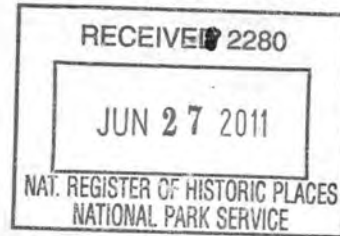


United States Department of the Interior
National Park Service



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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 Rodney Square Historic District
other names/site number _____

2. Location

street & number Buildings fronting Rodney Square at 10th, 11th, Market and King Streets. not for publication
city or town Wilmington vicinity
state Delaware code 10 county New Castle code 003 zip code 19801

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] 6/23/14
Signature of certifying official/Title Date
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] 8-10-11
Signature of the Keeper Date of Action

Rodney Square Historic District
 Name of Property

New Castle County, DE
 County and State

5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only one box.)

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

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

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

Contributing	Noncontributing	
5	0	buildings
1	0	sites
0	0	structures
1	0	objects
7	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

1 (U.S. Post Office, Custom House and Court House)

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Current Functions
 (Enter categories from instructions.)

- DOMESTIC: Hotel
- COMMERCE/TRADE: Professional
- GOVERNMENT: Post Office
- GOVERNMENT: Government Office
- GOVERNMENT: Courthouse
- EDUCATION: Library
- LANDSCAPE: Park

- DOMESTIC: Hotel
- COMMERCE/TRADE: Professional
- EDUCATION: Library
- LANDSCAPE: Park

7. Description

Architectural Classification
 (Enter categories from instructions.)

- LATE 19TH AND 20TH CENTURY REVIVALS: Beaux Arts
- LATE 19TH AND 20TH CENTURY REVIVALS: Classical Revival
- LATE 19TH AND 20TH CENTURY REVIVALS: Italian Renaissance
- MODERN MOVEMENT: Moderne

Materials
 (Enter categories from instructions.)

- foundation: STONE: Granite, CONCRETE
- walls: STONE: Limestone, BRICK
- roof: ASPHALT
- other: Cast stone

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

J. M. Biles Mayor 12-13-10
 Signature of Commenting Official/Title Date

City of Wilmington
 Certified Local Government

Comments (optional):

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Rodney Square Historic District

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Rodney Square Historic District
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The Rodney Square Historic District (CRS number N-5263) is located on the north side of downtown Wilmington, approximately halfway between Interstate 95 and the Brandywine Creek. Within the proposed boundaries of the district are Rodney Square itself, the four buildings fronting the square – DuPont Building, Wilmington Institute Free Library, Wilmington Public Building and the United States Post Office, Court House and Custom House – as well as the Nemours Building, which is located to the west of and connected to the DuPont Building. The north, south and east and west boundaries correspond directly to the perimeter elevations of the aforementioned buildings. The site decreases in grade to the east and consists of fifteen-foot wide concrete sidewalks, street trees and scattered street lamps. The street surfaces are paved with asphalt.

The proposed district is located near the McVey Building at 800 N. Market Street (NR 1985), the Aldine Theater at 806-810 N. Market Street (NR 1985), the Frank Dure Building at 811 N. Market Street (NR 1985), the Masonic Hall and Grand Theater at 818 N. Market Street (NR 1972), the Wilmington Savings Fund Society at 838 N. Market Street (NR 1985), the F.W. Woolworth and Company Building at 839 N. Market Street (NR 1987), the Delaware Trust Building at 900-912 N. Market Street (NR 2003), the Wilmington Club at 1103 N. Market Street (NR 2006) and the Lower Market Street Historic District (NR 1980). The United States Post Office, Custom House and Court House, included in the proposed district, was also listed individually on the National Register of Historic Places in 1979.

Of the five buildings, the square itself and the Caesar Rodney Statue, all date to the early 20th century and four of the five buildings, as well as the square, are designed in revivalist architectural styles – Italian Renaissance style, Classical Revival style, Beaux Arts style –, which are characteristic of the district's period of development and prosperity in the early 20th century. Although the Nemours Building is designed in the Moderne style and therefore has a more streamlined aesthetic, both the masonry construction and the high-rise design are compatible with the remainder of the district.

Although a different architectural firm conceived of each component, stylistic unity is found both in the general and specific design elements. All of the buildings and the square have symmetrical elevations, formal access points, flat rooflines and masonry cladding. Many of the details are similarly consistent including rusticated bases, engaged columns, ornamented cornices and Classical moldings.

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Individual Building/Site/Object Descriptions

DuPont Building, 1905-1907, 1910-1911, 1911-1913, 1915-1916, 1917-1919, 1930-1931, 1937

1007 N. Market Street

Contributing

Photographs 7, 8, 13, 18, 20, 24

The DuPont Building is a 14-story structure designed in the Italian Renaissance style and constructed in seven phases. The building has a rusticated Indiana limestone base that is punctuated by double-height arched windows. Floors 3 through 14 are clad in alternating smooth and clad buff brick with window bays that are at regularly set intervals and are articulated with limestone detailing. There is a decorative limestone stringcourse between 11th and 12th floors and a simple stringcourse between floors 12 and 13, in place of a bracketed copper cornice that was removed in 1949. Because of the phased nature of the construction, the building has a large interior courtyard. The most ornate interior portions of the building are the theater, designed by Charles A. Rich, and the hotel, which was "said to have cost more, per room, than any other in the world."¹ Designed by Frederick Godley, J. Andre Fouilhoux, Joel Barber, and Raymond M. Hood, the hotel featured Italian marble, Caen stone, mosaics, terrazzo, and oak paneling. The most notable rooms include the Ballroom Suite, designed by Hood, the du Barry Room, the Gold Ballroom, which was designed to evoke the 18th century in France and had twenty-nine foot ceilings, the Green Room, the Georgian Room and the Brandywine Room. The interior features of the building are largely intact.

Nemours Building, 1935-1937, 1939-1941, 1999-2001

1007 Orange Street

Contributing

Photographs 14-17

The Nemours Building is a 14-story building designed by Frederick A. Godley and Huber Sheldon Stees. The Moderne style building has an irregularly shaped footprint and is constructed of reinforced concrete with brick and limestone facing. The building also features setbacks to conform to city zoning regulations and an interior courtyard. In 1999, the building was renovated and much of the original interior fabric was removed. It was originally connected to the DuPont Building by an underground tunnel and an upper level bridge. The tunnel is no

¹ Williams Barksdale Maynard, *Buildings of Delaware* (Charlottesville, VA: University of Virginia Press, 2008): 106.

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longer operable and the bridge has been removed.

Rodney Square, 1917-1921

Bordered by Market, King, 10th and 11th Streets

Contributing

Photographs 3, 7, 8, 10, 11, 21

Rodney Square is a sunken green space that is accessed by steps on the north, west and south elevations and by gates on the east elevations. Surrounding the grass is a paved walkway edged by landscaped borders, and cast stone walls and balustrades. This material was presumably chosen over granite because of the lesser cost and chips of Carborundum were even added to the stone to replicate the more expensive look. European Lindens were planted around the perimeter of the square in 1921 but were replaced in the 1950s, because they failed to grow quickly, as originally advertised.² Flanking the steps on the west elevation are stone drinking fountains, which double as a memorial to William Poole (1853-1918), former head of the Wilmington Fountain Society. The fountains sit on a curved base in front of a balustraded, stone wall. An engraving on the fountains reads, "This fountain is a gift of the Wilmington Fountain Society to the City of Wilmington, 1920."

Rodney Square Equestrian Statue of Caesar Rodney, 1915-1925

Market Street between 10th and 11th Streets

Contributing

Photograph 7

Designed by James E. Kelley, the 14'1" high, 7,500 pound, bronze statue of Caesar Rodney sits on a litholite base in the center of the western border of Rodney Square. On either side of the base are bronze panels depicting Thomas McKean greeting Rodney on his arrival in Philadelphia and Rodney casting the deciding vote for independence. The panels were added to the base in 1925.³

² Ellen H. Crosman, "This Is Wilmington." *The Sunday Morning Star*, 15 August 1948, 4.

³ Marjorie McNinch, "The Changing Face of Rodney Square." *Delaware History* 21 (Spring-Summer 1985): 157-158.

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United States Post Office, Court House, Custom House, 1933-1936, 1982-1983

1100 N. Market Street

Contributing

Photographs 1, 2, 19, 25

The United States Post Office, Court House, Custom House is 3-stories in height and clad in limestone and rusticated granite. The Beau Arts style building has engaged Ionic columns, symmetrical façades and a limestone cornice ornamented with dentils and acanthus leaves. In 1982, a 14-story addition was constructed to the north of the original building. On the interior of the building, the most notable elements are three murals funded by the Works Progress Administration. *Chemistry and Industry* and *Chemistry and Agriculture* were painted by Herman H. Zimmerman and are located on either side of the lobby. *Landing of the Swedes* was painted by Albert Pels and is located in the primary courtroom.

Wilmington Institute Free Library, 1921-1923, 1969-1971

10 E. 10th Street

Contributing

Photographs 9, 12, 23

The Wilmington Institute Free Library is similar to the United States Post Office, Court House, Custom House with 3-stories, limestone cladding, engaged Ionic columns, symmetrical facades and a limestone cornice ornamented with dentils and acanthus leaves. The Beaux Arts style building is unique in that it has a polychrome terra cotta frieze, sculpted limestone owls on the 2nd floor window sills and categories of learning, including philosophy, medicine and agriculture, inscribed in the spandrels between the 2nd and 3rd floors. The interior of the building is even more exceptional with a large, centered double-height, skylit atrium and historicized plaster friezes. In the 1969, the interior was dramatically altered, including the insertion of a level between the 1st and 2nd floors, the lowering of ceilings and the dismantling and partial reinstallation of the frieze.

Rodney Square Historic District
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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

COMMUNITY PLANNING AND DEVELOPMENT

Period of Significance

1905-1941

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Zantzing, Borie and Medary

James E. Kelly

Associated Federal Architects

Tilton and Githens

Frederick A. Godley

Palmer, Hornbostel and Jones

Period of Significance (justification)

See attached.

Criteria Considerations (explanation, if necessary)

N/A

Rodney Square Historic District
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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

See attached.

Narrative Description

See attached.

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Wilmington Public Building, 1914-1916, 1960, 1980

1000 N. King Street

Contributing

Photographs 4-6, 22

The Wilmington Public Building was constructed in 1914 and has a U-shaped floor plan with two perpendicular additions on the east elevation, which date to 1980. The 3-, 4-, 5- and 6-story, Classical Revival style building is primarily clad in a combination of rusticated granite and granite block. The colonnaded primary, west elevation is flanked by pedimented entrance pavilions with Roman windows and the remainder of the elevations largely consist of regularly spaced rectangular windows. In both 1960 and 1980, the building underwent extensive interior renovations resulting in the retention of very little historic fabric. Fortunately the prominent marble stairways, the entry vestibules at the north and south ends of the west elevation and the octagonal, triple-height vestibules to the east of the entry vestibules all remain intact.

Integrity

The Rodney Square Historic District possesses integrity. It retains its original location and continues to operate both as a civic, institutional and business center and as a local gathering place. Additionally, all buildings, as well as the square, have a similar use to that for which they were designed and the overall defining forms and architectural characteristics, as well as the mix of land uses, remain intact. Although many of the interiors have been altered to varying degrees, there are minimal changes to the exteriors, and none that directly abut Rodney Square. Moreover, all additions since 1979 were subject to the Section 106 Review process and therefore were reviewed by the Delaware State Historic Preservation Office. Of the five buildings, one site and one object, none were constructed outside of the period of significance and none are considered to be non-contributing. The quality, placement and condition of the construction materials and workmanship in the district are good and firmly define the district as an architecturally and programmatically cohesive city core.

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The Rodney Square Historic District is the civic and commercial core of downtown Wilmington, DE and contains a collection of historically, functionally and aesthetically cohesive elements. The district, which contains five buildings, one site and one object, merits listing on the National Register of Historic Places under Criterion A for Community Planning and Development as a unique example of a collective public and private development venture that evolved out of the City Beautiful movement and under the guidance of the DuPont Company. It is also significant under Criterion C for Architecture as an important and unified collection of revivalist style architecture designed for primarily public use. Both the buildings and the square are essentially intact with no alterations that significantly compromise their integrity. The period of significance begins in 1905, with the purchase of the land for the oldest contributing building, and ends in 1941, with the final phase of original construction of the Nemours Building.

Brief History of the Development of Downtown Wilmington

Since the early 19th century, the city of Wilmington has been an industrial and shipping hub, providing materials including, gunpowder, iron ships, carriages and railroad cars. By the mid-19th century, the city itself was more firmly established, with a central grid, tree-lined residential streets, a horse car line and a comprehensive park system. Throughout the 19th century, the city center was located on Market Street between Front and Fifth Streets, as this neighborhood contained the main hotel, the main bank and "the city's major transportation and communication links."¹ With the relocation of the DuPont Company to Market Street between 10th and 11th Streets and the extension of the city's two main transportation lines to 10th and Market Streets, Rodney Square became the new city center. As its creators had hoped, Rodney Square became the "symbolic centerpiece of the city" and was the site of political rallies, concerts, Vietnam War protests, dances, and Christmas displays.² It was said that, "in Rodney Square, you eventually see everyone you know if you stay long enough" and that "for the generations between 1900 and 1940, Rodney Square was where the action was."³

¹ Marjorie McNinch, "The Changing Face of Rodney Square." *Delaware History* 21 (Spring-Summer 1985): 139.

² Marjorie McNinch, "Rodney Square." (Draft. Wilmington Department of City Planning files): 9.

³ Josephine Eccel, "City Sights: A History of Rodney Square." *Wilmington* (January, 2010): 19; McNinch, 139.

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The Commercial, Civic and Institutional Development of Rodney Square

The area encompassing the proposed Rodney Square Historic District has been the civic and commercial center of Wilmington, DE since 1878, when a new county courthouse was constructed that was bordered by Market Street, King Street and 10th and 11th Streets.⁴ The Richardsonian Romanesque style courthouse, located on the site of an old reservoir, was designed by prominent Philadelphia architect Theophilus P. Chandler (1845-1928) and completed in 1881. Subsequent to the completion of the courthouse, the surrounding land had developed and contained a mixture of civic, commercial, and residential structures.

In 1902, the Du Pont Company relocated its headquarters to Market Street between 10th and 11th Streets, to the northwest of the courthouse, in order to consolidate and increase its office space.⁵ The site was not only chosen because of its central business location and prominent street frontage but also because it was owned by the Manufactures Contracting Company, of which Pierre S. DuPont was vice president, and his brother, Irene, was secretary-treasurer. As the dominant company in a company town, the presence of the DuPont Company firmly established the proposed Rodney Square Historic District as the center of civic and commercial life in downtown Wilmington.⁶

Construction began on the DuPont Building in March 1906 and the building was to be 12-stories in the Italian Renaissance style with offices for the Wilmington Trust Company on the 1st and 2nd floors, tenant office space on the 3rd, 4th and 5th floors and DuPont Company offices in the remainder.⁷ Wilmington's tallest building accommodated 2,500 employees, 550 of which were

⁴ McNinch, "The Changing Face of Rodney Square," 140. The draining of the reservoir, and the subsequent construction of the courthouse, occurred when Wilmington was named the new county seat.

⁵ The company previously had space in fourteen buildings scattered around Wilmington. The reorganization of the company was led by cousins T. Coleman DuPont, Alfred I. DuPont and Pierre S. DuPont. T. Coleman DuPont was the grandson of Alfred Victor, the second president of the company, and great grandson of Eleuthere Irene, the founder of the company. The buildings previously occupying the site included the Harkness Building, owned by the Manufacturers Contracting Company, a Y.M.C.A. and various businesses and residences. McNinch, "Rodney Square," 3.

⁶ Carol Hoffecker, *Corporate Capital: Wilmington in the Twentieth Century* (Philadelphia: Temple University Press, 1983): 40-41; McNinch, "The Changing Face of Rodney Square," 141.

⁷ McNinch, "The Changing Face of Rodney Square," 143-144.

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directly employed by the DuPont Company.⁸ Although completed in 1907, the square footage of the building was nearly doubled in 1910 to accommodate the expanding businesses. A third addition to the building was completed in 1913, which primarily contained the Hotel DuPont with 150 rooms and the Playhouse, with 1,256 seats.⁹ Three more additions were completed in 1916, 1919 and 1931. In 1937, 2-stories were added above the 12th floor. The floor plate of the building was eventually bordered by Market, Orange, 10th and 11th Streets and totaled nearly 662,000 square feet.

In 1915, the county courthouse on Market Street was scheduled for demolition and the proposed urban design of Rodney Square was first given serious consideration.¹⁰ As the site was adjacent to the primary elevation of arguably the most important building in Wilmington, the DuPont Company was naturally considerably invested in what was to be constructed. They felt that the best use for the location – and for themselves – would be to transform the 1 ½ acre site and the surrounding area into the civic center of Wilmington, complete with governmental, commercial and institutional buildings.

The man selected to execute this vision was John Jacob Raskob (1879-1950), who had been hired in 1901 by Pierre S. DuPont as his personal assistant.¹¹ Not only did Raskob wish to adhere to the aesthetic tenets of the City Beautiful movement, he also desired to create a “more impressive Wilmington [in keeping with] part of a much larger national effort aimed at improving urban life.”¹²

⁸ McNinch, “The Changing Face of Rodney Square,” 144.

⁹ McNinch, “The Changing Face of Rodney Square,” 145. The hotel opened on Pierre S. DuPont’s birthday.

¹⁰ The Delaware General Assembly formally voted on demolition of the courthouse in 1917. McNinch, “Rodney Square,” 11.

¹¹ Raskob later became vice-president of finance for both the DuPont Company and General Motors, as well as chairman of the Democratic National Committee and builder of the Empire State Building in New York City.

¹² Hoffecker, 41.

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Raskob initiated a juried competition for the design of the block bordered by 10th, 11, Market and King Streets, which was held in 1916 and 1917. The competition was primarily funded by Irene DuPont, under the guidance of the Park Commission, and chaired by Warren P. Laird (1861-1948), the first dean of the School of Fine Arts at the University of Pennsylvania.¹³ Laird, who acted "as a consultant in all phases of [Rodney Square's] development", was joined by a committee consisting of prominent architects and landscape architects, including William A. Kendall, Charles A. Platt, and John Russell Pope.¹⁴ All three men had distinguished themselves as experts in Classical Revival styles and leaders of the City Beautiful movement in the early 20th century.

Five plans were submitted to the committee by Donn Barber, Boring and Tilton, and Carrere and Hastings, all of New York, Waddy B. Wood of Washington, D.C. and Zantzinger, Borie and Medary of Philadelphia. The design and programmatic objectives for the competition were as follows:

Center Square... is in effect the civic center of Wilmington because [it is] bordered by its most important buildings. Thus, while constituting one of the city's breathing spaces, it must also serve as a convenient thoroughfare between the buildings that face it and form a forefront or setting for these buildings which, by its treatment, shall as nearly as possible unify them into a single scheme of civic adornment.¹⁵

In this way, the square was not only the literal center of the City, but the metaphorical one as well.

¹³ "Warren Powers Laird, 1861-1948." *Philadelphia Architects and Buildings*. http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/21437. Accessed on September 9, 2010. Irene DuPont was the brother of Pierre and head of the Park Commission.

¹⁴ McNinch, "The Changing Face of Rodney Square," 146.

¹⁵ McNinch, "The Changing Face of Rodney Square," 154.

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Only the design by Zantzinger, Borie and Medary (1910-1929) had the "requisite simplicity and dignity," according to the jury.¹⁶ On July 1 1919, demolition began on the old courthouse and, shortly thereafter, construction commenced on the square.¹⁷ In the spring of 1923, both the square and the library to the south were complete and "Rodney Square had taken on a definite shape and has established its role as the civic center of Wilmington."¹⁸

One of the earliest definite components in the design of the Square was the presence of a sculpture of Caesar Rodney on a horse by James E. Kelly. Rodney (1728-1783) was one of the signers of the Declaration of Independence and the statue commemorates his ride from Dover to Philadelphia for that event. The design and designer for the statue were selected by the Caesar Rodney Equestrian Statue Association, which was a parallel committee to the Park Commission, and to which Irene DuPont belonged. Begun in late 1915 and completed in 1925, the statue is cast in bronze with a litholite base.¹⁹ At the time of its design, it was "considered by many sculptors to be one of the most beautiful equestrian statues in the world."²⁰ The other sculptural component of the square are drinking fountains that flank the steps on the west elevation and serve as a memorial to William Poole (1853-1918) a descendant of an Early Wilmington Quaker family and former head of the Wilmington Fountain Society.²¹ The Square also contained twelve bronze lanterns with electric lights that were 4 ½ feet in height.²²

¹⁶ Williams Barksdale Maynard, *Buildings of Delaware* (Charlottesville, VA: University of Virginia Press, 2008): 104.

¹⁷ Prior to its demolition, the courthouse was used in a military capacity for World War I. Eccel, 18.

¹⁸ McNinch, "The Changing Face of Rodney Square," 156.

¹⁹ The image has since appeared on the Delaware state quarter in 1999.

²⁰ Ellen H. Crosman, "This Is Wilmington" Rodney Square." *The Sunday Morning Star* (15 August 1948):

6.

²¹ Jeanette Eckman, Anthony Higgs, William H. Connor, eds. *Delaware: A Guide to the First State*. Compiled and Written by the Federal Writers' Project of the Works Progress Administration for the State of Delaware (New York: The Viking Press, 1938): 284.

²² "Rodney Square To Be City's Brightest Spot." *The Sunday Morning Star* (28 August 1921): 7.

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The first civic building constructed on the east side of the future Rodney Square was the Wilmington Public Building, also known as the City-County Building.²³ Originally intended to be an addition to the existing courthouse, Raskob and Pierre S. DuPont convinced residents and city officials for a building jointly financed by the city and county to house both of their government offices.²⁴ The two uses, however, would be behind a single façade and although “domes and towers were not desired... the commissioners had ‘no predilections as to architectural style.’”²⁵ A competition was held, also chaired by Warren P. Laid, and juried by architects Paul Cret, William M. Kendall, and H. Van Buren Magonigle.²⁶ The New York firm of Palmer, Hornbostel and Jones, in collaboration with Wilmington architect John Dockery Thompson, Jr., were selected as the architects. The building was dedicated on May 27, 1916 and housed City Hall offices, county government offices, and city and county records.²⁷ The only exterior indication of the dual use was the carving of “City Hall” over the southern entrance and “Court House” over the northern entrance. The building received eastern additions in 1960, which was 90% clad in stone from the original building, and in 1980.²⁸

The next building to be completed was the Wilmington Institute Free Library on the south side of Rodney Square.²⁹ In 1915, DuPont purchased the land for the library for \$245,000 and accompanying his check was a note stating, “the style of the building will conform to the character of the new City-County Building and be an ornament to the City.”³⁰ This was the first indication that the new civic center was not only to have a cohesive vision, but was also to elevate the City of Wilmington through its conception. This idea extended to both the thematic, in its overall scope, and to the minute, in its implementation of fifteen-foot deep sidewalks

²³ Prior to the construction of the building, the site housed private residences, the Hilles School for girls, a Baptist Church and the Knights of Columbus. Eccel, 18.

²⁴ McNinch, “The Changing Face of Rodney Square,” 145.

²⁵ McNinch, “The Changing Face of Rodney Square,” 146. Domes and towers were considered to be the most easily identifiable, and therefore least desirable, elements of the outdated Victorian style.

²⁶ Maynard, 105.

²⁷ Eckman, 284.

²⁸ “City/County Building (Wilmington Public Building)” (*Historic American Buildings Survey*, 1980): 2.

²⁹ The site was the former location of the graveyard of the Old First Presbyterian Church. The church subsequently moved to the northwest corner of 11th and Market Streets. Eckman, 286.

³⁰ McNinch, “The Changing Face of Rodney Square,” 150.

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around the square's perimeter.³¹ It also wholly integrated DuPont into the eventual design and construction of the building.³²

DuPont, along with Laird and Frank Miles Day, comprised a building committee that reviewed three sets of proposed designs by architects Edward Lippincott Tilton (1861-1933) and Alfred Morton Githens (1876-1973). The DuPont Company was selected as the engineers.³³ At the time Tilton was considered to be "the foremost library architect in the country" and the pair had worked on numerous libraries for Andrew Carnegie.³⁴ The cornerstone for the 3-story building of Indiana limestone was laid on March 4, 1922 and the building was opened on May 5, 1923.³⁵ The building was designed in the Beaux Arts style to compliment the architecture of the Wilmington Public Building. The design also repeated references to Greco-Roman architecture – motifs from Pompeii, the frieze from the Parthenon at the Acropolis, the Library at Alexandria, the frieze from the Temple of Antoninus and Faustina in Rome – in keeping with the revivalist tenets of the City Beautiful movement. It received the American Institute of Architects Exhibition Medal for first place in the Public Building Group in 1925, largely for its implementation of uninterrupted interior space. It could hold up to 400,000 volumes. In keeping with the comprehensive design of the square, the Library's entrance is directly opposite the entrance to Rodney Square.³⁶

By 1925, Rodney Square and the buildings to the west, south and east were entirely transformed, but the north side remained incomplete.³⁷ However, the hope persisted that it would house a "public building that would preserve 'the dignity and beauty of the Public

³¹ McNinch, "The Changing Face of Rodney Square," 149.

³² McNinch, "The Changing Face of Rodney Square," 148.

³³ The DuPont Company was selected because they had the lowest bid, achieved by replacing the south wall, originally specified as limestone, with brick.

³⁴ "City's New Library Dedicated Yesterday with Brief Ceremony." *The Sunday Morning Star* (6 May 1923): 14.

³⁵ McNinch, "The Changing Face of Rodney Square," 155.

³⁶ "Open Bids Aug. 15 for New Library at 10th and Market." *The Sunday Morning Star* (7 August 1921): 8.

³⁷ McNinch, "The Changing Face of Rodney Square," 159. The only building on the north side of the square was the McComb-Winchester Mansion, "one of the last stately residences in [that] part of the city." Eccel, 19.

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Square."³⁸ In 1932, the city received \$1,600,000 from the federal emergency relief fund for a new federal building. The new United States Post Office, Court House and Custom House would not only provide the requisite office space but also hundreds of local jobs. Pierre S. DuPont was still involved in the design and endorsed local architect Edward William Martin. By early 1933, Martin (design), along with two other local firms, Brown and Whiteside (specifications), and Robinson, Stanhope and Manning (working drawings), was selected and the three firms formed Associated Federal Architects.³⁹ Once again, the design for the building "had to reflect architectural harmony" with the existing buildings surrounding the Square "with particular attention... devoted to the design of the library, directly opposite...."⁴⁰ Construction began in September 1935 and was completed in February 1937. At its dedication, one reporter wrote, "Construction and occupancy of the new building rounds out the plans of many civic minded Wilmingtonians in the layout of Rodney Square. It was long the hope of many that the square would become the center of an imposing group of important public and private buildings. Construction of the post office building completes the four sides of the square."⁴¹

The 3-story building was of limestone and rusticated granite with the post office located in the basement and on the 1st floor. The 2nd floor was occupied by the Federal court and the Bureau of Internal Revenue, Bureau of Foreign and Domestic Commerce and U.S. Customs Office were on the 3rd floor. The interior of the building had terrazzo floors and marble wainscoting, along with murals by Herman H. Zimmerman in the lobby and Albert Pels in the courtroom. In 1982, a large office tower addition was constructed to the north.

Beginning in 1935, the 14-story Nemours Building was constructed to the west of the DuPont Building by Frederick A. Godley of New York and Hubert Sheldon Stees for the DuPont Engineering Department. The Moderne style of the building matched that of the 1930 addition to the DuPont Building and it was originally connected to it by an underground tunnel and an upper level bridge. The reinforced concrete building was faced with brick and limestone, was used as

³⁸ McNinch, "The Changing Face of Rodney Square," 160.

³⁹ McNinch, "The Changing Face of Rodney Square," 160; Maynard, 105.

⁴⁰ McNinch, "The Changing Face of Rodney Square," 161.

⁴¹ McNinch, "The Changing Face of Rodney Square," 162.

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administrative space and was the largest office building ever to be air conditioned.⁴² A second addition was completed in 1941.

This group of buildings, and the square itself, are the "architectural and historic hallmarks of Wilmington during the first quarter of the century" and "one of the city's earliest attempts at the planning of public space."⁴³ To this day, they provide a clear boundary to the center of Wilmington and continue to maintain its relevance as a city center.

Significance in Community Planning and Development, Criterion A

The proposed Rodney Square Historic District is significant under Criterion A, Community Planning and Development, as a unique example of a collective public and private development venture that evolved out of the City Beautiful movement. Initially established and anchored by the DuPont Company, Rodney Square maintained its prominence and relevance as the continual center of administrative, cultural and business life in Wilmington.

The extreme importance of the DuPont Company in the history of the development of Rodney Square is twofold: they were the preeminent company in a company town, thereby giving them a unique and relatively unchecked position of power. Additionally, by being involved with every aspect of the Square and the surrounding buildings, they were able to maintain a single aesthetic and programmatic vision, resulting in a unified city center.

The Role of the City Beautiful Movement at Rodney Square

This notion of constructing a cohesive urban center was quite typical of its time, in that it stemmed from the City Beautiful movement, which was extremely popular in the late 19th and early 20th centuries. The City Beautiful movement had been made popular by Daniel Burnham and the World Columbian Exposition of 1893, and was characterized by formal and symmetrical, white buildings presented on a vast scale and usually in keeping with the

⁴² Maynard, 107.

⁴³ Patricia D. Wilson, et al. *A Survey of Wilmington's City Halls* (August 1981. Wilmington Department of City Planning files. Courtesy of the Wilmington Department of City Planning): 7; "City/County Building (Wilmington Public Building)", 1.

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Classical, Neoclassical or Beaux-Arts styles.⁴⁴ This synthesis of architecture and landscape were designed to form an ideal city in which "architecture was recognized as the dominant process in this artistic collaboration and civic monuments were used as expressions of the city's governmental and cultural functions. Such elaborate arrangements were thought to conduce the individual citizen to embrace higher ideals through a new artistic environment."⁴⁵ However, the movement was not solely beauty for beauty's sake. Its supporters also believed that this new approach to planning would prompt social change as it would inspire civic pride, promote culture and improve morality among urban populations.

One of the most fundamental aspects of the City Beautiful plan was the civic center, which was "intended to be a beautiful ensemble, an architectural triumph far more breathtaking than a single building, no matter how comely, could be. Grouping public buildings around a park, square or intersection of radial streets allows the visual delights of perspectives, open space, and the contrast between the buildings and their umbrageous setting."⁴⁶ This tenet serves as a perfect descriptor of the proposed Rodney Square Historic District; an environment in which the whole is not only greater than the sum of its parts, but also one which served as the embodiment of the ideal function of the civic center of a prominent Delaware city.

The way in which the development of Rodney Square was realized is also in keeping with the City Beautiful movement. Typical of the movement's reformist attitudes of the City Beautiful movement, Raskob initiated juried competitions to allow for maximum transparency in the design selection process. Moreover, these juries were comprised of academics rather than politicians, reinforcing the notion that this was a center for the people, and not for an isolated

⁴⁴ Burnham's sentiments about this movement were best summarized by his famous quote: "Make no little plans; they have no magic to stir men's blood and probably themselves will not be realized. Make big plans; aim high in hope and work, remembering that a noble, logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with ever-growing insistency. Remember that our sons and grandsons are going to do things that would stagger us. Let your watchword be order and your beacon beauty."

⁴⁵ William H. Wilson. *The City Beautiful Movement* (Baltimore, Johns Hopkins University Press, 1989): 116.

⁴⁶ William H. Wilson, 92.

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elite. The designs for Rodney Square itself, the Wilmington Public Building and the Wilmington Institute Free Library were all selected by juried competitions. Although the designs for the DuPont Building and the United States Post Office, Court House and Custom House were not, both were the created by a collaborative effort resulting in a more populist design.

While it is possible that the role of such a large number of both academic jurors and professional architects might have resulted in a disparate overall design, the omnipresence of both Raskob and Pierre S. DuPont prevented that from happening. In each competition, the requirements were such that each element be reflective of and complimentary to that which had proceeded it. This consistent and unique approach to a civic center meant not only that the buildings were compositionally balanced within themselves, but also that they effectively conveyed a single aesthetic and programmatic unit. This singular approach provided for the uplifting urban experience that Raskob and DuPont were so intent on creating.

Significance in Architecture, Criterion C

Rodney Square in downtown Wilmington possesses significance under Criterion C for Architecture as an important and unified collection of revivalist style architecture designed for primarily public use. The proposed district contains five buildings, one site and one object that were designed between 1905 and 1941.

The pervasive use of revivalist architectural styles – Italian Renaissance, Classical Revival, Beaux Arts – was strongly in keeping with the City Beautiful movement. It was felt that by harkening back to the architectural styles of the founding civilizations, the current populace might be similarly inspired to great achievement. By maintaining a revivalist aesthetic among each design element, Rodney Square presented a visual cohesion and firmly asserted its principled message.

The Classical Revival Style

The Classical Revival style has its roots in the influential 1893 Columbian Exposition in Chicago, where the simple, clean lines of the classical style was introduced as an alternative to the ornate Victorian buildings that filled the crowded cities of the period. Another influential source for the

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Classical Revival style became the Ecole des Beaux Arts in Paris, a popular school for American architects after finishing their domestic training.

In Rodney Square, the Classical Revival style is found both in the Wilmington Public Building and in the square itself. The Wilmington Public Building, with its colonnade of Ionic granite columns and pedimented entrances, is an archetypal example of Greek and Roman architecture adapted to a modern context. This style was particularly appropriate for a civic institution because it conveyed the power and stability of a government, which is both preparing for the future and anchored in the past. Rodney Square conveys a similar sense of formality, but not one designed solely to impose civic strength upon the citizens, rather one that intended to promote the strength of the citizens within themselves. The cast stone terraces and balustrade, the symmetrical layout and bronze statuary are all Classical Revival style elements that contribute to this notion.

The Italian Renaissance Style

The Italian Renaissance style also sprung from the revivalist aesthetic of the late 19th century. Based firmly in the architectural precepts of the Renaissance, the style particularly embraced the design of the Italian palazzo, those magnificent residences created for wealthy families.

The DuPont building is characteristic of the Italian Renaissance style in both design and intent. As in the time of the Renaissance, the DuPont Building was a modern version of an architectural focal point for a wealthy family. It was intended to display its power while asserting its lasting endurance. With its symmetrical elevations, distinctive base, rusticated upper floors and bracketed cornice, the effect was one of a palazzo fit for the 20th century.

The Beaux Arts Style

The Beaux Arts style, perhaps the most widely adapted revivalist style, was the approach of designing monumental and historically based architecture, as taught by the Ecole des Beaux Arts in Paris. Although the formalist architecture was derived from French architecture of the 16th, 17th and 18th centuries, it was often modified to suit the particular needs of each client or project.

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Both the Wilmington Institute Free Library and the United States Post Office, Court House and Custom House were designed in the Beaux Arts style. Both buildings have symmetrical, masonry facades, grouped classical columns, and ornamented rooflines, which, as with the other revivalist styles, illustrate the formality and permanence of the civic center.

Associated Architects and Artists

Associated Federal Architects (1933-1937) were formed specifically for the design and construction of the United States Post Office, Court House and Custom House on Rodney Square. The group consisted of Edward William Martin, who designed the building, Brown and Whiteside, who provided the specifications, and Robinson, Stanhope and Manning, who produced the working drawings. After the Post Office was completed, the group disbanded to pursue individual projects.

Alfred Morton Githens (1876-1973) was born in Philadelphia and attended the University of Pennsylvania, the Pennsylvania Academy of Fine Arts and the Ecole des Beaux Arts in Paris. After working for a number of firms, including Cope & Stewardson and Cass Gilbert, Githens established his own practice with Charles C. Haight in 1904. In 1917, he formed a partnership with Edward Lippincott Tilton, which dissolved in 1937, and thereafter he partnered with Francis Keally. Two of his more prominent projects are the Currier Gallery of Art in New Hampshire (1929, NR 1979), which he designed with Tilton, and the Holy Spirit Chapel (1923, NR 1995). Githens, along with Tilton, designed the Wilmington Institute Free Library.

Frederick A. Godley (1886-1951) studied at Yale University, the Massachusetts Institute of Technology and the Ecole des Beaux Arts in Paris before becoming partners with Raymond M. Hood in New York City in 1924. He is best known for his projects in collaboration with Hood, including Radio City Music Hall (1932, NR 1978), the McGraw-Hill Building (1930, NR 1980) and the American Radiator Building (1924, NR 1980), all in New York City. Godley worked on portions of the additions to the DuPont Building and designed the Nemours Building.

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James Edward Kelly (1855-1933) was born in New York City and studied at the National Academy of Design and the Art Students' League. Kelly is best known as a sculptor of historical figures and scenes, particularly those associated with the Civil War. He designed the bronze statue of Caesar Rodney on his horse and the accompanying plaques on the west side of Rodney Square.

Palmer, Hornbostel and Jones (1917-?) was the last iteration of the long-term partnership between Henry Hornbostel and William Palmer. After studying at Columbia University and the Ecole des Beaux Arts in Paris, Hornbostel returned to New York and established a firm with William Palmer. Jones joined the firm in 1917. Some of their more significant projects include the Main Building, United States Bureau of Mines in Pittsburgh, PA (1915, NR 1974), the New York State Department of Education Building in Albany, NY (1908, NR 1971) and the Oakland City Hall in Oakland, CA (1911, NR 1983). Palmer, Hornbostel and Jones designed the Wilmington Public Building.

Edward Lippincott Tilton (1861-1933) was born in New York City and worked at the firm of McKim, Mead and White before attending the Ecole des Beaux Arts in Paris. Upon his return, he formed a partnership with William A. Boring, which lasted until 1904. He continued to work independently until his death, at which time he was regarded as one of the foremost library architects in the county. His more significant projects include the Currier Gallery of Art in New Hampshire (1929, NR 1979), which he designed with Alfred Morton Githens, St. Luke's Evangelical Lutheran Church in New York City (1922, NR 2007), the Central Library in Somerville, MA (1914, NR 1989) and the Sioux City Free Public Library in Sioux City, IA (1912, NR 1997). Tilton, along with Githens, designed the Wilmington Institute Free Library.

Zantzinger, Borie & Medary (1910-1929) formed after Milton B. Medary joined the existing practice of Clarence C. Zantzinger and C.L. Borie. The firm was known for numerous large urban projects, including the Fidelity Mutual Life Insurance Company Building (1926, NR 1973) and the Bell Telephone Company Building (1939, NR 2000), both in Philadelphia, Chanticleer (1912, NR 1984) in Delaware County, PA, the Detroit Museum of Art (1927), and the

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Indianapolis Central Library (1916, NR 1975). Zantzinger, Borie & Medary unsuccessfully bid on the design of the Wilmington Public Building and successfully designed Rodney Square.

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Comprehensive Planning

Zone: Urban

Time Period: 1880 – 1940+/-: Urbanization and Early Suburbanization

Themes: Settlement Patterns and Demographic Change
Architecture, Engineering, and Decorative Arts

Property Type: hotel, library, government office, business office, public square

Rodney Square Historic District
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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)
See attached.

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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property Approximately 7 acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18S</u> Zone	<u>453135.7E</u> Easting	<u>4399687.0N</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)
See attached.

Boundary Justification (Explain why the boundaries were selected.)
See attached.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)
See attached.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)
See attached.

Developmental history/additional historic context information (if appropriate)
See attached.

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11. Form Prepared By

name/title Logan I. Ferguson
organization Powers & Company, Inc. date September 30, 2010
street & number 211 N. 13th Street, Suite 500 telephone (215) 636-0192
city or town Philadelphia state PA zip code 19107
e-mail logan@powersco.net

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 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.

See attached.

Property Owner:

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

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

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.

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Photographs Page 1

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PHOTOGRAPH LIST

The following information pertains to every photograph:

Rodney Square Historic District
10th, 11th, Market and King Streets
New Castle County, Delaware
Robert Powers
August 2010
Powers and Company, Inc.

<i>Photograph #</i>	<i>Description of Photograph</i>
1.	United States Post Office, Court House and Custom House, South elevation, view north
2.	United States Post Office, Court House and Custom House, South and east elevations, view northwest
3.	Rodney Square, view southwest
4.	Wilmington Public Building, West elevation, view southeast
5.	Wilmington Public Building, North elevation, view southeast
6.	Wilmington Public Building, East elevation, view southwest
7.	Rodney Square, Caesar Rodney statue, DuPont Building, view west
8.	Rodney Square, DuPont Building, view northwest
9.	Wilmington Institute Free Library, East and north elevations, view southwest
10.	Rodney Square, view north
11.	Rodney Square, view northeast
12.	Wilmington Institute Free Library, North and west elevations, view southeast
13.	DuPont Building, East and south elevations, view northwest
14.	Nemours Building, East and south elevations, view northwest
15.	Nemours Building, South and west elevations, view northeast
16.	Nemours Building, North and west elevations, view southeast
17.	Nemours Building, North and east elevations, view southwest
18.	DuPont Building, North and west elevations, view southeast
19.	United States Post Office, Court House and Custom House, South and west elevations, view northeast
20.	DuPont Building, North and east elevations, view southwest
21.	Rodney Square, view southeast

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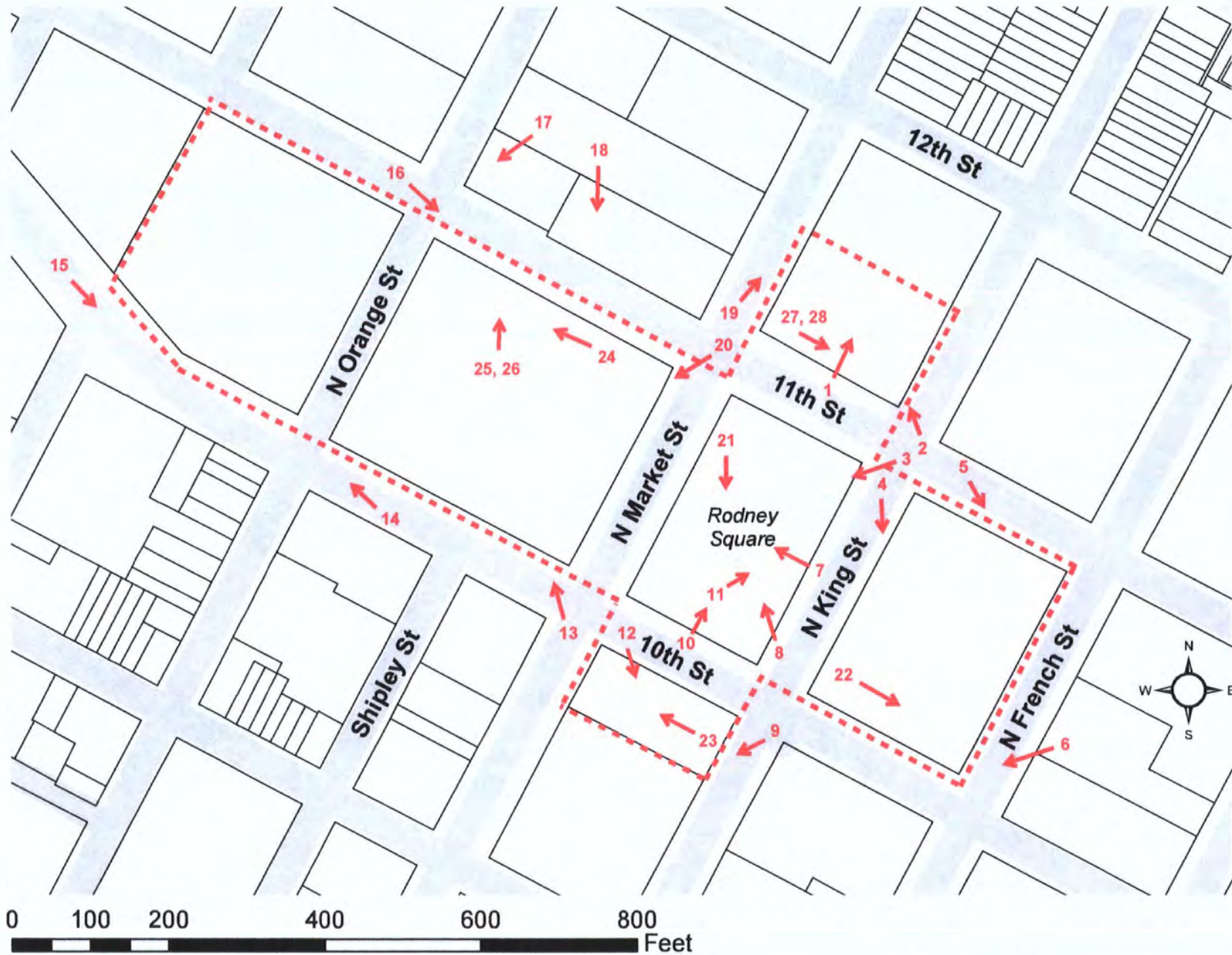
Photographs Page 2

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22.	Wilmington Public Building, 1 st floor, Stairway, view east
23.	Wilmington Institute Free Library, 1 st floor, view west
24.	DuPont Building, Lobby, view west
25.	DuPont Building, 2 nd floor, Stairway, view northwest
26.	DuPont Building, 1 st floor, Ballroom, view northwest
27.	United States Post Office, Court House and Custom House, Lobby, view east
28.	United States Post Office, Court House and Custom House, Lobby mural, view east



Rodney Square Historic District
New Castle County, DE
Proposed National Register Boundary Map
September 2010



Rodney Square Historic District
 New Castle County, DE
 Boundary Map with Photograph Key
 September 2010

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Rodney Square Historic District

MULTIPLE NAME:

STATE & COUNTY: DELAWARE, New Castle

DATE RECEIVED: 6/27/11 DATE OF PENDING LIST: 7/22/11
DATE OF 16TH DAY: 8/08/11 DATE OF 45TH DAY: 8/12/11
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 11000522

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 8.10.11 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.



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United States Post Office, Court House and Custom House 1 of 28



Rodney Square Historic District - New Castle County, DE
United States Post Office, Court House and Custom House
Northwest View



Rodney Square Historic District - New Castle County, DE
Rodney Square - southwest view
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Rodney Square Historic District - New Castle, DE
Wilmington Public Building, west elevation,
view southeast



Rodney Square Historic District - New Castle, DE
Wilmington Public Building, North Elevation
view southeast



Rodney Square Historic District - New Castle, DE
Wilmington Public Building, East elevation
view southwest



Rodney Square Historic District - New Castle, DE
Rodney Square, Caesar Rodney Statue,
DuPont Building, view west 7 of 28



Rodney Square Historic District - New Castle, DE
Rodney Square, DuPont Building
view northwest



Rodney Square Historic District - New Castle, DE
Wilmington Institute Free Library, East and North
elevations, view southwest 9 of 28



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Rodney Square, view north 10 of 28



Rodney Square Historic District - New Castle, DE
Rodney Square, view northeast 11 of 28



Rodney Square Historic District - New Castle, DE
Wilmington Institute Free Library,
North and West elevations, view southeast 12 of 28



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DuPont Building, East and South elevations,
view northwest 13 of 28



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Nemours Building, East and South elevations,
view northwest



Rodney Square Historic District - New Castle, DE
Nemours Building, South and West elevations,
view northeast



Rodney Square Historic District - New Castle, DE
Nemours Building, North and West elevations,
view southeast



Rodney Square Historic District - New Castle, DE
Nemours Building, North and East elevations,
view southwest



Rodney Square Historic District - New Castle, DE
DuPont building, North and West elevations,
view southeast



Rodney Square Historic District - New Castle, DE
United States Post Office, Court House and Custom
House, South and West elevations,
view northeast



Rodney Square Historic District - New Castle, DE
DuPont Building, North and East elevations,
view southwest 20 of 28



Rodney Square Historic District - New Castle, DE
Rodney Square, view southeast 21 of 28



Rodney Square Historic District - New Castle, DE
Wilmington Public Building, 1st floor, Stairway,
view east
22 of 28



Rodney Square Historic District - New Castle, DE
Wilmington Institute Free Library, 1st floor,
view west 23 of 28



Rodney Square Historic District - New Castle, DE
DuPont Building, Lobby, view west 24 of 28



Rodney Square Historic District - New Castle, DE
DuPont Building, 2nd floor, Stairway,
view northwest



Rodney Square Historic District - New Castle, DE
DuPont Building, 1st floor, Ballroom,
view northwest



Rodney Square Historic District - New Castle, DE
United States Post Office, Court House and
Custom House, Lobby, view east 27 of 28



Rodney Square Historic District - New Castle, DE
United States Post Office, Court House and
Custom House, Lobby mural, view east 28 of 28



U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

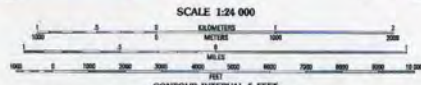
STATE OF DELAWARE
DELAWARE GEOLOGICAL SURVEY

Rodney Square Historic District
New Castle County, DE
185 453135 T; 4399687.0N

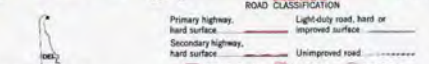
WILMINGTON SOUTH QUADRANGLE
DELAWARE-NEW JERSEY
7.5 MINUTE SERIES (TOPOGRAPHIC)



Produced by the United States Geological Survey
Derived from imagery taken 1989 and other sources. Photoregistered using imagery taken 1997; no major culture or drainage changes observed. Survey control current as of 1997.
Boundaries, other than composite, verified 1999.
Selected hydrographic data compiled from NOS chart 294 (1966). This information is not intended for navigational purposes.
North American Datum of 1983 (NAD 83). Projection and 1000-meter grid. Universal Transverse Mercator, zone 18 10 000-foot ticks. Delaware Coordinate System of 1983 2 500-meter ticks. New Jersey Coordinate System of 1983 North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software.
There may be private inholdings within the boundaries of the National or State reservations shown on this map.



CONTOUR INTERVAL 5 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1988 (NVD 88)
(TO CONVERT ELEVATIONS TO THE NORTH AMERICAN VERTICAL DATUM OF 1988, SUBTRACT 1 FOOT)
DEPTH CURVES AND SOUNDINGS IN FEET. DATUM IS MEAN LOWER LOW WATER.
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE.
THE MEAN RANGE OF TIDE IS 5.4 FEET.
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048
THIS MAP COMPLES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25986, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



QUADRANGLE LOCATION

1	2	3	4	5	6	7	8
1	2	3	4	5	6	7	8

ADJOINING 7.5 QUADRANGLE NAMES

WILMINGTON SOUTH, DEL.-N.J.
1997
NIMA 5863 8 NE-SERIES V132

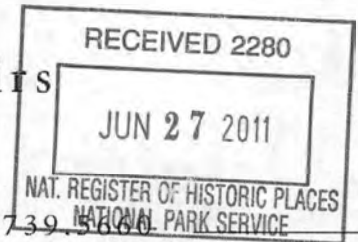


State of Delaware
Historical and Cultural Affairs

21 The Green
Dover, DE 19901-3611

Phone: (302) 736.7400

Fax: (302) 739.5660



June 23, 2011

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:

Rodney Square Historic District Wilmington, 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 "TAS".

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

Enclosures

