Martin, Architectural Works, 1921 - 1961 at Morris Library at the University of Delaware. Information from the finding aide is available on the web at <http://www.lib.udel.edu/ud/spec/findaids/bio#bio>. *Who's Who in Delaware*.

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Delaware awarded him an honorary Master of Arts degree in 1936.¹¹ He joined the American Institute of Architects in 1923, received fellowship status in 1945, and the award of emeritus status in 1975. He died December 10, 1977.¹²

Upon returning to the States in the early 1920s, Martin first entered the office of Wilson Eyre & McIlvaine, then Evans & Warner, each specializing in residential design. During the mid-1920s, he partnered with Richard R. Neely, another architect who specialized in residential designs, particularly apartments and churches. In 1926 Martin established his own firm in Wilmington, Delaware, where he continued to practice for the next forty years as E. William Martin, Architect, Inc. During the Depression, Martin took part in the Historic American Buildings Survey conducting measured drawings of several historic Delaware buildings such as the Brandywine Academy and "Old Swedes" Holy Trinity Church in Wilmington, and the Amstel House, Chancellor Kensey Johns House, Old Town Hall, and the Van Dyke House, all in the town of New Castle. In 1961, Martin took on Donald Wason as a partner and the firm name changed to Martin & Wason until 1965, when Wason organized his own firm.¹³

Many of Martin's most prominent works were in the public sector and his buildings can be found in all three of Delaware's counties. He designed the Wilmington Post Office and Customs Building on Rodney Square in Wilmington, the Hall of Records and Legislative Hall in Dover, and the Zwaanendael Museum in Lewes, Delaware. Zwaanendael, constructed in 1932 as a tribute to the 300th anniversary of Dutch settlement in Delaware, was designed as the result of a 1930 trip to Hoorn, Netherlands where Martin copied the 16th Century step-gabled town hall there and recreated it in Lewes. He designed school buildings in Delaware and Pennsylvania, for towns large and small, in styles that ranged from Colonial Revival to Art Deco. P.S. du Pont High School (NR 1986) is the crowning jewel of rebuilding Delaware's segregated school system. Named for Pierre Samuel duPont, who lead and funded the effort to rebuild Delaware's school buildings starting in the 1920s with schools for African American children, this large and impressive school is designed in the Colonial Revival style in 1934, just prior to the disbanding of the committee whose task was complete by 1935. Smaller scale, yet well detailed school buildings can be found across Delaware, from the two story, brick, Colonial Revival style Selbyville School in Sussex County, the Classically detailed Kenton School in Kent County and the Art Deco influenced Hockessin School in New Castle County.¹⁴

At the time *Selections* was printed, two country estates in Greenville, Delaware, Holladay-Harrington House, and the William F. Raskob, Esq., home, Irisbrook were included. The Raskob estate is much larger and

¹¹ University of Delaware Alumni Catalogue, University of Delaware Archives, Newark, DE.

¹² Biography file, University of Pennsylvania Archives, Philadelphia, PA.

¹³ Philadelphia Architects and Building Project. www.philadelphiabuildings.org/pab

¹⁴ Martin, E. William. *Selections from the Work of E. William Martin A.I.A. Architect*. Wilmington, Delaware, 1934.

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grander than Holladay-Harrington, with a partial rotunda forming the front entrance accessible by a set of steps leading from a grand, expansive lawn to a stone terrace. The manuscript collection at the University of Delaware Special Collections Department includes drawings of other private commissions and additions to existing homes across the region. He continued to practice architecture in Wilmington until the 1960s.¹⁵ Prior to his death in 1977, he gave an extensive oral history interview to the Historical Society of Delaware. While this resource was not explored for this nomination because the six tapes were not transcribed, it may be a source of information for a more detailed study of Martin's work in Delaware in the future.

As a well documented and substantially intact example of the domestic work of E. William Martin, the Holladay-Harrington House is an important local example of the dichotomy of Delaware's architectural taste, with the sophisticated European influenced exterior and the high-style American Colonial Revival interior. The Colonial Revival was very popular in Delaware and despite the European influence seen the easy access to the out of doors displayed in the Holladay-Harrington House, the interior displays the safe and substantial interior of a typical Colonial Revival style dwelling of the period. Like the work of many of his contemporaries, his houses demonstrate sensitivity to regional variations in American colonial architecture and a willingness to adapt historic form freely.

In the first quarter of the twentieth century the "Country House" was a particular preoccupation of prosperous American clients and architects.¹⁶ The country house phenomenon was related to the emergence of the suburbs as a distinctive landscape type in the late nineteenth century. Suburbs and country houses were advocated as refined, healthful alternatives to the crowded, dangerous, and dirty city. Both embodied an ideal of the domestic environment as a place apart, with an individual house for every family set in a broad, green lawn, though that is where the similarity ends. Country houses were often designed by a prominent architect; maximization of the interaction between the residence, the owner, and visitors with the landscape was the ultimate goal. A passive interaction with the land through walking paths and "themed" segments – bands of trees, sweeping gardens, water features, and wide lawns – wove together the house and the landscape to create a retreat from urban life. State of the art domestic comforts, such as the towel warmer in the master bathroom of Holladay-Harrington, and cultural refinement were key elements. A designed main house, support buildings, and landscape, in conjunction with a significant driveway, defined the core of a "Country Estate". While existing homes were modified to become a "Country House" new buildings served more as an expression of the men who built and lived in them as well as a symbol of wealth and refinement. Though the largest and most extravagant estates, such as nearby Winterthur (NR 1971), Eleutherian Mills (NHL 1966), and Mt. Cuba (NR

¹⁵ Ibid

¹⁶ Marshall, Karen. "The American Country House in the Greater Brandywine Valley: A Love Affair With Land". M.A. Thesis, University of Delaware, 2002. This thesis provides the bulk of the context on country estates and the country estate movement.

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2003), are most often cited as examples of these types of houses, many more, relatively modest houses, such as the Holladay-Harrington House, were built for affluent professionals. Other properties in New Castle County, Delaware that have been studied in the more modest "Country House" context include: the Cloud-Reese House (NR 2001), the Justis-Jones House (NR 1998), Meerstone (NR 1995), and the Robert Graham House (NR 1997). While many of these properties involved older houses that were expanded during the "Country House" period, the impulse to create a high-style, historicist Colonial Revival image is evident.

The Holladay-Harrington House demonstrates how highly structured environments for elite domesticity operated on a less extravagant scale than larger, better known local estates like Winterthur and Gibraltar. With its large, landscaped lot, its provisions for domestic service, and its historicist design, the Holladay-Harrington house embodies the distinguishing characteristics of an early twentieth century country house for a wealthy family. Many of the features that identify the Holladay-Harrington house as a rural retreat for a wealthy family survive, including the long, curved drive, the service wing with its original call box, and the garage with a gardener's apartment above. Though the lot has been reduced from ten acres to 4.75 acres, the property retains the important landscape features that define the house and its environs. This attention to the landscape helped to preserve the desired feeling of isolation for a Country House even though the immediate environs of the building have undergone intensive development. The Holladay-Harrington House still exemplifies the social and cultural heritage of northern New Castle County elites of the early twentieth century. The house owes its extraordinary integrity to the continued appeal of country house living to both these families through much of the twentieth century.

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COMPREHENSIVE PLANNING

State Plan Link

Zone: Piedmont
Period: 1880-1940+/-: Urbanization and Early Suburbanization
Theme: Architecture, Engineering and Decorative Arts
Settlement Patterns and Demographic Change
Property Type: Early 20th Century Revival
Country Estate

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Verbal Boundary Description

The boundary of the parcel nominated with the Holladay-Harrington House is shown on the accompanying New Castle County parcel map and is outlined in bold black lines; it coincides with the boundaries of tax parcel 07-027.3-017. The nominated property is roughly trapezoidal in shape, containing 4.76 acres.

The property fronts Old Kennett Pike for 325 feet. The property is bounded by the development of The Briars to the north for 460 feet. The eastern boundary extends in a southeasterly direction along the boundary of The Ponds at Greenville, another development, ending at the off-ramp of Route 141 to northbound Delaware Route 52, which runs parallel to Old Kennett Pike in this area. The property line runs along the curve of the off-ramp for 58 feet before breaking away from the ramp in a northwest direction for 172 feet. The property line then extends due west 197 feet back to Old Kennett Pike.

Boundary Justification

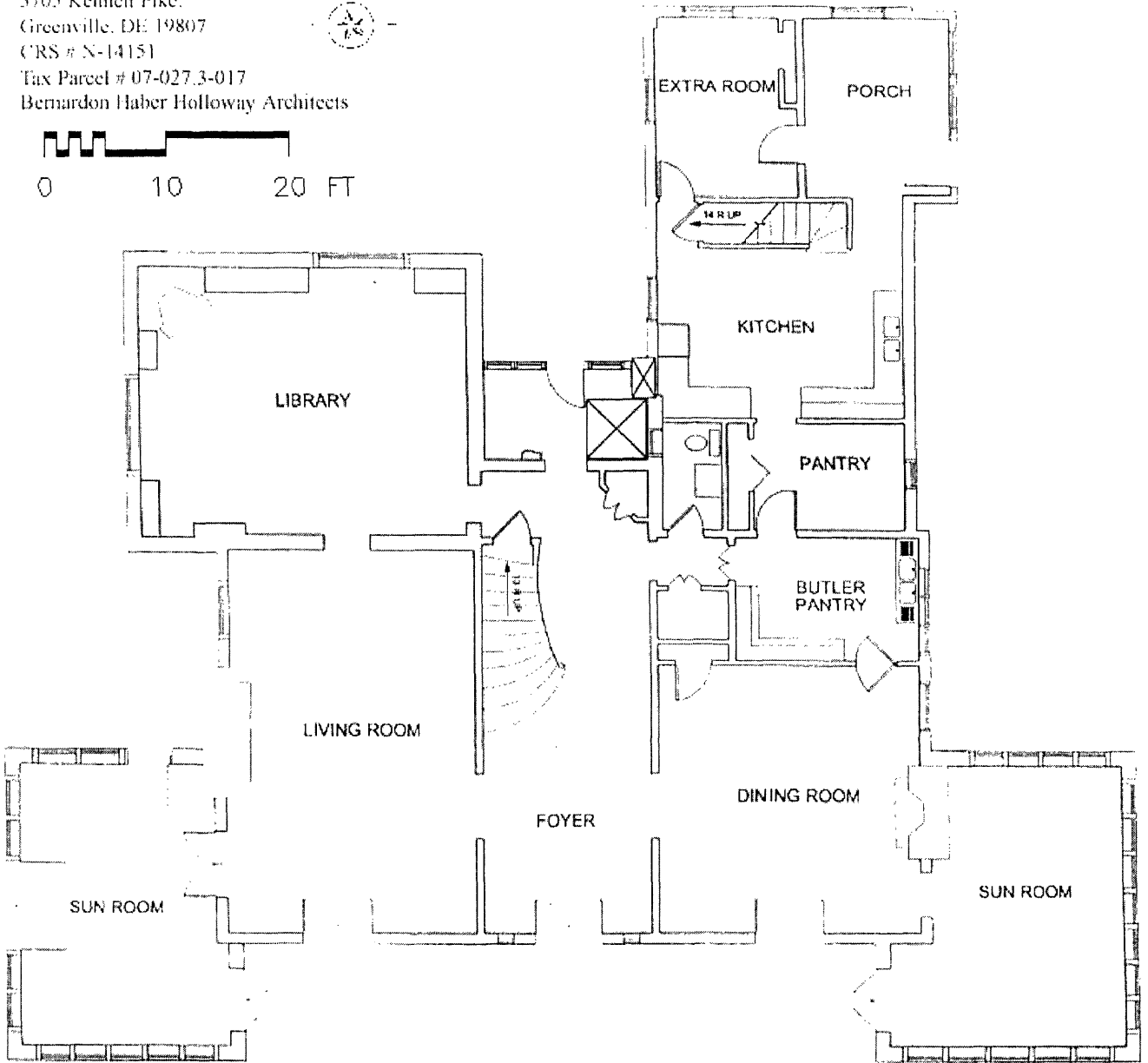
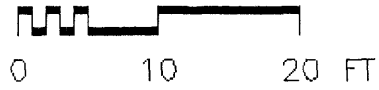
The original parcel was originally ten acres in extent, but it was split into two parts in 1955. The nominated parcel contains the house, the greenhouse/garage complex, and the landscaping. The rest of the historic parcel was developed into a small housing subdivision and no longer retains integrity. This boundary includes all surviving contributing resources associated with the Holladay Harrington House.

First Floor Plan
Holladay-Harrington House
3705 Kennett Pike,
Greenville, DE 19807

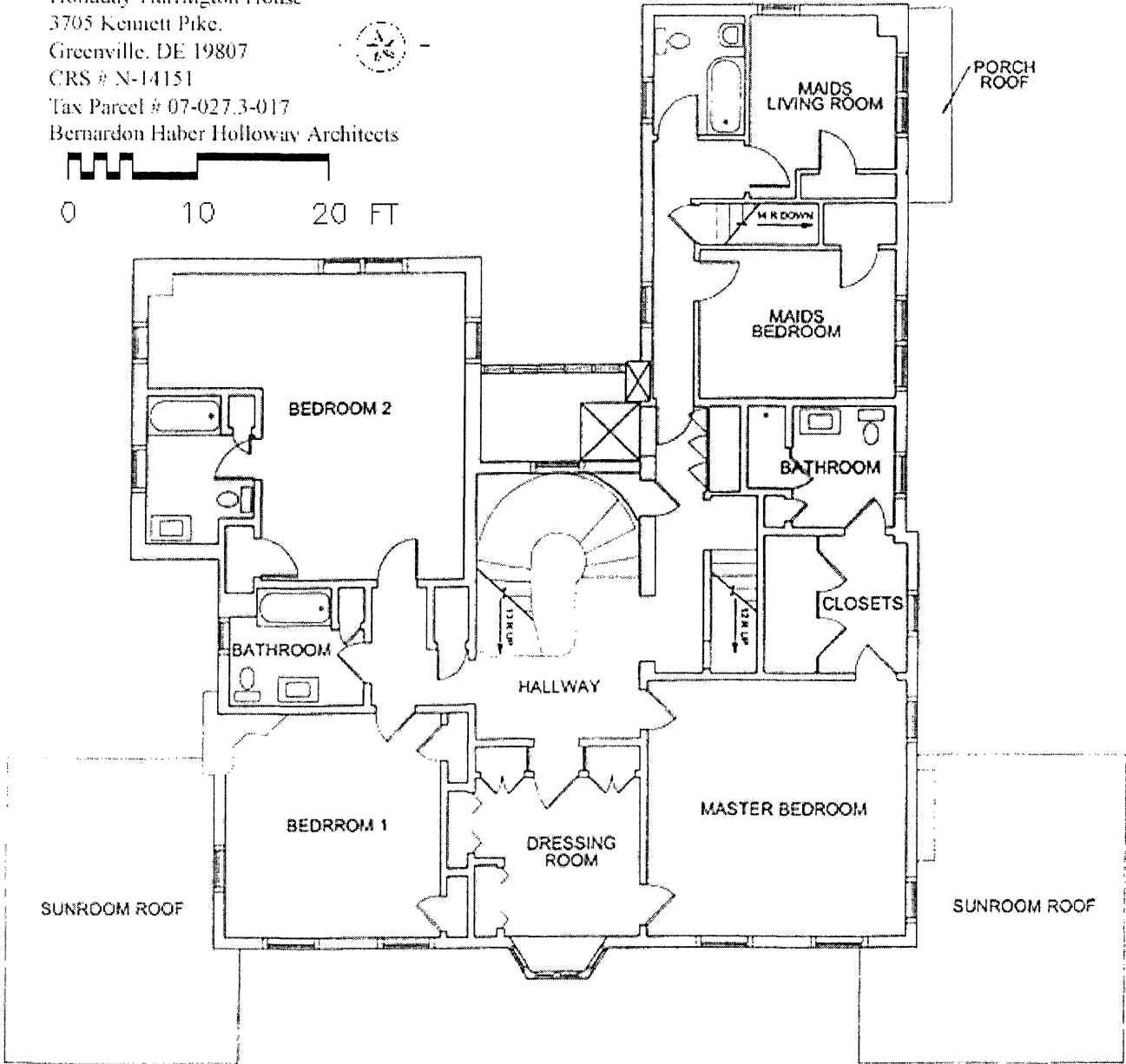
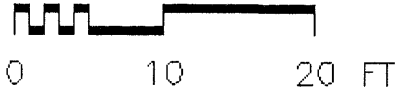
CRS # N-14151

Tax Parcel # 07-027.3-017

Bernardon Haber Holloway Architects



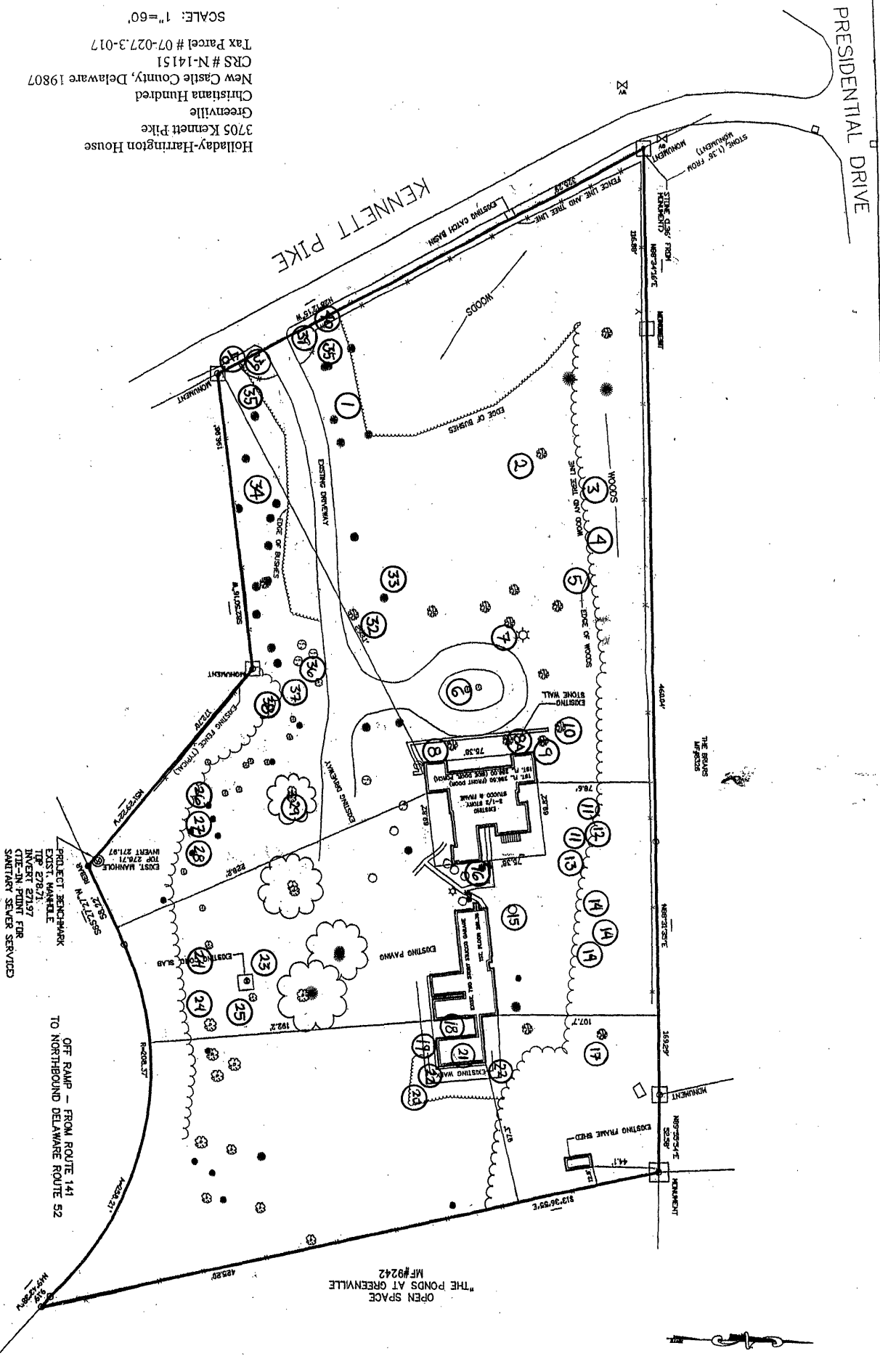
Second Floor Plan
Holladay-Harrington House
3705 Kennett Pike.
Greenville, DE 19807
CRS # N-14151
Tax Parcel # 07-027.3-017
Bernardon Haber Holloway Architects



Holladay-Harrington House
 3705 Kennett Pike
 Greenville
 Christina Hundred
 New Castle County, Delaware 19807
 CRS # N-14151
 Tax Parcel # 07-027.3-017
 SCALE: 1"=60'

PRESIDENTIAL DRIVE

KENNETT PIKE



"THE PONDS AT GREENVILLE"
 OPEN SPACE
 MF #9242

PROJECT BENCHMARK
 EXIST. MARKABLE
 N. 15° 27' 19.7"
 100.00 FT
 CHIEF-ON PLINT FOR
 SANITARY SEWER SERVICE