



United States Department of the Interior


NATIONAL PARK SERVICE

1849 C Street, N.W.
Washington, D.C. 20240

August 30, 2010

Notice to file:

This property has been automatically listed in the National Register of Historic Places. This is due to the fact that the publication of our Federal Register Notice: "National Register of Historic Places: Pending Nominations and Other Actions" was delayed beyond our control to the point where the mandated 15 day public comment period ended after our required 45 day time frame to act on the nomination. If the 45th day falls on a weekend or Federal holiday, the property will be automatically listed the next business day. The nomination is technically adequate and meets the National Register criteria for evaluation, and thus, automatically listed in the National Register of Historic Places.


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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 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 Owl's Nest Country Place

other names/site number Greenville Country Club

2. Location

street & number 201 Owl's Nest Road

not for publication

city or town Greenville

vicinity

state Delaware code DE county New Castle code 003 zip code 19716

3. State/Federal Agency Certification

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

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

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

national statewide local

Signature of certifying official

Date

7-9-2010

SHPO

Title

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:)

Jon E. Beall
Signature of the Keeper

Date of Action

8-30-10

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National Register of Historic Places Registration Form

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*Patrick:
The County Executive
Signed the wrong
form. We are
requesting his
signature on a
Continuation Sheet
and will send it
later. madeline*

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historic name Owl's Nest

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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

Chun-fisher Coover
Signature of certifying official

9-11-09
Date

County Executive
Title

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

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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
- building(s)
- object

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

Contributing	Noncontributing	
4	3	buildings
6	0	sites
10	6	structures
0	0	objects
20	9	Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

See Continuation Sheet

Current Functions
(Enter categories from instructions)

See Continuation Sheet

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH AND 20TH CENTURY REVIVALS –
Tudor Revival

Materials
(Enter categories from instructions)

foundation: CONCRETE

walls: BRICK

WOOD/STUCCO

roof: STONE - slate

other: BRICK

Owl's Nest Country Place
Name of Property

New Castle, Delaware
County and State

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 Continuation sheet)

Narrative Description

(See Continuation sheet)

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<u>Resource Type</u>	<u>Contributing</u>	<u>Non contributing</u>
Building	House (Lindeberg) Ice house (Lindeberg) Garage (Lindeberg) Potting shed (Lindeberg)	Pool change house/Greenhouse foundations Tennis building Paddle hut/Greenhouse foundations
Site	Park/Landscape garden (Meehan) Arboretum (Harper, du Pont) Lawn Forecourt Boxwood garden/Tea house (Shipman) Evergreen garden/Gated garden wall (Shipman)	
Structure	Entry piers and walls House terrace (Lindeberg) du Pont tennis court Root cellar Garage apron/Retaining wall/Staircase (Lindeberg) Water tower Service yard (Lindeberg) Road system (Meehan) Retention basin and drainage system Pond, dam and outlet structure	Outdoor dance floor Tennis courts Paddle tennis courts Swimming pool complex Sewage treatment plant Parking lots

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<u>Resource</u>	<u>Historic Function</u>	<u>Current Functions</u>
1. Park/Landscape garden	LANDSCAPE/garden	LANDSCAPE/garden
2. House	DOMESTIC/single dwelling	SOCIAL/clubhouse
3. Service yard	DOMESTIC/secondary structure	SOCIAL/clubhouse
4. Ice house	DOMESTIC/secondary structure	SOCIAL/clubhouse
5. Boxwood garden and Tea house	LANDSCAPE/garden	LANDSCAPE/garden
6. Evergreen garden and Gated garden wall	LANDSCAPE/garden	LANDSCAPE/garden
7. Garage	DOMESTIC/secondary structure	SOCIAL/clubhouse
8. Garage apron, retaining wall and staircase	LANDSCAPE/parking lot	LANDSCAPE/parking lot
9. Potting shed	DOMESTIC/secondary structure	SOCIAL/clubhouse
10. Root cellar	AGRICULTURE/SUBSISTENCE/ storage	SOCIAL/clubhouse
11. Water tower	DOMESTIC/secondary structure	SOCIAL/clubhouse
12. du Pont tennis court	RECREATION AND CULTURE/ sports facility	RECREATION AND CULTURE/ sports facility
13. Entry piers and walls	LANDSCAPE/street furniture/object	LANDSCAPE/street furniture/object
14. Road system	LANDSCAPE/garden	LANDSCAPE/garden
15. House terrace	LANDSCAPE/garden	LANDSCAPE/garden
16. Arboretum	LANDSCAPE/garden	LANDSCAPE/garden
17. Lawn	LANDSCAPE/garden	LANDSCAPE/garden
18. Forecourt	LANDSCAPE/garden	LANDSCAPE/garden
19. Pond, dam and outlet structure	LANDSCAPE/garden	LANDSCAPE/garden
20. Retention basin and	LANDSCAPE	LANDSCAPE

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drainage system		
21. Sewage treatment plant	DOMESTIC/secondary structure	SOCIAL/clubhouse
22. Tennis courts		RECREATION AND CULTURE/ sports facility
23. Tennis building		RECREATION AND CULTURE/ sports facility
24. Swimming pool complex		RECREATION AND CULTURE/ sports facility
25. Pool change house/ Greenhouse foundations	AGRICULTURE/SUBSISTENCE/ horticultural facility	RECREATION AND CULTURE/ sports facility
26. Paddle tennis courts		RECREATION AND CULTURE/ sports facility
27. Paddle tennis hut/ Greenhouse foundations		RECREATION AND CULTURE/ sports facility
28. Outdoor dance floor		RECREATION AND CULTURE
29. Parking lots		LANDSCAPE/parking lot

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Narrative Description

Summary Description

Owl's Nest is a country place or estate landscape built 1915-1920 by Eugene Jr. and Ethel du Pont on Owl's Nest Road near the intersection of Old Kennett Road in the Greenville vicinity of northern New Castle County, Delaware. Owl's Nest, now occupied by the Greenville Country Club, encompasses eighteen acres of land that comprised the domestic locus and landscape garden of the du Pont's original five-hundred-plus acre farm estate. The property's eighteen-acres retain the setting that was important to the house including designed gardens, lawns, some of the original recreation area, roads, and drainage structures. The centerpiece of Owl's Nest is the brick, two-and-one-half story mansion house designed by architect Harrie T. Lindeberg in his idiosyncratic brick and slate interpretation of a thatched-roof medieval English or Cotswold cottage, featuring a distinctive, undulating roof of heavy slate, corbelled chimneys, eyebrow dormers, and casement windows. The house is an excellent state of preservation and other than dining and kitchen additions built in 1987, there have been only minor interior alterations to accommodate systems and lighting. The other contributing, linked elements in the district include an ice house, a garage, and a potting shed also designed by Lindeberg, two gardens—an architectonic one with a tea house and a naturalistic evergreen garden—designed by landscape architect Ellen Biddle Shipman, a pond, access roads, entry piers, walls, a root cellar, a tennis court, a water tower, a site drainage system, trees, and shrubs. These elements were designed as a whole in functional and aesthetic support of the domestic, business, leisure, and social life of the Eugene du Pont family. The historic buildings (main house, ice house, garage, potting shed and tea house) are architecturally unified in Lindeberg's signature Tudor Revival style, though the tea house was designed by Shipman. Since the purchase of the property in 1961, the club has added indoor and outdoor tennis courts, paddle tennis courts, a paddle hut, a swimming pool, a pool change house, surface parking lots and a realigned road to the site, covering approximately four acres in the northwestern portion of the property. Non-surviving historic elements include three greenhouses, the orchard and garden complex, the gardener's cottage, the du Pont swimming pool, and the du Pont pool change house. The primary features of the historic property—Lindeberg house, Shipman gardens, several outbuildings, and other elements of the cultural landscape—possess the physical and relational integrity to illustrate the Country Place Era interpreted within the historical context of the Eugene du Pont family.

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Site layout

The site is designed around and in support of the main house which is situated facing northerly on a crest above a southwest-facing, downward-sloping lawn.¹ At the northeast corner by Owl's Nest Road, the elevation is at nearly 433 feet. The land falls 100 vertical feet to the west to approximately elevation 333 feet at the southwest corner. The 216-foot-long footprint of the linear-plan house aligns on a crest where its rear façade overlooks the vista to the south and west and the pond that sits in the southwestern corner of the property. On the other side of the pond, now on subdivided lots, were more ponds and the farm group of barns, a fenced field, poultry houses, dog kennel and hunting lodge. The land in the vista beyond was once part of the Owl's Nest farm, but is now a mix of open land and housing subdivisions. An edge of pine trees along the south property line was planted after 1961 to screen the subdivided house lots along Old Kennett Road, which cover a former du Pont hay field. The curving tree-lined driveway to the house begins at two historic brick piers on Owl's Nest Road and ends in a circle at the entry porch of the house. Two bituminous-paved parking lots occupy areas on either side of the entry road next to the north and east property lines. On the north side of the house is a high, brick garden wall with a round-arched gate opening built in 1928 that separates the driveway from the eastern garden area that contains the designs by Ellen Shipman. The formal boxwood garden, built in 1928, extends east from the house on a long axis, terminated by the tea house which backs up to Owl's Nest Road. Her evergreen garden transitions the formal space of the latter into the woodland to the north. At the western end of the house, at the end of an access road branching off the driveway, a high brick wall encloses a courtyard at the service wing of the house. In the corner of the courtyard is an octagonal brick ice house in the form of a medieval dovecote, with a slated conical roof.

At the northern property line stands a long, four-bay brick garage built in the style of the house with eyebrow windows and slate gabled roof. An original paved parking area lies on its south side in front of the garage bays, retained by a high brick wall. At the west end of the parking area an arched doorway in an attached brick wall leads to steps that descend to the lower garage level and the potting shed. A driveway passes behind the garage on its north side at the property line to a lower garage level and the adjacent potting shed. The old potting shed survives, though altered on the interior, joined to the pool change house built in 1964 and the paddle hut built in

¹ Though the house actually faces northeast, for purposes of this nomination, north is nominally set as the front of the house based upon the precedent established on Harrie T. Lindeberg's architectural drawings (noted on drawing fragment owned by the Greenville Country Club). Refer to Site Plan in attachments.

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2004, both of which were constructed atop the brick knee walls of the three former greenhouses. At the west end of the paddle hut is a paddle tennis court built over the site of a former gardener's cottage that was also designed in the Cotswold style. Beyond this point, in the northwest corner of the property and hidden in a bamboo grove is a concrete water tower built in 1929. On the south side of the paddle hut is an array of three more paddle tennis courts over the former site of du Pont vegetable and flower gardens. From the garage a historic road winds downward around the 1964 swimming pool and its compatibly-designed snack house that were built over the orchard. In the bank below the pool a historic concrete root cellar survives. Below the road is a metal indoor tennis court building built in 1974 which was sited over the original road alignment. The road was relocated by creating a hairpin section to the west, following the contours around the old orchard area below the paddle tennis courts, built in the 1970s and 2004, past the water tower and well pits, and around a sewage treatment plant, part of which dates to the du Pont era. Built into the slope on the north side is the du Pont-era tennis court, built between 1927 and 1937. Around three sides of the court a stone retaining wall holds back a wooded hill. Nearby to the north is a concrete-capped, stone-lined catch basin for surface water drainage from the hill behind the tennis court. Here, next to the tennis court, the relocated road passes over the former location of the du Pont swimming pool which was built prior to 1926 and abandoned and buried in 1964. The road continues downhill below outdoor tennis courts built in 1961 through a grouping of tall red and black pines planted by the du Ponts, and bends to the south at a huge sycamore that was a large tree in 1926. From here to the pond are three large red maple trees that survive from a du Pont-planted allée. On the west side of the road along the property line is a stone-walled retention basin built between 1927 and 1937 which receives the drainage pipe from up the hill. The road, which originally continued on to the farm group buildings beyond, terminates just short of the pond near a large du Pont-planted magnolia tree. From the pond the house is in view up the lawn-covered hill.

The residential lots that abut the Owl's Nest parcel on the south, on Old Kennett Road, contain surviving du Pont estate agricultural buildings, notably a barn, a hunting lodge and another residence that may have been a farm superintendent's house. These buildings may also be Lindeberg's work, echoing, though not slavishly, the architectural style of the Owl's Nest house. These have all been converted into private residences.²

The individual resources of the Owl's Nest landscape are described in detail in the following paragraphs. Some

² State Historic Preservation Office survey #N-307 is the farm group. The house at the corner of Old Kennett and Owls Nest Roads was not surveyed by the SHPO, despite a CRS reference of N-4073 at this location. N-4073 belongs at an intersection to the south.

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resources are contained within other resources. Numbers in parentheses refer to other resources. Photo numbers that portray the resources are listed in the headings.

1. Park/Landscape Garden**1914-1954****Contributing Site (Designed Landscape)****Photos 0001, 0005, 0026-0034, 0044-0061**

The Park/Landscape Garden is a designed historic landscape encompassing the entire 18-acre parcel which contains and provides the setting for the domestic locus of the du Pont's country place. The historic landscape features of the park included the entry piers and walls, a curvilinear road system, a drainage system, an arboretum, an orchard, a lawn, axial gardens, flagstone terraces around the house, flagstone walkways, a retaining wall and stair, a tennis court, a swimming pool, and the pond. Resources removed for improvements made by the Greenville Country Club include the orchard and gardens adjacent to the greenhouses, the flagstone terrace on the south side of the house, and flagstone walkways between the house and root cellar and at the foot of the garage retaining wall. Alterations include a change in a road alignment when the tennis court building was constructed, and trees lost to development, largely pines in the areas of the tennis courts and parking lots. Surviving site features with good integrity include the entry piers (#13), the great lawn (#17), the forecourt (#18) most of the road system (#14), the drainage system (#20), the arboretum (#16), the Shipman axial garden (#5), the Shipman evergreen garden (#6) the flagstone terrace on the east side of the house (#15), the garage apron, retaining wall and stair (#8), and the pond (#19).

2. House**Built 1915, Alterations 1961, Additions 1987****Contributing Building****Photos 001-009, 0011-0025**Exterior

The house is built in the style of a medieval (15th-16th century) English manor house replete with Tudor-style hand-crafted features. It is a brick, two-and-a-half story, slate-roofed house on an irregular linear plan that rambles for 216 feet along a falling crest of land. Two parallel gables run at three different heights, defining

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three distinct sections of the original house. The largest of these is the two-and-a-half story family residence on the south side which is terminated on the east and west ends by conical roofs and intersected with a south-facing cross gable wing. Attached on the north side under a parallel, two-story gable roof is the Great Hall which joins a hipped cross-gable and lower continuing gable on its east end.³ Continuing in the westerly direction but at a lower elevation is a two-story service wing. A one-story gabled porch provides entry to the Great Hall from the driveway. The steeply pitched roofs are clad with inch-thick rectangular slabs of slate in various shades of red, gray, and green, diminishing in size from the eaves to the ridges and woven over dormers and across valleys, creating the effect of thatch. Each ridge terminates with an upturn, giving the roof a swayback effect. The roof is punctuated with eyebrow roof dormers and brick chimneys, each topped with tapering, cylindrical terra cotta pots. Of seven original chimneys, six remain. Five are rectangular and tapering, capped with a cornice comprised of a soldier brick course under corbelled rowlock and header courses. One chimney, in the service wing, is hexagonal. Each chimney is fitted with a lightning rod. A kitchen chimney was replaced in 1961 with a copper, louvered kitchen exhaust vent. Original copper half-round gutters and downspouts hang from the eaves. The eave soffits are plastered and contain rectangular vents. The brick masonry of the house walls, set in six-course common bond, is distinctive for its irregular "clinker" bricks, laid skintled (protruding from the wall surface) with wide mortar joints—a style emulating medieval brickwork. The uppermost course of brick at the eave is a soldier course. The historic windows take a variety of forms from metal and wood casements to wood double-hung sash, and are extant with the exception of one set of casements on the south side. All fenestrations are framed in adzed timber frames with lintels that have a characteristic downward curve on the ends. The adzing is an effect that recalls the traditional hand-crafted surface finish of medieval half-timbering. Attached to the service wing are a brick dining addition on the north side and a kitchen addition on the south side built by the Greenville Country Club in 1987. These additions, totaling 3,883 square feet, were designed in material, massing and details to blend with the house.

Structure

Though traditional in appearance, the house was modern in structure when it was built. The foundation is poured concrete and bears the imprint of the six-inch board formwork. The exterior bearing walls are structural

³ Lindeberg called this room "The Hall," but in this nomination it will be referred to as the Great Hall to distinguish it from the other, small "Hall." Otherwise, Lindeberg's room names, capitalized, will be used in this description. The interior descriptions below more fully relate historic and current room names.

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clay tile measuring a nominal 12 inches square by eight inches thick; the brick exterior is a veneer. Long span floors are "tin pan" construction—integral floor and joists of poured concrete in permanent corrugated steel forms, with the joists spaced 24 inches apart. The architect also utilized vertical steel columns in the house structure, four of which appear in a partial floor plan of the second floor.⁴ The roof rafters are nominal 2x12 lumber on 16-inch centers on the upper roof, and 2x8 rafters in the north cross gable. The conical roofs are framed in nominal 2x12 rafters that are spaced 18 inches apart at the base. The interior partitions are made of "Pyrobar" gypsum block manufactured by the U. S. Gypsum Company, measuring 12 inches high, 30 inches long, and four inches thick.

North Elevation

The façade of the Great Hall at the north elevation is the public face of the house. The driveway terminates in a circle at the entry porch, a one-story, gabled vestibule that has flared eaves, slate roof, and brick buttresses at its front corners.⁵ Two, vertical, three-light, wood casement windows are set in its sidewalls each with lintel of header bricks. The nearly four-foot wide front door is constructed of varnished oak boards edge-jointed with butterfly wedges, decorated with long, hand-forged faux strap hinges with fleur-de-lis tips, and opens with an iron ring handle. The door is set in an adzed timber frame, under a gabled timber lintel with ends that project past the jambs. A modern, wood, glazed storm door has plain rails and stiles and brass hardware. Above the door is round-arch lunette filled with a bronze grille in the form of an eagle, crafted by sculptor Oscar Bach in 1915. Flanking the porch are two-story banks of nine, leaded-glass casement windows, each bank being three across and three high. Each fifteen-light sash is configured three lights across and five down. These are covered with wood storm sashes with a matching muntin configuration. The window sashes are divided by timber mullions and the masonry opening is framed in quoined brickwork and a rowlock brick sill.

On the east end of the Great Hall is a hip-roofed cross-gabled ell with two, wood, six-over-six double-hung windows with louvered shutters at the first floor. In the second floor wall is a tri-part, double-hung wood window with an eight-over-eight window flanked by two four-over-fours. The shutters hang on wrought iron pintels and are held back by wrought iron rat-tail shutter dogs. The windows contain a single-light, aluminum-framed storm panel in a brown finish. In a curious reversal of normal practice, the molded profiles of the

⁴ "1/2" Scale Detail of Owners' Bedroom, Bath Room & Adjoining [torn]" dated July 8, 1915, plan by Harrie T. Lindeberg.

⁵ Porch in this sense refers to a medieval type of enclosed entry into a house, one or two stories in height with a gable roof.

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muntins on all the double-hung sashes on the house are set on the exterior instead of the interior. A nine-foot high garden wall running north abuts the corner of the ell (#6). A lower, one-and-a-half story gable roof containing a chimney continues easterly from the cross gable, with its roof sloping to the first story eave. To the east of this section, and inside the high garden wall, is the north elevation of the two-and-a-half story family residence, where a more private landscape begins. The conical roof terminates the wing on a semi-circular plan that features a first floor Loggia and second-floor sleeping porch above. The north elevation of the wing contains a glazed, double-leaf wood door from the living room. In the second-story is a modern steel egress door and stair to the ground. The Loggia consists of rectangular brick piers with cast stone bracket capitals carrying timber lintels spanning over glazed steel doors with transoms around its perimeter. A triplet of twenty-light, double-leaf steel doors, framed in adzed timber, occupies the flat part of the Loggia wall. Though all sets are operable, only the middle set has opening hardware on the exterior, which are a pair of bronze levers. In the second floor wall above it is a triplet of wood, four-over-four double-hung sash windows. On the roof are two tripartite eyebrow windows each containing one central double-leaf and two flanking single-leaf steel casement sash. In front of each window set is a metal-flashed apron guarded by a wrought-iron rail attached to the roof. (The curve of the Loggia is described under east elevation below.)

The Great Hall terminates on its west side with a low, parapeted gable wall capped with a cast stone coping. At the low end of the parapet, over the corner of the Hall, is a brick pier capped with a spherical cast stone finial. The Great Hall chimney rises at the ridge on the outside of the wall. The ridge continues westerly at lower elevation over the service wing. The first floor level of the service wing is covered by the 1987 dining room addition which is composed of a low, one-story corridor that steps outward to reach the conical-roofed dining room. Where the addition meets the house wall was formerly a triplet of casement windows. The second-floor windows of the service wing are visible from the ground over the low elevation of the corridor. A hip-roofed wall dormer filled with a couplet of wood, four-over-four double-hung windows begins a regular rhythm of seven windows in the service wing from east to west. The other six are pairs of wood, four-light double-leaf casements. Straddling the ridge at about mid-wing is a copper, louvered exhaust vent with a segmental arch top serving the kitchen. This vent replaced a rectangular brick chimney with one pot in 1961 when the Club changed the du Ponts' residential kitchen into a professional, commercial kitchen.

Though clearly modern, the dining addition—called “The Owl’s Nest” or the “informal dining room” by the Club—incorporates architectural cues from the house in the form of brick walls, adzed lintels, casement windows and a slate-clad conical roof. The corridor contains four sets of three single-light vinyl casements, one

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ocular window, and a wood door paneled with diagonal beaded boards. The door is covered with a gable-roof canopy decorated with a wood truss. The conical dining room is fenestrated with six sets of four casement windows with transoms.

The ground falls in the westward direction past the informal dining room to the final section of the north elevation—a connected, brick-walled service yard at the basement level of the house, terminated by an octagonal Ice House (described below). A driveway that branches off the main driveway enters the yard through an opening in the brick wall.

East Elevation

The east elevation of the house is dominated by the circular wall of the Loggia and sleeping porch with its imposing conical roof. Here the house begins to reflect ideas of outdoor enjoyment and the health of fresh air. It is designed to encourage the movement of people from the house to the private garden areas inside the high brick garden wall at the driveway, and the flow of outside air into the house. The Loggia is symmetrically fenestrated with five curved sets of twenty-light, double-leaf steel doors with transoms. The sleeping porch above it has five openings framed with arch-braced timbers. Originally these were open to the outside air, but were infilled with triplets of vinyl, single-light casements behind the timber frames. Reportedly, the sleeping porch was enclosed prior to the Club's ownership.⁶ Below the windows and running continuously around the sleeping porch is a wrought-iron flower box supported by wrought-iron scrolled brackets. Terra cotta waterspouts project from the wall above each pier at the floor level of the sleeping porch. Now plugged, they once drained the sleeping porch floor. Four of the original five survive. The three central piers are encased in a thick growth of vines. The ground is paved with historic flagstones which form a terrace (#15) above the Shipman garden (#5).

In the background, the east elevation of the north cross gable contains a twenty-light, double-leaf door on the first floor and an eight-over-eight double-hung sash window above. In the end of the small gabled section are three windows—a couplet of wood double-hung sash and a single-light casement at the first floor, and a single-light casement in the second floor. In the peak of the gable end are vent openings in the brick masonry. Descending from the second floor next to the end wall is a modern steel egress stair.

⁶ Greenville Country Club interview with Mrs. Nicholas du Pont, November 22, 2000, GCC files.

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Also visible from the east is the two-and-a-half story cross gable in the distance on the south side. On its east elevation is a twenty-light, double-leaf wood door with a four-light transom that provides access to the brick patio on the south side of the house. In the second floor is an eight-light, double-leaf wood casement window, and in the roof an eyebrow dormer with three, six-light steel casement windows guarded by an iron grille. A circular, two-story bay projects to the south (described below).

South Elevation

Designed to be a setting for entertainment and social gatherings, the south elevation overlooks the down-sloping lawn, its flat, two-story south wall, typical of many a country house, inviting a canopy. A brick-paved terrace constructed by the Club after 1962 for outdoor dining replaced and expanded upon the historic flagstone-paved area.⁷ Like the east elevation, the south elevation of the house is one of extreme porosity. Every room—Loggia, Living Room, Hall, Dining Room, and Breakfast Room—vigorously communicates with the out-of-doors via numerous double-leaf doors with transoms which provide an abundance of southern light into the house, and affords views of the sky and lands beyond. The family residence is prominent and imposing with its height, steep roof, chimneys, conical end sections, cross gable with circular bay, half-timbered jetty, and the abundance of regularly spaced doors and windows. The service wing, in contrast, is set back and low.

The Loggia doors on the flat south wall mirror the set on the north elevation—a triplet of ten-light, double-leaf steel doors with a four-light transom above each, framed in adzed timber. Moving westerly past the Loggia, the south wall contains three evenly spaced bays of identical door sets. Each consists of a pair of ten-light doors, a pair of ten-light sidelights, and four, two-light transoms above the doors. Two serve the living room, and one, the Hall. Bonded into the brick masonry above each living room lintel is a segmental arch of rowlock bricks. Above the westernmost door at the Hall is a jettied sleeping porch on four timber brackets with half-timbered, stuccoed walls. In the jetty, constructed in the 1980s, are five wood, single-light Pella casement windows of three different sizes on top of the walls, and four timber studs, located over the jetty brackets. The porch was originally open to the air, as a photograph taken by Ellen Shipman probably in the late 1920s shows—it had a balustrade of whimsical cut-out sawn balusters in three designs between the existing vertical timbers, behind which appears to be a line of full-height screens. Before the 1980s alteration, there was yet a different

⁷ A 1926 aerial photo shows a canopy and lawn furniture outside the Hall under the jetty on a narrow, light-colored patio that stretches from the Hall to the Loggia. Hagley Library, Dallin Survey Collection, 1970.200.02545.

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arrangement using storm windows of unknown date. A modern, steel spiral stair descends from the jetty from a wood, glazed and paneled egress door in its sidewall. Between the jetty and the Loggia at the second floor is a regular rhythm of windows—three triplets of wood, four-over-four double-hung sash windows, with a pair of louvered shutters over each door, and a single, four-over-four double-hung sash window in between them. Over each is a modern, triple-track storm window in a dark-brown finish. On the roof above the living room and hall bays are three tripartite eyebrow windows, each containing one central double-leaf and two flanking single-leaf steel casement sash. Like the ones on the north elevation, they have a wrought-iron rail at the roof edge. In one of these windows a sash has been displaced by a sheet-metal vent.

The cross gable with a steeply-pitched roof and flared eaves houses the dining room (the Club's Formal Dining Room or "Greenville Room"), the owner's bedroom, and a pool room on successive floors. It features a semi-circular, two-story bay filled with seven sets of curved, ten-light wood doors and four-light transoms on the first floor, seven sets of curved, eight-light wood casement windows in the second floor, and a third floor deck flashed with sheet copper. Two of the door mullions are adzed in a distinctly different style, possibly indicating replacement. The first-floor eave has timber-brackets and half-timbered panels that are infilled with brick-nogging laid running on a diagonal. The roof of the eave is clad with flat-seamed sheet copper. The second floor of the bay is roofed with slate in front of the third floor deck and a copper half-round gutter hangs from its eave. In the gable end at the third floor is a tri-part casement window decoratively framed with curved timbers and brick quoining. In the peak of the gable end is a diamond-shaped pattern of missing bricks intended to portray a medieval dovecote. Mounted just below this is a rack of elk antlers that has been hanging there since before 1926, and is likely one of Eugene du Pont's hunting trophies.

On the west side of the dining room cross gable is the circular end of the family residence block under a conical roof. At the first floor in the round wall are three sets of flat, double-leaf, ten-light wood doors, each with two, four-light transoms that enclose the breakfast room. At the second floor dressing room are three sets of eight-light, double-leaf casement windows. Over a continuous circular lintel is a course of wooden lookouts projecting from the brick wall that support a trellis.

The next section facing south is the service wing. The 1987 kitchen addition stands in front of the original wing just west of a double door with side lights and transom that leads to the kitchen. Two empty pockets in the historic lintel and brick patching at the sides of the opening suggest that this was a tri-part window altered into a door. Indeed, Lindberg's drawing shows a triple casement window in this location, and was altered in 1987.

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Above it in the second story is a steel, double-leaf eight-light casement window. Two more are spaced evenly along the service wing wall. A hexagonal brick chimney capped with a rowlock course and one pot rises from the service wing wall near the end of the house. The slate-paved patio area installed in 1962 is used for outdoor dining in warm weather. The kitchen addition is a low, one-story building laid in six-course common bond with a rounded corner. Like the dining addition, it expresses Tudor stylistic flourishes, though is overall much plainer. There are two double-hung, single light windows which have wood lintels and louvered shutters matching the historic ones on the house. The window in the curve of the wall has a Tudor-style, ten course, corbelled sill tapering to a point. The addition steps back to incorporate a stair tower where it meets the historic service yard wall.

West Elevation

The west elevation of the house is visible from the service yard. The original end of the house is extant between the 1987 dining and kitchen additions. A curving gable-on-shed roof line is formed by the intersection of the flared gable end and the terminating shed roof of the service wing. The continuous surface is clad in slate and pierced by an eyebrow dormer filled with an eight-light, double-leaf steel casement window. The end wall has two doorways which provided entry into the basement and the first floor of the service wing. A three-bay half-timbered wall sits atop a sloping brick stair wall. The walls between four adzed timber posts are stuccoed. The left-hand bay contains a door under a round-arch timber head at a three-step brick stair. Above each post flanking the doorway in the beam is an exposed, pinned timber tenon. The nine-light and paneled wood door, which leads to an abandoned stair up to the first floor, is a late-twentieth century replacement. The stair was abandoned when the kitchen alterations were made in 1987. In the stucco of the middle bay there is evidence of a window patch. An aerial photo from 1927 suggests that these walls may not have been infilled, with the stair open to the air behind the timber posts, a loggia of sorts. This is further suggested by a "Servant's Porch" indicated on Lindeberg's drawing in the southwest corner of the wing. In the brick stair wall is a round-arch opening at the basement level that is filled with a rectangular wood frame and replacement steel door, clearly an alteration. Adjacent to it is a square, wood framed, louvered exhaust vent. The brick, dining room and kitchen additions stand two stories tall adjacent to the service wing and cover previously exposed walls. A chimney matching the historic chimneys rises from the dining room addition. The west façade of the dining room contains a projecting rectangular section containing two, double-leaf single light vinyl casement windows.

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Interior

First floor

The vestibule, the one room inside the entry porch, is the public entry into the house, and leads into the Great Hall. The massive, solid oak front door described above is unfinished on the interior. The walls are paneled in limed-oak up to a cornice at the arched ceiling, which is plastered in an artistically uneven manner. The wall panels are composed of flat boards framed in pegged rails and stiles with molded edges. The floor is paved with flagstone laid with mortar joints and edged at the doorways with brick. The threshold at the Great Hall is flagstone. Lining the side walls are wood paneled box seats with hinged covers. At the windows are empty hinges and latches, suggesting the prior existence of interior shutters. The vertical, three-light wood casement windows are fitted with bronze, slotted-rod openers mounted at their bottom rails. The transom behind the bronze eagle grille is glazed with a single fixed light on the interior wall. The east wall contains two closets of two panels each with a brass pull knob. The door to the Great Hall is flush and butterfly-jointed like the front door on the vestibule side, and has ten ogee-molded panels of butterfly-jointed limed-oak boards on the Great Hall side.

The Great Hall, termed "The Hall" by Lindeberg, is crafted to emulate a medieval manor hall that is open to the roof. Its limed-oak, highly crafted woodwork and spaciousness evokes warm and wealth. The two-story high banks of leaded glass windows flood the room with natural, northern light. The staircase balustrade, chimneypiece and overdoor panel at the vestibule bear the imprint of sixteenth-century Mannerism in their free interpretation of Renaissance classicism and use of strapwork decoration, and are laden with symbols of family and power. The walls are paneled in the same manner as the vestibule up to a cornice at the second-floor level—rectangular flat panels framed by pegged, mortise-and-tenoned rails and stiles that have molded edges. The floors are random width (six to nine inches), quartersawn oak boards edge-jointed with butterfly wedges and secured with round pegs. The entry door surround, projecting slightly in the middle of the north wall, is framed by a course of wall panels at the jambs and head, and crowned by a classically ordered overdoor panel. The panel contains an arcade of four carved, heraldic panels between columns containing cartouches and strapwork and terminates with urn-like columns draped with swags and tassels, edged with fleur-de-lis, and topped with Ionic capitals. Above that runs a reeded frieze and cornice. Each panel contains a unique coat-of-arms under an arch edged with egg-and-dart running molding. Flowers fill the inter-arch spaces. An open, dog-leg staircase runs up the east wall to a second-floor balcony that runs along the south wall. They share an oak balustrade of heavy, mannerist turned balusters in four different designs. The square newel posts, located at the

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bottom step, the landing and along the balcony, are all capped with a lantern-shaped finial. The panels of the post and finial sides are carved with floral and vinous strapwork designs containing fleur-de-lis and grotesque faces. The balcony is supported by two pairs of square, paneled and chamfered pillars. One pillar of the east pair is fully engaged in the wall. Another engaged pillar stands at the balcony west end. Above each pillar is a newel post in the balcony balustrade, emphasizing the rhythm of the structure. Centered between the pillars is a wide opening into another hall. A fireplace, centered in the west wall between two doorways, is a focal point for the room. The semi-circular, brick-lined firebox contains a round, wrought-iron grate and a black metal handcrafted screen. The hearth consists of three pieces of four-inch thick limestone. The firebox is surrounded by a fascia of beaded limestone framed by an eight-foot high oak architrave capped by a mantle shelf. The architrave is trimmed with an ogee-molding carved in a running design resembling Grecian tongue-and-leaf or water-leaf. The chimneypiece above the mantle shelf reaches the top of the paneled wall, and consists of an arcade of three panels filled with bas-relief icons, separated by festooned, vase-shaped columns with Ionic capitals. A double set of such columns stands at each end. The arcade sits under an entablature with a frieze and cornice similar the overdoor piece, but a panel containing a geometric cartouche with strapwork above each column interrupts the reeded, running frieze. The central icon is the du Pont coat-of-arms depicting a knight's helmet, capped with a fleur-de-lis, over a shield containing a single fluted Doric column. A ribbon below is inscribed with "Rectitudine Sto", which means "Upright I Stand."⁸ In the left panel is a crenellated castle with a draw-gate, and in the right, a sailing ship—alluding to du Pont family history. The castle is clearly European, and may represent the family origin in Nemours, France.⁹ The ship could represent the Atlantic crossing of the immigrant ancestors in 1800. This display is heavily symbolic of the history and power of the du Pont family and the linkage of this property with that heritage. The gable ends above the wood paneling and the ceiling between faux, exposed wood rafters are plastered with an artistically uneven texture. The salmon-color finish is from a 1992-1995 redecoration. Elaborate, original light fixtures, possibly crafted in Toledo, Spain, adorn the

⁸ It matches a description of the family coat of arms in Margaret M. Mulrooney, *Black Powder, White Lace: The Du Pont Irish and Cultural Identity in Nineteenth-century America* (University Press of New England, 2002), 191, at http://books.google.com/books?id=j8_vdgUFb0AC&pg=PA191&lpg=PA191&dq=nemours+rectitudine&source=bl&ots=tgmr5Gir9a&sig=p8XETYyq0AvVGLqqBQ016b5d8&hl=en&ei=QBGsScXrL5jAtgeMqYHoDw&sa=X&oi=book_result&resnum=10&ct=result (accessed March 2, 2009). The motto is also found in the interior decoration of Nemours, Alfred I. du Pont's mansion in Wilmington.

⁹ The du Pont ancestral home town of Nemours, France, has a landmark chateau somewhat resembling this icon, but this carving does not appear to be a slavish depiction of it. It bears no resemblance to the du Pont's ancestral house, Bois des Fossés, near the town. It could simply be representational of a typical French chateau.

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hall. A sixteen-arm electric chandelier crafted in gold and grey-colored metal and festooned with acanthus leaves and Indian-king heads hangs from the ridge pole in the center of the hall. Pairs of five-candle, wrought metal electrical sconces in two different designs flank the entry at the vestibule and the passage into the small hall opposite.¹⁰ More recent can-lights provide additional lighting from the ceiling. The historic casement windows bear evidence of removed interior shutters at the lowest level of sashes—robbed hinges and empty latch-keepers. Brass heating registers occupy two upper panels in the west wall, and two are at the base of the stair wall. Much of the furniture belonged to the du Ponts—the long table, the gun cabinet, wood chest, and chairs.

From the Great Hall, three paneled doors, which appear integral with the walls when closed, lead under the staircase to the Den on the east, to a small, plastered closet with coat hooks in the south wall, and to the Serving Room and Kitchen under the balcony on the west. The 1987 dining addition is reached through a doorless opening in the west wall on the north side of the fireplace. This opening originally had a paneled door into a dressing room with closets on the south side and a lavatory on the west side. This area was altered into the entry and coat room for the informal dining room addition in 1987. The lavatory became part of the kitchen. Part of the closet area was taken for installation of an elevator during the du Pont era.

The door on the east side of the Great Hall, under the staircase, enters a tiny oak-paneled vestibule that leads to three other paneled doors going to the basement, Living Room and Den.¹¹ A decorative metal light fixture is in the ceiling. The Den, now the ladies' lounge, is a plastered room with a banks of white-painted wood closets on the south and west walls. The west wall closets were formerly Eugene du Pont's gun cabinets and were shallower than at present and had locks.¹² The Club converted these to closets, adding depth and duplicating

¹⁰ The real estate agent for the sale in 1961 (Carroll Griffith), stated that they were made in Toledo, Spain (Melinda Penn, "A Walking Tour," March 12, 2008). Members of the Oscar Bach Society who visited in recent years stated that the light fixtures were in Bach's style, but no signatures or documentation were found to confirm the maker.

¹¹ This vestibule is not arranged as Lindeberg's drawings indicate, yet there appear to be no alterations. It is likely that the drawings are an early version of the architect's ideas that was later changed. There is no as-built set.

¹² GCC interview with Mrs. David Craven, a founding member of GCC, January 12, 2000, 3-4. "Where the ladies room is, that was the mens room and for coats, the bathroom where we put the fur coats, that was the gun room for him to store all his guns and his equipment for hunting" implies that the old Coat Room was the location. But, "The gun room is now where you hang up your coat" implies the Den was the location of his gun cabinets. An account by Mrs. Nicholas du Pont confirms the Den as the gun repository. Lindeberg's drawing shows a 15-inch diameter duct in the masonry wall in the second floor above the Den which says, "Gun Room." This duct may have carried the fire standpipe that outlets in the Den closet and in the upstairs hall. Mr. du Pont, whose family history

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trim from the existing closets, but they retain their backs, sides and interior moldings. In one of the three closets in the south wall is a remnant fire hose bracket and standpipe. Another closet contains modern air conditioning ducts. Each closet door plus two additional paneled bays contain full-length mirrors. The plaster on the north and east walls is roughly finished. A wood cornice runs at the ceiling, and a baseboard with ogee-molded cap runs at the carpeted floor. The two windows and three doors in this room have a five-inch beaded casing with an ogee profile. A double-leaf glazed wood door with cast brass hardware leads into the outside garden area at the east wall. The two interior wood doors have a single panel with an ogee molding, and brass knobs and key escutcheons. The entry door has a transom panel. A fireplace with a Grecian-style mantelpiece is centered in the east wall. The brick firebox is surrounded by a green marble fascia and wood mantle with ogee-profiled jambs and corniced mantle shelf. Radiators are set under the windows in the wall behind sheet metal perforated grilles. A brass chandelier hangs from the ceiling and two sconces flank the fireplace, but these are modern replacements.

The room to the east is the Club's Ladies Toilet, but originally was two rooms—a Coat Room and a Lavatory, possibly a former men's room (see note 11). Sinks occupy the south wall where closets were, and toilet stalls occupy the old lavatory room on the north side, the partition of which was removed. The alterations, wall paper, tiled floor, wall cornice, lighting and fixtures date from the mid 1990s. An old radiator remains inside a perforated sheet metal enclosure.

The Great Hall opens into the Hall on the south side.¹³ With walls and floors finished in the style of the Great Hall, the Hall is a hub linking entertainment spaces on four sides. Bi-folding, glazed wood doors lead to the Dining Room on the west and the Living Room on the east. A double-leaf door leads to the exterior brick terrace and the impressive view down the lawn on the south side. Here, an interior set of doors has been removed. The Hall features a plaster strapwork ceiling that was discovered under acoustical ceiling tile and restored between 1992 and 1995. The ceiling is divided by four major ribs that span from the room corners to a central medallion, all embossed with vines, flowers and fruits painted in shades of salmon, pink, blue, green and yellow. The four quadrants of the ceiling are laid in a geometrical pattern of "straps" or astragal moldings with

is replete with explosions and deaths at the powder mills, would have been well aware of the potential consequences of storing gunpowder in the house, so the provision of a fire hose in the Den and Lindeberg's label suggests that the Den was initially designed to store guns and ammunition.

¹³ Lindeberg's "Hall" is referred to by the Club as the "Small Hall" or "Crossover Hall."

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intersecting florets. Capping the wall is a heavy oak cornice with a cove containing rounded brackets, adorned with a leaf motif, and located above each wall stile, and edged with a dentilated running molding. Pairs of wrought metal sconces, in the same style as those in the Great Hall but with three candles, flank the main entry and the exterior doorway.

The Dining Room, known to the Club as the "Formal Dining Room," is a long room that communicates with the Hall and the exterior brick terrace on its east, the Breakfast Room on its west, the exterior southern view on its south, and the Serving Room on its north. The importance of the Dining Room to the du Pont's social life cannot be overstated. Fine meals offered to a crowd of guests was an essential element of entertaining, so the room is large, elegant in its finishes and accessible to exterior and interior places of enjoyment as well as to kitchen service. The room departs from the medieval and turns to a classical décor and is one of the more elaborate in the house. The walls are paneled with wood rails and stiles over the plaster walls. The inset plaster panels are framed with a wood ogee molding. The panels are arranged in two courses—a tall, bottom one and a short, upper one. A short, two-part shoemold, or baseboard consisting of two flat abutting pieces, is capped by an ogee molding. The upper flat is painted like the walls, but the lower part is unpainted.¹⁴ A semi-circular bay containing seven curved, glazed wood doors dominates the south wall. In the bay, the doors open to the exterior and the magnificent southern vista. A set of double-leaf doors opens onto the brick patio on the east side of the room, mirrored by another set that opens onto the exterior dining terrace on the west side. A fireplace and mantelpiece occupy a protruding bay in the center of the west wall. The brick-lined firebox painted black is surrounded by a fascia of white marble framed inside a beaded fascia of matching marbleized wood. Thin, paneled pilasters with mannerized Corinthian capitals support the entablature of the mantelpiece which features a symmetrical display of carved flowers, vines and leaves around a central scallop shell below a course of dentils and a projecting corniced shelf. The floral design is executed in the manner of the Living Room mantle garland (described below), which may have been its inspiration. In the panels flanking the mantel is an original pair of three-armed, silver-plated sconces with electric candles and silk shades. The du Pont's silver-plated andirons sit in the firebox on a white marble hearth. The floor of the room is laid in 2 ½ inch tongue-and-groove oak boards that are laid with a two-board wide border around the room. The ceiling is plain plaster with a wood cornice around the perimeter. An original closet with glazed doors in the north wall was converted into a hostess station without doors.

¹⁴ This pattern is consistent throughout the house.

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On the west side of the Dining Room through a set of glazed double-leaf doors is the Breakfast Room, an oval-shaped room called the "Oval Room" by the Club. It is where the du Ponts took their everyday meals. It has three sets of glazed double-leaf doors to the exterior, and originally there was a door to the kitchen. This was removed and patched over by the Club. A fireplace with classical, wood mantle and round hearth occupies the southeast end. Wall sconces are likely original. The terrazzo floor is original. The walls had a mural wallpaper that appears in a 1937 wedding photo which the Club covered over with a grass cloth finish. A ceiling mural painted in the 1980s was subsequently painted over.¹⁵ A run plaster cornice encircles the room at the top of the wall. The room was renovated 1992-1995.

On the east side of the Hall, the Living Room, at 25 feet by 46.5 feet, is the largest room in the house and the main entertainment room.¹⁶ Fittingly, the room has one of the finest displays of architectural finishes in the house. The room has an eighteenth-century or Georgian ambiance, with ogee-molded, raised-paneled walls in walnut wood, classically organized into three levels—a paneled dado, a paneled field, and an architrave. The lower panel forms a dado around the room, and is capped with a molded chair rail. The field level is capped by a small crown molding. The architrave consists of a plain frieze and a cornice. The west wall contains built-in shelving and cabinets with brass pulls at the dado level which repeat the rhythm of the wall panels.¹⁷ The shelves are divided at the panel points by walnut mullions. The double door from the Hall is cased with a bold ogee-molding and crowned with an overdoor composed of a large ogee molding under a cornice. The ceiling is dropped with drywall to provide can lights, but four transverse plastered ceiling beams decorated with bas-relief floral designs on the bottom surfaces are exposed. The beams were previously obscured by acoustical tile which was removed in during 1992-1995 renovations. The beams were restored and a new drop ceiling set higher to expose them. The floor mimics those in the Hall and Great Hall, but it was replaced after 1961 because the original floor was destroyed by water damage when the house sat empty. The original butterfly-wedged design was duplicated in oak. The Living Room is also highly porous with doors in every direction. Two sets of double-leaf doors open to the southern terrace; the large sidelights and transoms around the doors admit plenty

¹⁵ Personal communication with Melina Penn, GCC member, August 14, 2008.

¹⁶ It was the setting for the wedding reception of the du Pont's daughter Ethel and Franklin Delano Roosevelt, Jr. in June, 1937. The President and the First Lady Eleanor Roosevelt were in attendance.

¹⁷ The books on the shelves remain from the du Ponts' residency, according to a GCC interview with Mrs. David Craven, January 12, 2000, 12.

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of southern light into the room. Each opening has an interior set of screen doors. Two sets of double-leaf glazed doors with glazed transoms lead to the Loggia, and another set exits to the garden area on the north side. A blind door in the paneling of the north wall provides convenient access to the basement wine cellar via the vestibule under the Great Hall stair. The focal point of the room is the fireplace in a protruding bay with flanking engaged pilasters in the center of the north wall. The black-painted brick firebox is set inside a black and dark red, white-veined marble ogee-profiled surround, topped with a corniced, wood mantle-shelf on a frieze decorated with pairs of acanthus leaves. The hearth is the same marble as the firebox surround. The wall above the mantle is framed by a carved-wood, realistically-rendered garland of flowers and fruits of all kinds, hanging from two scallop shells at the upper corners, and from two cornucopia under a spray of palm leaves and cattail stalks in the center. If this is a work of Grinling Gibbons (1648-1721), it would have lent great cultural authority to the du Ponts for possessing such a work of high English art, and may have driven the period décor of the room. If indeed a Gibbons piece, the wood is probably basswood, his preferred species for carving. His work is reputed to include pea pods and five-petaled Tudor roses, which this piece does have. Handcraftsmanship in this room is also evident in the two-tone metal sconce pairs at the fireplace, both south doors and east wall, which bear similarity to the Great Hall chandelier in its workmanship, designs, and gold and dark gray colors of the metal. The sconces also bear the Mannerist style in the elongated necks of the female torsos. The brass andirons are original to the house.

At the east end of the Living Room begins the Loggia, or "Sun Porch."¹⁸ The room returns to Tudor character as it brings the exterior architecture to the interior. The floor is laid in mortar-jointed irregular flagstone edged with a border of rectangular terra cotta tiles around the perimeter. The flagstone is red and green in color, like the roofing slates. The stone floor sets an outdoor tone, together with the light and air entering from all sides through seven sets of glazed, double-leaf steel doors on the north, east and south walls. The timber jambs at the doors are scribed to the brickwork surface of the piers. The curved, timber door lintels bear upon the bracketed pier capitals. The East wall features a large timber-linteled fireplace in the brick wall, and timber lintels over the door openings. The lintel, shaped with an arch and curved ends like those on the exterior, rests upon cast stone cap-brackets on the corbelled brick jambs of the fireplace. A 1932 photo of this wall shows an eagle sculpture mounted to the fireplace lintel, but the date of its disappearance is unknown.¹⁹ The ceiling was

¹⁸ Gottscho-Schleisner Collection, Library of Congress, LC-G612-17852, April 19, 1932 refers to this room as the "Sunroom."

¹⁹ See note 18.

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dropped for can lighting and speakers and is finished in acoustical tile, after 1961. Four brass grates in the floor serve heat and air conditioning.

The entire service wing on the first floor is taken up by the Kitchen as it was re-configured in 1987. Previous alterations had been made in 1961. Little remains of the original floor configuration, windows, doors or materials.²⁰ The service functions begin at the paneled west door of the Great Hall and the double-leaf north door of the Dining Room. A small vestibule paneled in limed oak and floored in butterfly-wedged oak lies behind the seven-paneled Great Hall door. On the north side of the vestibule is the Silver Safe, a small closet with a nine-panel, limed oak door behind which is an original, secure steel door labeled "Herring Hall Marvin Safe Co., Hamilton, Ohio." It is still used for silver storage. On the south side of the vestibule is small, doorless closet filled with a two-door wood cabinet above and shelves below that hold audio equipment. This was originally a Telephone closet with a shelf and door, to which hinge patches on the left jamb attest. On the west side of the vestibule is a doorway into the Serving Room that originally held a door.

The Serving Room has original, two-paneled double doors into the Dining Room on the south side. The ceiling has modern acoustical tile, probably installed in 1987. At the north wall of the original Serving Room was a bank of cupboards. These are gone and in its place are an elevator and a closet with a flush door. On the back wall of the closet is an older paneled door which was a closet door in the former Dressing Room on the west side of the Great Hall.

On the west side of the Serving Room was a door into a Butler's Pantry. The door wall has been cut out but the wall above it remains. Formerly, service bells that were wired to the rooms upstairs were mounted here on the Butler's Pantry side, and removed within the past year. On the south side of the door in the Butler's Pantry were two small closets—for Brooms on the left and for Table Leaves on the right. The door on the left is extant and the closets were combined into one. On the south wall was a double-leaf door into the Breakfast Room; they were removed and the space was walled over. Just past the closet door is a modern door frame with double doors into the kitchen. The west end of the former Butler's Pantry is partitioned off as a wet bar. A sink and counter along the west wall are gone but the windows remain and serve as bar windows during the outdoor dining season. The doorway into the bar is in the location of the former doorway into the Kitchen from the Butler's Pantry. Cupboards along the east and north walls of the Butler's Pantry are gone. The northeast corner

²⁰ Former appearance refers to Lindeberg's drawings and the 1987 demolition plans.

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of the Butler's Pantry was incorporated into a new stairway upstairs in 1961. The stair doglegs up in the northerly and westerly directions through a former Pot Closet on the east side of the Kitchen.

A laundry chute, opening on its south side, is in the location of a former Dumbwaiter on the east wall of the Kitchen which formerly opened on its west side into the Kitchen. In the northeast corner of the Kitchen is a storage closet that was formerly the Lavatory to the former Dressing Room off the Great Hall. Cupboards that lined the north and east walls of the kitchen are gone. In the north wall a modern door opens into the dining addition through the original north wall of the house where an original triple casement window was located. Within the Kitchen at the west end and centered north-south was a kitchen range facing east within a brick surround under a chimney. Behind the chimney was a Refrigerator Closet with a bank of refrigerators all along its west wall and a single casement window on the north wall. On the west side of the closet was a staircase that lead to both the basement and the second floor, running north-south between two masonry walls, with a single casement window in the north wall at its base. A stub of the west stair wall remains at the north wall of the kitchen. On the west side of the stair was the Servant's Hall which was lit by a triple casement windows on both the north and south walls. Two doors on the west wall lead to a Cold Room and the Servant's Porch, which occupied the west end of the wing. A door on the south side of the Cold Room led to the Servant's Porch. The Servant's Porch may have been open to the air, with a stair down to the service yard within a timber-framed loggia.²¹ The entire space that comprised the original Kitchen, Refrigerator Closet, staircase and Servant's Hall is now one open space. At the west end of the kitchen are two rooms, the chef's office and a bakery where the Cold Room used to be, and a janitor's closet, which was connected to the now abandoned historic stair down at the end of the wing. The kitchen finishes date from 1987. The walls are tiled with six-inch white ceramic, the floors are six-inch terra cotta tile, and the ceiling is plaster. The south addition contains a food preparation area with two doorways to the kitchen, two walk-in refrigerators, a dumbwaiter to the basement and a stair tower.

Second Floor

There are two routes to the second floor—the Great Hall staircase and the kitchen stair, which was relocated to a different part of the kitchen in 1987. For the most part, servants would have used the kitchen stair. The Great Hall stair would have been used mainly by the family and their guests and perhaps the head butler. From the

²¹ Lindberg's drawing fades out at the edge, so it is not clear how the end spaces were configured. The 1927 photo cited above suggests an open stair under the roof which would have landed at the Servant's Porch.

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Great Hall, one ascends on oak treads along the south wall to a landing, then along the east wall to the Balcony where a double newel post terminates the staircase. The Balcony, continuous with the axial Hall of the second floor and lined with a short, ogee-capped, limed-oak baseboard, affords a dramatic view down upon the Great Hall fireplace and entry door. Like the Great Hall, the oak floor is butterfly-wedged and pegged. Two single-arm, artistic metal electric sconces with paper shades hang on the south wall. At the Great Hall east and west walls are segmental-arched, double leaf, 24-light, leaded-glass doors that open into the east and west upstairs Halls or corridors. The jambs and head of the doors, which pass through thick walls just under the ceiling, are paneled and plainly cased in limed oak.

Once through the balcony doors, the décor transitions from medieval to classical in the corridors and family living spaces where fluted door and window casings with corner and plinth blocks and fireplace mantles display a Grecian character. The walls are plastered and painted. Flooring changes from the butterfly-wedged style to a more contemporary, narrow, tongue-and-groove hardwood board with a wall border, as seen in the Dining Room. The nine-inch shoemolds are two-part, flat base boards with a small cap molding, with the lower flat typically finished naturally and the upper one painted. The doors are painted wood with a single ogee-molded panel on both sides and glass door knobs. Inside the rooms, but not in the Hall, the doorways are fitted with a paneled transom with flat moldings. There are subtle differences among the room finishes that indicate a hierarchy according to intended use.

The carpeted east Hall leads to four living spaces and a closet. The du Ponts' daughters Ethel and Aimee lived in this wing and guests stayed here. The walls and ceiling are plastered and two historic double-candled cast brass sconces with crystal pendants hang on the south wall. A small ogee-molding crowns the walls at the ceiling. Of two small built-in closets in the north wall of the Hall, one contains an electrical panel and the other is painted shut. It may contain original fire protection equipment.²²

The first door on the south side enters the Night Nursery, known as the second floor living room today. The du Ponts reportedly used it as a nursery and their daughters Ethel and Aimee used it as a playroom or sitting room.²³ The Nursery shares a bathroom with the Childs Room on its east side via a short Passage. A Grecian

²² See note 12.

²³ GCC interview with Mrs. Nicholas "Bunny" du Pont, November 22, 2000, 26.

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fireplace mantel occupies the west wall between a 20-light, double-leaf door to the Sleeping Porch and a single wood door to the Dressing Room. A triplet and a single set of double-hung wood windows are arranged asymmetrically in the south wall. The wood floor is uncovered but the ceiling was dropped possibly in 1963 to the top of the door transoms with acoustical tile concealing HVAC and can lights. The fireplace features a black-painted brick firebox in a surround of black and white glazed tiles depicting hunting dogs and wildlife framed by a wood ogee molding. The wood mantelpiece is a mannered classical composition of columns, tapering from narrow at the plinth to wide at the top, a plain frieze and a corniced mantle shelf over a Grecian ovolo molding. The flooring forms a three-board-wide border around the black marble hearth.

The shared bathroom is on the south side of the Passage between the rooms. The door has 15 textured lights and levered handles—brass on the outside, chrome on the inside. On the interior of the bathroom are marble plinth blocks at the door casing. The rest of the interior was remodeled with new tile and fixtures around 1963. Members remember a varnished, canvas ceiling mural of girls swimming, which got water-damaged and removed along with the original ceiling.

The next door on the Hall opens to the north into a Bedroom, now the business office, lying two steps down from a short landing at the door. This was Aimee du Pont's bedroom. The carpeted room has a fireplace on the east wall, a triplet of double-hung wood sash windows on the north wall, a single, double-hung wood sash window on the east wall and two Closets flanking the entry door. The single-panel doors have paneled, ogee-molded transoms. A doorway on the east wall leads to a Bath, now the repro room. The fireplace is built of Roman brick painted black in the firebox and unfinished yellow on the hearth. The Grecian wood mantle has a dentiled entablature under the mantel shelf and crosseted jambs. Four modern fluorescent lights possibly installed in 1963 hang flush on the plaster ceiling, a security panel hangs on the wall, but old radiators stand under the windows inside sheet metal enclosures. An original, run-plaster (or wood) ceiling cornice surrounds the room above plain plastered walls.²⁴

The door to the Bath has glass knobs set in chrome on the inside of the bathroom, and brass on the outside. A single, double-hung sash window with chrome pulls and a flat casing occupies the east wall. The original walls are finished in plaster and a 6x6 white-tile wainscot. The historic white and gray hexagonal tile floor is intact,

²⁴ The floor plan appears original though it differs from Lindeberg's drawing in the location of the entry door, and he showed casement instead of double-hung windows.

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but the original fixtures have been removed except for the cup holders, soap dish, glass shelf and the built-in medicine chest over the lavatory location. A plywood patch reveals the tub location at the southwest corner. On the original plaster ceiling are a modern fluorescent light possibly installed in 1963, and two porcelain light bulb sockets, one of which is the original ceiling light.

The next door on the hall leads to the Child's Room, now the club manager's office, on the south side. This was daughter Ethel du Pont's bedroom. The carpeted room has a Closet and a door into the Passage to the Bath, but no fireplace. All the doors have paneled, ogee-molded transoms. An off-center triplet of wood, double-hung sash windows occupies the south wall. An original run-cornice of plaster or wood encircles the room above plain plaster walls. Two fluorescent fixtures from 1963 are mounted on the plaster ceiling and old radiators sit under the windows.

The Hall terminates at a Bedroom suite, now a meeting room called the "Green Room" or "Presidents' Room," at the east end of the house, reportedly used for the du Ponts' guests.²⁵ Behind the entry door is a vestibule opening into a Storage Closet on the south side, which was probably used to stow the guests' baggage, and is still used for storage. Through an open doorway, which never had a door, is the Bedroom, which occupies the entire width of the house. A fireplace is centered in the west wall, a set of triple, double hung windows is centered in the north and south walls, and two sets of 20-light, double-leaf wood doors open into the Sleeping Porch. A single-panel wood door opens into a Bath at the southwest corner of the room. Unlike the other bedrooms in this wing, the plaster walls of the Bedroom are paneled with ogee moldings, creating full-height panels, a higher level of finish befitting a guest suite. The ceiling was dropped possibly in 1963 for can lights and HVAC ducts. The fireplace features a Federal-style mantel and a firebox and hearth made of Roman brick. Old radiators sit under the windows, covered with wood cases with sheet metal grilles secured with latches.

The Bath is plastered with a grouted tile wainscot and floor, but the tile work is recent. The room contains a single wood double-hung sash window. The door is like the other wood, single-panel doors, but the knobs have been replaced. The window and door casings are flat. A modern brass ceiling light is switched with the original, mother-of-pear, push-button wall switch. An old radiator sits under the window inside a wooden case with a sheet metal grille. The toilet and sink are modern, but the original tub is extant underneath a modern closet with flush doors. The original wall tile is in place around the bathtub, as is a chrome curtain rod.

²⁵ GCC interview with Mrs. Nicholas "Bunny" du Pont, November 22, 2000, 9.

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The Sleeping Porch occupies the rounded east end of the house, and though no longer open to the air, retains its original tile floor and baseboard, braced timber-framed openings and rough plaster wall and ceiling finish. The room thus transitions back to the Tudor style of the exterior of the house. The casement windows—five sets of three—contain thermal glazing units in wood sashes. Reportedly these openings were glazed during the du Ponts' residency, so these windows probably replaced a previous set.²⁶

From the Great Hall balcony, a limed-oak, nine-panel door on the south wall opens into a vestibule. The inside of the door is single-panel ogee-molded. On the west wall of the vestibule are three built-in closets with single-panel double doors with solid brass surface latches. One closet contains roll-out shelves, and the other two contain a hangar rod, two shelves above, a row of hooks along the back and end, and a built-in shoe rack at the bottom of the back wall. The closets were probably for Eugene du Pont's clothes, as the Dressing Room was reputedly his. A 15-light, textured-glass door on the east wall of the vestibule leads into a Dressing Room, and a paneled door on the south wall leads to the Owner's Bedroom. A modern octagonal brass light fixture is flush on the ceiling, and an old push-button switch is on the wall.

The Dressing Room opened into the Night Nursery with a single-panel wood door on the east side, adjacent to a closet. No longer extant on the south side of the Dressing Room was a set of three double-hung windows and a single door that opened onto the Sleeping Porch. The floor is the original wood and the walls are original plaster with a run cornice at the ceiling. The dropped, acoustical tile ceiling houses can lights and HVAC vents, dating from 1963. There is modern track lighting added to the upper south wall above the former window and door headers. The wall below the header, with its windows and door, was removed by the Club in two stages to provide extra areas for card playing. First, the lower 36 inches was retained and converted into a counter top for refreshments. In the 1980s the wall was totally removed, combining the Dressing Room and Sleeping Porch into one room, now referred to as the breezeway.

According to Lindeberg's plan, he intended the Sleeping Porch to be open to the air at the south wall, which is the overhanging, half-timbered jetty, similar to the other Sleeping Porch. The south wall is roughly plastered below the windows, and the hewn timber posts and header are exposed. The openings contain non-historic Pella windows—four casements and two fixed-light in wood sashes. They have storm inserts and rolling screens in an aluminum track. These replaced an earlier set of storm windows of unknown date set in the openings. The

²⁶ Ibid.

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floor and baseboard are laid with six-inch grouted terra cotta tile, similar to the other Sleeping Porch. The ceiling has been dropped for can lighting and HVAC vents, probably in 1963, but the jetty itself retains its historic rough plaster finish. The Night Nursery on the east side and the Owners Bedroom on the west side each open onto the Sleeping Porch with 20-light, double-leaf wood doors. The door from the Owners Bedroom has opening hardware only on the bedroom side, affording privacy. The east wall of the jetty was altered for egress through a glazed and paneled wood door with a panic bar that exits to a steel spiral stair down to the patio below.

The Owners' Bedroom, now called the club room, is a large room that occupies the south cross-gable of the house above the Dining Room. It opens to the vestibule of closets to the north, the Sleeping Porch to the east, a Wardrobe to the north, and a Dressing Room to the west. The plastered walls are finished with ogee-moldings that form full-height panels, similar to the Dining Room below and the east Bedroom (guest room), signaling a fittingly high level of finish. The room also features a large manteled fireplace in the west wall and a round bay full of seven wood casement windows that overlook the south lawn. On the east and west exterior walls are a set of double-leaf, wood casement windows which have been fitted with a modern aluminum track for an interior storm window. In contrast to the double-hung sash windows, the molded muntin profiles of the casement windows are on the interior. The firebox is black-painted brick with a hearth of unpainted gray Roman brick. The painted wood mantelpiece frames the firebox with a plain architrave with plinth block flanked by pilasters with rectangular molded panels, and topped with an entablature consisting of a plain architrave, a plain frieze, and a cornice of running flutes and ovolo molding under the mantel shelf. Also in the west wall is a wide, transomed doorway at a semi-circular alcove in which is a curved, paneled door that enters the Dressing Room. The Owners' Bedroom room is carpeted and the ceiling was dropped with acoustical tile for can lights and HVAC in the 1963 renovations. Pairs of stamped-metal, two-candle Federal-style sconces flank the north wall, fireplace, east wall and the bay window. They have been painted to match the walls. The room is now used for bridge playing and other activities.

A two-way swinging panel door leads to the Wardrobe, now a pantry, a plastered room with a wood floor. Of the built-in closets along the north and south walls, only one in the southwest corner survives. This closet is labeled "Slides" on Lindeberg's plan dated July 8, 1915. Its single-panel door was probably typical for all the original closets. The room contains counters and a stainless steel sink unit, but floor patches reveal the outlines of the former closets.

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A set of double-swinging louver doors enter a short hall that connects the Wardrobe, Dressing Room and Bath, which form a suite of rooms that served the Owners' Bedroom. The hall of the suite is plastered and features a wood floor, telephone niche in the wall, a wood crown molding at the ceiling, and a non-historic brass octagonal ceiling light.

The Dressing Room, now an office, is entered through a 15-light single wood door with replacement brass lever handles. The Dressing Room is oval in plan, plastered with a crown molding at the ceiling, and carpeted. Three sets of wood, double-leaf casements are symmetrically arranged in the round, southwest exterior wall. An alcove at the east side contains a curved, single-panel door from the Owners' Bedroom which opens with a flush, brass, D-ring latch. Adjacent to that is another curved door to a wood-lined closet containing a safe bearing the name, "Herring-Hall-Marvin Safe Company." The fireplace consists of a black-painted brick firebox, a round hearth of gray Roman bricks, and a Federal-style wood mantelpiece. A pair of non-historic two-candle sconces flanks the fireplace. On the north wall of the room there was formerly a door to the Bath, but this was removed and patched over after 1961. Radiators stand under the windows in wood cabinets with sheet metal grilles.

The Bath, now a staff ladies' room or change room is accessed from the hall through a 15-light wood door. The walls are plaster above a six-inch square white-tile wainscot. The floor has a modern vinyl floor covering. The single-panel door to the Dressing Room is in place in the door opening. A bank of four, single-light, thermal-pane, vinyl replacement casement windows occupies the west wall. The window and door casings are plain, flat boards, and the door casings rest on a marble plinth block. The double-unit sink and toilet are modern replacements, but some original bathroom features survive—a china table with glass legs, the bathtub, a marble-walled shower stall, two medicine chests, a glass shelf, silver-plated sconce, and soap dishes over the sink location, and a glass towel rack. The toilet is in a cubicle behind a single-panel door. A wood cabinet was built over the tub after 1961. An original radiator is in the toilet cubicle, as per Lindeberg's plan, but the other original radiator under the windows has been replaced with a newer one. A modern fluorescent light is mounted on the ceiling.

The hall of the owners' suite connects to a Hall at the west end of the Great Hall. At the Great Hall is a set of 48-light, leaded glass double-leaf wood doors that open in to the Hall, which is continuous with the Balcony. The west Hall contains an open, Federal-style staircase to the third floor and doors to a closet, a cabinet, a House Maid's closet, an elevator, and a four-light window into the Sewing Room (staff lunch room). At the

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west end it connects to the service wing. As in the east Hall, the west Hall is plastered and finished with fluted casings with corner blocks and Grecian plinths, a tall shoemold, and a small cornice molding at the ceiling. The floor is carpeted. The stair balustrade consists of a walnut railing that terminates in a scroll at the newel post, a slender turned walnut newel post on a square plinth, and slender, white-painted turned balusters. It runs upward in the westerly direction, turning south at a landing under a dormer window. The built-in cabinet in the south wall is painted shut but may contain original fire protection—a standpipe and canvas fire hose with brass nozzle as in the Den. The steel elevator door opens on the south wall. The shallow, plastered closet on the south wall is fitted with a hook board and shelf, a single-panel door with a glass knob, and plain tongue-and-groove wood floor. The House Maid's closet is behind a single-panel door on the north wall under the staircase, fitted with a brass oval knob on the exterior and a button on the interior. It is finished in plaster, a wood floor and a shoemold. Mounted to the wall are a porcelain light bulb socket and an electrical panel. The wash tub is a modern replacement.

The service wing begins at two steps that descend at the west end of the west Hall. The wing contains six rooms and two bathrooms on the north side and west end of a long Corridor or gallery that is lit by three, double-leaf steel casement windows. A plastered arch with protruding jambs divides the Corridor approximately halfway down. The rooms are plainly finished in plaster, flat wood casings, five panel wood doors, and narrow, tongue-and-groove wood flooring without border strips. Over the wood floor in the Corridor is a layer of historic gray linoleum with a red border stripe. The stripe indicates the location of the removed service stair from the kitchen before 1961. The first room was the Sewing Room, and is now a staff lunchroom. The east wall contains a bank of shelves with sliding doors that were originally Linen Closets. The unaltered closets The elevator shaft was constructed in this room and blocks some of the closets. Part of the west wall was moved for the post-1961 stairway from the kitchen. The next room on the west was Servant Bedroom No. 5, in which the post-1961 staircase from the kitchen displaced the original closet. The original dumbwaiter shaft in the Corridor wall at this room remains but is now an open laundry chute to the basement. The next room west was Servant Bedroom No. 4, now used for storage. Here the original closet was removed. Next, Servant Bedroom No. 3 is now a change room for male staff. Its west wall was altered to accommodate a post-1961 kitchen vent. Its original closet was altered to open from the Corridor instead. Next was an original Bathroom and Linen Closet that were altered by adding a shower stall in the removed chimney space and converting the Linen Closet to the bathroom entry. Next, the original stairway was floored over for a second bathroom and small hall closet. Servant Bedroom No. 2, including closet, has not been altered, and serves as the maintenance office. Servant Bedroom

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No. 1, the largest such room, occupies the entire west end of the wing. With a cove-profiled cap on the door casings, this room has a slightly higher finish than the other servant rooms, indicating a higher level occupant, such as the head butler or chef. A non-historic partition was removed from this room.

Third Floor

The third floor rooms are loaded on the south side of a longitudinal corridor that is lit from the north with five eyebrow windows filled with steel casement sashes.²⁷ All have sloping ceilings defined by the roof over them. The plan is divided into five sections demarcated by doors and changes in level of finish. The staircase from the second floor lands in a spacious hall finished to the level of the family rooms on the second-floor—the wood flooring is bordered, and the door surrounds are fluted and corner-blocked, but the doors are five-paneled without ogee moldings. Three rooms open into this hall, with a large eyebrow window filled with five steel casement sashes on the north side. A plastered room with a bank of closets occupies the west end of the floor under the conical roof at the west end. The double-leaf, single-panel, ogee-trimmed closet doors are unpainted. The steel casement window was removed to support an air conditioner. The second room on the hall is a large closet on the south side. The third room occupies the south wing and was the pool or billiard room. Its entry door was replaced with a 15-light wood door. The plastered room has an eyebrow dormer on the east side filled with triple, steel casement window. Three steel casement doors fitted with original interior screens, with two-light transoms over each door occupy the south wall and open onto a sheet-copper flashed deck behind a circular, slated parapet. A du Pont trophy sailfish still hangs on the wall in the room. The room and its closet are unaltered. From the stair hall the corridor extends east through a paneled door into a compartment in which is a fire-hose closet, still fitted with original standpipe, hose and nozzle. A doorless doorway leads to the next compartment that contains a suite of two bedrooms and bathroom that are plastered and finished with flat, varnished woodwork, and five-paneled doors. The bedrooms were the du Ponts' sons' rooms. Each is identically fitted with an eyebrow window filled with two single and one double-leaf casement window, and a bank of closets containing three, single-paneled doors. The casement windows are fitted with the original interior screen on hinges with latches. The bedroom on the west side is filled with HVAC equipment, but the east bedroom is unaltered. Between the bedrooms is a small vestibule fitted with a five-paneled door in each bedroom. Through a doored vestibule east of the east bedroom is a tiled bathroom in unaltered condition. Also in the vestibule is a maid's closet with the original china sink and plumbing. Another division in the corridor sets off a private

²⁷ There was no Lindeberg drawing found for the third floor or basement.

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apartment just before the attic. It is finished with fluted architraves and single, ogee-paneled doors with glass knobs, as in the second floor family spaces. The apartment contains a white-tiled bathroom with original sink and a circa 1940 replacement tub and partition, and a closet with double-leaf, single paneled, ogee-trimmed doors. A five-panel door opens into the unfinished attic, which floored with wood tongue-and-groove boards. A five-panel door with glass knob opens into a room fitted for hanging curtains out of season—galvanized pipes span the ceiling at two levels. Air conditioning ducts pass through the upper part of the space. The exposed roof framing in the attic consists of 3x12" rafters spaced at 18" at the base of the conical roof, and spaced at 16" at the gable roof. The roof is sheathed with 5 1/2" diagonally-laid tongue-and-groove boards.

Basement

A full basement is present under the Service Wing, Great Hall, Den, Breakfast Room and the dining and kitchen addition. Under the Dining Room, Hall, Living Room and Loggia is a crawl space. The foundation exterior walls are poured-in-place concrete lined on the interior with hollow clay tile blocks. Interior partitions are concrete or brick masonry. The basement floor is poured, jointed concrete. The first floor structure is of three varieties—(1) a simple span, poured concrete slab, (2) an integral concrete beam and slab, and for larger expanses, (3) tin pan construction—an integral floor and joist system poured into a permanent, corrugated steel form. The Great Hall floor, the latter type, is supported on two-foot square concrete columns. The impressions of the wood board concrete forms are evident in walls and floors.

The full basement consists of three main sections—the wine cellars under the Den, the mechanical and electrical rooms under the Great Hall, and a service area under the service wing. Access into the basement is from the door at the service yard, the 1987 kitchen stair tower, and the original stair under the Great Hall staircase. The original stair from the kitchen was removed in 1961 but the old stairwell show the evidence. In 1987 major changes were made in the service wing basement for the new additions. An exterior door and twelve windows were removed, and an interior partition was removed to provide more direct access to the corridor east of the first room. The basement rooms are still used for much the same purposes they originally did and still contain historic equipment in addition to updated. The boiler room, for example contains the original hot water tank, a steam heat moderator, water circulating pump switch, a vent trap patented 1916, and steam riser pipes. The laundry room has its historic shelving and wood wall paneling intact. The coal room, though filled with HVAC equipment, still contains the coal chute from the exterior. Original electrical wiring was housed in metal conduit still in place, embedded in the concrete walls.

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3. Service Yard

1915, Alterations 1987

Contributing Structure

Photos 0007, 0008, 0010

As the ground falls to the west from the house, a historic high brick wall encloses the service yard and connects to the Ice House at the southwest corner of the yard. The skintled brick bond matches that of the house. At the mid-point of the south wall an arched doorway edged with a rowlock course around the head and quoined along the jambs provides access through the wall to the lawn, and is hung with a vertical board-and-batten door that is a replacement. Laundry was historically hung in service yard and the steel hooks that supported the clotheslines are still embedded in the brick masonry walls. The wall was altered by shortening the north portion at the yard entry a few feet and rebuilding the pier to match the old. The yard measures about 50 feet by 44 feet and is bituminous-paved.

4. Ice House

1915, Alterations 1963

Contributing Building

Photos 0001, 0006, 0007, 0010, 0052

The octagonal-plan, three-story brick Ice House terminates the southwest corner of the service yard and occupies the lowest elevation of the long, house complex. The brick work matches that of the house. The steep, conical roof is covered in thick slate, topped by a copper ventilator, and pierced by a gable-roofed wall dormer on the northeast elevation containing a timber outrigger and a two-level wood door. The outrigger has been panned with aluminum. A single wood door enters at ground level on the north elevation. The vertical board doors are ledged, beaded with v-grooves, and decorated with false, wrought iron strap hinges and wrought latches. These doors provide access to the first and second levels where ice was stored. The interior of these levels is lined with horizontally-laid beaded tongue-and-groove boards. The interior framing is wood lumber and the flooring is wood. A vertical ladder accessed the second floor at an access hole in the floor. The first level is painted white, the second is unfinished. Iron hoisting hardware is in place on the timber outrigger. On the south elevation are two, eight-light, wood hopper windows, one in the basement and one at the first floor. In the southeast elevation is a door and hood, cut and constructed in 1963 when the lower level was converted into

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a tennis shop. The remodeled interior of the basement is plastered and carpeted. In 1974 the pro shop moved to the new tennis building and currently the space is unused. In each exterior elevation of the Ice House outside the service yard is a square, brass or copper perforated plate at the first floor level which may have ventilated the insulating space between the inner and outer walls.

5. Boxwood Garden and Tea house
1928, Alterations 1962, Restoration 2005
Contributing Site (Designed Landscape)
Photos 0018, 0026-0031

The Boxwood Garden can be stylistically described as Colonial Revival by its geometric, four-bed, axial layout filled with "old fashioned flowers," boxwood-lined pathways, and low walls that connect it to the house.²⁸ The architectural elements of the Tea House also add touches of Arts and Crafts Style unity with the house: the adz-marked and pegged woodwork, line and materials of the roof, repetition of arches, ornamental metalwork above the entrance, and the hand-wrought craftsmanship of the garden door and hardware. All work is in harmony with the natural surroundings. Ellen Biddle Shipman's garden is a fusion of these old and new styles that integrate with a country home of this period.

The present Boxwood Garden retains the basic physical arrangement, much of the original materials and workmanship, and the relationship of the structural elements to landscape space as Ellen Biddle Shipman envisioned with her original axial plan of 1928. Shipman's axis allows for the flow of movement and a line of sight from the house to the garden that begins at the eastern end of the house, proceeds through the glassed-in Sun Porch, out through double-doors to the transition edge of the flagged terrace, down the circular steps, to the center circle of the garden, up two steps to the lotus fountain and terminates inside the Tea House.²⁹ The framework of structural elements and the unobstructed flow of movement remain today within the original horizontal planes of the house terrace, garden, and Tea House terrace. Shipman also designed the garden setting as an integral, interrelating part of the larger landscape of Owl's Nest. Today those views and the feeling of

²⁸ Judith B. Tankard, "Ellen Biddle Shipman's New England Gardens," *Arnoldia* Vol. 57 No 1-Winter (1997) 1-10.

²⁹ Shipman assigned cardinal directions on her drawings differently from Lindeberg, his north being her east. This discussion references the same cardinal directions as for the house, with north at the front of the house, and the shared longitudinal axis of the house and Shipman garden being east-west.

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spaciousness they evoke are very much the same as when the garden was completed almost 80 years ago.

The rectangular, brick-walled formal garden measures 120 feet long by 70 feet wide and is situated on level ground within terrain that slopes uphill on the north and downhill on the south side to an open lawn. It sits off the eastern side of the house on the long axis of the House outside the Sun Porch or Loggia and below the plane of the house terrace, extending to within 80 feet of Owl's Nest Road. The primary and most dramatic entrance to the garden is the original east staircase from the house terrace (#15).³⁰ Graceful circular slate steps of ascending size set on a header course of bricks provide a view along the central path of the garden and draw the eyes to the symmetry of the flowerbeds and façade of the Tea House. The central walkway leads to two slate steps on header bricks that ascend to the Tea House terrace. A 1962 club report indicates these steps were replaced at that time.³¹

The brick walls are two feet high except in the northeast and southeast corners of the garden where they join the Tea House. Here they reach six feet to block noise from Owl's Nest Road. The walls are laid in brick clinkers and mortar beds that mimic the skintled brick bond of the house and are recessed a half-inch under a single layer of brick rowlock that top the walls as coping. The walls completely enclose the garden except for openings at the terrace, the central cross axis and the Tea House terrace. The north and south openings at the terrace are the only alterations of Shipman's wall design after 1954. At the central cross-axis are original eight-foot wide openings in the north and south walls—they appear in Shipman's garden drawings. The north wall opening provides access to Shipman's other designed garden, the "Evergreen Garden" (#6). This opening has flanking brick piers and a set of two semi-circular and two straight slate steps set atop a rowlock course of brick. A photograph from 1935 confirms the configuration of the north side steps with urns on top of the piers.³² The north wall opening leads into another garden area—the Evergreen Garden (#6)—which was built

³⁰ Shipman may have installed a staircase from another property or may have been inspired to create one for the du Ponts based on it. In an undated pencil sketch that may have been drawn at Owl's Nest, Shipman roughed out a circular staircase and made a note right on the sketch that, "The steps which were used at the Gossler's might be used, but they are very wide and interfere with the design." The proposed staircase eventually installed is the same configuration of circular steps on the drawing. Cornell University Library Division of Rare and Manuscript Collections, Level 2B Carl A. Kroch Library. Ellen McGowan Biddle Shipman Papers, 1914-1946, Collection No. 1259 Folder 41.

³¹ Greenville Country Club Boxwood Gardens report. Greenville Country Club Archives.

³² See Boxwood Garden historic photos attachments ("View of north side steps").

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sometime after the Boxwood Garden as part of a garden landscape complex. The south wall opening is at grade. It also has brick piers and a few pavers that lead to an open view of the lawn with its network of trees, and a grassy hill that drops gently to the pond below.

At the Tea House terrace the north garden wall rises to six feet. To transition to that height from the two-foot running wall, Shipman devised a graceful concave arch of bricks and end piers. The plan for the wall's transition, "Mrs. Eugene du Pont Revised Construction Plan of Walls for Garden" of June 12, 1928 confirms that Shipman designed running brick garden walls that duplicate the style and material of the house.³³ In the north end of the Tea House terrace today, an opening in the six-foot high wall set off with brick piers leads to the wooded area to the north. There is no evidence that the opening held a door or gate. A 1962 Boxwood Gardens report in the Club's archives documents the opening of the north and south walls and construction of a new external stair at the Tea House terrace. The work was seamlessly done using the same bricks and mortar color with brick piers on each side of the opening. The piers follow that same proportions and lines of the wall's other openings. A portable lattice screen now obscures the opening. The opening in the south wall of the terrace leads to an enclosed dogleg staircase with two slate-covered steps that descend from the terrace to a rectangular slate-covered landing. Five more slate covered steps over brick-colored concrete descend, and the staircase terminates with brick piers at grade on a landing of slate pavers on the south lawn. The creation of this opening was compatibly designed using the original bricks, pavers, and pier design in aesthetic harmony with Shipman's other elements.

Inside the main garden terrace, the garden is symmetrical on the east-west axis, laid out in grassed quadrants divided by central cross axes. The cross axes were originally surfaced with lawn, but the perimeter walkways were originally paved in slate, or "flagging" as Shipman called it. In 1961, the Club paved the central axes and reduced their width from eight feet to five feet in response to safety and practical concerns. Four-foot wide perimeter walkways run the length of the north, south, and west walls. These three walkways are original to the garden, but have been widened from three feet to four by the Club, and re-paved in Shipman's flagging pattern but in a rougher, slip-resistant slate. Between the perimeter walkways and the garden walls, original planting beds, lined by a stone curb, are intact. At the eastern end of the garden, brick knee walls retain the raised terrace of the lotus fountain and Tea House. Here, an original flagged cross-path was removed in 1961. The planting

³³ Cornell University Library Division of Rare and Manuscript Collections, Level 2B Carl A. Kroch Library. Ellen McGowan Biddle Shipman Papers, 1914-1946, Collection No. 1259 Folder 41.

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beds that Shipman designed between this walkway and the terrace exist but are reduced in width. The three east-west walkways lead to steps that ascend to the Tea House terrace. The central set of steps on the long axis is original, but the club constructed those at the north and south perimeter walkways in 1961 in order to provide greater access to the Tea House terrace. The north stair has one course of bricks and a slate top, while the south stair, due to the dropping slope of the terrain, has two steps. These side stairs are set on courses of stretcher bricks

At the intersection of the cross axes is a slate-paved circle 10 feet in diameter. Four pie-shaped wedges of flower beds rimmed with individual boxwood plants radiate from the circle. Each flower bed has a symmetrically placed tree rose standard, and seasonal flowerbeds that adjoin the slate circle. Two *Cornus Kousa* or Kousa Dogwood, a *Magnolia Stellata* or Star Magnolia and a *Magnolia Kobus* or Kobus Magnolia from the du Pont era anchor the lawn quadrants. Annuals are changed out seasonally. In spring the perimeter of the circle is packed with bulbs, usually narcissus, daffodils, and pansies. Tulips have not held up in this garden and are not used.

None of the original plant material remains in the perimeter beds. Due to the size of mature trees around the garden, many plants in the side beds are shade-tolerant. The current gardener has planted materials similar to Shipman's plan: several cultivars of Ferns, *Dicentra eximia* or Fringed Bleeding Heart, *Phlox divaricata* or Wild Blue Phlox, several cultivars of *Campanula* or Bellflower, *Lilium* or Lily, *Narcissus* or Daffodil, *Myosotis* or Forget-Me-Not, *Muscari epimedium* or Grape Hyacinth, *Macrantha* or Crested Hair Grass, *Iberis sempervirens* or Candytuft, and *Scilla siberica* or Siberian Squill. Annuals in the walkway borders are: *Begonia* 'Dragon Wing' or Dragon Wing Begonia, *Salvia*, and a variety of other cultivars. In addition the gardener has introduced back into the garden several plant standards that are also in keeping with Shipman's design. Summer brings a tall annual usually a blue in the back of this border and a shorter annual in front. For the background greenery, Vinca is placed in front and Salvia in the back. For fall plantings, mums, ornamental kale, and more pansies are in keeping with the season.³⁴

In the Shipman garden, the central circle of the garden was 36 feet in diameter, planted in lawn and bordered by box hedge. The eight-foot wide, grass cross axis paths, also bordered with boxwood, intersected the grass circle. Four symmetrical perimeter flowerbeds hedged in boxwood were set concentric to the grass circle. These

³⁴ Leslie Bottaro, Head of Horticulture described the seasonal array of plants of the present garden. Email of September 10, 2008.

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beds were planted with seven standard tree forms of Cherry, Wisteria, Hibiscus and Lilac. Bulbs were packed around the trees for the spring garden and in the summer, a perennial garden was planted. To completely fill the beds in the spring, Shipman used specific bulbs: Tulip and Narcissus of varying height and color along with Forget-Me-Not, and Grape Hyacinth. As was her custom, she gave detailed notes on the cultivation of plants for their maximum beauty. Pots of flowers were used to fill in for faded blooms. Her 1928 "Perennial Plan" for the summer garden listed a variety of exotic lilies along with more common plants of a garden: Bellflower, Delphiniums, Dianthus, Dahlias, Gladioli, Peonies, Phlox, Poppies, and Statis. Beyond these beds, a three-foot wide tanbark path encircled the entire ensemble grass and beds. On the outer rim of the tanbark path were another four smaller triangular flowerbeds. Beyond these flowerbeds was another three foot tanbark path laid square. Four more rectangular beds lay parallel outside of this path, two in front of the Tea House terrace and two at the east staircase. Beyond the beds was a rectangular-sized three-foot outer slate walkway that enclosed all the beds and paths. On the outer most perimeter of the garden were six-foot wide flowerbeds against the brick walls.³⁵

Besides ferns and Hostas in the side beds, she planted Sandwort, Liverwort, and Mountain Rock-Cress to cling to stones.³⁶ Bees would have been in abundance. Both the perennial and bulb plans placed flowers chock-full in the beds around the trees and shrubs for maximum color, fragrance, and continuous cascade of blooming.³⁷ Shipman also framed her garden with trees to increase the sense of privacy and seclusion. At the four corners of the garden, just inside the walls, Shipman placed Azalea, Cedar, and Flowering Crabapple trees. Just outside the garden's north exit on each side, Shipman arranged three tall Cedar trees.³⁸ Two mature *Chamaecyparis pisifera* or Sawara Cypress, commonly called False Cypress trees survive from the du Pont era and frame the Tea House on either side.

³⁵ "Perennial Planting Plan for the Garden of Mr. and Mrs. Eugene du Pont, Greenville, Delaware," File 106 Plan 17, September 1928. Cornell University Library Division of Rare and Manuscript Collections, Level 2B Carl A. Kroch Library. Ellen McGowan Biddle Shipman Papers, 1914-1946, Collection No. 1259 Folder 41.

³⁶ "Perennial Planting," Ibid.

³⁷ <http://sirismm.si.edu/aag/disk1/6278.jpg> The Smithsonian color images show this the best.

³⁸ "Tree and Shrub Planting Plan for the Garden of Mr. and Mrs. Eugene du Pont, Greenville, Delaware." File 106, Plan 16, September 1928. Cornell University Library Division of Rare and Manuscript Collections, Level 2B Carl A. Kroch Library. Ellen McGowan Biddle Shipman Papers, 1914-1946, Collection No. 1259 Folder 41.

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Keeping the garden in the condition favored by Shipman must have taken an enormous amount of planning, purchasing, and everyday work in the garden.³⁹ From pictures of the garden taken in 1935, now in the Cornell collection, Shipman's plans seem to have been realized.⁴⁰

For public access, safety, and ease of maintenance, the Club rehabilitated Shipman's garden in 2005, using slate pavers for all walkways and increasing their width from three to four feet, reduced the diameter of the central circle to ten feet of slate, and modified the circle in the square design with lines of boxwood that set off the quadrant flowerbeds anchored to the central cross axis. This line of boxwoods skirting the perimeter of the flowerbeds approximates the size of Shipman's original central grass circle. The garden maintains the essential geometry of beds to walkways within the original "bones" or hardscape elements of walls, steps and openings that defines the garden's character and connection to the house. These changes also acknowledge the realities of a rehabilitation plan based on modern public use of the garden with the cost and time for upkeep.⁴¹ The garden also reflects changes in weather patterns since 1928 and the surrounding microclimate due the mature trees that shade perimeter beds.

The Tea House terrace is 20 feet by 70 feet and paved with flagstone. Shipman's 1928 designs for the terrace show an oval pool surrounded by flagging and matching rectangular flowerbeds on each side of the pool.⁴² The original smooth flagging was replaced and the flowerbeds paved over in 2005, in order to improve safety for larger numbers of people on the terrace.⁴³ The centerpiece of the present terrace is the lotus fountain within an oval pool. The bronze fountain, with a verdigris patina, is an arrangement of upright lotus stems with drooping flowers, leaves, and buds. Water is piped through the open lotus flowers. A picture of the fountain appears in

³⁹ Conversation with Leslie Bottaro, Head of Horticulture at Greenville Country Club, July 7, 2008.

⁴⁰ See attachments. Cornell Library Ellen Biddle Shipman Collection. These small black and white photographs were dated "May 15, 1935" or "1st week of May 1935" on the back of each. The photographer is unknown. Cornell University Library Division of Rare and Manuscript Collections, Level 2B Carl A. Kroch Library. Ellen McGowan Biddle Shipman Papers, 1914-1946, Collection No. 1259 Folder 2-24.

⁴¹ Shipman used flagging pavers in her designs for walkways. Shipman offered a "Plan for Flagging Design for the Garden of Mr. Eugene du Pont" The June 29, 1928 plan shows flagging pavers around the lotus pool and Tea House terrace flowerbeds.

⁴² See the Perennial Planting Plan (September 1928) and the Bulb Planting Plan. (October 1928)

⁴³ Perennial Effects Report.

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the Smithsonian Garden Club of America Collection and was present in the garden in 1961 when the Club purchased the property.⁴⁴ However, the present pool does not have the inserts for growing water lilies that were pictured in the Smithsonian lanternslides. The pool was altered slightly for safety reasons in 2005 by making the pool walls more vertical than sloped.

An original arched opening in the east wall north of the Tea House contains a wood-board, arch-topped door with two iron strap hinges and a Suffolk style thumb latch. The door features the adz-marked timber stiles and rails compatible with woodwork of the Tea House.⁴⁵ Sometime in 2002 or early 2003, master carpenter Joseph E. Stevens of Wilmington replicated this gate with Douglas fir boards and reinstalled Shipman's hardware with a modification to the latch. Behind this gate are the thirteen brick and slate-topped steps leading down to a door to the potting room, now used for storage under the Tea House.

The Tea House is a two-level brick building on a concrete foundation facing west with a slate-covered gable roof. Ellen Shipman designed the building in Lindeberg's English cottage style. Like the garden wall masonry, its brickwork matches that of the house—clinker bricks and wide joints. At the garden level it has three open bays divided by two brick piers framed with braced timbers, stylized with adzing and wooden pins. The central opening, under a cross gable, has a lunette filled with a bronze grille sculpture of a basket of flowers flanked by two doves. Shipman's original idea, however, was a grille matching the Oscar Bach eagle at the house front porch.⁴⁶ Two modern electrical sconces are mounted on the brick piers, and half-round gutters matching the original design hang from the eaves. The room inside the Tea House is floored with flagstones and decorated with three bas-relief sculptures set into the back wall. The flagging is old material and the paving pattern matches the Shipman drawings. The sculptures, whose artist is unknown, contain groupings of full-figured, men, women and children dressed in robes and tunics, playing musical instruments. Timber-framed window

⁴⁴ <http://sirius-collections.si.edu>. (Smithsonian Institution Research Information System) Archives of American Gardens. "Owl's Nest: the lily pool and lotus fountain with its bronze water lilies and box-bordered flowering beds beyond." Color lantern slide, 1930. The lotus fountain vanished on the day the Country Club took over the property. A few phone calls later, the fountain was returned.

⁴⁵ "F.S.D. (Full Scale Drawing) for Forged Iron Hardware for Gate in Tea House Wall." Cornell University Library Division of Rare and Manuscript Collections, Level 2B Carl A. Kroch Library. Ellen McGowan Biddle Shipman Papers, 1914-1946, Collection No. 1259 Folder 41. No date.

⁴⁶ Ellen Shipman, "Tea House for Mrs. Eugene du Pont" set of three drawings dated 7-6-28. These may have been superseded before or during construction, and in any event are not "as-built" drawings. Cornell collection.

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openings are centered in the north and south walls. The room is open to the roof, exposing adzed, pinned and chamfered rafters and collar ties. Three non-extant light fixtures used to hang from the open roof framing.

The lower level of the Tea House, originally designed to house tools, is accessed via the gate through the east garden wall and staircase down. Its north, south and east brick veneer walls are exposed halfway above grade behind the garden retaining wall. The north wall contains a glazed and paneled door which matches the east door in Shipman's drawing, but the wall does not match Shipman's drawing for this wall, which shows only a window.⁴⁷ The door opening appears to be original and not altered, and there is no sign of a former window, so the design may have changed during construction. The other walls match her design, with a doorway in the east wall and a double-leaf wood casement window in the south wall. However, the east, double-leaf steel door is not historic. The concrete-walled interior has one room with vintage electrical service boxes on east and west walls, and disconnected and plugged pipes at the west wall, which have been part of the original sprinkler system. Renovations to the electrical system were made in 2000.

Greenville Country Club has preserved these relationships, materials, and structural elements designed by Shipman mostly intact. The Club restored her formal cross axis planting scheme of flowers, grass, shrubs, and trees in four wedge-shaped beds setoff with boxwood. These beds lie around a central circle that is intersected by four-foot slate-covered walkways and long flowerbeds that run the length of the parallel walls. Changes to her plan reflect modern horticultural knowledge, contemporary microclimate conditions of the garden, and the need for public access and safety. With the careful rehabilitation of the garden based on historical records and the quality and unity of the hardscape elements intact, the garden possesses a high degree of integrity.

6. Evergreen garden and gated garden wall

1928 or later

Contributing Building

Photos 0032-0034

North of Loggia and Boxwood Garden are edges of azalea and rhododendron shrubs that bound on the north and east sides of an open area is an Evergreen Garden designed by Ellen Biddle Shipman. The idea for an Evergreen Garden morphed out of the original "Pool Garden" plan that appeared on Shipman's August 1927 "A

⁴⁷ Ibid.

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Plan for the General Design of Gardens for Mrs. Eugene DuPont.” The groupings of shrubs, which are very old, are arranged more or less as on the drawing, “Planting Plan for the Evergreen Garden.”⁴⁸ The cultivars in Shipman’s plant list, distinguishable today by their colors during bloom, are extant in today’s garden: *Azalea pookhanensis*, *A. hino degiri*, *A. indica roas*, *A. japonica alba*, *Rhododendron caroliniana*, *R. catawbiensis*, and *R. maximum*. Behind these shrub borders are Hemlock and Norway Spruce trees that date from the du Pont period. An old concrete bench is nestled in the north shrub edge aligned with the north-south axis of the Boxwood Garden, and may be the unidentified rectangular feature that appears on the east-west axis of Shipman’s Evergreen Garden drawing. Along the Boxwood Garden is a boxwood hedge that survives from the original plan. The box bushes, crepe myrtles and large-leaf magnolias that appear in the lawn area on Shipman’s plan are not extant. At the west end is a nine-foot high garden wall of skintled brick matching the brick masonry of the house. The wall, capped with a two-course slate roof, runs north from the house, angles northeast, then north again to a corner, where it turns east and terminates. The angle in the wall was set by Shipman, according to the drawing “Construction Details of East Wall Turnaround” to avoid an existing elm tree, which died during Club tenure and was replaced by a *Zelkova* (#16). In the angled wall is a doorway with a segmental arch header set in a soldier brick course. Iron pintels in the doorway jamb indicate the prior existence of a gate. Set within the lawn is the oval dance surface built in 1962 (#28). It appears to be a coincidence that one of Shipman’s earlier ideas for this garden was an oval pool.

7. Garage

1916

Contributing Building

Photos 0035-0038, 0040, 0051, 0060

Exterior

The garage is a rectangular, one-and-one-half story brick building built in three sections sharing a ridge axis but at varying heights. Tudor-styled like the house, the skintled brick bond, slate roof, and window types match those of the house. It faces south at a paved parking apron surrounded by a brick retaining wall (#8). Built on sloping ground at the original north property line, the first story is at grade at the east end and the basement level is at grade at the west end. A paved drive passes on its north side down the slope. The symmetrical, three

⁴⁸ Cornell Collection. There were three different designs for this Evergreen Garden.

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bay center section stands taller than the adjacent two and has a hipped roof. The gable-roof east section contains one garage bay. The west section is hipped with a continuous shed roof extension on the west end, has two bays containing a door and window, and a brick, slate-roofed archway projecting from the wall that connects to the retaining wall. The arched opening leads to a staircase to the ground below the retaining wall.

The roof is clad in the same thick, graduated, purple and green slate as the house, and is pierced with three eyebrow windows on both the north and south elevations and three in the west. The ridge ends pitch upward and the eaves flare in "storybook" style. A tapering, brick chimney topped with terra cotta pots rises through the roof ridge at the east end of the west section. The chimney is capped with an entablature of soldier, rowlock and header brick courses. A half-round gutter lines the eaves in front of a plastered soffit. Each elevation is regularly fenestrated and openings in the brick wall are quoined with projecting bricks and headed with adzed timber lintels. All windows are original but some doors have been replaced.

The six-bay south or principal elevation contains four garage bays on the first floor, each with surviving cast iron bumpers at the lower corners of the openings. In front of each bay is a short, scored, concrete ramp. From the west, the first two door openings were filled in when the Club converted the two garages to a youth recreational center. Each filled bay consists of a vertical board and batten wall with a central door and two flanking four-over-four double hung wood windows with triple-track storm sash. The wood doors have nine lights above quadruple raised panels between "X" cross rails. The third bay contains an original wood, four-leaf folding door. Each vertical board and batten leaf has an upper six-light window. Three of the leaves are hinged together and hang from the west jamb, and the fourth leaf swings separately from the east jamb, opening with a white porcelain knob. The bay on the east end has two-leaf, roll-up vinyl replacement garage door with eight upper lights and two flat lower panels in each leaf. The flush wood door with semi-circular upper window in the west section is a replacement that utilized the original wrought architectural hardware—strap hinges and latching door handle set. On the east side of the arched wall opening is an original six-over-six double hung sash window at the west end of the façade.

The east elevation is a one-bay gable end containing one large centered window of two, fixed, side-by-side steel sashes of 12 lights each under an arched lunette sash. The north elevation has seven total bays. The center section of the north elevation is symmetrically fenestrated with three triplets of four-over-four, double-hung wood sash with triple-track storm sashes in the first, with eyebrow dormers above in the roof containing triple steel casement sashes. In the basement level is one triplet containing two steel casements and a board over one

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opening. The north elevation of the east section contains a quadruple set of wood casements in the first story and a couplet of steel sashes in the dormer above in the roof. In the west section are two steel casement windows symmetrically arranged at basement level, headed with a rowlock brick course. A couplet of steel casements is in the first floor level. Knitted brickwork in this façade is evidence of a building extension toward the west.

The west elevation displays a brick wall at the basement level, and the shed and hipped roofs with eyebrow windows at the first and second stories. The basement level is symmetrically fenestrated with a central garage door and two flanking windows. Two, two-leaf folding doors have six upper lights and a flat lower panel in each leaf. The doors appear historic. The windows are covered with flush painted panels. The two, first floor dormers the centered second floor dormer are filled with couplets of six-light, wood casement sashes.

Basement

The basement contains seven rooms with concrete floors separated by whitewashed brick partitions. The concrete foundation is exposed, as are the undersides of the poured concrete floor of the first level. In the garage bay is evidence of a building extension of approximately eight feet toward the west—a former brick-clad exterior wall with a timber-linteled garage door opening. Four original wood doors with four or five horizontal panels are extant. One very wide door with an original screen door occupies the doorway from the garage to a corridor where a closet and the bottom of the building stair tower is located. Here, a wood door with six lights over a beaded panel was added to secure the basement at an unknown date. Two, 10,000 gallon riveted steel tanks with sight glasses are embedded in a brick wall on the south side of the basement, one in the corridor and one in the next room. Below the floor under the tanks are concrete pits covered with steel plates containing piping. The original tanks, now abandoned, stored potable water for the estate until the 1990s when they started to leak. An access shaft with a steel ladder rises up the south wall. From the tank room a corridor leads to a boiler room, a fuel room with oil tanks and a coal chute in the south wall, and a storeroom at the east end. On the first stair landing is a bathroom on the north side of the building.

First floor

The two east garage bays are in their historic configuration as a garage shops. The floor is paved with mortared, rectangular concrete sections that have irregular edges. The wall finishes appear original. The walls are plaster, painted off-white and green below the window level. In the bay in the east section, the north wall under the

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window is covered with a work counter and cabinetry. A steel I-beam is exposed under the plaster ceiling. Original radiators, painted in wall colors, are mounted on the west wall, as are two modern electrical panels. The window panes in the east wall are painted white. A plain panel door with three upper lights and an original door set provides access into the next garage bay in the west wall. The door casings are flat with a molding on hedge. In the next bay to the west radiators hang on the north wall under the windows. The green-painted wall below the windows is steel, above that is plaster painted off-white. The two combined garage bays to the west are paneled in modern material and the ceilings are dropped with acoustical tile and ceiling lights. The stairwell contains a plain, wood dogleg staircase from basement to second floor. The plain, Colonial Revival style banister is unfinished, but the stair treads and risers are painted brown. In the stairwell is an original electrical panel labeled: "Electrical Engineers and Contractors, Grand Central Terminal, 70 East 45th Street, New York City" Dupont. Panel #3." Circuits described are: "#1. 2 floor living rooms, #2. Garage & wash room, #3. Recpt. S. Wall garage, #4. Outside brackets, #5. S. Recpt N. wall garage, store room, toilet, boiler room, #6. Porch – pump room, stair hall & stoop." At the west end of the first floor is a large room with a closet and a bathroom on the north wall. The entry door on the stair wall appears original, with four upper lights over a single panel and an oval porcelain door knob. The floor is 2 ¼ inch tongue-and-groove wood, painted, and the walls and ceiling are plastered.

Second floor

At the upper stair landing is an attic room under the west hip roof. Inside the room is roof framing and the eyebrow window. The interior wall, the stair wall, is a former exterior brick-clad wall containing a six-light casement window. This is further evidence of a building extension to the west, probably not long after it was built, because the workmanship is the same vintage.

The staircase terminates at a second floor corridor that runs half length of the building terminating at a second suit of two rooms. The first suite contains a kitchen, living room and bedroom loaded on the south side of the corridor. The kitchen appears to be the historic kitchen and contains a historic built-in floor-to-ceiling cabinet with glassed doors above and a counter below with drawers and lower paneled cabinets. The panel style is consistent with woodwork found in the third floor of the house. On the north side are two original bathrooms, laundry room and a closet. One bathroom contains a tub and sink, the other has a toilet and sink, believed to be arranged for two chauffeurs to share the apartment. Doors, hardware, trim and flooring throughout appear original. The only alteration is removal of part of the living room wall in the 1980s.

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8. Garage apron, Retaining wall, and Staircase

1916-1920

Contributing Structure

Photos 0035, 0038

A brick retaining wall surrounds the paved parking apron on the south side of the garage and serves to provide level ground in front of the garage bays over what was originally falling ground. At the west side of the wall is a staircase that provides access to the ground at the base of the wall and the Potting Shed to the west. The wall is original and built in the same skintled brick work as the Lindeberg buildings. The top of the six-course common bond wall is capped with a rowlock course. The 13-tread straight staircase wall is capped with a brick gable and an iron handrail. Each tread is composed of a brick rowlock course on top of a brick shiner course. A window opening in the west wall of the stair wall is boarded over.

9. Potting shed

1916-1920, Alterations 1980s, 200

Contributing Building

Photos 0040-0043

The Potting Shed is one of the three surviving Harrie T. Lindberg-designed buildings at Owl's Nest, and shares the same English Cottage stylistic traits. The building was part of a connected range of south-facing garden buildings at the northeast corner of the property. The Potting Shed was linked on the north and west to two greenhouses. The east side faces the lower level of the garage. The square-plan, one-and-one-half story, gable-roofed Potting Shed is built of brick, has a link dormer with chimney centered on the north side and an eyebrow window centered on the south side. The east gable end elevation is symmetrical with a central door flanked by two wood, double-hung sash windows on the first floor, and a six-light steel casement window centered in the gable in the second floor. The door is a steel, fifteen-light replacement. The window and door lintels are hewn timbers with tapered ends. A brick bulkhead provides access into a cellar. On the north elevation in the link dormer are two symmetrical doorways. One is boarded up and the other is filled with a double-hung sash window and a wood panel. The west gable end is exposed inside the adjacent paddle tennis hut, which was constructed atop historic greenhouse foundation walls (#28). The west wall shows evidence of having been whitewashed and later sandblasted. The south elevation below the eyebrow window is attached to the pool

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change house (#26), which was also built atop historic greenhouse foundation walls. The roof is slated, but not uniformly. The south slope is done in the same slate as the other Lindeberg buildings, but the north slope, visible only from the adjacent field, is a mix of heavy red slate and about five courses of thin gray slate near the ridge. This roofing anomaly has the appearance of a repair, however, if so, it was done before 1926. Before the mid 1980s the interior of the Potting Shed was characterized by built-in concrete potting tables set around the perimeter. These were removed to create a bathroom, and then later a kitchen and office were built with new partitions.

**10. Root cellar
1915-1926
Contributing Structure
Photo 0044**

The root or fruit cellar is a rectangular underground chamber made of poured reinforced concrete built into the side of the hill where the orchard used to be and the 1964 pool was built. Historic, twisted steel rebar is visible at spalled wall areas on the interior. The interior walls are parged. Wing walls of parged brick retain the earthen slope on the exterior. A set of wood, double-leaf doors made of ledged, beaded-board doors appear historic. An iron pipe through the roof serves as a vent. The cellar appears in 1926 aerial photos and has not been altered. It connected with the service wing of the house via a flagstone path that no longer exists.

**11. Water tower
1929
Contributing Structure
Photo 0045**

The 60,000 gallon water tower is a cylindrical, concrete structure approximately 25 feet in diameter in the northwest corner of the property. The date "1929" is inscribed at the top rim on the southerly side. It stands within a bamboo grove planted by the Club, which has grown very dense, hiding the tank from view. A steel ladder ascends the tank on the west side. There appear to be no alterations. The tank is in use and formerly served the entire estate up until 2008, when a new well was drilled at the house for the house only. A pressure tank house built in the 1980s and a well pit stands near the water tower. The water tower was previously fed from the original well head in the basement of the Garage (#7).

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**12. du Pont Tennis Court
1927-1937
Contributing Structure
Photo 0046**

The du Pont tennis court was built between 1927 and 1937 on the west side of the historic, non-extant swimming pool. Built into a slope, three sides of the court have stone retaining walls. The north wall was reinforced with stone buttresses by the Club after 1961. The du Ponts built their court in the location of a pre-existing pond that lay to the west of the historic, non-extant swimming pool and change house. This required the construction of drainage facilities (#19). Its all-weather, asphalt surface and chain-link fence were installed by the du Ponts. The court is still in use.

**13. Entry Piers and Walls
1937-1954
Contributing Structure
Photo 0047, 0048**

Located at the estate entry on Owl's Nest Road, the symmetrically paired brick masonry piers and walls were constructed after the re-alignment of the road between 1937 and 1954, within the period of significance. The octagonal piers are roughly nine feet tall and constructed in the skintled brick bond common to all the historic buildings and structures on the property. The piers are capped with three courses of slate roofing. A six-foot high brick wall with a rowlock cap descends from each pier to a two-foot height, terminating at a rectangular pier with a rowlock cap. The walls continue in an arc, capped with a brick gable and terminating with a short pier at the property line.

**14. Road system
1915, Altered 1974
Contributing Structure
Photo 0037, 0049, 0053, 0056, 0060**

Probably the work of Thomas Meehan & Sons, the road system is part of the overall park /landscape garden

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design. It consisted of an entry drive from Owl's Nest Road, approximately 15 feet wide that ran west along the original north property line, then curved to the south and terminated in a circle at the north elevation of the house. A branch road lead to the garage, splitting into one to the garage apron and another one, about ten feet wide, following the slope behind the garage for access to the garage lower level and the gardening complex. Another branch from the main drive led to the service yard and kitchen entrances. In 1926 and 1927 they had what appear to be flagstone gutters. The paving material is undetermined. Today there are no gutters, but drainage from the roads is collected by a subsurface system of catch basins and pipes that pre-date Club ownership. Small, oval cast iron grates cover the catch basins. These roads are aligned as they originally were, but have been topped with bituminous paving material of unknown date. Another original road paved in bituminous material branched off the garage road to access the land below, including the du Ponts' swimming pool, tennis court, pond and the farm group beyond. The road was relocated in 1974 when the tennis building was sited on top of it. The re-aligned road runs to the north on the contour of the old orchard slope, taking a hairpin turn to the south below the water tank and passing by the du Pont tennis court where it rejoins the original road below the building.

15. House terrace
1915, Alterations 1962
Contributing Structure
Photo 0050

A flagstone-paved terrace surrounded the House from the north side of the Loggia around the east side facing the Boxwood Garden and continued to the Dining Room, according to aerial photos and the Shipman garden drawings. The stone varies in color from purple to green, just as the roofing slates, and so may be from the same source. They also match the flagstone floors inside the Loggia and the Tea House. They are irregular in shape and laid with mortar joints. The flagstone terraces on the north and east sides survive. The south side terrace was replaced and expanded in brick by the Club in 1962 to create a flatter surface for outdoor dining and parties. Some of the removed material survives in two walkways that connect the north terrace with the outdoor dance floor (#28).

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16. Arboretum

1915-1954

Contributing Site (Designed Landscape)

Photos 0005, 0033, 0034, 0049, 0051-0053, 0055-0057

The arboretum is the collection of du Pont-era trees and shrubs on the property. The design intent shows clearly in the Dallin survey photos as well as in the historic ortho photos that trees were planted in patterns throughout this property, often grouped by species. Large deciduous trees surrounded the house on all sides. Deciduous woodland stood north of the house. Eugene du Pont's "pinetum" could have referred to one or more of the pine groups he planted—in the steep slope between Owl's Nest Road and Old Kennett Road (no longer part of this property), along the road between the Pond (#19) and the old swimming pool, or along the northern edge of the property in the wedge of land gained after the re-alignment of Owl's Nest Road. The patterns of tree plantings were stable on this 18-acre portion of Owl's Nest from 1926 to 1954 as seen in aerial photographs, maturing over the time period. The 1961-2007 ortho photos show that the same pattern of tree distribution has been retained to the present with the exception of selective removals for development since 1961: the orchard for the pool (#24) and paddle tennis courts (#26), pines for the tennis building (#23), two tennis courts (#22) and two parking lots (#29), and two large deciduous trees for the additions to the House (#2). North of the House and Boxwood Garden (#5), a grove of hemlock and spruce form a backdrop for an area of lawn edged with azalea, mountain laurel and rhododendron presumed to be Ellen Shipman's Evergreen Garden (#6). A tree survey carried out in January, 2009 with the Club horticulturalist discovered many surviving, mature du Pont trees throughout the 18-acre property—pines on the slope south of the house, along the road (#14) to the pond, and scattered among the tennis courts; a line of mature tulip poplars stand along Owl's Nest Road, formerly demarcating the original road alignment that was changed between 1937 and 1954; a group of Douglas firs east of the garage; an allée of mature maples and a large magnolia along the road to the pond, where a grove of Katsura trees still stand; groups of Chinese Chestnuts, Pecan trees, and Norway spruce in the lawn; a specimen American Elm in front of the house; and two London Plane trees and a Thornless Honey Locust surrounding the service yard, to name a few. Surviving historic tree growth is indicated on the Site Plan and Resource Key Plan attachment. The following trees on the property have been identified as probably dating from the period of significance, and illustrate the diversity of the arboretum and the species that were important to the du Ponts' landscape design:

- *Acer rubrum* Red Maple

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- *Acer saccharinum* Silver Maple
- *Acer saccharum* Sugar Maple
- *Carya illinoensis* Pecan
- *Castanea mollissima* Chinese Chestnut
- *Cercidiphyllum japonicum* Katsura Tree
- *Diospyros virginiana* American Persimmon
- *Gleditsia triacanthos var. inermis* Thornless Honeylocust
- *Juglans nigra* Black Walnut
- *Liriodendron tulipifera* Tulip tree
- *Magnolia macrophylla* Large Leaf Magnolia
- *Picea abies* Norway Spruce
- *Pinus resinosa* Red Pine
- *Pinus strobus* Eastern White Pine
- *Pinus thunbergii* Black Pine
- *Platanus x acerifolia* London Plane Tree
- *Platanus occidentalis* Sycamore
- *Pseudotsuga menziesii* Douglas Fir
- *Tilia cordata* Little Leaf Linden
- *Tsuga canadensis* Canadian Hemlock
- *Ulmus americana* American Elm

Taken as a whole, the integrity of the arboretum today reflects the original design intent of Owl's Nest. In its maturity, it has been experiencing natural losses, but the Greenville Country Club has been replacing trees and shrubs since 1961. For example, an old elm that stood next to the garden wall designed by Ellen Shipman next to the circle drive (preservation of the tree was the reason for the angle in the wall design) has been replaced with a *Zelkova*, a tree often used as an elm substitute because of its elm-like vase-shape. In an act of tree-preservation, the Club provided six timber retaining wells around mature pines at the perimeter of a tennis court where terracing the ground would have buried and killed them. Three of these survive today. The future of the landscape is assured by the Club's employ of a professional horticulturalist who understands the nature and maintenance requirements of the collection.

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17. Lawn

1915, Alterations 1961, 2008

Contributing Site (Designed Landscape)

Photo 0001, 0005, 0006, 0054, 0055, 0061

The lawn or "Great Lawn" as it is called by the Club is a primary feature of the park or landscape garden that dates from the inception of Owl's Nest. In 1926 and 1927 aerial photos it appears to be a closely mowed "L" shaped area, with a rectangular meadow of higher growth below it down to a fenced hay field on Old Kennett Road. The lawn and fields below afforded a view over the lands of lower elevation to the south below Old Kennett Road, and to the west over the pond and farm group. In 1937, according to ortho aerial photos, the lawn and two fields were indistinguishable, and three clumps of trees dot the area where the hay field fence was. In 1954, the hay field appears to have a different cover than the lawn/meadow area, so specific vegetative cover probably changed season to season and over the years during the period of significance. The south property line of the 1961 subdivision ran approximately across the upper edge of the former hay field and through the three tree clumps that appear in the ortho photos 1937-1968, incorporating the lawn and meadow areas of 1926 (approximately 7.1 acres of open ground) into the Owl's Nest 18-acre parcel. By 1992 the property line was planted in trees, and houses had been built in the two lots that were the former hay field. In 1961, approximately 1.7 acres in the northern part of the lawn, or 24% of the total lawn area, was taken for the construction of six of the eight present tennis courts by grading three terraces. The courts were screened with dense hedges which have become tall enough to obscure the view of the courts from the house and lawn. In 2008 a portion of ground in the lawn on the south side of the house was re-graded slightly to provide a level terrace on which to erect removable dance floors. The original view shed to the south over the former hay field is blocked by the post-historic tree line, but the view shed to the west, over the pond and courts, is still open. The original view from the house was therefore somewhat dampened by the tree line planting, but despite the loss of a quarter of the lawn area to tennis courts, the effect of the west view was preserved. Splendid views of the house from the lawn all the way down to the pond survive.

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18. Forecourt

1915

Contributing Site

Photo 0002, 0003, 0009, 0056

The forecourt is a historic feature of the overall Park landscape design. Providing an impressive view of the house upon entering the property, it consists of the open area of lawn on the north side of the house and the circular turnaround drive at the front of the house. The forecourt is bounded on the north by a row of mature du Pont-planted trees—a Red Maple, a Little Leaf Linden and a Black Walnut. Adjacent to them are two Club-planted maples which will eventually serve as their replacements. The forecourt appears to exist as it always did, with the exception of a flower bed in the center of the turnaround drive.

19. Pond, dam and outlet structure

After 1927

Contributing Structure

Photo 0057, 0058

The pond was constructed after 1927 and before 1937. It is bounded on the west edge by a concrete dam with a stone outlet structure. Marsh plants grow in the pond and on the west side is a dense growth of historic trees, including five Katsura trees and a large silver maple. It is fed by natural runoff from the lawn and by a pipe from the retention basin (#20). That pipe is a retrofit into the basin, constructed post-1961. Overflow from the Owl's Nest pond spills into the stone outlet structure which contains a spillway. From here a pipe takes water to the pond on the adjacent property. The reason for adding this pond is unknown. Perhaps it was more visible from the house, or, considering Eugene du Pont's wildlife conservation proclivities, it may have been part of a waterfowl propagation plan. A flock of resident geese now enjoy the pond.

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20. Retention basin and drainage system

1915-Present

Contributing Structure

Photo 0059, 0060

A historic drainage system of catch basins and underground pipes collects surface storm water from the roads and grounds around the house, the rear of the garage, and outlets at the west side of the property where a natural swale had originally drained the surrounding land. Historic catch basins are distinguished by small, oval cast iron grates along the roads marked "W. H. Hunt & Co Phila," and may represent site engineering work of Thomas Meehan & Sons. The du Ponts dammed this small stream into a series of ponds before 1926, one of which was located between the old pool and the present west property line. Sometime after 1927, probably when the tennis court was built over one of the ponds, a stone catch basin was constructed next to the tennis court, from which the water was piped under the tennis court to a new retention basin along the road at the west edge of the property. This basin is lined with stone walls and has a stone spillway at the outlet. When the new pond was constructed between 1927 and 1937, a steel outlet riser was constructed in the basin to rout water below the elevation of the spillway to the pond on the nominated property through an underground pipe. Therefore, the Owl's Nest pond gets filled first from this basin. The basin is designed to retain water below the elevations of the outlets, the effect of which causes the stormwater runoff to lose its velocity and drop any sediment load it may be carrying. Consequently the basin fills with sediment over time and requires periodic cleanout. The basin was excavated in 2008. Parts of the stone wall appear to have fallen down, with timbers replacing a portion of wall along the road. The basin is surrounded by a chain link fence.

21. Sewage treatment plant

Unknown, Alterations 1995

Non-contributing Structure

The sewage treatment plant consists of several concrete chambers with steel covers, piping and a small modern building housing pumps and electrical equipment. The gable-roofed building is stuccoed and has a single door in the west gable end. The chambers are surrounded by a chain-link fence and screened by shrubs. The chamber adjacent to the building is from the period of significance, but any historic components are gone or undistinguishable due to upgrades over time.

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**22. Tennis courts
1961-1963
Non-contributing Structure
Photo 0061**

The outdoor tennis courts are arranged in four terraces containing two courts each. Three were built over a portion of the lawn west of the house on an east-west axis and are screened from the view by high hedges on the south side. In 1961, the terracing was completed, and surfacing and finishing the clay courts was accomplished over the next two years. The fourth terrace was added in 1963 on the north side of the others, built over one of the areas the du Ponts had planted with pines. At the perimeter of the latter terrace are six timber retaining walls that were built into the slopes around mature pine trees to preserve them. Two of these trees survive today. In the vacated tree wells are salvaged materials from the property, such as historic roofing slates from the Gardener's Cottage.

**23. Tennis Building
1974, Alterations 1998
Non-contributing
Photo 0062**

The tennis building is a large (139 feet x 122 feet) metal-clad building housing two tennis courts and a tennis shop built in 1974 and renovated in 1998. It was sited adjacent to the outdoor courts, tucked into the slope of the former orchard and over the original alignment of the access road to the pond and farm group (#14). It has a gable-on-hip roof clad with fiberglass shingles. Users enter the building by a door on the east side that connects to the road. A garage door is on the north side, with access from the lower road. Though it is a large building, siting it into the slope minimized its height. The preservation of pine trees around it and its plain exterior further minimized its visibility.

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24. Swimming pool complex

1964, 2002

Non-contributing Structure

Photo 0063, 0064

The swimming pools were built in 1964 on the site of the du Pont orchard and rebuilt in 2002. A main, irregularly-shaped pool, a small oval-shaped pool, and a patio are surrounded by a low, black-painted chain-link fence. The area is paved with textured concrete resembling rectangular flagstones. An associated rectangular, flat-roofed concrete block filter house is built in the slope below the pool. This pool complex replaced the du Pont swimming pool (pre-1926), which could not be practicably used. The old pool was 55 feet by 24 feet, from four to eight feet deep, and was lined with tiles from Holland. With no filtering system, the 55,000 gallon pool had to be emptied and re-filled every two weeks during the summer season from the water tank uphill. The pool walls are in place underground.

The snack house, at the south edge of the pool complex, is a Neo-Tudor Revival style rectangular brick building with a sheet copper-clad hipped roof that contains an eyebrow window. The brick veneer walls, topped by a rowlock course, appear to cover an underlying wood clapboard wall which is exposed for approximately 15 inches under the overhanging eave. There is a door on the east side and a sliding sash window on the north side that has a shelf supported on three corbelled brick brackets.

25. Pool change house/Greenhouse foundations

1919, 1963, Alterations 1980, 1995-2001, 2005

Non-contributing Building

Photo 0064

The Neo-Tudor Revival style, L-shaped pool change house was built in 1963. It utilized the foundation walls of two of the du Pont greenhouses, which are visible at the west and north walls of the building. The brick knee walls of the greenhouses serve as the lower part of the pool house walls, while the upper, new part is stucco. The roof is hipped with flared eaves and clad with fiberglass shingles that resemble slate.

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26. Paddle tennis courts
1965, Additions 1977, 1994, 2003
Non-contributing Structure
Photo 0064

The five paddle tennis courts were built over a period of time beginning in 1965. They were built over the former garden and orchard areas on the south side of the former Greenhouse, Potting Shed (#9) and Gardener's Cottage range. The fifth court was built over the site of the Gardener's Cottage (Lindeberg-designed and built in 1919) demolished in 1994. The wood-frame platforms stand on wood posts in concrete foundations above the existing ground. In between the courts are wood walkways.

27. Paddle tennis hut/Greenhouse foundations
1977, Alterations 1995-2001
Non-contributing Building
Photo 0065

The paddle tennis hut, or "warming hut," was built atop the walls of the historic greenhouse that stood between and connected the Potting Shed (#9) and the non-extant Gardener's Cottage. It also emulates the Tudor Revival theme of the Lindberg buildings in its flared roof eaves, slate-like fiberglass roofing, series of casement windows that rest atop the old greenhouse walls, and stucco walls matching those of the pool change house. The east end of the gable-roofed building utilizes the end wall of the Potting Shed, which is fully exposed on the interior, as are the hut's timber king-post trusses.

28. Outdoor dance floor/walkway
1962
Non-contributing Structure
Photo 0004, 0032, 0033

The outdoor dance floor is an oval-shaped, green-tinted concrete slab measuring approximately 55 feet by 30 feet located in the lawn north of the house and south of the woodland. It was built in 1962 by the Club. Two walkways paved in historic flagstones salvaged from the south house Terrace (#15) connect the dancing oval to

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the north flagstone terrace of the house.

**29. Parking lots
1961,
Non-contributing Structure
Photo 0066**

The first parking lot was built between the north property line and the entry drive. This portion of the property was a wedge of land gained when Owl's Nest Road was re-aligned between 1937 and 1954. Here, in 1961, a grove of red pines were cut down to build the lot. The lot is paved with bituminous and lined with a concrete curb. The perimeter of the lot was lined with new trees. The second lot was added in 1983 for the use of employees, and occupies the other wedge of land along Owl's Nest Road that was gained when the road was re-aligned.

Integrity analysis

Location

Surviving historic features remain in their original locations. Nothing has been moved.

Design

The surviving buildings and landscape are well-preserved and convey original design intent despite alterations that have been necessary for the continued use and stewardship of the property. These changes can be viewed not as intrusions, but as evolutionary extensions of the historic uses of the property as a social and recreational landscape. The conversion of Owl's Nest from one-family's country place to a member-based country club in 1961 is more a magnification of the scale of its original use than a change of use. A country club is not, and never was, far removed from a country place. The du Ponts engaged in entertaining, fine dining, tennis and swimming as well as enjoyment of gardening and arboriculture, and these same activities continue today. To that end, the Greenville Country Club has enlarged the dining and cooking areas of the house and built additional tennis courts and a larger, modern pool to serve its members. The alterations to the landscape were made in a sensitive and condensed way, preserving essential views from the house and views of the house, retaining key open space on the sloping lawn, preserving and replanting trees and shrubs, and screening the

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courts and adjacent housing development with dense vegetation. Court construction in the 1960s, though terracing the slope, sensitively protected large, du Pont-planted pines with timber retaining walls. The indoor court building is probably the greatest intrusion due to its size, but building it into the slope helped to minimize the visual impact of its roofline. Though it necessitated the re-routing of a portion of the road that leads down to the pond and former farm group, it still takes a winding course in the spirit of the park-like design. The planning took care to save adjacent trees as well, and planted new pines in the spirit of the du Pont's pinetum. Though the pool took up a large space on the former orchard, the fruit cellar and the natural slope around it survives as it was. The construction of the paddle tennis courts did not require earth-moving but were built on timber platforms over what was once the fruit, vegetable and flower-growing center of the estate, preserving the surface and any below-ground resources. Though the Gardener's Cottage is gone, the greenhouse brick foundation walls visibly survive under the new pool change house and paddle hut, and the Potting Shed survives intact and original on the exterior, though somewhat obscured by the attached pool change house. The pool buildings—change house and snack bar—were compatibly designed with Tudor touches inspired by the historic buildings.

Building exteriors have high integrity, though interior spaces have experienced some alterations, particularly for the systems required for modern club use. The very significant brickwork, stone roofs, eyebrow dormers, chimneys and window sashes survive on house, garage, ice house and potting shed. In general, alterations were made with restraint and respect for architectural finishes and massing. The dining room and kitchen additions on the house was compatibly designed by keeping a low profile, retaining the visibility of the second floor and west elevation of the service wing, and by using similar materials and the Tudor styling of the house. Principal spaces in the house retain wall and floor finishes, light fixtures, and mantles.

The design and material changes made to the Boxwood Garden have enhanced this asset by addressing public safety issues while preserving the essence of her design. Shipman's intensively planted beds were streamlined into a lower maintenance garden that better suited the purposes and budget of the Club. This approach obviated the need for the original greenhouse range which had serviced the du Ponts' intensive gardening program.

The perimeter structures of the Boxwood Garden, including walls, steps and Tea House are 99% original, the changes being a total of 15 linear feet of wall removed for openings at the Tea House terrace. The Tea House terrace area is 74% original after the conversion of the interior and perimeter planting beds to flagging. The main garden terrace containing the axial paths is 52% original due to the conversion of grassed paths and circle

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to flagstone and quadrant beds and tanbark paths to lawn. The present box hedge that lines the axial paths is adjacent to or overlapping the original line of box hedge, the perimeter beds are intact and three of the four original flagged paths are intact, though widened by one foot and paved with a rougher flagstone to serve a more intensive and public use by the Club. The latter approach to the garden restoration in 2005 preserved essential elements of Shipman's design. Overall, the original or restored features of the garden constitute 56% of the total area.⁴⁹

The Tea House at the terrace level totally retains its Ellen Shipman design. At the basement level, a door was added and the basement stairs were rebuilt at a steeper pitch during the historic period. The stair rail is similar to, if not is the original rail. The wood gate design was preserved in a replicated gate using the historic hinges and latch. The Evergreen Garden edge survives in its maturity as designed.

The Garage retains its exterior appearance with the exception of two of four garage doors on the first level. The alterations to the garage door openings were sensitively done, with wood board and batten facades. On the interior, two of four garage bays, the entire basement and most of the second floor apartment survive unaltered.

The du Pont Tennis Court retains its historic playing surface, brick retaining walls and fence. The once-adjacent pool and associated change house no longer exists due to obsolescence and replacement by new facilities.

Setting

The internal setting of Owl's Nest is at the heart of its character as a country place. Its Olmstedian park or "landscape garden" constitutes the setting besides being a significant element of design, and its collective elements survive with good integrity. While the setting has experienced some infill losses, the infill (tennis courts and pool) has been discreetly and compactly designed to minimize distraction. Altogether, the post-1954 development covers approximately three acres of ground, or only 17% of the total parcel. The remaining 83% of the land surface is as it was in 1954. So as a whole, the setting of Owl's Nest still conveys its historic character. In most areas of the property, the character of historic country place is still evident in the spatial relationships among the elements. The important historic relationships between House and Garage, and Garage and Potting Shed are intact. The relationships of the House with its surrounding landscape features—forecourt, roads, gardens, lawn and pond—are preserved. A key historic view from the lawn—the ridge-hugging House

⁴⁹ Analysis by J. Sheridan using AutoCAD.

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complex from the Boxwood Garden to the Ice House—survives uninterrupted. The arboretum and garden settings are intact, though they grow and age as living landscape entities. The long-range vision of the du Ponts in planting trees has been achieved—the trees are now mature, and though some have fallen, the Greenville Country Club maintains the setting by employing a full-time professional gardener and grounds crew, and by replacing trees.

Owl's Nest's external setting was historically farms and country estates. Today, it is surrounded by a mix of suburban subdivisions and surviving estate lands. The development of the excised land in the 1960s was fairly well screened from the principle views from the house by fast-growing pines. Owl's Nest Road is as it was prior to 1954, and Old Kennett Road has not changed. The old Phipps farmstead to the north survives but its land is now a housing subdivision. Even so, a large vacant parcel abuts Owl's Nest, preserving some open space. Eugene du Pont's sister Amy's house, Daunport, survives in an intact setting on the opposite corner of Old Kennett Road and Owl's Nest Road. Crawford and Margaretta du Pont Greenewalt's 1939 country house, Dripping Spigots, survives nearby on a 22-acre remnant parcel on Old Kennett Road, surrounded by 339 acres of that estate now in the care of the Delaware Nature Society.⁵⁰ The 68-acre Vicmead Gun Club, once part of Eugene and Ethel du Pont's social and recreational life, survives south on Owl's Nest Road.

Materials

The retention of significant historic building materials is very high. Brick masonry, stone roofing, terra cotta chimney pots, copper flashing, window sashes, timber woodwork, interior finishes, hardware, flagstone paving, concrete, tile and gypsum block walls, as well as vegetation from the period of significance remain in place, functioning and in good condition. The durability of the materials, advocacy by members to preserve historic window sashes, and an overall respect for the property's history by the club's leadership and staff have resulted in material conservation. Even items removed, such as doors and old stone roofing from the demolished gardener's house, are stored on site.

Workmanship

Owl's Nest continues to be a performance of workmanship. Medieval-inspired thick-bedded mortar joints, adzed exterior timber woodwork, the stone roofing woven around dormers and valleys, Colonial revival

⁵⁰ Maggie Lidz, *The Du Ponts, Houses and Gardens of the Brandywine, 1900-1951* (New York: Acanthus Press, 2009), 174.

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fireplace mantels, strapwork plaster ceiling, the carved wood Grinling Gibbons-like living room mantelpiece, the limed oak paneled walls of the halls, the turned balusters of the grand staircase and balcony, and the stone paving in and around the sun-porch (Loggia) are intact. Art in the form of metal sconces and chandelier, the bronze sculpture by Oscar Bach and the unknown artists of the lotus fountain and tea house lunette still grace the house and garden. The Boxwood Garden is a notable example of workmanship that built upon the craftsman theme set by architect Harrie Lindeberg. Workmanship on the larger site is still evident in the stone masonry of the retaining walls around the tennis court, and walls and spillways of the retention basin and pond, reminding us of stonework elsewhere in the Brandywine Valley with which it surely shares a regional tradition.

Feeling

Owl's Nest continues to evoke the feeling of an American country place entirely because of the integrity of the designed landscape settings, relationships among contributing elements, and interior spaces of House and Garage. The artistic and emotional effects of Lindeberg's buildings, Shipman's gardens, and the estate layout and patterns of plantings by Meehan, Harper and the du Ponts endure. The experience of approaching the house, seeing it appear around the curve of the driveway shaded by great trees, still impresses the visitor just as it was intended to do in 1915. The simple, earth-hugging, and romantic house exterior by Lindeberg invokes a feeling of hominess, but awe upon entering the manorial Great Hall through the humble porch entrance. The expansive south view over the lawn and pond below the high perch of the house contrasts with the very constrained view in the wooded garden of the entry side, eliciting wonder, just as country places were always designed to do. The view of the green room of the Boxwood Garden through the French doors of the loggia invites repose. The experience of walking down the winding lower road along the allée in sight of the pond is not disrupted by the tennis complex. The sight of the entire length of House complex, from the Boxwood Garden to the whimsical Ice House, viewed from the lawn triggers an impression of grandeur. The trees of Owl's Nest tower grandly in their maturity in every corner of the property, bring delight for their diversity, make magic in their magnificence, and stand as a testament to the vision of their planters.

Association

The features that are associated with the various designers are intact.

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)

- SOCIAL HISTORY
- ARCHITECTURE
- LANDSCAPE ARCHITECTURE

Period of Significance

1915-1954

Significant Dates

1915-1920
1928

Significant Person

(Complete only if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Harrie T. Lindeberg – architect
John W. Barnes – builder
Ellen Biddle Shipman – landscape architect
J. Franklin Meehan – landscape gardener/engineer
William Warner Harper - nurseryman

Period of Significance (justification)

The period of significance begins with the construction of the house and ends with the death of Eugene du Pont, Jr. in 1954, when the property ceased to be the family home.

Criteria Considerations (explanation, if necessary)

N/A

Owl's Nest Country Place
Name of Property

New Castle, Delaware
County and State

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

(See Continuation sheet)

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

(See Continuation sheet)

Developmental history/additional historic context information (if appropriate)

(See Continuation sheet)

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other

Hagley Library, Greenville Country Club,
Name of repository: Winterthur Library

Historic Resources Survey Number (if assigned): N-511

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Statement of Significance

Summary

Owl's Nest Country Place, an eighteen-acre residual of a once-larger holding near Greenville, Delaware, is significant under Criterion C and A for its distinctive architectural and landscape design characteristics of the nationwide trend called the Country Place Era in Delaware's northern Chateau Country. As a socio-economic movement the property reflects the interests of the Du Pont family, Delaware industrialists. The layout and design of gardens and development of agriculture reflect their wealth, entertainment practices, appreciation of the outdoors, farming, and gardening interests. Harrie T. Lindeberg (1879-1959), a master architect of national reputation, designed the house and four related buildings—ice house, garage, potting shed, and gardener's cottage—in 1915. All but the latter survives, unified in his idiosyncratic interpretation of Tudor Revival in the manner of a medieval, Cotswold cottage exemplifying Lindeberg's Arts and Crafts practice of incorporating artwork by Oscar Bruno Bach (1884-1957), a metal sculptor from New York City.¹ Owl's Nest has statewide significance as "one of Delaware's most flamboyant architectural compositions," and as the only work of Lindeberg in Delaware.² The designed landscape has elements of both the "Picturesque" and the "Gardenesque" trends in American landscape architecture. The picturesque, park-like "landscape garden" setting featuring a curving entry drive, grassed forecourt, sweeping lawn and vista, arboretum, pond, and storm water drainage system, evidences a landscape design in the Olmstedian tradition by landscape designers Thomas Meehan & Sons and William Warner Harper of Andorra Nurseries, both of Philadelphia and with multi-state oeuvres. Ellen Biddle Shipman's (1869-1950) architectonic flower garden added in 1928 followed by an associated evergreen garden illustrates the "gardenesque" American landscaping trajectory of creating outdoor spaces structurally tied to indoor spaces. Shipman, the "dean of American landscape architects," with her mentor Charles A. Platt, pioneered this manner of house and garden design in America during the Country Place Era. The gardens are rare survivors of Shipman's national oeuvre and her only known surviving gardens in Delaware.

Owl's Nest illustrates the social life of upper class Americans in the early twentieth century expressed as an ideal of country living. Owl's Nest evidences the gentility of Eugene du Pont Jr. (1873-1954) his wife, Ethel Pyle du Pont (1881-1954), who were members of a dynasty of wealthy Delaware industrialists and horticultural

¹The four contributing buildings on this nominated property do not include the farm complex and two other houses, believed to be Lindeberg's work as well, which survive on subdivided parcels outside this one.

²W. Barksdale Maynard, *Buildings of Delaware* (Charlottesville: University of Virginia Press, 2008), 58.

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enthusiasts who built country houses and gardens across the Brandywine Valley, and who were part of the national culture of the wealthy “captains of industry” during the Country Place Era (1890-1930).

Of local significance is that Owl's Nest was part of the development of the Brandywine Valley's “Chateau Country”—a trend of predominantly du Pont family-built country places on large landholdings—that began in 1802 and continues to define the landscape today. Owl's Nest's period of significance begins with its construction in 1915 and ends in 1954, when the property ceased to be occupied by the du Ponts as their country place. Though the Greenville Country Club, the owner of the 18-acre Owl's Nest parcel since 1961, made some changes to the site and buildings, those changes expanded upon the original uses of the landscape in sensitive ways and preserved key aspects of its integrity. Today's layered landscape of Owl's Nest still conveys its historic significance as a country place and survives as a living example of the lifestyle of socially elite Americans and the trend of integrating buildings and land through design during the Country Place Era.

Historical Background: Eugene du Pont Jr. and Ethel Pyle du Pont

Eugene du Pont Jr. was born July 7, 1873 in Wilmington, Delaware to Eugene (1840-1902) and Amelia Elizabeth (1842-1917) du Pont. A grandson of company founder E. I. du Pont, Eugene Sr. was president of the E. I. du Pont de Nemours Powder Company from 1889 to 1902. They occupied a country place called “Pelleport,” built in 1881 by cousin William du Pont, located on Kennett Pike in Greenville, north of Wilmington. Eugene Jr. attended the elite St. Paul's School in Concord, New Hampshire, and Brown and Nichols School in Cambridge, Massachusetts, graduated with an A. B. degree from Harvard University in 1897, and immediately joined the company as his father's assistant. The company employed many members of the large du Pont family, and it was customary for sons to take on either technical or administrative positions in the company upon graduating from college. Whatever his duties, his occupation was given as “Mfr Powder” in the 1900 and 1910 Federal censuses, at which time both he and his older brother Alexis I. were living in their parents' household.³ His father's death in 1902 created a crisis of leadership for the Du Pont Company that almost resulted in its sale to a competitor by other partners who were too old, too sick, or not interested in

³ 1900 U. S. Federal Census, Source citation: Christiana, New Castle, Delaware, Roll T623 156, Page 10A, Enumeration District 53, Ancestry.com (accessed August 22, 2008); 1910 U. S. Federal Census, Ancestry.com (accessed August 22, 2008), Source citation: Representative District 7, New Castle, Delaware, Roll T624_1467, Page 8A, Enumeration District 79, Image 265, Ancestry.com (accessed August 22, 2008).

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continuing to run the company. To avert this affront to the du Pont family legacy, a syndicate of three young cousins—Alfred I., Pierre S., and T. Coleman du Pont—purchased the company and instituted progressive changes in company management.⁴ Despite being the president's son in a company known for passing leadership from father to son, neither Eugene Jr., who was 28 at the time, nor his older brother Alexis, took a major role in the new regime. Instead, Eugene became the Assistant Director of Sales, Central Division, and conducted the company's business in the Midwest.⁵ In 1913, at the age of forty, he married Ethel Pyle, moved out of his mother's house at Pelleport, resigned his employment, and established his own country place where he could display his social status as a du Pont and pursue his passions of farming, horticulture, and hunting, which he shared with many of his relatives.⁶ Though no longer employed by the Du Pont Company, he retained an interest in the business by serving on the company's Board of Directors from 1917 until his death. In addition, he held a directorship in the Equitable Trust Company of Wilmington, and as a self-described "capitalist," invested in machinery, mines, oil, orchards, and fisheries around the country.⁷ Sometime around 1918, Eugene reported manufacturing stokers, and was employed by the Standard Stoker Company at 596 Du Pont Building in Wilmington.⁸ Reflecting his many business ventures, in 1920 Eugene described his occupation as "Manufacturing General."⁹ By 1930, however, he considered himself primarily a "farmer."¹⁰

⁴ Ernest Dale, "Du Pont: Pioneer in Systematic Management," *Administrative Science Quarterly*, Vol. 2, No. 1. (Jun., 1957), 25-59, <http://links.jstor.org/sici?sici=0001-8392%28195706%292%3A1%3C25%3ADPPISM%3E2.0.CO%3B2-K> (accessed March 13, 2008).

⁵ Hagley Library, Acc 1460, biographical papers of DuPont Company.

⁶ 1900 U. S. Federal Census, Source citation: Christiana, New Castle, Delaware, Roll T623 156, Page 10A, Enumeration District 53, Ancestry.com (accessed August 22, 2008); 1910 U. S. Federal Census, Ancestry.com (accessed August 22, 2008), Source citation: Representative District 7, New Castle, Delaware, Roll T624_1467, Page 8A, Enumeration District 79, Image 265, Ancestry.com (accessed August 22, 2008). Both Eugene and Alexis I. were living in their parents' household in 1900 and 1910.

⁷ Misc Papers of Eugene du Pont (1873-1954), Hagley Library, Box 11, Acc 1599, Personal Correspondence 1914.

⁸ Draft Registration Card, image from Ancestry.com (accessed August 22, 2008)

⁹ 1920 U. S. Federal Census, Ancestry.com (accessed August 22, 2008), Source citation: Christiana, New Castle, Delaware, Roll 287, Page 6B, Enumeration District 89, Image 546.0.

¹⁰ 1930 U. S. Federal Census, Ancestry.com (accessed August 22, 2008),), Source citation: Representative District 7, New Castle, Delaware, Roll T625_204, Page 1A, Enumeration District 151, Image 83.

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Eugene's wife Ethel Pyle du Pont was born September 12, 1881, to Mr. and Mrs. Williard S. Pyle of Wilmington, Delaware. Her father was an officer in the C. & J. Pyle Company, a manufacturer of patent leather in Wilmington since 1844.¹¹ Ethel attended the Misses Hebbs' School in Wilmington, as did her five sisters. They were all known as "the six beautiful Pyle sisters."¹² Eugene and Ethel raised four children at Owl's Nest—Eugene III, Ethel, Nicholas, and Aimee. Daughter Ethel achieved fame by marrying Franklin Delano Roosevelt Jr. there on June 30, 1937. The wedding brought Owl's Nest into the national spotlight as the President of the United States, the First Lady Eleanor Roosevelt, the President's cabinet, socialites from New York, Philadelphia and Boston, and hundreds of secret service, Army guardsmen and press corps converged upon the du Ponts' country place.

Historical Background: The Making of Owl's Nest

The years 1913-1915 were transformative years for Eugene and Ethel du Pont. They married in January of 1913 and took up temporary residence as tenants in the rectory of Christ Church, then the du Pont family church.¹³ They took off for a multi-month tour of Europe, stopping in Rome, Paris and Hamburg between May and July of 1913, perhaps honeymooning and gaining inspiration for their country place.¹⁴ Also in July, Eugene retired from the employ of E. I. du Pont de Nemours and Company. Their first child was born in March, 1914, they assembled land for a country estate later that year, hired the Philadelphia landscape design firm of Thomas Meehan & Sons and high-profile New York architect Harrie T. Lindeberg, and in 1915 began construction of their country place. They named it Owl's Nest after a tavern by that name that once stood nearby at the northeast corner of Centerville and Old Kennett Roads.¹⁵ According to legend, around 1870, an owl nested in a

¹¹ Samuel Lamborn, *The genealogy of the Lamborn family* (Philadelphia: Press of M. L. Marion, 1894), 199, http://books.google.com/books?id=OJstAAAAYAAJ&lpg=PA199&ots=g2_0mpEcki&dq=Williard%20S.%20Pyle&pg=PA199 (accessed July 1, 2009).

¹² Obituary (unidentified), November 23, 1954, Hagley Acc 1460.

¹³ Misc Papers of Eugene du Pont (1873-1954), Household bills 1914, Hagley Library, Box 10, Acc 1599.Ibid.

¹⁴ "London's gayeties near their end," *New York Times*, July 13, 1913. In this article noting the comings and goings, and the relative scarcity, of Americans in Europe during the "society season," Mr. and Mrs. Eugene du Pont were noted leaving Hamburg on the ship *Imperator*. "London's gayeties near their end," *New York Times*, July 13, 1913; Letter H. F. du Pont to Eugene du Pont, June 14, 1913, Winterthur Archives Box HF Box 459, Folder 72HF13.

¹⁵ Location of Owl's Nest tavern is according to Richard West, personal communication, May 8, 2009.

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haystack there and the place became known as "Owl's Nest."¹⁶ Though the tavern was long gone, this local place-name took on new meaning in 1915 as a country place that established Eugene and Ethel du Pont as landed members of the most important elite family in Delaware history.

Around the peak of national country place building, Eugene and Ethel du Pont planned theirs from the rectory of Christ Church.¹⁷ They enlisted real estate agent George R. Townsend of Wilmington to look for suitable land. Townsend reported to du Pont six times between December, 1913, and July, 1914, in letters listing farms for sale. He found for their consideration at least 27 farms of between 30 and 180 acres in northern Delaware and nearby Chadds Ford, Pennsylvania.¹⁸ "Description of Country Estate," an advertisement perhaps written by Townsend, paints a picture of a four-farm estate containing 560 acres on Kennett Pike and various side roads near Centerville:

Everywhere the soil is rich and productive, and suitable for general farm and orchard crops, fruit and pasturing... The scenery of this estate is distinctly one of its assets, for the beauty of the country is almost unsurpassed. The woodland roads and paths, the streams of clear water, the rolling lands with a succession of exquisite views, (affording many charming building sites for country homes, if ever desired), the reach of broad fields and meadows alternated with picturesque elevations, wooded vales and winding drives, combine to form a series of attractions of unusual merit.¹⁹

The description concludes with a list of six possible uses for the property, at the top of which is "as a gentleman's country seat and estate." Clearly the ideal of the "country place" was in the minds of those planning Owl's Nest and this picturesque and pastoral property was suitable for the life of one who aspired to the life of a country gentleman. In deeds dated September and October, 1914, du Pont purchased three contiguous parcels totaling over 500 acres in the Greenville vicinity of northern New Castle County: 9.75 acres

¹⁶ "Club to Use Estate Area" undated 1961 news article (copy), unknown local newspaper, archive of Greenville Country Club.

¹⁷ Mark Alan Hewitt, *The Architect and the American Country House. 1890-1940* (New Haven: Yale University Press, 1990), Hewitt cites 1912 as the peak of the boom.

¹⁸ "Partial Farms List" undated, unattributed, Hagley Library Acc 1503, Box 11, Personal Correspondence 1914.

¹⁹ "Description of Country Estate," unattributed, undated typed paper, 4 pp., Papers of Eugene du Pont and Family, Hagley Library Acc 1503, Box 11, Bills Receipts and Correspondence, 1905-1915.

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from Charles H. Gray, 111 acres from William H. Klair, and 400.12 acres from Clement A. Lippincott.²⁰ It is not known if the du Ponts purchased the unidentified tracts described in the realtor's advertisement, but of the parcels deeded to du Pont, only one, the Klair farm, was on Townsend's list of 27 farms. It was on the Klair farm that du Pont sited his new country place. It was a working tenant farm, occupied by G. Washington Foulger, who paid \$6.00 rent to du Pont in October 1914.²¹ The Klair farmhouse could have been located where du Pont built his farm building complex, now 609 Old Kennett Road, which was the location of "E. Phillips" house in 1868, or it was a frame farmhouse that was on the south side of Old Kennett Road. Frederic Klair, seller William Klair's father, had obtained the parcel from Phillips family heirs in 1869.²² In the ensuing years, Eugene and Ethel du Pont made many land purchases and sales, both in this vicinity and elsewhere, so the total extent of the Owl's Nest estate may have changed over time.

Buildings and landscaping were constructed over the years 1915-1920. A sundial bearing the date "1915" embedded in the south elevation of the house documents the year of its construction. The garage was built next, possibly in 1916, the gardener's cottage in 1919, and by 1920 the farm buildings "and other improvements" were complete, all built by John W. Barnes, a builder and engineer from New York City.²³ "Electrical Engineers and Contractors, Grand Central Terminal, 70 East 45th Street, New York City" left their name on an electrical panel in the garage and may have had the contract for the entire estate. Apparently, architect Harrie Lindeberg brought a preferred cadre of New York firms to the project. By 1926, Owl's Nest had become a "design on the land"—a park setting of trees, lawn, gardens and ponds framing a place for country living, including swimming and the growing of flowers and food. After 1927, Owl's Nest continued to

²⁰ Deeds G-25-154, G-25-156, and D-25-595, New Castle County Recorder of Deeds, Wilmington, DE. The Lippincott deed (D-25-596) does not cite metes and bounds, so the exact location and extent of the land is not clear. It was part of a parcel deeded from George M. Carpenter in 1909.

²¹ Misc Papers of Eugene du Pont (1873-1954), Household bills 1914, Hagley Library, Box 10, Acc 1599.

²² Christiana Hundred map in Daniel G. Beers, *Atlas of the State of Delaware: from actual surveys / by and under the direction of D.G. Beers*, (Philadelphia: Pomeroy & Beers, 1868); Parcel #0701100026 and #0701100012, New Castle County Parcel Search, <http://www.nccde.org/parcelview/> (accessed July 29, 2008).

²³ Letter from Barnes to H. F. du Pont, January 8, 1920, Winterthur Archive (personal communication from Maggie Lidz, Estate Historian to author, July 3, 2009); Mann-Talley Engineers and Surveyors, "Record Minor Land Development Plan," March 23, 1987. Greenville Country Club Archive. Garage is notated "Built 1916"; the Gardener's Cottage had the date "1919" inscribed in the chimney (Richard West, Club maintenance supervisor, personal communication, May 8, 2009).

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evolve with the additions of a tennis court, a water tower, a retention basin, another pond, a third greenhouse, the entry piers and walls and most notably, the walled garden by Ellen Biddle Shipman. A piece of land was gained with the re-alignment of Owl's Nest Road, which rounded the sharp angle that occurred at the original entry to the property sometime between 1937 and 1954.

After the deaths of both Eugene and Ethel late in 1954, the house was no longer occupied by the family and sat vacant. Heirs sold the land, containing 220 acres, to Owl's Nest Farms, Inc., who subdivided the land in 1961.²⁴ The farm group and the two houses on Old Kennett Road ended up on other parcels. Owl's Nest was the first and largest du Pont estate to meet this fate.²⁵ The Greenville Country Club, backed by several du Pont relatives, purchased the subdivided 18-acre parcel containing the house and the domesticated landscape around it later that year. The Club, with its emphasis on fine dining, racquet sports, swimming and social events, has perpetuated the very life style that Eugene and Ethel du Pont enjoyed at Owl's Nest, but for a wider audience.

The Social Context of Owl's Nest: The Country Place Era

Owl's Nest fits into the context of country place building that occurred across the United States between the end of the Gilded Age (circa 1890) and the Great Depression (circa 1930).²⁶ The era was a cultural phenomenon materially expressed in professionally designed country houses and landscapes which stand to tell the story of the social and economic forces that created an elite class of patrons and designers, a "taste culture," which sought country living as an ideal. Beyond its extraordinary design qualities, it tells the story of a distinct, and extinct, American life style.

A self-conscious movement, "Country Place Era" was coined by an architectural observer of the time, Barr Ferree, in *American Estates and Garden* (1904). Ferree saw the "great new building energy" of his time not as a reawakening of architecture or gardening, but as "an entirely new conception of country life." Norman

²⁴ "Eugene du Pont's 220-acre estate is sold for homes," *Philadelphia Inquirer*, March 23, 1961.

²⁵ Maynard, 58.

²⁶ Time frames for this trend vary according to author. Architect Mark Alan Hewitt uses 1890-1940 for the "Country House Movement," and Mac Griswold and Eleanor Weller cite the same for the "Golden Age of American Gardens." Landscape historian Norman Newton uses 1890-1930 for the "Country Place Era." Sources agree that the Great Depression and economic reforms in the 1930s dampened the trend of country place building.

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Newtown reiterated more recently in *Design on the Land* (1971) the term Country Place Era and assigned it a time period (1890-1930). Contemporary writers had reported on the phenomenon since the 1880s when George W. Sheldon published *Artistic Country Seats*. Barr Ferree, Herbert Croly and others around 1900, and Fiske Kimball around 1920 continued the self-reflexive trend of criticism as it was happening.²⁷ Besides books, many popular magazines of the time both documented the latest country houses and served as agents of the development of the movement. *House & Garden*, *Country Life in America*, *American Homes & Gardens*, *The House Beautiful*, *Arts & Decoration*, *Antiques*, *Town & Country* “reflected a significant market of upper and middle class aspiring to a landed life.”²⁸ Norman Newton observed that the Country Place Era was “a period of remarkable progress in quality of landscape architectural design,” in his overview of landscape architecture in America because of the intense focus on the strong design needed for such residential projects.²⁹ Works by Mark Alan Hewitt, Clive Aslet and Roger Moss, all published in 1990, have continued from a historiographical approach, adding to the social context of the genre, but focusing primarily on the houses. Hewitt devoted a chapter to the house and garden movement, but an interpretation of country place design from a landscape, rather than an architectural, perspective was lacking until Robin Karson’s *The Genius of Place: American Landscapes of the Country Place Era* in 2007.³⁰ Her studies of surviving estates, once best known for their houses, give new meaning and significance to their comprehensive landscape designs and designers. This nomination of Owl’s Nest describes a country place landscape not yet existing in the literature or in the socio-economic, architectural, and landscape architectural contexts which gave rise to it.

In the Country Place Era, socially-connected architects and landscape designers often worked hand-in-hand with knowledgeable and creative patrons. It followed a period of vast wealth-building by corporations which produced rapidly increasing numbers of millionaires and subsequent inherited wealth. This wealth spurred the construction of large and elaborate houses in rural areas near major cities, often in enclaves, as statements of socio-economic power and as settings for a shared social life—“a staging area from which a family may

²⁷ Paul R. Baker, Book review, *The Journal of the Society of Architectural Historians*, 50:4 (Dec 1991), 448.

²⁸ Hewitt, 7.

²⁹ Norman T. Newton, *Design on the Land: The Development of Landscape Architecture* (Cambridge: The Belknap Press of Harvard University Press, 1971), 427.

³⁰ Robin Karson, *The Genius of Place: American Landscapes of the Country Place Era* (Amherst: University of Massachusetts Press, 2007), xv.

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increase its participation with and ultimately be included in the upper class.”³¹ It was this shared social life that required the construction of grand building complexes and the re-shaping of country landscapes as artistic settings for entertainment, recreation, sport, farming and gardening. The *Architectural Record* remarked thus upon their meaning: “These buildings are the registers and, let us hope, enduring chronicles of our very latest days, of our rapidly accumulating wealth, of the prodigious rewards of high finance, and the extraordinary degree of luxury that has become compatible with American life.”³² Clive Aslet, an Englishman observing the American country place phenomenon, noted the significance embodied in country places as a testament to that way of life: “We are left, all too often, with the husks of houses from which family life has long since fled, but whose interest, as the *Architectural Record* foresaw, lies in what they reveal of that vanished life.”³³ Owl’s Nest, far more than a husk, reveals that vanished life not only in its material remains, but in its current everyday life as a country club.

Herbert Croly, a contemporary critic and editor at the *Architectural Record*, in the same way used architecture as a lens through which to view and understand American social life. He saw the phenomenon of rich men building houses in the Country Place Era as a consequence of the confluence of cosmopolitan education and tastes, the influence of architects such as Henry Hobson Richardson and Richard Morris Hunt, the growth of cities such as New York, and the enormous wealth being accumulated by industry leaders after the Civil War. That wealth sought material expression in houses and land, “grand in character and semipublic in purpose.” Though grounded in European models, they were uniquely American as expressions of individual character and economic achievement.³⁴ Owl’s Nest aptly illustrates the various elements of the elite lifestyle: wealth, entertainment, enjoyment of the out-of-doors, farming and gardening.

The building of country places paralleled that of several institutions formed by the wealthy to perpetuate social power in society: the *Social Register* (a book listing prominent families), the gentlemen’s and ladies’ clubs, and the country club. The latter, though structured around enjoyment of sports such as golf and tennis, was

³¹ Mary Cable, *Top Drawer, American High Society from the Gilded Age to the Roaring Twenties*, (New York: Atheneum, 1984), 89, quoting C. Wright Mills in *The Power Elite*.

³² Clive Aslet, *The American Country House* (New Haven: Yale University Press, 1990), 23.

³³ Ibid, 33.

³⁴ Hewitt, 15-19.

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primarily a social instrument. "If you belonged to the upper class, all life was a club."³⁵ At the same time, organizations based upon pedigree and relationship to the founding of the country proliferated (Sons of the Revolution, Daughters of the American Revolution, Society of Mayflower Descendants, for example). These institutions are thought to have been efforts to consolidate established, upper class Americans' cultural authority over the lower classes of ethnic workers, former slaves and the new waves of immigrants arriving during this period.³⁶ Eugene and Ethel du Pont and their children were listed in the *Philadelphia Social Register*, which served Wilmington, Delaware. Their association with Country Club of Wilmington, Wilmington Club, University Club, Markham Club, University Club New York, and Harvard Club New York '97 were noted. Many other du Ponts were listed with the names of their country places. In the 1914 edition, however, Eugene and Ethel's residence was not listed, but it noted their arrival from abroad on the ship *Imperator* on July 17, in 1913. The *Social Register's* snapshot in time caught the du Ponts arriving home from what might have been their honeymoon, on the threshold of planning their country place. Owl's Nest, built the following year, both represents and contributed to this trend in American social life. It stands in for the social history of the elite du Pont enclave of the Brandywine Valley, as well as America's capitalist aristocracy with whom they interacted and of whom they were a part.

The Country Place Era: Wealth

As a son of a Du Pont Company president, Eugene du Pont Jr. was born into the class of capitalist patrons that had the financial means to build and run a country estate. Du Pont wealth had been growing for four generations and was tightly held within the family. Even though Eugene retired from active employment at the age of forty in 1913, he held a company directorship from 1917 until he died, and drew compensation as well as holding the largest share of company stock for many years.³⁷ He continued to actively capitalize other enterprises and was named, as a member of the du Pont family, among 59 capitalists and financiers "whose wealth and important industrial positions in the nation give them a permanent influence in American life," who in effect were ruling

³⁵ Cable, 54.

³⁶ Hewitt, 10-11.

³⁷ Securities and Exchange Commission reports for 1934 and 1952 cited Eugene du Pont as the largest stockholder for those years. "Du Ponts Paid 51 \$2,236,850 in 1934," *New York Times*, May 15, 1935; "Data on Holdings Issued by Du Pont," *New York Times*, March 27, 1953.

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the country in 1930.³⁸ By 1910, 40,000 families, or 1% of the U. S. population, controlled 50% of the nation's wealth, and over 15,190 families had annual incomes in excess of \$50,000.³⁹ Eugene du Pont's 1914 taxable income of roughly \$56,000, roughly one hundred times the average annual earnings of a full-time industrial worker of his time, put him in this echelon of society.⁴⁰ Therefore, the du Ponts had the means to operate such an estate and to carry on the lifestyle appropriate for their social circle. This required a staff. Aerial photos of the property taken from a low-flying airplane in 1927 clearly show numerous people on the grounds—four near the greenhouses and three outside the kitchen—apparently part of the estate workforce.⁴¹ Chauffeurs lived in the garage apartment, a gardener occupied the brick cottage attached to the greenhouse, another gardener or farm manager may have resided in the cottage at the corner of Owl's Nest and Old Kennett Road. A gamekeeper lived in the hunting lodge near the barns on Old Kennett Road. Cooks and household help lived in the five servant bedrooms on the second floor of the service wing of the main house. On the typical country place, when not busy, they were expected to stay in the Servants' Hall and open porch at the west end of the service wing first floor and wait for a bell to call them to a particular room.⁴² A bank of such bells were mounted over a door in the Butler's Pantry at Owl's Nest, and only very recently removed. The head butler, or more likely the governess, may have occupied the finely appointed apartment on the third floor of the family residence, beyond the boys' rooms and just before the attic. American country places were chronically short of help, however, compared to those in England, where help was plentiful. Rural people in America wanted to keep their children on the farm, and household service was regarded as a low occupation. New immigrants provided more willing workers, but the supply was never enough. To entice servants, country place builders provided more comfortable and private accommodations in their houses, and with a smaller workforce, incorporated labor-saving technologies and more efficient design of service areas, such as kitchens.⁴³ The

³⁸ "59 Leaders Named By Gerhard As Men Who 'Rule' America," *New York Times*, August 21, 1930.

³⁹ Hewitt, *Ibid*, 10.

⁴⁰ 1914 Income worksheet, Personal Correspondence 1914, Hagley Library Acc 1503, Box 11; U. S. Bureau of the Census, *Historical Statistics of the United States Colonial Times to 1970, Part I*, (Washington, D. C, 1975), Series D 845, 172. Average annual earnings per full time worker for all industries were \$574.

⁴¹ Hagley Library, Dallin Aerial Survey collection, 1970.200.02546.

⁴² Cable, 89.

⁴³ Aslet, 102-103

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American servant shortage may explain why no servants were living in the household in 1920, and in 1924 the du Ponts experienced difficulty obtaining household help, with consequences for Ethel. Ruth du Pont, Henry F.'s wife, after an evening at Owl's Nest, wrote, "The governess who was to come has disappointed her [Ethel] and now she is high & dry with those 4 children & the English nurse sailing as soon as she gets her passport. Ethel looks a wreck."⁴⁴ And so, the du Ponts resorted to ordering help directly from abroad. The typical country place owners sought to imitate British manners, and preferred English butlers and housekeepers, "because they knew their places and kept them."⁴⁵ In 1930, the du Ponts had two parlor maids, one from Northern Ireland and one from Scotland, two cooks from Finland, and two chambermaids from Northern Ireland living in the household.⁴⁶ Later, a maid named Hilda was from Germany, and Tyler, the major domo, was English.⁴⁷ That the service wing and garage, where servants lived and worked, survives, and that they are so intact in the second floor living areas, contributes greatly to understanding the way of life of the Country Place Era.⁴⁸

The Country Place Era: Entertainment

Country place houses are characterized by their specialized rooms for entertaining and public use. Being part of an elite "social set" meant a house with suitable spaces and the means to entertain large gatherings of family, friends and business associates. Located on the first floor, entertainment rooms were large and of the highest finish, designed as sets for elite social discourse and for the display of family artifacts. The Great Hall displayed Eugene's "great Ram of the Kootenays," a sign of his hunting prowess, as well as heraldic representations of his family heritage over the fireplace mantel. For the du Ponts, a daughter's debutante ball, her wedding reception, and a visit by the President of the United States were events noted in the press, but no doubt there were plenty of others staged in these spaces over 39 years. Most were probably small affairs of a few couples, such as H. F.

⁴⁴ Quote dated May 3 1924 in Maggie Lidz, unpublished book draft transmitted to author on October 31, 2008.

⁴⁵ Cable, 74, 85.

⁴⁶ 1930 U. S. Federal Census, Christiana, New Castle, Delaware, Roll 287, Page 6 B, Enumeration District 89, Image 546.0, Ancestry.com (accessed August 22, 2008).

⁴⁷ "Notes from Meeting with Ethel Kinsella," Greenville Country Club Archive.

⁴⁸ Another of Harrie T. Lindeberg's houses, the Veitor House in Rumson, New Jersey, lost its service wing in 1952 in an effort to reduce the size of the house. Visit by the author, May 28, 2009.

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and Ruth du Pont's visit in 1924: "We went to a little party at Ethel & Eugene's last night & had a lovely time. Just our own "set"- the Bissells, Scotts & Margaret. We had such a delicious dinner! Mushroom soup, lamb and new peas, pate de f. g. in aspic and salad, and strawberry ice cream meringues. She has a wonderful cook now."⁴⁹ With the accoutrements to entertain on a grand scale, the house was fitted with a large kitchen, butler's pantry, a serving area, a large dining room, halls and a large living room for gathering and dancing, and outside terraces for the same. In mild weather the French doors in the dining room, living room, hall and loggia could be opened for guests to meander onto the outside terraces to enjoy the vista outward over the lawn, or into the Boxwood Garden and Tea House for a more inward, intimate outdoor experience. These very activities continue into the present by a broader audience comprised of country club members and groups who rent these spaces for events, especially weddings.

The Country Place Era: Outdoor Sport and Wildlife Conservation

Another aspect of the country place is ethic of outdoor sport and recreation. Kimball wrote in 1919:

Foremost of the social conditions affecting the country house is the very impulse to its building, the great wave of renewed love of out-of-door life and of nature which swept over America in the last years of the nineteenth century and the opening years of the twentieth. Predominant in it, no doubt, is the fondness for out-of-door sports, which have had such an unparalleled development in the last generation; but beside this has come a fuller enjoyment of gardening and the quieter pleasures of country life.⁵⁰

Owl's Nest was designed for sport and recreation on a modest scale, considering that some country house owners, such as John D. Rockefeller, Clarence Mackey, George Jay Gould, and Mrs. William Astor, built entire "playhouses" enclosing pools, racquet courts and bowling alleys. The du Ponts built an outdoor swimming pool and tennis court. The tiled swimming pool and change house was located below the orchard prior to 1926, but do not survive. A tennis court was built adjacent to the pool after 1927 and is still in use. A hunting lodge, a dog kennel, and a series of ponds (one of which survives on the nominated property) dammed to provide both an aesthetic focus as well as habitat for ducks, a favorite game animal of Eugene's, expressed his passions for

⁴⁹ Maggie Lidz, Ibid.

⁵⁰ Fiske Kimball, "The American Country House," *Architectural Record* 46 No. 4 (October 1919),

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gunning and hunting.⁵¹ Accordingly, the du Pont's magazine subscription list included *Field & Stream*, *Outdoor Life*, *Outing*, and *Country Life in America*.⁵²

Eugene du Pont was actively involved in the culture of guns, shooting, hunting, and fishing, as were many of his relatives and others in his social circle. It is no wonder, with gunpowder being the family enterprise.⁵³ Through his teens and early twenties he acquired guns from Winchester, L. C. Smith, J. Stevens Co., and Hunter Arms Co. In his twenties and thirties he hunted big-game in the Canadian wildernesses of the Yukon, British Columbia, Northwest Territories, and Newfoundland. Eugene wrote accounts of these hunting expeditions in private journals as well as in the newsletter of the Camp Fire Club, and became nationally known as a big-game hunter. He achieved fame for bagging the famous "old Daddy of British Columbia—the great Ram of the Kootenays."⁵⁴ Dealing with taxidermists mounting his specimens and contributing some to the Smithsonian rounded out his expedition experiences.⁵⁵ Eugene obviously enjoyed the rough-and-tumble life in the wilderness close to nature and felt compelled to share his experiences with broader audiences. He was a member of many local and national clubs: the Brandywine Canoe Club, the Camp Fire Club of America (big-game hunters), Boone and Crocket Club, Wilderness Club, Aurora Gun Club (mostly du Pont family members), Camp Fire Club of America, Woodmont Rod and Gun Club (Maryland), Wilmington Trap Shooting Club, Du Pont Trap Shooting Club, the Delaware Game Protective Association, and the American Game Protective and Propagation Association.⁵⁶ Through the latter, Eugene lobbied for an open season on reed birds in Pennsylvania, Delaware and New Jersey and for rational hunting seasons that would assure the survival of

⁵¹ The hunting lodge or gamekeeper's house and three of the four ponds survive on adjacent subdivided properties. Eugene advised his cousin Coleman on how to propagate ducks on his "Old Mill" country estate nearby (Hagley Library Acc 1503, Box 11).

⁵² Hagley Library, Acc 1599, Box 10.

⁵³ While at Harvard, he won a shooting contest, taking home a prize L. C. Smith shotgun. Congratulatory yet admonishing him to focus on his studies, his father wrote that "perhaps Lex's smokeless powder has something to do with your victory." Letter Eugene du Pont, Sr. to Eugene du Pont, Jr., May 17, 1895, Hagley Library Acc 1599, Box 2. (Eugene, Sr. referred to his son, Alexis I., Eugene, Jr.'s older brother, who worked for the company, as "Lex" (*Blood Relations*, xx).

⁵⁴ "How the Old-timers Used to Kill Big Game," in "The Backlog, A Bulletin of the Camp Fire Club of America," 1951; "Hunting Trips of Eugene du Pont in British Columbia and Yukon 1908 1911," Hagley Library Acc 207.

⁵⁵ Hagley Library, Eugene du Pont Correspondence, Bills and Receipts 1891-1901, Acc. 1503, Box 9; 1907-1910, Acc 1503, Box 11.

⁵⁶ Hagley Library, Acc 1460, biographical papers of DuPont Company; Acc 1599, Box 10 Household bills.

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species, while his cousin Henry F. du Pont propagated ring-neck pheasants at Winterthur. The du Ponts were members and Eugene was president of the Vicmead Hunt Club, still active and located a short distance south of Owl's Nest on Newport Road. Through hunting, du Pont had regular contact with his socio-economic peers in other parts of the country, many of whom also maintained comparable properties. The hunting life was so important to du Pont identity that their first son, Eugene III, was accepted as a member into the Du Pont Gun Club the day after he was born, and hailed by his father as a future "big game shooter of renown."⁵⁷ Among Eugene's cherished possessions were two inherited hunting rifles that once belonged to his ancestors E. I. du Pont and James Antoine Bidermann.⁵⁸

Enabled by his class and heritage, Eugene du Pont actively participated in the national wildlife conservation movement by establishing a hunting reserve, testifying before Congress, and participating in organizations. As its vice-president, Eugene was principally involved with the Kinloch Gun Club on the Santee River near Georgetown, South Carolina. In 1912, this Wilmington-based, forty-member group purchased the 6700-acre Kinloch Plantation which was consolidated out of all or parts of thirteen rice plantations in the 1890s as part of a failed scheme to revive rice cultivation after the Civil War. The club "initiated the use of the combined plantations as a gun club and wildlife preserve," converting it for duck, snipe, quail and dove hunting. The property included Wicklow Hall, initially used as their club house before building a new one, now known as Milldam. In 1914, they added the 900-acre Crow Island parcel and the six-acre Annandale Clubhouse parcel.⁵⁹ Eugene du Pont was part of a four-member contingent of the club who testified at federal migratory bird legislation hearings in Washington, D. C. in 1913, supporting policies on hunting that protected the bird species that they hunted. This testimony was probably for the Weeks-McLean Migratory Bird Act of 1913, landmark legislation that asserted federal authority to set hunting seasons and limits.⁶⁰

⁵⁷ Letter Eugene du Pont to Dale Bumstead, March 5, 1914, Hagley Library, Acc 1503, Box 11.

⁵⁸ Letters and photographs, Acc 207, Eugene du Pont Family Miscellany, Hagley Library. The third heirloom gun, Sophie Madelaine du Pont's, was in the hands of Pierre Samuel du Pont, Eugene's cousin. These Eugene had evaluated by curators at the Metropolitan Museum of Art and the Jøhnumuseet in Copenhagen.

⁵⁹ Kinloch Gun Club Reports, Hagley Library, Eugene du Pont Papers, Acc 1599, Box 26; Wicklow Hall Plantation National Register nomination, <http://www.nationalregister.sc.gov/georgetown/S10817722014/S10817722014.pdf>, (accessed August 6, 2008); Mill Dam Rice Mill and Rice Barn Additional Documentation <http://www.nationalregister.sc.gov/georgetown/S10817722031/S10817722031.pdf> (accessed September 9, 2009).

⁶⁰ Robert D. Brown, "The History of Wildlife Conservation and Research in the United States – and Implications for the Future," 8,

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As much a conservationist as a hunter, there were times when he simply enjoyed observing the beauty of nature. Writing to a friend, "one outdoors man to another," he described filming a scene of mallard and black ducks landing on a pond in the Santee marsh at Kinloch:

There I took at various times three hundred feet of colored slow motion pictures of ducks at twenty five feet which were marvelous. On one occasion while holding the camera still, twelve ducks came in and lit making the most beautiful picture imaginable. The caption for this in the film is "In the thrill of shooting ducks, the beauty of the sport is often missed by the shooter." ...Just imagine a crisp winter day, a brilliant yellow marsh, a pond of cristal [sic] clear water reflecting the tall reeds around it, a blue sky studded with white clouds and a beautiful flock of mallards and blacks coming in. Shut your eyes and you have it. The picture is so distinct that you can see the green heads of the mallard drakes, their white rings around their necks and their red feet hanging down."⁶¹

He went on to say that he shared the film with Ding Darling at a sportsman's party a month earlier. This 1936 event showed a social contact with a former Chief of the U. S. Biological Survey (forerunner of the U. S. Fish and Wildlife Service) during the time Darling was organizing the National Wildlife Federation. Owl's Nest, named for a wild animal (in contrast to most of his cousins' estates which were named after French places), is still graced by the great elk rack hanging as it did in 1926 from the south window of the billiard room, that male enclave. Though its points are weathered, the rack continues to symbolize du Pont's identity as a rugged sportsman, his love of wildlife, and his contribution to wildlife conservation.

Besides guns and hunting, the du Ponts enjoyed outdoor games. In 1895, Eugene was a member of the Delaware Field Club, the state's first outdoor sports club, organized by and for Wilmington's elite families. Members played tennis, cricket, baseball, football, bowling, and shuffleboard.⁶² Du Pont played cricket as a Harvard student all four years. The life of a du Pont was a web of social relationships with people of equal social standing. In the Brandywine Valley as in other elite American enclaves, country clubs shared the landscape with country places and defined social boundaries. Eugene and Ethel du Pont were members of

<http://cnr.ncsu.edu/fer/direct/documents/Article-HistoryofWildlifeResearch.pdf> (accessed September 9, 2009).

⁶¹ July 1936 letter to Paul G. Reddington of Falls Church, Virginia, Acc 1599, Misc Papers of Eugene du Pont, Hagley Library.

⁶² Doug Gelbert, *The Great Delaware Sports Book* (Cruden Bay Books, 1995), 125; Correspondence, Bills and Receipts 1891-1898, Acc 1503, Box 9, Hagley Library.

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Wilmington Country Club, Du Pont Country Club, Concord Country Club, and the West Chester Golf & Country Club.⁶³ Ethel's particular clubs were the Bath and Tennis Club of Palm Beach, Florida, Everglades Club of Palm Beach, and the Walkers Club of Philadelphia.⁶⁴

The ideology of healthy out-of-doors living is also reflected in the incorporation of two sleeping porches in the house—adjacent to the Bedroom at the east end over the Loggia, and adjacent to the Owner's Bedroom in the jetty on the south side. These all-weather, tile-floor, open-air rooms could be used for fresh-air sleeping or sitting, thus keeping the occupants in touch with nature.

The Country Place Era: Agriculture

“What, beyond the gratuitous display of wealth, were the motive forces behind the creation of so many costly houses? The answer lies in sport and the desire for a wholesome rural life, symbolized by the farm group.”⁶⁵ Country places were built to look and work like farms, but many were recreational, rather than profitable pursuits. In addition to satisfying the yearning for healthy country living, having the appearance of English country gentility reinforced the cultural authority of large land-holders.⁶⁶ But Eugene du Pont's farming ethic may have been more authentic than for many country place owners. The du Pont family heritage was steeped in agriculture and country living as a guiding philosophy. Eugene du Pont, like his cousin Henry F., was known publicly as an expert agriculturalist. Family members called him “dirty Gene” for his hands-on role in the farming activities of his estate, versus the model of a gentleman overlord.⁶⁷ He was known for lounging in the den in his work clothes at the day's end.⁶⁸ For Eugene, farming “is more than sufficient to take care of my spare time... I specialize in feeding and fattening steers for the market with my own hybrid corn, while pigs and

⁶³ Hagley Library, Acc 1460, Biographical papers of DuPont Company.

⁶⁴ Obituary of Ethel du Pont, *Wilmington New Journal*, November 23, 1954. Hagley Library, Acc 4610.

⁶⁵ Aslet, *Ibid*, x.

⁶⁶ Hewitt, 156.

⁶⁷ His cousin Eugene E. du Pont, by contrast, must have fit the latter image with his nickname of “clean Gene.” Interview with Ethel Kinsella, granddaughter of Eugene and Ethel du Pont, Greenville Country Club files, undated.

⁶⁸ “Notes from Meeting with Ethel Kinsella,” Greenville Country Club files.

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the usual farm crops complete the run of the farm program.”⁶⁹ Eugene was deeply involved in the details of improving the productivity in his fruit trees, writing, “I am still interested in grafting apple trees and I have quite a number of pear trees which bear apples. In fact, on my place there is one summer apple tree which I am endeavoring to change completely over to winter apples because Japanese beetles robbed me of all its summer fruit.”⁷⁰ Eugene thus carried on an active, studied interest in the farming activities, providing both his physical energy and a vision of its future. Eugene du Pont’s farming programs shaped the landscape of his estate. Aerial photographs taken in the late 1920s showed a “farm group,” that is, a complex of farm buildings—four barns, a tile-walled silo, two poultry houses, a dwelling reputed to have been a hunting lodge or gamekeeper’s house, a dog kennel and possibly other minor buildings. The largest barn and two others were arranged in a “U” shaped courtyard facing Old Kennett Road. The silo stood at the east end of the largest barn, which was a basement-type barn with a ramp to the second level on the north side. The lower level had a central aisle so may have been a milking parlor. The small barn on the west side of the “U” appears to have housed equipment. The one on the east side had a loft. All three barns of the courtyard and the hunting lodge to the east shared architectural unity in a modified Tudor style in stucco with slate roofs and eyebrow windows, and were most likely designed by the du Ponts’ architect, Harrie T. Lindeberg. A separate two-level barn with one-level wing storing hay stood on the west side of the basement barn. Two poultry houses stood adjacent to a pond close to Old Kennett Road. North of the barns lay a fenced field with rows of crops which may have fed the family year-round. Today, the basement barn and hunting lodge survive as houses on subdivided lots.⁷¹ Closer to the house, an orchard and garden area were located on the slope at the northwest corner of the property below the greenhouses, potting shed and gardener’s cottage. A root or fruit cellar was built into the slope, and a flagstone path connected it with the house, like a food lifeline. Du Pont’s granddaughter remembered, “There were fantastic greenhouses and an enormous vegetable garden, the cows were mongrels. He would buy all kinds of purebred cows and breed them to ‘perfectly ridiculous bulls.’ It upset quite a number of people in the family, Cousin Harry [H. F. du Pont] and Ted Leisenring is still appalled by Eugene’s breeding practice.”⁷² His reasons

⁶⁹ Quoted in Maureen Quimby (attributed to), “Country Houses Along the Brandywine,” partial copy of an unpublished paper dated April 4, 1995, 27 (footnote 54), Hagley Library, McNinch file on estates.

⁷⁰ Letter Eugene Du Pont to Robert T. Morris, Hagley Library, Acc 1599, Box 2.

⁷¹ Delaware State Historic Preservation Office CRS #N-307. These properties are not included in the nomination.

⁷² “Notes from Meeting with Ethel Kinsella,” Greenville Country Club files. Ethel Kinsella is a granddaughter of Eugene and Ethel du Pont.

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for back-breeding are unknown but apparently he was interested in agricultural experimentation like his cousin Henry F. du Pont at Winterthur. Eugene du Pont's interest in agriculture extended to his investments—he held 20 planted acres in the Lake Como Orchards, Ravalli County, Montana, in 1914 and he was one of three principles in the Woodmont Fruit Company, which grew peaches in Maryland.⁷³

The Country Place Era: Gardening

Gardenmaking was a popular arena for the display of new prosperity: a great estate was intended to resemble a “family seat” with its aura of old money. The struggle to become one of the elite took place at “the country place” as much as in the ballroom or boardroom, and thus a beautiful garden had the same social utility as good horses, a box at the opera, or magnificent dinner parties.⁷⁴

The du Ponts, being from “old money,” probably did not have to struggle like some, but nevertheless had to keep up with the expectations of their society. In the Country Place Era, garden periodicals and books abounded and garden clubs arose among polite society. The du Ponts engaged in the consumption as well as the display of such literature: Richardson Little Wright's 1923 book, *Flowers for Cutting and Decoration* appears on a table in a 1935 photograph of the sun room, the most public room of the house that affords a view of their masterpiece gardens by Ellen Biddle Shipman.⁷⁵ Gardening was an appropriate outlet for women and several very important female landscape architects, including Shipman, arose in this period to serve elite clients. Owl's Nest's pre-1926 flower gardens next to the greenhouse range, Shipman's 1928 axial composition, and her less formal evergreen garden at the house aptly illustrate the “Golden Age of Gardening” at a country place and contribute to our understanding of that trend (see sections below on Designed Landscapes and Boxwood Garden).

⁷³ Misc Papers of Eugene du Pont (1873-1954), Hagley Library, Acc 1599, Box 10 Household bills.

⁷⁴ Mac Griswold and Eleanor Weller, *The Golden Age of American Gardens* (New York: Harry N. Abrams, 1991), 13. The authors use the years 1890-1940 which coincides with the Country House period of Hewitt.

⁷⁵ “Mrs. Eugene I. DuPont, residence in Greenville, Delaware. Sunroom to fireplace” LC-G612- 17852 , Gottscho-Schleisner Collection, Library of Congress Prints and Photographs Division Washington, D.C. http://lcweb2.loc.gov/cgi-bin/query/D?gottscho:2:./temp/~pp_Wd0u:::@@/@mdb=fsaall,brum,detr.swann,look,gottscho.pan,horyd,genthe,var,cai.cd,hh,yan,lom,ax,ils,prok,brhc,nclc,matpc,iucpub,tgmi,lamb,hec,krb (accessed March 26, 2009).

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The Brandywine Valley: A du Pont Country Place Landscape

When Eugene and Ethel du Pont were contemplating their country place, they were under the influence of not only the contemporary national trend in country place building, but also their own family tradition and the ready advice of competent cousins. Unlike the national trend, the du Pont trend began in the country, not the city. The du Ponts were unlike the late nineteenth- and early twentieth-century New York and Philadelphia industrialists who migrated to the rural fringes of their cities. The du Ponts had always been in the country. Their ethic of country living was carried to the Brandywine Valley directly from France in 1802 with the building of Eleuthère Irénée du Pont's house and garden at the Hagley powder yard north of Wilmington. E. I. du Pont (1771-1834) was the French immigrant who started the powder mills on the Brandywine Creek. His Federal-style house, called Eleutherian Mills, was the first of many generations of du Pont country houses in the Brandywine Valley: Hagley, Nemours, Louviers, Upper Louviers, St. Amour, Winterthur, Goodstay, Pelleport, Chevannes, Longwood, Mt. Cuba, and Granogue, to name a few.

E. I. du Pont, his father Pierre Samuel (1739-1817) and his brother Victor (1767-1827) had left a farm-estate, Bois-des-Fossés, which Pierre had established in 1774 near the town of Nemours, south of Paris. There they cultured fruit and nut trees, grapevines, herbs, vegetables, and flowers, and raised cows, sheep, and poultry. Pierre Samuel du Pont, a prominent Physiocrat, served as the French administrator general of agriculture and commerce, wrote books on horticulture and agriculture, and encouraged his son to learn natural history. He believed Cicero, who wrote: "Nothing exceeds the cultivation of the earth, nothing more universal, nothing more enjoyable, nothing more befitting a free man." Growing up on the estate and encouraged by his father, E. I. developed a particular love of botany. He studied formally under Professor René Desfontaines at the Jardin des Plantes in Paris in 1799. On his passport, E. I. described himself as a "botaniste," despite his occupational expertise in both powder-making and printing.⁷⁶ Upon arriving in the United States in 1800, the family settled in Bergen Point, New Jersey where E. I. immediately set up gardens. His sister-in-law said of him, "His tastes are simple: botany, hunting, fishing, rural responsibilities. In sum, all the joys one can find in country living and in a happy household are his."⁷⁷ From their arrival the du Ponts engaged in sending American tree and plant

⁷⁶ Norman B. Wilkinson, *E. I. Du Pont, Botaniste; The Beginning of a Tradition* (Charlottesville: University Press of Virginia, 1972), 1-7. Physiocrats promoted an eighteenth-century French economic theory that the land and its products were the only true sources of wealth.

⁷⁷ Wilkinson, 18.

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seeds and seedlings to France and bringing familiar ones to America. In 1802, E. I. transplanted his love for the farm-and-garden life to a bluff overlooking the powder yards on the Brandywine. He wrote his friend Louis Lelieur, in 1803, "When I began building my establishment here it was like settling in the back country, no road, no decent house, no garden. You are aware, my friend, that being without a garden was the greatest deprivation; and it is the first thing that occupied my time."⁷⁸

There he planted extensive vegetable, herb and flower gardens and an orchard. His trees were a source of admiration for his many visitors, who often requested seeds and cuttings.⁷⁹ His children and their spouses took up his passion for botany, gardening at Eleutherian Mills, Hagley, Upper Louviers, Winterthur and Nemours.⁸⁰ Succeeding generations of du Ponts, carrying on the ideas of their French forebears, continued to hold land, build country houses and cultivate gardens and farms across the Brandywine Valley. Of these, three contemporaries and cousins of Eugene stand out for their horticultural contributions: Pierre S. of Longwood, Henry F. of Winterthur, and Albert I. of Nemours. Correspondence between Eugene and Ethel and Henry F. du Pont reveals a shared social life and mutual interest in horticulture. Ethel visited H. F.'s greenhouses in 1932 and requested to see his copy of a recent *Bulletin of the American Iris Society*.⁸¹ With 19,000 square feet of growing space under glass (second only to Shelburne Farms in Vermont, among private American estates) H. F. du Pont undoubtedly provided significant technical advice to clan members who sought to establish their own flower-growing operation, and this hints at his influence upon the farm and garden landscapes of Owl's Nest.⁸²

Three phases of the nine-generation, du Pont country place legacy have been identified: (1) the first 100 years (from 1802) when du Ponts voraciously acquired new plants via exchanges and gathering trips, (2) the early twentieth-century when du Ponts amassed large personal fortunes and built grand country houses with gardens designed by the owners or by landscape architects influenced by the vision of the owners, and (3) after the mid-

⁷⁸ Ibid, 49.

⁷⁹ Ibid, 73.

⁸⁰ Ibid, 55, 90.

⁸¹ Winterthur Library Collection, Papers of H. F du Pont, Box HF 296, Folder Eugene du Pont 69HF7

⁸² Douglas S. Conley, "History Under Glass: The Historic Significance and Potential Future of the Winterthur Greenhouses" (master's thesis, University of Delaware, 2006), 43.

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twentieth-century when descendents were more numerous and their wealth more dispersed, and awareness of the need to preserve land and gardens for a more public use and enjoyment grew.⁸³ Owl's Nest exemplifies the second phase. Today, country places still define the cultural landscape of the Brandywine Valley with many estates surviving as large holdings as public or quasi-public parks.⁸⁴

As one of the first du Pont estates created in the twentieth-century, Owl's Nest predated and was different from a larger wave of estate-building in northern Delaware in the 1920s and 1930s. These houses were characterized by the Academic American Vernacular style with a large number of commissions by the Wilmington architectural firms of Brown & Whiteside and Victorine and Samuel Homsey. Also known as the Philadelphia-style, it was generated by the regional enthusiasm for renovating colonial farmhouses lead by Philadelphia architect R. Brognard Okie. This architectural trend coincided with the second-generation of fortunes that resulted from the reorganization of the Du Pont company in 1902. It was exemplified by Henry F. du Pont's vast enlargements of Winterthur, the renovations at Eleutherian Mills and Lower Louviers, and the building of Shortwood, Letdown, Limerick, and Mount Cuba estates.⁸⁵ In contrast to these, Owl's Nest, as a striking example of the Tudor Revival, was stylistically more akin to the national movement than the Delaware movement of country place building.

Design: The Architecture of Country Places

The design of country houses and their associated support buildings was the realm of a new breed of architects who were formally trained at European schools or who apprenticed in the American offices of such trained architects. These "gentleman architects," shared similar education, mentors, and the patronage of social elites. They traced their professional lineage to architect Richard Morris Hunt who designed that early, great example of American country house, Biltmore in North Carolina (1895). Many of these architects trained in the great

⁸³ Elizabeth Varley, "The Du Pont Family Legacy of Horticulture in the Brandywine Valley" (master's thesis, University of Delaware, 1995), 59-60.

⁸⁴ Karen Sisson Marshall, "The American Country House in the Greater Brandywine Valley: A Love Affair with Land" (master's thesis, University of Delaware, 2002), 181.

⁸⁵ Mark A. Bower and Martin B. Abbott, "Appendix A: Country House Movement" in "National Register Eligibility Study: Lancaster Pike (Route 48) between Routes 141 & 41, New Castle County, Delaware" (Delaware Department of Transportation, 1992), 18-19. Academic American Vernacular equates to Hewitt's "regional or indigenous American" form of country house.

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American firm of McKim, Mead and White, and most were concentrated in New York City, where an economic elite of merchants, bankers and industrialists mushroomed in the latter half of the nineteenth-century. The second generation of gentleman architects was active from around 1900 until after World War I, the period of Owl's Nest.⁸⁶ This class of capitalists, "captains of industry," or "merchant princes," advantaged by inherited wealth and social networks, became a market for houses that were not only private homes, but vehicles to publicly display wealth.⁸⁷ From this trend emerged a "cohesive taste culture of architects, critics and patrons," which, as an interactive network of people and publications, both shaped and reflected upon the movement.⁸⁸

Even before Eugene du Pont purchased the land for his estate, he received advice about choosing an architect. Herbert C. Wise (1873-1945), a noted Philadelphia architect, wrote Eugene in January, 1914, offering his services.⁸⁹ Wise was a contemporary of such highly-regarded Philadelphia architects as Wilson Eyre, Frank Miles Day, and Charles Z. Klauder, and edited the popular architectural magazines *House and Garden* and *Indoors and Out*.⁹⁰ The date of this solicitation indicates that the du Ponts began planning for a country estate sometime in 1913, probably right after their marriage. It hints at word getting around in the Philadelphia network of patrons and gentlemen architects that Eugene du Pont would be building a country place. Given the Tudor style of Owl's Nest, the du Ponts might have chosen Wilson Eyre, who also designed in this style, but they bypassed Philadelphia architects.

Ultimately, it was from the bevy of second-generation New York City country-house architects that the du Ponts chose theirs—Harrie Thomas Lindeberg. Lindeberg was one of the major country house architects of this era, his work first recognized and publicized by Herbert Croly in the *Architectural Record*.⁹¹ There is no record

⁸⁶ Hewitt, 25.

⁸⁷ Sven Beckert, *The Monied Metropolis: New York City and the Consolidation of American Bourgeoisie, 1850-1896*, (New York: Cambridge University Press, 2003), 28-40.

⁸⁸ Hewitt, xii.

⁸⁹ Letter Herbert C. Wise to Eugene du Pont, Esq. January 15, 1914, Hagley Library, Acc 1503, Box 11.

⁹⁰ "Wise, Herbert Clifton (1873 - 1945), Biography from the *American Architects and Buildings* database," http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/23804 (accessed October 10, 2008).

⁹¹ Hewitt, 21; personal communication to author, June 19, 2009.

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that explains the du Ponts' choice, except perhaps the house itself, for "Clients came to him because they admired his distinctive way of handling domestic design—they wanted a Lindeberg house."⁹² The du Ponts were part of the New York City social and business worlds—the company had a New York office, and Eugene also attended events of the Harvard Club in New York City, of which he was a member.⁹³ He traveled there in May, October, November and December of 1914, staying in the Vanderbilt and Biltmore Hotels.⁹⁴ At their daughter Ethel's society debut at Owl's Nest in 1934 were members of "social sets" from New York, Washington and other East Coast cities, including President Roosevelt's son.⁹⁵ The *New York Times* frequently took note of the du Pont's social activities at Owl's Nest, Palm Beach, Florida and Northeast Harbor, Maine, where they had an estate named "The Barnacles."⁹⁶ In this social milieu, the du Ponts has easy access to elite architects, landscape architects, and their patrons.

Country place architecture was characterized by a reaction against post-Civil War architectural eclecticism and a return to single-period expressions of European architecture in one of two veins—classical or romantic.⁹⁷ Increasing numbers of wealthy Americans toured Europe's mansions and gardens, sometimes with their chosen architects, and more American architects were trained at European *salons*, such as the Ecole de Beaux Arts in Paris, bringing back with them an enthusiasm for Medieval and Renaissance forms. "Taste culture" settled upon four major idioms used for country estates: Modern French or Beaux Arts, Tudor, Colonial Revival, and Mediterranean.⁹⁸

Architectural historian Mark Hewitt associated the American country house movement with three essential socio-economic and aesthetic conditions: the growth of wealth and the rise of a class of capitalist patrons in the

⁹² Hewitt, 55.

⁹³ Eugene du Pont, Jr. Correspondence and Receipts, Hagley Library Acc 1503;

⁹⁴ Misc Papers of Eugene du Pont (1873-1954), Household bills 1914, Hagley Library, Box 10, Acc 1599.

⁹⁵ "Social bow made by Ethel du Pont," *New York Times*, June 28, 1934.

⁹⁶ "Bar Harbor Folk at Violin Recital," *New York Times*, August 23, 1939.

⁹⁷ Hewitt, 43.

⁹⁸ Hewitt, 71.

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late nineteenth and early twentieth centuries; the rise of academically-trained architects who became socially linked to this group of patrons; and the development of the country house property type from late nineteenth-century architectural trends. Further, he identifies three forms that country houses took: (1) the stately home, or aristocratic model; (2) the country place, or pastoral-genteel model; and (3) the regional house, or indigenous American model.⁹⁹ After 1900 the pastoral-genteel model—simpler, less formal, and more bucolic—grew in popularity in response to the growing national interest in nature, gardening and country sport. Owl's Nest fits into this framework for its association with du Pont wealth and patronage, with socially-connected professionals from the leading cultural cities of New York and Philadelphia—H. T. Lindeberg, Ellen Shipman and J. Franklin Meehan, and with the late-nineteenth-century architectural trend of Tudor Revival. Lindeberg's expression of the Tudor Revival—a stone-thatched, English vernacular or Cotswold cottage used for both the domestic and the agricultural complex—is exemplary of the romantic, English architectural idea and the “yeoman farmer” ideal of country living. Of these country house forms, Owl's Nest would best be characterized as the pastoral-genteel model with its simplified architecture and emphasis on family life and farming.

Design: The Architect

“Lindeberg's houses seem as it were to rest upon the earth, striking deep roots into it, reposing with an unmistakable serenity upon the appointed place. Ground, trees, gardens and house are one and their characteristic note is one of intimacy and friendship.”¹⁰⁰

This characterization of Lindeberg's work by noted art critic Royal Cortissoz (1869-1948) applies well to Owl's Nest. He and other critics lauded Harrie T. Lindeberg's country house, small house, town house and U.S. embassy commissions in the architectural journals and home decoration magazines throughout his career.¹⁰¹ Lindeberg is noted as versed and successful in both classical and romantic styles, but preferring to work in a picturesque manner rooted in English folk houses—the manner of Owl's Nest. And yet, he could deftly

⁹⁹ Hewitt, x.

¹⁰⁰ Royal Cortissoz, “Introduction,” *Domestic Architecture of H. T. Lindeberg with an Introduction by Royal Cortissoz and a New Introduction by Mark Alan Hewitt* (New York: Acanthus Press, 1966), xvi. Repr *Domestic Architecture of H. T. Lindeberg with an Introduction by Royal Cortissoz* (New York: William Helburn Inc., 1940).

¹⁰¹ Ibid, XX, Bibliography.

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combine elements of both, as illustrated in the classicism of some of the interiors of the main house at Owl's Nest. In a later work, Glencraig on Long Island (1924), he succeeded in fully reconciling romantic and classical in the exterior.¹⁰² In the words of another contemporary critic, C. Matlack Price, "Relatively speaking, "style" is one of the least important points entering into the character of a country house, as amply evidenced by M. Lindeberg's freedom from its tyranny," and "These houses stand out from among the mass of contemporary work because they are very personal and very individual."¹⁰³ In a ten-year retrospective of 25 of Lindeberg's houses (including Owl's Nest) in *The Architectural Record*, Russell Whitehead remarked upon his versatility:

There is perhaps no other American architect whose work contains so much of the surprise element, and which therefore is so eagerly looked for in the architectural press, and there is perhaps no one else who has introduced or made familiar so many novel motives in country house design. Every house of his has a great news value aside from its success as a piece of design. From certain of our architects—and our best architects—we know exactly what to expect; each one of their houses may be a little better than the preceding ones, but it will be along the same general lines and without features which excite the curiosity as well as stimulate the artistic appreciation of their conferees. This is not true of Mr. Lindeberg. Taking his work as a whole there has been a steady growth in the intrinsic merit of his design, which means a great deal when one considers the very high level reached by the earliest of his houses, but there is beside a constant, almost kaleidoscopic variety in the motives he has used, without even following historic form exactly. It is as if we were watching a conjuror.¹⁰⁴

Born of Swedish immigrants in Bergen Point, New Jersey, Lindeberg trained at the National Academy of Design in New York between 1889-1901, then apprenticed with the prestigious New York firm of McKim, Mead, and White.¹⁰⁵ He excelled, becoming an assistant to partner Stanford White. Together they worked on the country house of high-society, stockbroker client James L. Breese at Southampton, Long Island, one of the firm's many commissions from the New York banking and financial community. When the firm suffered the

¹⁰² Hewitt, *The Architect and The American Country House*, 184.

¹⁰³ C. Matlack Price, "The True Spirit of the American Country House," *Arts & Decoration*, Vol XII, No. 3 (January 20, 1920), 155 and 159.

¹⁰⁴ Russell J. Whitehead, "Harrie T. Lindeberg's Contribution to American Country House Architecture," *The Architectural Record*, Vol 55, No. 4 (April, 1924), 341.

¹⁰⁵ Hewitt, 53.

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tragedy of Stanford White's scandalous murder at Madison Square Garden, Lindeberg and a fellow draftsman, Lewis Colt Albro (1876-1924) left to establish their own practice in New York. Their McKim, Meade, and White connections and lessons learned by socially interacting with their mentors' clients brought them jobs. With the 1907 completion of banker James Stillman's estate "Mondeanne" at Pocantico Hills in Westchester County, New York, Lindeberg and Albro received wide acclaim as "emerging innovators."¹⁰⁶ Mondeanne, a rambling, romantic English cottage with a "thatched" shingle roof, portended Lindeberg's artistic performance seven years later at Greenville. The editors of *Architectural Record* noted this "humble thatched cottage" as a new "type and model of a swell country place," noting that the traditional use of the word "cottage" was reflective of Englishmen's dislike of pretension. The article further lauded the architects' skill in creating a thatched roof effect with the undulation of wood shingle courses over eyebrow dormers, across valleys, and curled around roof edges. They made the large house with a lofty Hall appear "lowly," that is, low to the ground, by emphasizing horizontal lines and setting windows low in the wall, which de-emphasized height. The editor asserted that no successor to H. H. Richardson had done such justice to the eyebrow window as had Lindeberg and Albro. "There is no example of country house architecture in this country more infallibly amusing and delightful than this "thatched palace" at Pocantico Hills, and its appurtenant buildings."¹⁰⁷ Lindeberg himself preceded this critique with an article of his own in 1909—a very detailed description of the technique he had developed for creating the thatched look with wood shingles. Such attention to roof design and so consistent was his practice of it that he earned a career reputation:

Lindeberg's roofs, whether of slate, tile or shingle, make an achievement in themselves, so effective are they in texture and in color. It is his remarkable sense of proportion that reconciles their pitch to the moderate height of the building as a whole. This sense of proportion of scale tells in every phase of a Lindeberg design, and with it, an almost austere renunciation of applied ornament.¹⁰⁸

In a 1911 article, Lindeberg advocated his thatched roof effect, briefly reiterating his method in wood, and

¹⁰⁶ Mark Hewitt, "Harrie T. Lindeberg and Modern Domestic Architecture," *Domestic Architecture of H. T. Lindeberg with an Introduction by Royal Cortissoz and a New Introduction by Mark Alan Hewitt* (New York: Acanthus Press, 1966), xvi. Repr *Domestic Architecture of H. T. Lindeberg with an Introduction by Royal Cortissoz* (New York: William Helburn Inc., 1940), 3-5.

¹⁰⁷ Harrie t. Lindeberg, "A Thatched Palace," *Architectural Record* 28 (October 1910): 316, 326.

¹⁰⁸ Cortissoz, *Ibid*, xiv.

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revealing his recent progress using slate: "A certain very thick, rough slate, varying in color from green to purple, has of late been used satisfactorily. ... The thickness of the slate should diminish from eaves to ridge, as should also the exposure to the weather."¹⁰⁹

Such was the material and method he used at Owl's Nest. Inch-thick roofing slates in green and purple hues are laid in diminishing thickness and exposure on the buildings. The same slate was used for the loggia floor and outside terraces. Apparently he was tapping a particular but as yet unknown quarry for his country houses before 1911 and through 1915 at least.

Lindeberg laid out his country house design philosophy in his 1911 article, "The Design and Plan of the Country House." He advocated use of local materials, and noted site selection considerations, such as "soil, view, protection from the elements, accessibility, the desired southern exposure, etc." Although the popular trend was to build on hill tops, Lindeberg did not feel that hill tops were the only desirable site, and he thought that a house should be at least partially surrounded by shade trees, and that the architect was the best person to determine what trees, shrubs, and vines ought to be planted and where, "otherwise, incongruities may be introduced that will mar the entire design." His numerous design preferences are manifested at Owl's Nest: a long living room with three exposures, (door-height) casement-windowed living and dining rooms one step above grade, southern exposure of the owner's bedrooms, heated and glazed sun parlor, three or four-strip border of flooring around each room or hallway, and electrical wires run in conduit. Lindeberg made strong points about window design that are expressed at Owl's Nest: "the dignity of a quiet façade is sometimes dependent upon the rhythmic spacing of the windows...a great opening divided by many mullions...the size and shape of the panes of glass should be kept uniform throughout the house, for perhaps nothing does more to lend 'scale' and domestic feeling to a house than the careful study of the divisions of the sash."

In 1914, Harrie Lindeberg parted ways with Lewis Albro and set up his own practice in New York City. On the threshold of his solo career, the socially-connected Lindeberg obtained a commission from a du Pont from northern Delaware. Constructed in 1915, Owl's Nest was therefore one of Lindeberg's earliest solo commissions. World War I military service interrupted his career, but during the economic boom of the Roaring Twenties, he achieved wider recognition for his way of embedding the qualities of home—ownership, place,

¹⁰⁹ Harrie T. Lindeberg, "The Design and Plan of the Country House" *The American Architect* 49:1842 (April 12, 1911), 136.

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character, and domesticity—into his houses.¹¹⁰

Design: The Architecture of Owl's Nest

Lindeberg's "humble thatched cottages" at Owl's Nest reflect American architectural ideas that had roots in England's architectural precedents of Tudor, Elizabethan, and Jacobean houses of the fifteenth and early-sixteenth centuries. Some of these were inspired by romantic notions of medieval manors, Cotswold cottages and country life.¹¹¹ These sensibilities were reactions against the eclectic mashing of various Victorian styles and the industrialization of consumer production, a turning back to an idyllic period of hand-craftsmanship and simple, rustic medieval houses in the country. "It was the American's longing for his ancestral land and his romantic view of its domestic values that made Tudor so endearing."¹¹² The du Ponts, noted for their French ancestry, nevertheless valued the English/colonial heritage that entered their bloodlines, as evident from Eugene's memberships in the Society of Colonial Wars and the Sons of the American Revolution.¹¹³

English architects such as Richard Norman Shaw and George Devey popularized the style for country houses. Later, Mackay Hugh Baillie ensconced the Tudorbethan with the Arts and Crafts movement in decoration. English Vernacular Revival architect Scott Edwin Lutyens refined it further, marrying the building traditions in his native Surrey with the idea of the country garden with collaborator and garden designer Gertrude Jekyll.¹¹⁴ The trends crossed the Atlantic with both society architects and their wealthy clients traveling to Europe, bringing home architectural and landscaping ideas for their country places. Eugene du Pont and Ethel followed this pattern with their trip to Europe in 1913. Tudor peaked in popularity around 1910, shortly before the du Ponts' search for their design. Philadelphia's Main Line had become a hotbed of "storybook" Tudor Revival in the Cotswold cottage-like work of Wilson Eyre and Mellor, Meigs, and Howe.¹¹⁵ It is easy to see how Tudor

¹¹⁰ Hewitt, *Ibid*, XV.

¹¹¹ Hewitt, *The Architect*, 77.

¹¹² *Ibid*, 78.

¹¹³ Obituary of Ethel du Pont, *Wilmington New Journal*, November 23, 1954. Hagley Library, Acc 4610.

¹¹⁴ Roger Dixon and Stefan Muthesius, *Victorian Architecture* (London: Thames and Hudson, 1978, repr 1997), 56.

¹¹⁵ Hewitt, 79.

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would appeal to Eugene du Pont, with his long family heritage of landowning, farming, gardening, and hunting.

Owl's Nest is an outstanding example of the Tudor Revival in the Country Place Era, and one of Harrie Lindeberg's greatest performances of the style. In an ensemble of five buildings unified in style and materials, Lindeberg, "the American Lutyens," achieved a romantic medieval English cottage through his artfulness.¹¹⁶ The roofs at Owl's Nest aptly illustrate Lindeberg's well-noted achievement in the art of roof design. Lindeberg's four surviving buildings—house, garage, potting shed, and dovecote-style ice house—were "thatched" in slate, a heavy, inflexible material which does not naturally undulate and weave over dormers and valleys. But here, by Lindeberg's insistence, and maybe even his oversight, and a slater's heroic efforts, it did. Particularly in the house, the steep roofs sweep nearly to the ground, making the large house appear low and humble. Special effects in roof framing created a "sway-backed" ridge and flared eaves. A distinctive, complex, shed-on-gable roof with eyebrow window sweeps downward in a slated curve at both the west end of the service wing of the house and the west end of the garage. Numerous bold chimneys capped with artistic pots pierce the house roof, signaling many rooms warmed by crackling fires in a cozy family atmosphere. The banks of real leaded casements flood the Great Hall in soft northern light. The exterior brick veneer, executed in irregular clinker bricks and wide mortar joints, is a reversion to the earliest northern European brickwork.¹¹⁷ Of the published views of Lindeberg's houses, most of his thatched roofs were done in wood shingle, and most of his slate roofs did not weave. At Owl's Nest he combined the slate thatching technique and materials with the eyebrow window—an impressive achievement seen in few of his houses. Therefore, the stone roofs of Owl's Nest stand out among Lindeberg's oeuvre—one of his best examples of roofing.¹¹⁸

At Owl's Nest Lindeberg also incorporated Arts and Crafts flourishes, which, as a tribute to anti-industry, did not always appeal to industrialists. Nevertheless, besides the roof, adzed hand-work of exterior timber-framing, medieval-style brick-bond, chimney pots, rough interior plastering, limed-oak interior paneling, hand-carved wooden strapwork and heraldic crests in the Great Hall, butterfly-jointed floorboards, leaded-glass window sashes, artistic metal sconces and chandeliers (possibly by artisans in Toledo, Spain), and bronze sculpture by

¹¹⁶ Hewitt, "Harrie T. Lindeberg and Modern Domestic Architecture," XII.

¹¹⁷ Jonathan Lane, "The Period House in the Nineteen-Twenties," *Journal of the Society of Architectural Historians*, Vol. 20, No. 4 (Dec., 1961), 169.

¹¹⁸ Hewitt, personal communication with author, June 19, 2009.

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Oscar Bruno Bach are the lengths to which Lindeberg went to achieve the handcrafted touch. Bach was highly regarded in his native Germany before he immigrated to New York in 1912, having worked for the German, British and Italian governments.¹¹⁹ Lindeberg thus commissioned a high-profile artisan to create bronze window grilles, door surrounds, doors, and lanterns for eleven known country houses between 1914 and 1927. Before 1914, Bach's commissions were on New York City commercial buildings such as the New York American, the Woolworth, and the Brooklyn Trust Company.¹²⁰ For Eugene du Pont, Bach created an arch transom over the front door depicting an eagle and a fireplace ornament depicting a ship fit within the upper part of a Gothic-arched mantel (neither the mantel nor the ornament is extant). These works together may have been intended to represent the ship "American Eagle" that transported the immigrant du Ponts from France to America. The surviving front door transom grille at Owl's Nest may be Bach's first residential commission in the United States. It speaks to both Lindeberg and the du Ponts being on the cutting edge of art and architecture.

Though the exterior and some of the interior rooms are boldly Tudor, most of the rooms in the house are finished in a Grecian classical theme. "Lindeberg was a serious student of what Edwin Lutyens termed the high game of classicism"¹²¹ Lindeberg did not merely ape standard classical motifs, but details of fireplace mantels, for example, are highly individualized and even subtly mannered, or free-formed, in some cases. The living room, however, has more of a colonial feeling, emphasized by the carved, wood mantel piece that could easily be the work of Grinling Gibbons, the eighteenth-century English royal woodcarver.¹²² The du Ponts, through cousin Henry Francis du Pont, the noted collector of antiques at Winterthur, had easy access to buyers of European art and it was common for country houses to incorporate European architectural artifacts, "signs of cultural legitimacy."¹²³ Thus the house expresses the high artistic values that Lindeberg was capable of

¹¹⁹ Heidi Nasstrom Evans, "Chronology of Oscar Bruno Bach's (1884-1957) Career," (unpublished paper, 2000), Friends of Oscar Bach website, <http://www.oscarnbach.org/resource.htm> (accessed June 22, 2009).

¹²⁰ Tracy H. Bernabo, "Oscar B. Bach Commission List - 1/16/02," Friends of Oscar Bach website, <http://www.oscarnbach.org/resource.htm>, (accessed October 10, 2008). Eugene du Pont's commission, dated 1914-1917 in the list, is the first residential work in this chronological list, and the two works are illustrated in Matlack Price, *Design & Craftsmanship in Metals, the Creative Work of Oscar B. Bach*, 1938, 23.

¹²¹ Hewitt, *The Architect*, 184.

¹²² This opinion was originally expressed by Wilmington architect Richard Dayton of Homsey Architects. Greenville Country Club records.

¹²³ Hewitt, 42.

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designing or enlisting. The du Ponts also employed the professional interior designer Louise Edey in 1930. Architectural photographer Samuel H. Gottscho (1875-197) recorded her "Sun room" décor of wicker furniture.¹²⁴ It is possible that in 1915 they accepted the overture of Dorothy Lake Priestman, a decorator at John Wanamaker in Philadelphia who lived at the artist colony of Arden, Delaware, to furnish their new house with "wall papers, hangings, rugs, furniture... domestic and imported."¹²⁵

Though country houses had European stylistic roots, they were thoroughly modern in plan and technology, adapted to American life. In terms of floor plans, classically-inclined architects designed in three types: formal block, block with dependencies, and courtyard plan. Romantically-inclined architects preferred the modern picturesque plan, which had three varieties: interlocking, additive and holistic. Lindeberg's preference, much in evidence at Owl's Nest, was the holistic picturesque plan, which "called for the treatment of the entire house as a sculptural form, most often united by the massing of the roof and chimneys." The plan of the house was subservient to the demands of the exterior in order to fit the topography, orientation and service access, and often featured a medieval, English-style entry hall.¹²⁶ Lindeberg's holistic approach resulted in an organic fit of the house to the landscape. At Owl's Nest, the rambling house, from loggia to dovecote, appears to cling to the slope, its long, irregular plan and rustic roof and masonry treatments, picturing a connectedness with the earth.

By May 1915, the du Ponts had established a relationship with Lindeberg, the acclaimed traditionalist who would be able to tailor a house to their individual personalities and their new parcel of land in the Delaware Piedmont. On May 14, 1915 at Lindeberg's request, they motored from Greenville to Morristown, New Jersey, and Ethel recorded this entry in her road trip journal:

Object of trip to see Paul Moore's house at Morristown. Mr. Lindeberg built it and as ours has to be on the same order he wanted us to see it. House much larger than our proposed house. Painted on outside coming off which detracted a lot from the house. Mrs. Moore quite attractive but in great hurry to meet an engagement. However took us hurriedly thro house. Very complete but

¹²⁴ "Mrs. Eugene I. DuPont, residence in Greenville, Delaware. Sunroom to fireplace" LC-G612- 17852 , Gottscho-Schleisner Collection, Library of Congress Prints and Photographs Division Washington, D.C. Ibid.

¹²⁵ Letter from Priestman to Mrs. Eugene du Pont, April 20, 1915, Hagley Library, Misc Papers of Eugene du Pont, Acc 1599, Box 2.

¹²⁶ Hewitt, 104-112.

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too large. Furnished very expensively but no individuality – Living room paneled in blue. Very glary bedrooms. Beautiful loggia, big & airy. Planting of evergreens next to white house very effective.¹²⁷

Her account implies that their own house was still in the planning stages, and that Lindeberg was planning a holistic, picturesque work, “on the same order,” for the du Ponts. Indeed, Owl’s Nest indeed recalls, but does not replicate, characteristics of the Moore house—steep roofs and many chimneys, a long, irregular floor plan, a front-gabled entry, the same window types (banks of casements and shuttered double-hungs), and a walled service yard with terminating conical dovecote. Ethel’s notes hint at her preferences for size, color, individual expression, and for the loggia, a feature also found at Owl’s Nest.

On the way home they drove through “Duke’s Park,” the 2,000-acre public landscape created by James B. Duke, of American Tobacco Company wealth, between 1893 and 1925. Duke Farms was known as “the Central Park of Somerset County” and its wild and formal gardens were open to the public.¹²⁸ Ethel was quite taken with it: “Never saw anything more beautiful in this or Europe. European Gardens, wonderful for their age, etc. but the landscape effects in Duke’s Park were marvelous—planting and grouping perfect. Have their own ———, millions of evergreens, row after row.”¹²⁹

She records distinctly different reactions to the “European Gardens,” probably her term for geometrical horticultural gardens, and “the landscape effects,” or the naturalistic, “Picturesque” aspect of the park. She was clearly much more impressed with the latter, and her experience may have shaped the future landscape design of Owl’s Nest, with its emphasis on trees. The pinetum of Owl’s Nest, now in its maturity, may have been, at least in part, a consequence of Ethel’s eye for the use of evergreens in the landscaping at the Moore and Duke estates. This record highlights Ethel du Pont’s engagement with the Country Place Era—both her access to other estates in the region and her active role in the process of planning their country place.

¹²⁷ Ethel du Pont, “Motor Runs,” H. A. du Pont Acc Group B – Ser B – Box 46 (Box W8-11325-11828), Hagley Library. Paul Moore’s house is noted as being at Convent, NJ in contemporary periodicals; Convent (Station) is now part of Morristown.

¹²⁸ “Duke Farms,” <http://www.dukefarms.org/page.asp?pageId=251> (accessed December 10, 2008). At the time of the du Pont visit, the park was still open to the public. In August, 1915 it closed, except by appointment, due to vandalism problems.

¹²⁹ Ethel du Pont, *Ibid.* Word illegible.

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Design: Country Places as Designed Landscapes

Along with utilizing various European revival architectures, the idea of the country place as a peaceful and beautiful refuge from the gritty, urban, business world required an artistic setting amidst many acres of surrounding land. Country place design espoused both naturalistic landscape gardening and architectonic pleasure gardens. Contemporary critic Barr Ferree prescribed the country place as "...a sumptuous house, built at large expense, often palatial in its dimensions, furnished in the richest manner and placed on an estate, perhaps large enough to admit of independent farming operations, and in most cases with a garden which is an integral part of the architectural scheme."¹³⁰

A more recent depiction of the typical country place is:

A long drive was lined with trees, through which parkland, fields and handsome farm buildings could be glimpsed. The drive ended in a formal court on the entrance front of the house. On the most sheltered side of the house lay a terrace or loggia, which was both a visual foundation for the building and a platform from which to look down at the rest of the garden. From this state, hedged or walled enclosures ran down to a naturalistic lawn and trees that connected the house surrounding to the wild landscape and the view.¹³¹

Owl's Nest is true to these depictions. The art of creating this setting, or "landscape garden," became the realm of landscape architects who traced their ideas back to England's country life movement popularized in America by Andrew Jackson Downing, the great advocate of public parks. English landscape gardening became adapted to the American landscape through the design work of Frederick Law Olmsted, who emphasized the role of comprehensive planning and treating the landscape as a whole.¹³² Another trajectory of landscape design was pioneered by architect Charles A. Platt and landscape architect Ellen Biddle Shipman, who partnered to create integrated house and garden landscapes in the Italian villa tradition, such as Scott Edwin Lutyens and Gertrude Jekyll did in England. Both of these landscaping trajectories are in evidence at Owl's Nest: the overall park-like setting of trees, lawn and drives, and in the walled, axial garden connected to the house designed by Shipman

¹³⁰ Barr Ferree, *American Estates and Gardens* (New York: Munn, 1904), 1.

¹³¹ Mac Griswold and Eleanor Wellor, *The Golden Age of American Gardens* (New York: Harry N. Abrams, Inc., 1991), 118.

¹³² Norman T. Newton, *Design on the Land: The Development of Landscape Architecture* (Cambridge: The Belknap Press of Harvard University Press, 1971), 271.

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herself.

Design: The Designed Landscape of Owl's Nest

The Owl's Nest designed landscape was "consciously designed and laid out by a master gardener, landscape architect, architect, or horticulturalist to a design principle, or an owner or other amateur using a recognized style or tradition in response or reaction to a recognized style or tradition."¹³³ Country place era landscaping ideas are much in evidence at Owl's Nest, and they came from a variety of sources, indicating the active personal involvement of Eugene and Ethel du Pont. Although he is known as a master of integrating a house with the natural landscape, the extent of Lindeberg's role in the overall landscape design of Owl's Nest is unknown. A blueprint of Lindeberg's site plan shows his work of locating the house and garage, the approach road, the circle at the house, and the branching road to the garage on the site.¹³⁴ His country place oeuvre is not known, however, for its integration of house and garden as say, Charles Platt's was, which may explain the initial absence of an attached axial garden.¹³⁵ It took thirteen more years for that idea to come to Owl's Nest. Rather, the du Pont's initial landscape seemed to emphasize the park over the garden in the tradition of Frederick Law Olmsted, and evolved over time according to the individual tastes and needs of the du Ponts.

The du Ponts tapped into the Philadelphia area's rich horticultural resources for the landscape design of Owl's Nest. Correspondence from "Thomas Meehan & Sons, Landscape Gardeners, Engineers and Contractors" based in Mt. Airy, Philadelphia, alludes to a relationship established with Eugene du Pont by September 1914. It is likely that Eugene's cousin, Henry F. du Pont of the nearby Winterthur estate, led Eugene to the Meehan firm. H.F. du Pont was using Meehan as early as 1904 at Winterthur.¹³⁶ According to their letterhead, the Meehan firm performed consultation, topographic surveys, landscape plans, sewage disposal, water supply, engineering,

¹³³ J. Timothy Keller and Genevieve P. Keller, National Register Bulletin 18, "How to Evaluate and Nominate Designed Historic Landscapes," (U. S. Department of the Interior, National Park Service, 1994), 2.

¹³⁴ Harrie T. Lindeberg, "Location of Residence and Garage for Eugene du Pont, Esq., Centreville, Delaware," blueprint of drawing dated March 23, 1915, in GREENVILLE COUNTRY CLUB archive. His plan utilized contours from a survey by William B. Cantwell, C. E. (civil engineer).

¹³⁵ Hewitt, 55.

¹³⁶ Winterthur Library, H. F. du Pont correspondence; Robin Karson, *The Genius of Place: American Landscapes of the Country Place Era* (Amherst: University of Massachusetts Press, 2007), chapter on Coffin.

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forestry, pruning, spraying, grading, road building and general contracting.¹³⁷ The letterhead term “landscape gardening” suggests an affinity to the English romantic movements of the Landscape Garden and the Picturesque materialized in America by Olmstead. The eighteen-acre domestic locus of Owl’s Nest is such a landscape garden, a park with curving drives, groupings of trees, a sweeping lawn, water features, and views from a high point.

J. Franklin (1870-1938), S. Mendelson, and Thomas B. were the sons of Thomas Meehan (1826-1901), a botanist and horticulturalist of international repute. Thomas was raised on the Isle of Wight, England, where his father had been gardener on a country estate. After a botanical education at Kew Gardens he, along with three of his four brothers (all gardeners) immigrated to America in 1848. He settled in Germantown, Philadelphia where he worked for highly regarded horticulturalists such as Robert Buist and managed Bartram’s Gardens for two years. In 1854 Meehan started his own nursery, which was considered to be among the finest in America. He also offered “landscape gardening” as another service.¹³⁸ Meehan was a prolific writer on botanical topics and published *Gardener’s Monthly* as well as three books, including *The American Handbook of Ornamental Trees*. He is also known as the father of the Philadelphia park system and for saving Bartram’s Gardens. Meehan’s sons began partnering with him in 1889 and also continued their father’s practice of horticultural publishing.¹³⁹ In 1899 the firm advertised their services in *Meehan’s Monthly*:

LANDSCAPE ENGINEERING - We are fully equipped to prepare and to carry out plans for every branch of landscaping making new places remodeling and improving old ones planting grading draining roadmaking etc. Effective and artistic grouping of trees and shrubs and the arrangement of views is made a specialty. We have the ability the experience and every facility for doing the highest class of work at the least expense to our patrons. All work is under the supervision of our Mr. J Franklin Meehan. Correspondence solicited. Advice given and estimates furnished.¹⁴⁰

¹³⁷ Letter J. Franklin Meehan to Eugene Dupont, September 29, 1914, Hagley Library Acc 1503, Box 11.

¹³⁸ Stephanie Ginsberg Oberle, “The Influence of Thomas Meehan on Horticulture in the United States” (Thesis, University of Delaware, 1997).

¹³⁹ They carried *Meehan’s Monthly* until 1902, the year after their father’s death. They renewed publishing in 1909 with *Meehan’s Garden Bulletin*, which ended in 1913 (Ibid, 22, 26, 39, 70). Their book *Tree, Shrub and Fruit Seeds* came out in 1911.

¹⁴⁰ *Meehan’s Monthly* (Germantown, Philadelphia, Pa.: Thomas Meehan & Sons, 1899), Vol IX, 18.

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Thomas Meehan & Sons performed landscaping work at Pennypacker Mills in Schwenksville, Pennsylvania, the country estate of former governor Samuel W. Pennypacker in 1901. Working with architect Arthur Brockie, the firm landscaped fifteen of the farm's 135 acres for the recreational enjoyment of the family.¹⁴¹ This scale of development compares well with the du Pont's eighteen acres devoted to the same purpose. Thomas Meehan & Sons' work extended beyond the Delaware Valley—they served as the landscape architect for several houses in North Carolina: the Hambley-Wallace house in Salisbury, 1901-1903; the Dr. Z. M. Caviness Residence, Cameron Park, Raleigh, 1914-1915; and the H. M. Wade House, in Myers Park, Charlelottesville, 1919.¹⁴² The firm had an office in Pittsburgh in 1904, further indicating the geographical extent of their practice.¹⁴³ J. Franklin Meehan is well known as a golf course designer, having designed the North Hills, Ashbourne, Spring Ford, Sandy Run, and Paxon Hollow courses in suburban Philadelphia, as well the Davista course in St. Petersburg, Florida.¹⁴⁴ In Allentown, Meehan designed Brookside golf course and West Park, the city's first public park, noted for its English-style garden and fountain.¹⁴⁵ He was a member of the Pennsylvania Forestry Association and secretary of the Pennsylvania State Sportsman's Association.¹⁴⁶

<http://books.google.com/books?id=rq8WAAAAAYAAJ&pg=PA144-IA2&dq=J.+Franklin+Meehan&ei=jQoXSvjKKI2oyASWjbXTBA#PPA18,M1> (accessed May 22, 2009).

¹⁴¹ "Pennypacker Mills" <http://www.fieldtrip.com/pa/02879349.htm> (accessed October 16, 2008).

¹⁴² North Carolina Buildings Collection MC 225:Series 01. <http://www.lib.ncsu.edu/findingaids/xml/mc00225.xml> (accessed October 17, 2008); Preservation North Carolina Website, "Historic Properties for Sale" http://www.presnc.org/component/option,com_estateagent/Itemid,80/act,object/task,showEO/id,132/ (accessed October 17, 2008). "Howard Madison Wade House," <http://www.cmhpf.org/surveys&rwadehouse.htm>; <http://www.cmhpf.org/kids/neighborhoods/MyersPark.html> (accessed May 22, 2009).

¹⁴³ Letter Thomas Meehan & Sons to H. F. du Pont, Winterthur Archives, Box HF 646.

¹⁴⁴ "Sandy Run Country Club," <https://sandyruncc.memberstatements.com/tour/tours.cfm?tourid=61824>, (accessed May 22, 2009). Sandy Run's original clubhouse was "Arlington," the residence of Iréné du Pont Hendrickson Ralph; "The Evening Independent, St. Petersburg, Pinellas County, Florida." *Google News Archive Search*, February 10, 1914. <http://news.google.com/newspapers?id=GYQLAAAAIIBAJ&sjid=8IMDAAAAIIBAJ&pg=6571,2454082&hl=en>. (accessed June 19, 2009).

¹⁴⁵ General Assembly of Pennsylvania House Resolution No. 809, <http://www.legis.state.pa.us/CFDOCS/Legis/PN/Public/btCheck.cfm?txtType=PDF&sessYr=2007&sessInd=0&billBody=H&billType=R&billNbr=0890&pn=4362> (accessed May 22, 2009).

¹⁴⁶ *Field and Stream*, May, 1909, 473.

<http://books.google.com/books?id=6B5YAAAAMAAJ&pg=PA473&dq=J.+Franklin+Meehan&ei=jQoXSvjKKI2oyASWjbXTBA>

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J. Franklin Meehan apparently drew on his experience with some leading architects of the day to provide recommendations to Eugene du Pont. In September of 1914, Meehan offered the names of four architects for his consideration: John A. Dempwolf of York, Pa., Frederic B. Pyle of Washington, D.C., Savery Scheetz & Savery of Philadelphia, and Day & Klauder of Philadelphia. His specific comments about the talents and character of each one suggests that he had a working relationship with each. More significantly, in July Eugene du Pont visited the office of J. Franklin Meehan, who was away and returned with a letter saying "I trust in the near future you will find it convenient to take up the matters of improvement of your place and that you will call on me for assistance." Meehan confirmed a meeting with du Pont at Meehan's office on October 5, saying "From here we will go up to Dreshertown to the nurseries and look over their trees and plants." Also on the agenda was a stop at Meehan's country club for lunch.¹⁴⁷ Meehan not only belonged to a country club, he founded and was president of the North Hills Country Club near Dreshertown, Pennsylvania, the probable site of the October 5 luncheon. This fact alludes to his social standing and puts him in a cadre of elite design professionals who had access to and could woo wealthy clients. Bills from the "Landscape Department" of the firm in October 1914 show that Meehan was indeed enlisted for site development at Owl's Nest.¹⁴⁸ J. Franklin Meehan made "professional visits" on September 28 and October 6, 10, 23 and 27. An "Engineering corps" of two men spent a day "securing and tabulating data for plan" followed by 17½ hours in the office, produced a blueprint, and a foreman spent October 27-28 on the site doing unspecified work.¹⁴⁹ The list of charges, considering the firm's services, suggests the initial stages of making a site plan—a topographic survey—that would be necessary to situate buildings and design roads and storm water drainage structures. Considering their site landscaping services for projects in Pennsylvania and North Carolina, it is likely that Meehan had this design role for Owl's Nest. Although no history yet recognizes them, Thomas Meehan & Sons, and J. Franklin Meehan in particular, appear to have been widely regarded and influential in the landscape architecture of country places and country clubs in the eastern United States during the Country Place Era, as well as being part of that culture himself.

Andrew Jackson Downing, the first American writer of landscape architecture, advised, "If you wish to indulge

(accessed May 22, 2009).

¹⁴⁷ Hagley Library, Miscellaneous Papers of Eugene du Pont (1873-1954) Acc 1503, Box 11, Personal Correspondence 1914.

¹⁴⁸ "The Golf Association of Philadelphia: North Hills Country Club." <http://www.gapgolf.org/clubs.asp?cid=79>; "North Hills Country Club," <https://nhccgolf.memberstatements.com/tour/tours.cfm?tourid=61118> (accessed May 22, 2009)

¹⁴⁹ Hagley Library, Ibid, Acc 1599, Box 10, Household Bills 1914.

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your taste, you may fill it [the landscape] with shrubberies, and arboretums, and conservatories, and flower-gardens, till every tree and plant and fruit in the whole vegetable kingdom, of really superior beauty and interest, is in your collection.”¹⁵⁰ Thomas Meehan & Sons, with their background in nursery and as evidenced by Franklin and Eugene’s trip to the Dreshertown nursery, may have provided some plantings in addition to the initial site design. One year later, in 1915, Eugene involved yet another nurseryman. William Warner Harper of Andorra Nurseries in Chestnut Hill, Philadelphia wrote to Eugene about meeting to discuss the “planting plans for your place” that Harper had sent him, glad that “on the whole you are pleased with the scheme.”¹⁵¹ Andorra Nurseries specialized in providing large specimens of trees and shrubs, having developed special growing, transplanting, and transporting practices. They could deliver trees of up to 30 feet in height and 6-7” in diameter “to give immediate effects, and [the customer] not be obliged to wait several years for stock to make a showing, as is the case with ordinary nurseries.”¹⁵² When Harper died in 1934, Andorra was the largest tree farm in the eastern U. S.¹⁵³ Thus began the arboretum at Owl’s Nest.

Aerial photos taken in the late 1920s show a country place indulged as Downing suggested, and a recent inventory of trees attests to a surviving arboretum of diverse, native and non-native species. Geometrical gardens, an orchard, rows and grouping of pines and other trees were laid out according to plan. Eugene du Pont wrote, “On the unprofitable parts of my lands and on steep hillsides, I have planted thousands of red pine trees for the benefit of my children and grandchildren. The trees are all healthy, some of them are thirty-five feet high and two feet in diameter.”¹⁵⁴ He clearly had a vision that included the future. True to du Pont tradition, Eugene and Ethel planted a diverse arboretum. By 1926, a pattern of six distinct areas of vegetation was established on the estate, an arrangement that was stable through 1961. Around the house (1) were large deciduous trees and

¹⁵⁰ Andrew Jackson Downing, *Landscape Gardening*, 201, as quoted in Douglas S. Conley, *History under glass: The historic significance and potential future of the Winterthur greenhouses* (M. A. thesis, University of Delaware, 2006), 13.

¹⁵¹ Letter Andorra Nurseries to Eugene du Pont, September 10, 1915. Hagley Acc 1599-2 Misc Papers of Eugene du Pont (1873-1954), Misc and unidentified (1902-1950).

¹⁵² “Andorra Nurseries, Wm. Warner Harper Proprietor, Chestnut Hill, Philadelphia,” 1903.

¹⁵³ “Friends of the Wissahickon”, “History of W.E.C.”, <http://www.fow.org/wec.php> (accessed March 16, 2008). Today, Andorra Nurseries is the Wissahickon Environmental Center and a city historic site.

¹⁵⁴ Quote in Maureen Quimby, “Country Houses Along the Brandywine: The du Pont Legacy,” partial copy of an unpublished paper, Hagley Library, Marge McNinch file on estates.

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smaller conifers, a woodland on the north side and a line of shade trees on the south side of the house. The northwest corner (2) was occupied by the orchard and flower and vegetable gardens. From the pool and tennis court area a group of pines (3) laced with curving edges the road to the ponds and farm group (4) with its ponds, deciduous trees and fenced vegetable field. A pinetum (5) on the triangular slope at the northwest corner of Owl's Nest Road and Old Kennett Road (now mostly on adjacent parcels) increased in density between 1926 and 1937, its edge sculpted so as not to obstruct the view from the house. The lawn, meadow and hay field (6) on the slope from the house down to Old Kennett Road contained sprinklings of tree groupings. Today, trees of many species planted during the period of significance survive today in their maturity throughout the property.¹⁵⁵

In addition to dealing with nurseries, Eugene du Pont also relied on his horticulturalist cousins, as revealed by a letter to his cousin Col. Henry Algernon du Pont of Winterthur: "last Fall you kindly offered to buy me a Cedar of Lebanon tree. I believe the price at which you were quoted these trees was \$5.00 each. I regret exceedingly that through an oversight I neglected to send you a check for the little tree which I received some time ago..."¹⁵⁶ Winterthur, the biggest and best "natural garden" in America, and the equal of the greatest English woodland gardens, was no doubt a strong shaper of Eugene and Ethel's vision of Owl's Nest, as frequent and warm correspondence between the cousins there suggests.¹⁵⁷

True to E. I. du Pont's legacy, Eugene and Ethel followed the family gardening tradition at Owl's Nest. Prior to 1926, several rectangular parterres existed at a garden complex in the northwest corner of the site.¹⁵⁸ Here, adjacent to the garage, stood a connected range of buildings and greenhouses, and in front of those, gardens and an orchard. One greenhouse was sandwiched between a potting shed and the gardener's cottage, all of which stood along the north property line. Extending perpendicularly from the potting shed was another greenhouse. Sometime later, another small greenhouse was added on the east side of that one, suggesting an expanding need for growing capacity. In front of this building complex were five rectangular gardens divided by walking paths

¹⁵⁵ See tree list in Section 6 (#16) and Resource Key Plan in attachments.

¹⁵⁶ Letter Eugene to Col. H. A. du Pont, April 26, 1922, Hagley Library, Henry Algernon du Pont collection, Ser B, Box 46.

¹⁵⁷ Griswold and Weller, 142.

¹⁵⁸ Dallin Aerial Survey photos dated 1926 and 1927, Hagley Library.

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on cross-axes and surrounded by neatly clipped hedges. Two of these gardens were distinctly geometrical, with cross axes and ovals. Also notable is that the gardens were not terraced, which means the ground was not leveled, and the garden simply followed the natural contour of the ground. That these flower or pleasure gardens were at such a distance from the house projects a particular design philosophy. The Picturesque school favored naturalistic principles, and the Gardenesque school favored geometric, ornamental gardens on level terraces next to and sharing an axis with the main house. Frederick Law Olmstead, who is considered to be the father of American landscape architecture and who espoused the naturalistic approach, did not favor building formal gardens next to a house—for one client he grudgingly provided the desired parterres, but at a distance away from the house.¹⁵⁹ The location and design of the pre-1926 gardens at Owl's nest suggests a designer who followed Olmstedian principles. The only known landscape architect of Owl's Nest prior to 1926 is Thomas Meehan & Sons. Ellen Biddle Shipman is not known to have worked here before 1928, though her early-career (1912-1919) practice was to conform to existing ground, in contrast to her mentor Charles Pratt's preference for terracing.¹⁶⁰ It is possible that Thomas Meehan & Sons laid out the gardens and built the greenhouses as part of the overall park plan, since their father had developed garden and greenhouse design services in the mid-nineteenth-century, work which the sons carried on.

However, the du Ponts may well have utilized the same greenhouse sources as cousin Henry F. du Pont of Winterthur. The greenhouses at Owl's Nest were of the same "even-span, curved-eave" design as Winterthur's, which were built starting in 1902 and supplied by Hitchings & Co. after 1906. H. F. du Pont's greenhouses provided plants, flowers, and fruits for display, the dinner table, and entertainment occasions.¹⁶¹ Likewise, Eugene and Ethel's house was always filled with flowers, with big bouquets on the tables arranged by Hilda, their German maid.¹⁶² The greenhouses are gone, but their knee walls are extant, re-used for the pool change house and paddle tennis hut walls. Flowers still fill the house.

¹⁵⁹ Robin Karson, *The Genius of Place: American Landscapes of the Country Place Era* (Amherst: University of Massachusetts Press, 2007), 16.

¹⁶⁰ Cynthia Zaitzevsky, *Long Island Landscapes and the Women Who Designed Them* (New York: W.W. Norton, 2009), 111.

¹⁶¹ Douglas S. Conley, "History Under Glass: The Historic Significance and Potential Future of the Winterthur Greenhouses," (master's thesis, University of Delaware, 2006), 16, 37.

¹⁶² "Notes from Meeting with Ethel Kinsella," Greenville Country Club files.

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Though initially dominated by Picturesque ideas, Owl's Nest the caught up with the Gardenesque in 1928 with gardens designed by Ellen Biddle Shipman, a preeminent practitioner of American landscape architecture. Shipman's earliest conceptual drawing for the du Ponts' gardens, "A Plan for the General Design of the Gardens for Mrs. Eugene du Pont" depicts a complex of related gardens hugging the east and north sides of the house. Her note expresses her vision for the du Ponts' gardenesque landscape:

The plan of the garden falls into three parts: the perennial flower garden, the pool garden, and the wild garden. The perennial garden, the design of which looks very formal on the plan but the use of large masses of flowers will soon obliterate the design. As one steps out of the Sun Room there is a large Terrace overlooking the garden. This Terrace is slightly separated from the other terraces by the use of two Retinosporas which at the front of the house obscure the view. These trees will also bring down the high roof line at the southeastern end of the house. At the far end of the flower garden is a Tea House with a tool house behind for convenience. There is a low retaining wall on three sides of the garden and a higher wall at the Tea House end to completely cut out the noise from the road. At four corners of the garden, at the end of the long narrow walks it is planned to have lead figures. From the Flower Garden steps lead up to the Pool Garden. The pool lies in a large space of grass surrounded on two sides by shrubs and flowers and is entirely cut off from the entrance road by a high wall, corresponding exactly to the wall of the house. A gate through this wall leads to the driveway. A seat against the wall opposite the pool is shown in the sketch above. From this garden one goes to the Wild Garden, where winding paths are bordered with our native flowers and shrubs. These three different gardens reached so easily from the house would greatly add to the outdoor life of the place.

Many of the drawing titles point to the patronage of "Mrs. Eugene du Pont" and therefore underline Ethel's primary role in interfacing with Shipman to plan the gardens. We recall from her 1915 visit to Duke's Park her strong feelings about landscape design, so we can imagine her actively engaging with Ellen Shipman, owning the project, as it were, casting her preferences upon the designs.

The designs evolved after the time of the initial master plan. The perennial flower garden was executed but its layout changed significantly. No lead figures ever stood at the corners, the pool garden gave way to an evergreen garden. Though a detailed wild garden plan was made, there is no trace of it on today's landscape. Her surviving works are the perennial flower garden, today called the "Boxwood Garden," and the naturalistic Evergreen Garden of lawn and flowering shrubs to its north. Shipman's "Revised Sketch Plan for the Estate of Mr. and Mrs. du Pont" shows the actualized design for the flower garden with nothing planned where the pool garden was to be, but does show a gated garden wall. All three versions of her Evergreen Garden plans show

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this wall, which is detailed on her drawing, "East Wall of Entrance Turnaround." Revising an earlier drawing that showed a rectilinear jog in the wall and the construction of steel beams to carry the wall over tree roots, Shipman designed an angle in the wall to provide more distance from an existing elm tree, simplifying wall construction and preserving the tree. The existing high wall that abuts the house on the north side, enclosing the private garden areas from the public view at the turnaround drive, matches this plan. The sequence of planning evident in the drawings suggests that the wall was built at the time of the Boxwood Garden construction, 1928, followed by the installation of the Evergreen Garden. Shipman's vision of outdoor life afforded by the three gardens was yet another manifestation by Owl's Nest of the outdoor-loving Country Place Era and the golden age of gardening, perfectly complimenting and completing Harrie Lindeberg's outdoor-loving house.

Design: The Making of the Boxwood Garden

The Boxwood Garden with its Tea House, and lotus fountain pool, constitutes in itself a designed landscape significant under Criterion C as a rare, intact, axial-plan design of the pioneering landscape architect, Ellen Biddle Shipman (1869-1950). Constructed in 1928, today's restored garden maintains a high degree of integrity with the style and feel of a formal outdoor room in tune with its country estate past. The present garden, with minor adaptations for public use and microclimate changes, maintains the proportion and scale of the original plan. The ensemble is also a comparatively small but significant model of the du Pont family's passion for horticulture and promotion of cutting-edge design aesthetics for its time.¹⁶³ As a garden designed during the Country Place Era, it represents a domestic ideal—to enjoy nature in a tranquil, orderly setting that was familiar and reassuring to Americans who yearned for balance in the midst of technological, social, and economic changes of a new century.¹⁶⁴ It is the only restored Shipman garden in Delaware with the preserved "bones" of the original design—the structural brick walls, pathways, Tea House, entrance, and exits that define the borders and access to the garden. This framework is the defining characteristic of the garden that exists today.

¹⁶³ Denise Magnani, *The Winterthur Garden: Henry Francis du Ponts' Romance with the Land* (New York: Harry N. Abrams, 2004), 39-60. The book details the du Pont family's love of gardening and their public legacy, especially the most famous garden in Delaware.

¹⁶⁴ Robin Karson, Prologue to *A Genius for Place*, (Amherst: University of Massachusetts in association with The Library of American Landscape History, 2007) and Mac Griswold & Eleanor Weller, *The Golden Age of American Gardens: Proud Owners, Private Estates 1890-1940*, (New York: Harry N. Abrams in association with the Garden Club of America), 14-15.

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In August 1927 Ellen Biddle Shipman, sketched a preliminary design for the gardens at Owl's Nest.¹⁶⁵ Who referred her for this project is unknown but by that time in her career, she was traveling in the same circles as other prominent landscape architects of the moment, had gained a good reputation for her designs, and worked from her office in New York City. To offer her services, Shipman must have visited the du Pont home and walked the property to get an idea of what they wanted. The visit produced a 38-inch by 30-inch, artistically drawn sketch that laid out an overall plan for a walled garden connected to the house terrace, a pool garden with an oval pool and garden seat on a flagstone patio, a garden gate to enter the area from the front of the house, and a sketch of a Tea House with a dovecote. The sketch, with topographic contours, shows in its plan view a landscape of existing mature trees that surrounded the circular front drive. Between August 1927 and the following April, she and the du Ponts had agreed on an initial approach that included a walled garden divided into quadrants and defined by central circles, a high wall at the driveway, a wild garden, and an open lawn area instead of a pool garden. Shipman's next twenty drawings, dated from April through October 1928, described in detail the structures or "bones" of the garden, planting schemes, and the spatial relationships she intended to have between objects. They developed the details of garden layout and plantings, Tea House architecture, the wood garden gate and its forged iron hardware, brick walls, stone steps, metal stair railing, and flagging or flagstone paving. Shipman and the draftswomen working in her office produced the plans for Owl's Nest. Among the most important to the restoration of the garden, *The Teahouse Plan, Tree and Shrub Planting Plan, Plan for Flagging Design, Perennial Planting Plan, Bulb Planting Plan, and Final Revised Construction Plan of the Walls for the Garden*, most likely document Shipman's final designs implemented for the du Ponts.¹⁶⁶

Shipman must have visited Owl's Nest on a number of occasions to gather information for her designs. Shipman often stayed at her patrons' homes where she was welcomed with luncheons and introductions to neighbors and friends of her hosts, so it is possible that she stayed at Owl's Nest in 1927 and 1928, hosted by Ethel du Pont, while working on her plans.¹⁶⁷ She also had other du Pont family commissions at this time so may have been frequently in the neighborhood. An index of her collection at Cornell's University's Kroch

¹⁶⁵ *A Plan for the General Design of the Garden for Mrs. Eugene Du Pont, Centerville, Delaware, August 1927*. Ellen McGowan Biddle Shipman papers, #1259. Division of Rare and Manuscript Collections, Cornell University Library.

¹⁶⁶ Ellen McGowan Biddle Shipman papers, #1259. Division of Rare and Manuscript Collections, Cornell University Library.

¹⁶⁷ Judith B. Tankard, *The Gardens of Ellen Biddle Shipman* (Sagaponack: Sagapress in association with The Library of American Landscape History, 1996), 78.

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Library makes reference to 1927 plans for Ernest du Pont and in 1928, "E. I. du Pont", for their gardens in Wilmington. Notably, in November 1931 Shipman returned to Delaware as indicated in four dated drawings for Ernest du Pont, designing a patio garden, steps, paving and a tiled pool for his home in Wilmington.¹⁶⁸ Her last surviving drawing for Owl's Nest is a design for an iron entry gate in 1931, though if it was constructed, it is now gone.¹⁶⁹

The Garden Club of America Tour of 1929 (GCA) planned to feature Delaware gardens. Pierre S. du Pont (1870-1954), Eugene's cousin and the most prominent gardener and nationally known businessman of the family, sponsored the event for May 16, 1929, with the Garden Club of Wilmington, the local chapter of the GCA. Over 1,200 members attended from various chapters around the country. Meeting at their national headquarters in Philadelphia, they then took buses to visit Delaware's estate gardens.¹⁷⁰ Eugene and Ethel, having one of the older of the estates of the new generation, had a contemporary garden design of their own to offer the tour. The 1929 Wilmington Garden Club list of estate gardens open to visiting members reported that Owl's Nest was noted for its lilies and "[o]ne of Mrs. Ellen Shipman's successful adaptations of a garden to the house."¹⁷¹ Ethel du Pont joined the Garden Club of Wilmington in 1928 and, as was customary for the well-heeled women of the time, entertained club members at her house every few years.¹⁷² The Sun Room or Loggia, with its many sets of French doors that linked the house to the terrace, provided Ethel the space to graciously funnel people through the house from the relative darkness of the hall to the bright Sun Room and

¹⁶⁸ Ellen McGowan Biddle Shipman papers, #1259. Division of Rare and Manuscript Collections, Cornell University Library. Shipman's papers also include plans for other du Pont Gardens, notably a blueprint of the *Topographical Plan of Ernest du Pont Property, Christiana HD., New Castle Co., Del. January 21, 1927* and a hand-colored *General Plan for the Development of the Gardens of Ernest Du Pont Esq. Wilmington Del. April 18, 1931*. Shipman returned to Delaware in the 1930s and 1940s for other work. The Cornell collection includes garden plans and blueprints for Mr. & Mrs. George Callery of New Castle, and Mr. & Mrs. Reynolds Wilson of Greenville, Delaware. Undated pictures in the collection also include a Shipman garden at the Hill Girt Farm in Chadds Ford, PA still owned by the family of Harry G. Haskell, Jr.

¹⁶⁹ If built, the entry gate may have hung at the original entry at Owl's Nest Road before the road was realigned sometime after 1937. The extant entry piers, built without pintel for a gate, were built after that event in a different location.

¹⁷⁰ "Garden Club on City Tour," *The Evening Journal*, May 16, 1929.

¹⁷¹ "List of Gardens of the Clubs of the Garden Club of America Open to Visit by Members, Wilmington Garden Club," Garden Club of America, 1929.

¹⁷² Email message to Connie Walsh from Ellie Maroney, Wilmington Garden Club Historian, September 18, 2008.

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outside for the various stages of an outdoor social event. Taken together, the house, spacious terrace and the pleasing views of the landscape, spoke of wealth, graceful living, and time for leisure that befitted a du Pont family home.

A 1930 hand-colored glass lantern slide photographed from the Tea House terrace records the Shipman garden with the lotus pool fountain, and central grass path intersected by four boxwood flowerbeds.¹⁷³ Another slide, the same year, documents the circular stone steps leading from the central path to the terrace.¹⁷⁴ These slides are a legacy of the early work of the Garden Club America. The Club formed a Historic Gardens Committee in 1914 to begin to document historic gardens and those of club members all over America. In 1919, a slide committee began the work of compiling the collection. As the collection grew, the lanternslides were loaned to local clubs for study and members added slides. Many of the lanternslides in the Smithsonian collection were added between the 1920s and 1930s as interest in designed gardens grew with the flourishing country home era.¹⁷⁵ The slides clearly document the condition of Shipman's garden in 1930, that Shipman had attained some prominence in important local horticultural circles and the connection to the Wilmington Garden Club.

Little is known about how the du Pont family used Shipman's Boxwood Garden while they lived at Owl's Nest though it surely would have been a suitable place for many summer parties and teas when they lived there. The Tea House accommodates tables, chairs, or perhaps a small orchestra for a recital or garden party. This was a private family and entertainment space, a pendant of seasonal color next to the house, visible from the second floor quarters and bracketed from Eugene's landscape of his farming, hunting and tree planting pursuits.

For seven years before the Greenville Country Club's ownership, the house was empty and the garden was completely overgrown with trees crowding the flowerbeds and diseased and dying boxwood blocking the pathways.¹⁷⁶ At that time, the club was unaware that the garden was designed by Shipman. The restoration

¹⁷³ Garden Club of America Collection, Owl's Nest, 1930, www.siris.edu.

¹⁷⁴ Ibid.

¹⁷⁵ Email message to Connie Walsh from Kelly Crawford, Museum Specialist, Smithsonian Institution, Horticultural Services Division, March 31, 2009.

¹⁷⁶ "What to Do with the Boxwood Garden," Letter to Greenville Country Club Membership, August 1961, Greenville Country Club Archives.

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history of the garden began when Greenville Country Club acquired the property in 1961 and began to consider opening the garden space for social functions. The board members considered selling some of the large boxwood but evidently, no buyer was found.¹⁷⁷ Other records from the Club indicate the board of directors in 1961 suggested leveling the center portion of the garden plantings and seeding the area with grass to create a lawn.¹⁷⁸ However, a founding member of the club and du Pont relative, William Winder "Chick" Laird offered a plan to save the garden. He proposed another area for group socializing that would not destroy the boxwoods and undertook the funding for the project.¹⁷⁹ This was an early milestone in the preservation of the garden. Even in their overgrown shape, the boxwood was understood to define this garden. The destruction of it would have completely erased Shipman's design for a more convenient way to manage and contemporary garden. A 1961-1962 report indicated that the boxwoods would be trimmed and fed. At the same time, the Tea House then called the Summer House was repaired and the lotus fountain pool lighted. The report also indicated that doors had been cut through the garden walls at both ends of the teahouse.¹⁸⁰ In 1987, Barbara Hentschel, daughter of early members took an interest in the garden and learned to properly prune the boxwoods.¹⁸¹ These first small steps to renovate the garden preserved its integrity while making it useable for the membership.

In 1979, Richard West, now the Club's Maintenance and Grounds Supervisor, found a blueprint of Shipman's 1928 Bulb Planting Plan in the garage basement.¹⁸² In 2004, plans for the restoration of the Shipman garden

¹⁷⁷ Greenville Country Club Meeting Minutes, August 21, 1961, Greenville Country Club Archives.

¹⁷⁸ "What to Do with the Boxwood Garden." Letter to Greenville Country Club Membership, August 1961, Greenville Country Club Archives.

¹⁷⁹ Chick Laird, "Letter to Peter Allison," October 22, 1961, Greenville Country Club Archives. Allison was the first president of the Club.

¹⁸⁰ Report on the Boxwood Renovation, June 1962, Greenville Country Club Archives.

¹⁸¹ Nancy Mahoney, *The Boxwood Garden designed by Ellen Biddle Shipman. Part I: A History of the Boxwood Garden - B. Hentschel Joins Staff*, October 15, 2006, 16. Greenville Country Club Archives. On October 15, Greenville Country Club celebrated the restoration of the garden with a presentation by Judith B. Tankard, author of *The Gardens of Ellen Biddle Shipman*. Along with her husband the architect, John Tankard, members learned about the history of Club's two designers, Harrie T. Lindeberg and Ellen Biddle Shipman. The Grounds Committee created a commemorative booklet that detailed the garden's history and the work behind the restoration.

¹⁸² Nancy Mahoney, *The Boxwood Garden designed by Ellen Biddle Shipman. Part I: A History of the Boxwood Garden - A Treasure Found*, October 15, 2006, 1. Greenville Country Club Archives.

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began in earnest through the work of a Club's Grounds Committee. Leslie Bottaro, Head of Horticulture for the Club and a graduate of the Longwood Gardens program in Public Horticulture, was given an education grant to visit the Cornell University Kroch Library to research the Ellen Biddle Shipman archives. Bottaro analyzed Shipman's drawings and photographs of Owl's Nest.¹⁸³ As a primary source of documentation, she presented her findings to the grounds committee in 2005.¹⁸⁴ Central to the integrity of the restoration project was the garden's hardscape elements of brick walls, doorways, trim work, steps, Tea House, and fountain, which were mostly intact or carefully repaired and maintained after the Club's acquisition of the property. For the safety of the membership and the long-term use of the garden, the Club consulted with outside professionals as they put together a restoration plan. Rodney Robinson, a landscape architect in Wilmington who coordinated the restoration of the Marion Cruger Coffin gardens at Gibraltar, offered advice on lighting, pathway material and design of the circular bed.¹⁸⁵ This led to updated lighting, sprinklers, and slate pavers for the side pathways that were uneven and slippery. In the center circular area, Shipman planned for grass. Stones and grass were not practical in a public setting given the number of people who would use the garden. Slate pavers for the paths were durable and compatible with the garden's original plan. The Tea House patio was also repaved with a less slippery slate. Based on this consultation, the Grounds Committee began to get bids and contracts for the renovations. The Club hired Virginia Naude, a Sculpture Conservator with Norton Art Conservation, Inc., to evaluate the condition of the fountain.¹⁸⁶ She referred John N. Phillips, a specialist in casting to the club. Phillips, a professional in metal restoration repaired the fountain in his Philadelphia foundry with the reinstallation in 2006.¹⁸⁷ The staff reconfigured sides of the lotus pool with sloping sides for safety reasons.¹⁸⁸ By 2006, Leslie Bottaro and her staff completed the garden plantings. Today, Leslie continues to find new

¹⁸³ Email from Melinda Penn to Greenville Country Club members and staff. Proposal: Education Grant for Leslie Bottaro re: Boxwood Gardens, February 1, 2005, Greenville Country Club Archives.

¹⁸⁴ Leslie Bottaro, Perennial Effects report, April 17, 2005, Greenville Country Club Archives.

¹⁸⁵ Meeting minutes: Rodney Robinson consultation with the Club, April 29, 2005, Greenville Country Club Archives.

¹⁸⁶ Email from Leslie Bottaro to Janet L. Sheridan and Connie Walsh, September 16, 2008.

¹⁸⁷ Melinda Penn, *The Boxwood Garden designed by Ellen Biddle Shipman, Part III: Fall 2005 Garden Update*, October 15, 2006, 24. Greenville Country Club Archives.

¹⁸⁸ Grounds walk with Richard West, Maintenance and Grounds Supervisor, July 30, 2008. West designed and installed the shallower pool.

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cultivars and innovative schemes to keep the garden in season all year round. The staff and membership of Greenville Country Club remains true to the singular heritage of their Ellen Biddle Shipman Boxwood Garden as did the generation of members and staff before them.

Design: The Landscape Architect

Ellen Biddle Shipman (1869-1950) is regarded as a nationally significant landscape architect associated with the country house era of the late 1890s through the early 1930s. Shipman's distinguished career as an early landscape architect coincided with the explosion in country place building in the United States. Born in Philadelphia, PA, she lived the better part of her adult life in Cornish, New Hampshire and New York City. In 1904, she launched her career from her own passion for gardens aided by the inspirations of her neighbors and friends in Cornish: illustrator Maxfield Parrish, sculptor Augustus Saint-Gaudens, and *Architectural Record* editor Herbert Croly.¹⁸⁹ Cornish, a beautiful landscape of farms and rolling hills was a hotbed of up-and-coming artists and architectural designers for the country's new century. In fact, preparation for her eventual career that began in Cornish follows the trajectory of the country house era and the first male professionals who steered the choices of the elite to build magnificent estates and formal gardens in English, Italian, and Spanish styles.¹⁹⁰ As was the custom and practice of the time in order to get garden work, she collaborated with male architects and significantly, Charles Platt and Warren Manning. Platt and Manning were professionally trained landscape architects who tended to design the garden hardscape and work collaboratively with female partners who were garden specialists. With these connections, Shipman's network of patrons was assured.¹⁹¹ Ellen Biddle Shipman regularly conferred with her clients to develop garden plans that fit their preferences. Once she understood that character of the entire property, she also offered designs for garden seating, fountains, dovecotes, and doors/gates among other decorative garden elements. Collecting found objects for her garden patrons through her travels also was part of her personalized service.¹⁹² After finishing a project, Shipman often

¹⁸⁹ Alma M. Gilbert and Judith Tankard, *A Place of Beauty: The Artists and Gardens of the Cornish Colony*, (Berkeley: Ten Speed Press, 2000), 41-56.

¹⁹⁰ Tankard, *The Gardens of Ellen Biddle Shipman*, Introduction: A History of Women in Landscape Architecture by Leslie Rose Close, xvi-xvii.

¹⁹¹ Tankard, *The Gardens*, 29-36.

¹⁹² Tankard, *The Gardens*, 154-155.

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returned to check on her plantings and make any necessary changes. Liked and trusted by her patrons, many also consulted her on the interior design of their homes.¹⁹³

Many of Shipman's residential axial plan gardens are straightforward formal displays of shape and an arrangement of aligned garden elements and plantings. She believed that a garden needed a strongly delineated space, an enclosed private area that was at once separate and connected to a home. An axial plan with equidistant beds and paths for walking and attending to plants formalized her planting scheme. A pool, garden bench, tea house, or dovecote was often included as props for a private stage set. These carefully placed elements formed her signature style, one that gave a feeling of safety, order and freedom from distractions that would deter the enjoyment of nature.¹⁹⁴ At Owl's Nest she created this sanctuary with a box of brick walls and a set of circular steps to connect the terrace as a transition area to the garden. She worked with a variety of herbaceous and woody plants and was a genius in her massing and staggering of color schemes that set off the texture of her background of walls and other plants. She treated annuals and perennials the same by manipulating and synchronizing their individual growth habits to form the basis of her formal geometric garden spaces such as Owl's Nest.¹⁹⁵ To be engaged in one of her gardens even today is to be aware of the "domesticity, intimacy, and romantic, sensual seclusion" that defines her work.¹⁹⁶

Ellen Biddle Shipman joined the ranks of younger well-known landscape architects of the time: Marion Cruger Coffin, (1876-1957) Beatrix Jones Farrand, (1872-1959) and Martha Brookes Hutcheson (1871-1959). All produced pivotal works that defined landscape architecture of the large country estate and went on to create public works. With their success and capabilities, the public perception of gardening and horticulture slowly moved from a woman's backyard hobby to her business. In the midst of an emerging profession that vigorously denied women professional status, Shipman never received formal training but developed and refined her

¹⁹³ Tankard, *The Gardens*, 160-166. Shipman worked Edgar and Edith Stern at their estate, Longue Vue, in New Orleans, Louisiana. Shipman designed the gardens, conceived a plan for the house, and assisted in the interior design. She advised the Sterns of what to buy and often purchased outright decorative items for the house that she saw during her travels.

¹⁹⁴ Tankard, *The Gardens*, 4-5.

¹⁹⁵ Conversation with Leslie Bottaro at her office, July 7, 2008.

¹⁹⁶ Tankard, *The Gardens*, 3.

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artistic and aesthetic gifts into a signature style over a lifetime of achievement.¹⁹⁷ She declined membership in the American Society of Landscape Architects (founded in 1899 and mostly male), preferring to work with the (predominantly female) Garden Club of America.¹⁹⁸ Given the hurdles of discrimination and competition to overcome, she still managed to open own office in New York City in 1920 and hired women, many graduates of the Lowthorpe School of Landscape Architecture, Gardening and Horticulture for Women, founded 1901 in Groton, Massachusetts. The school was one of the few that accepted women to study landscape gardening as a profession. Approximately five to ten draftswomen worked on a permanent and temporary basis in her office.¹⁹⁹ By the time Owl's Nest was completed, she was at the peak of her career and women were becoming accepted as competent landscape architects.²⁰⁰ Shipman's oeuvre from 1904 to 1950 numbered more than 650 commissions with most for estates, both large and small in scale. Five years after the Owl's Nest commission, *House and Garden* magazine hailed her as the "dean of American women landscape architects."²⁰¹

A few of her other gardens exist today thanks to sensitive restorations. One is the restoration in 1992 of the English Garden at Stan Hywet Hall and Gardens in Akron, Ohio.²⁰² Stan Hywet was the country estate of Franklin Augustus Seiberling, founder of the Goodyear Tire and Rubber Company.²⁰³ The sprawling Tudor Revival house, now a museum, and its seventy acres of grounds are set with discreet gardens. One is a walled English Garden designed by Shipman in 1929. She took the commission after Warren Manning, who designed for the Seiberlings, recommended her.²⁰⁴

¹⁹⁷ Judith B. Tankard, "Women Take the Lead in Landscape Art" Paper presentation given at the Cultural Landscape Preservation Symposium, Chicago Botanic Garden, March 15, 2002. <http://www.tclf.org/>.

¹⁹⁸ Tankard, *The Gardens*, 177.

¹⁹⁹ Tankard, 76-78.

²⁰⁰ Tankard, *The Gardens*, Introduction: A History of Women in Landscape Architecture, by Leslie Rose Close, xix.

²⁰¹ Tankard, *The Gardens*, 2.

²⁰² Tankard, *The Gardens*, Afterword: The Restoration of the English Garden at Stan Hywet by John Franklin Miller, 183.

²⁰³ The website for the Stan Hywet Hall and Gardens contains a section on its garden history. <http://www.stanhywet.org>.

²⁰⁴ Tankard, *The Gardens*, 117.

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One of her most ambitious projects was Longue Vue Gardens in New Orleans, Louisiana, the home of the philanthropists, Edgar Bloom Stern and his wife Edith Rosenwald Stern. Shipman working with the Sterns, designed the house, garden, and period interiors. This was one her largest jobs, a chance to design and coordinate an entire landscape of gardens and vistas. With the help of architects William and Geoffrey Platt, sons of Charles Platt, the Sterns built a new house.²⁰⁵

The house and gardens are listed as a National Historic Landmark. In 2005, Hurricane Katrina destroyed most of the plantings. The board at Longue Vue, working with the Garden Conservancy has a comprehensive plan to restore the gardens to their original condition as designed by Shipman.²⁰⁶ Not on the National Register but worthy of note is the Sara P. Duke Gardens on the campus of Duke University in Durham, North Carolina. It is one of the largest public gardens still associated with Shipman. Her Terrace Gardens designed in 1938 has seven curved terraces and a goldfish pond, small pools, and a pergola at varying platform levels.²⁰⁷ Shipman is also listed as landscape architect for five properties on the National Register of Historic Places.²⁰⁸

In the sweep of history since the country house era, most of Shipman's gardens, especially her smaller residential commissions were demolished or neglected and never identified. The fragility of her smaller works and the changing landscape of tastes in home and gardens accelerated the disappearance of her commissions over the years.²⁰⁹ Luckily, Shipman willed a great many of her exquisitely rendered plans, sketches, photographs, and manuscripts primarily to Cornell University. Thus her works can be discovered and restored. In addition to drawing garden plans and supervising the installation of her gardens, Shipman lectured widely and left her mark in the history of landscape architecture through articles for country living and gardening

²⁰⁵ Tankard, 161.

²⁰⁶ Molly Reid, Staff Writer "Longue Vue Redux: Garden Restoration Looks to Historic Roots," *The Times-Picayune*, July 5, 2008.

²⁰⁷ Tankard, 170-174.

²⁰⁸ www.nps.gov/nr/. The National Park Service maintains a list of all historic register places deemed worthy of preservation. The listed places associated with Ellen Biddle Shipman are: Middleton House in North Carolina, Blue Ridge Farm in Virginia, The Causeway in District of Columbia, Ossabaw Island in Georgia, and Longue Vue Gardens in Louisiana. Longue Vue is a National Historic Landmark.

²⁰⁹ Tankard, *The Gardens*, 179.

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magazines and Garden Club of America periodicals.²¹⁰

The restored Boxwood Garden as designed by Ellen Biddle Shipman is a contributing element of Owl's Nest as a designed historic landscape. Its fitting design still unites an outdoor room both spatially and architecturally to the house. It is the only known extant architectonic Shipman garden in Delaware. By virtue of the Cornell documentation, the forty-year history of the garden recorded by the Club, and their faithful return and stewardship to the design, materials, and feeling, the garden has established integrity. It provides specific information about small axial plan Colonial Revival gardens of the country house era in Delaware. Regionally, the garden acknowledges the role of women in landscape architecture at that time, and contributes to a greater understanding of the du Pont family, their varied domestic architectural tastes, and their wide interest in gardening and horticulture. Finally, the restoration process that Greenville Country Club undertook contributes to our understanding of the restoration and conservation of a historically significant garden and the planning needed to reestablish a flower garden of the Country House Era.

Delaware Statewide Comprehensive Historic Preservation Plan

This property fits the Delaware Statewide Comprehensive Historic Preservation Plan historic contexts of the Piedmont Zone, Urbanization and Early Suburbanization 1880-1940+/-, and the cultural trends of 12E Architecture, Engineering, and Decorative Arts and 18E Major Families, Individuals, and Events.

²¹⁰ Tankard, 48.

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New Castle County, Delaware

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10. Geographical Data

Acreage of Property 18.05
(Do not include previously listed resource acreage)

UTM References

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

1 18
Zone Easting Northing

3 18
Zone Easting Northing

2 18
Zone Easting Northing

4 18
Zone Easting Northing

Verbal Boundary Description (describe the boundaries of the property)

Tax parcel 07-011.00-052, New Castle County. See also the Site Plan.

Boundary Justification (explain why the boundaries were selected)

The entire parcel subdivided in 1961 is included because it comprises the designed, domesticated landscape of the former 500+ acre farm estate assembled in 1914, and the surviving contributing elements are found throughout the parcel.

11. Form Prepared By

name/title Janet L. Sheridan, Architectural Historian, with the assistance of Constance S. Walsh, Architectural
Historian (Ellen Shipman Boxwood Garden)

organization Janet L. Sheridan, Cultural Heritage Consulting date January 24, 2010

street & number 159 7th Street telephone 856-935-7635

city or town Salem state NJ zip code 08079

e-mail jlsheridan@verizon.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)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Owl's Nest Country Place

New Castle County, Delaware

Section number 10 Page 1

UTM References

Point	Zone	Easting	Northing
A	18	446766.3276	4407505.1502
B	18	446546.7384	4407620.1014
C	18	446383.0744	4407422.1532
D	18	446583.8245	4407308.1499
E	18	446706.5624	4407363.2468

Photographs:

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

Name of Property: Owl's Nest Country Place

City or Vicinity: Greenville vicinity

County: New Castle **State:** Delaware

Photographer: Janet L. Sheridan

Date Photographed: March, 2008 – July, 2009

Description of Photograph(s) and number:

0001. Entire south elevation of the House, looking north uphill and across the Lawn.
0002. Detail of the front entry on north side, turnaround drive and Evergreen Garden wall, looking southeast.
0003. Detail of front or north elevation at Great Hall, looking south.
0004. East and north sides of the House, looking southwest at the Loggia (sun room) from the Evergreen Garden.
0005. South side of the House looking northwest showing du Pont-era American Elm, Red Maple and Lawn.
0006. Detail of western end of south side of House looking northeast uphill and across the Lawn showing Ice House, Service Yard, and kitchen addition.
0007. Detail of west end of House, looking east at Service Yard, Ice House and Service Wing.
0008. Detail of west end of service wing from the Service Yard, looking southeast.
0009. 1987 dining wing addition on north side of service wing, looking southwest.
0010. Ice House northeast elevation, looking southwest inside Service Yard.
0011. Detail of roof and chimneys of north side of House looking southwest.
0012. Great Hall, looking west toward fireplace, balcony, and door to dining addition.
0013. Great Hall, looking east toward staircase and door to Den.
0014. Detail of fireplace and mantel in the Great Hall, looking west.
0015. Detail of artistic metal lighting sconce on the north wall of Hall (small or crossover hall), looking northeast.
0016. Detail of strapwork plaster ceiling in Hall (small or crossover hall), looking upward toward the east.
0017. Living Room, looking northeast toward fireplace, carved wood Gibbons-like overmantle and door to Loggia (sun room).
0018. View from inside the Loggia, looking east into the Boxwood Garden.
0019. Detail of fireplace and mantel in the Dining Room, looking west. Mirror reflects paneling of the east wall.
0020. Great Hall balcony looking west, from the leaded-glass double doors at the second floor corridor toward the passage to the Service Wing and stair to the third floor.
0021. Nursery (second floor living room), looking west through the Sleeping Porch into the Owner's Bedroom.
0022. Owner's Bedroom, looking southwest toward the bay window and fireplace.
0023. Third floor stair hall, looking west at a dormer window.
0024. Detail of third floor doorway, looking east down the corridor into the attic.
0025. Detail of bathroom in servant suite, third floor of House, looking south through dormer window.
0026. Boxwood Garden, looking west toward the Loggia of the House along the common longitudinal axis.
0027. Boxwood Garden, along the longitudinal axis, looking east toward the Tea House from the House Terrace.
0028. Boxwood Garden, looking north into the Evergreen Garden along the garden cross-axis.
0029. Boxwood Garden, looking diagonally toward the southeast showing extant historic trees, boxwood edge, lawn, flagged paths, and the south wall.
0030. Detail of the Tea House looking east, showing timber work, bas relief sculpture, lunette bronze grille, bronze fountain in the terrace pool, and historic boxwoods.
0031. Detail of the Tea House with extant historic cedar trees on the Tea House terrace.
0032. Garden Wall looking west from the Evergreen Garden through the opening into the turnaround drive.
0033. Evergreen Garden looking west along the northerly line of historic azaleas, rhododendrons, sycamore, and conifers.
0034. Historic hemlocks and spruces behind Evergreen Garden, looking south.
0035. South façade of Garage, looking northwest.
0036. North elevation of Garage, looking south from adjacent property.

- 0037. Lower level of Garage, looking southeast.
- 0038. Garage Apron and Retaining Wall, looking west.
- 0039. Detail of Stair on west side of Retaining Wall, looking east.
- 0040. Garage, Pool Change House, Potting Shed, and Paddle Tennis Hut, looking southwest.
- 0041. Potting Shed, looking southwest.
- 0042. Potting Shed east elevation, looking west
- 0043. Detail of south slope of Potting Shed roof, looking northwest from Garage Apron.
- 0044. Root Cellar in the bank of the former orchard, looking north.
- 0045. 1929 Water Tank, looking north.
- 0046. Du Pont Tennis Court, looking northwest toward the brick retaining walls.
- 0047. Entry Piers and Walls, looking north.
- 0048. Detail of southerly Entry Pier, looking west.
- 0049. Entry Road curving toward the House, looking west past historic pine tree.
- 0050. Detail of House Terrace with its original flagstone paving on north side of the House, looking east toward the gardens.
- 0051. Historic Douglas Fir group on east side of Garage.
- 0052. Historic London Plane Trees, Thornless Honey Locust, and White Pine west adjacent to the Service Yard.
- 0053. Historic allée of Sugar Maples and Sycamore on the Road to the Pond.
- 0054. Lawn and view to the west.
- 0055. Lawn and view south to the grove of historic Chinese Chestnuts and Pecan trees.
- 0056. Lawned Forecourt and turnaround drive at the north side of the House with view of historic Sycamore tree.
- 0057. Pond with Katsura and Large-leaf Magnolia trees, looking north.
- 0058. Detail of stone outlet structure at Pond, looking east.
- 0059. Retaining Basin, looking north.
- 0060. Road behind Garage with historic drainage catch basins.
- 0061. Lawn and tennis courts, looking west.
- 0062. Tennis building and relocated road.
- 0063. Pool complex with snack house looking south from Garage apron.
- 0064. Pool, pool change house and paddle tennis court on former site of orchard, gardens and greenhouse range, looking northwest.
- 0065. Paddle tennis hut next to Potting Shed, on extant former Greenhouse foundation wall, looking southwest.
- 0066. Parking Lot, looking west toward Garage.

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.

OWL'S NEST COUNTRY PLACE, NEW CASTLE COUNTY, DELAWARE



1937. Note original alignment of Owl's Nest Road and boundary of original parcel on northerly and westerly edges.



1954. Note landscaping in wedges of land gained from the road realignment. This view marks the year Eugene and Ethel du Pont both died, and the end of the Period of Significance.

Ortho aerial photos with current tax parcels overlaid.

Source: Delaware Datamil <http://datamil.delaware.gov/website/mapprod/>

OWL'S NEST COUNTRY PLACE, NEW CASTLE COUNTY, DELAWARE



1961. Note beginning of construction of tennis courts and housing development on nearby subdivided land.

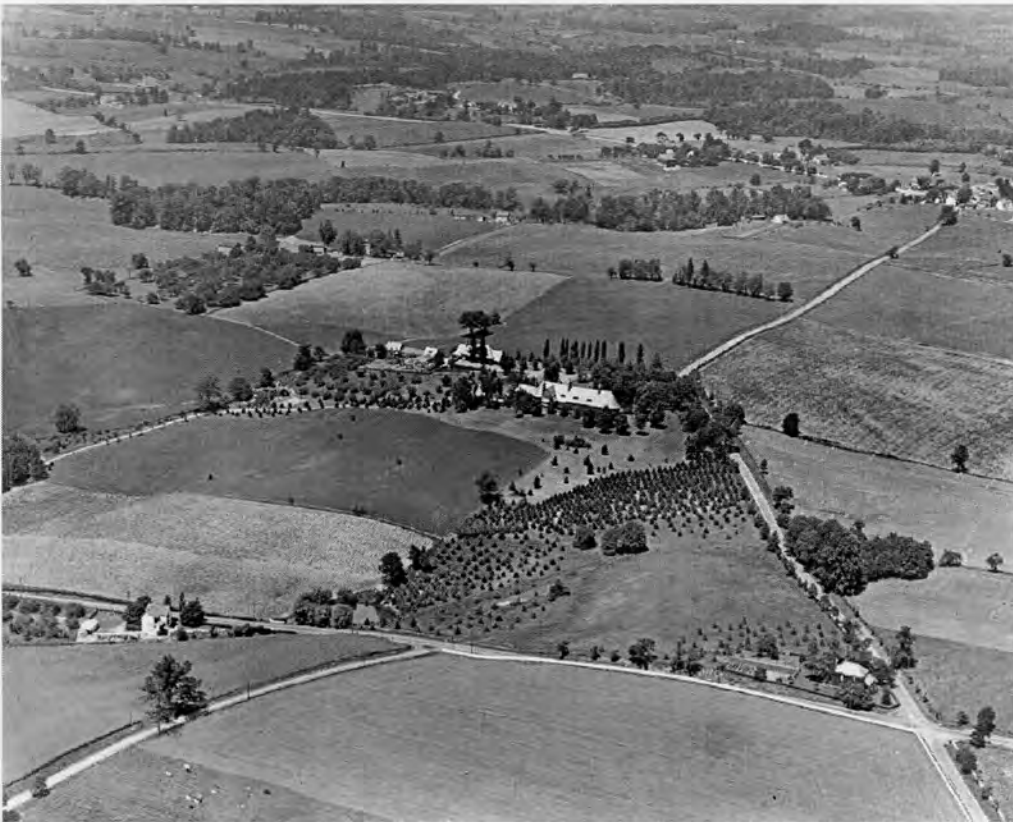


2007. Shows full development of site.

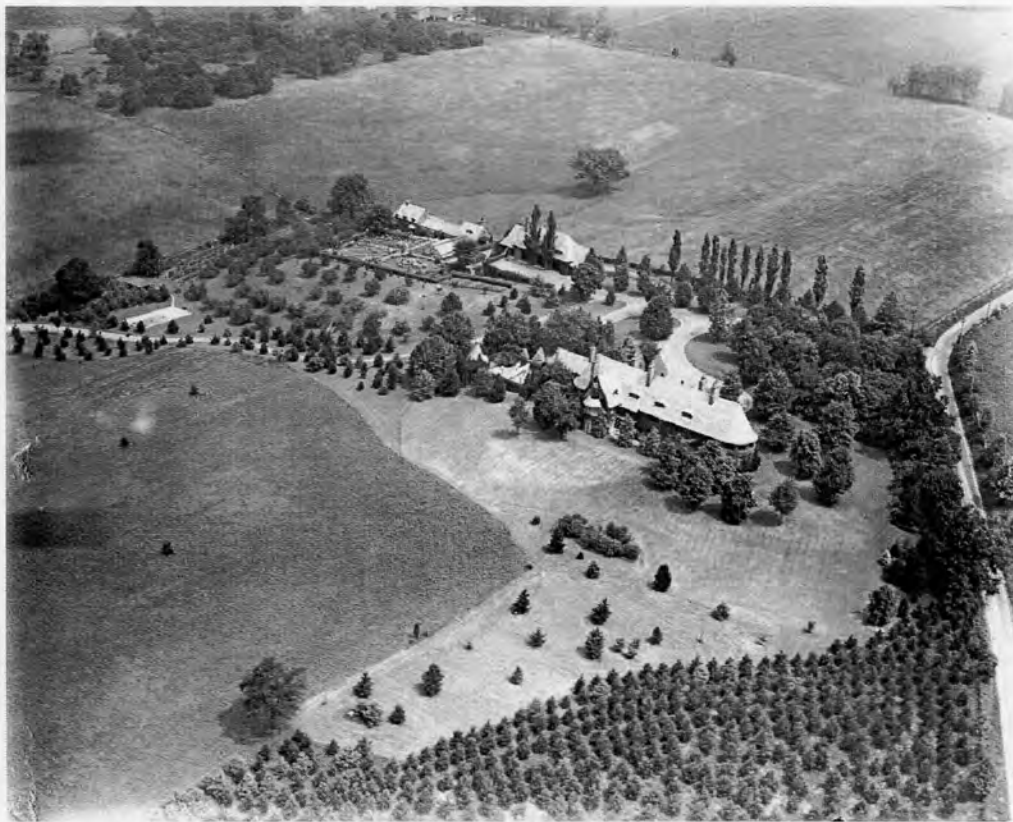
Ortho aerial photo with current tax parcels overlaid.

Source: Delaware Datamil <http://datamil.delaware.gov/website/mapprod/>

OWL'S NEST COUNTRY PLACE, NEW CASTLE COUNTY, DELAWARE



Aerial photo July 12, 1926, looking north. Note house at lower right, possibly the farm manager's dwelling.
Source: Hagley Library Dallin Collection 1970200_01563



Aerial photo July 21, 1927, looking northeast. Note pinetum in foreground.
Source: Hagley Library Dallin Collection 1970200_02942

OWL'S NEST COUNTRY PLACE, NEW CASTLE COUNTY, DELAWARE

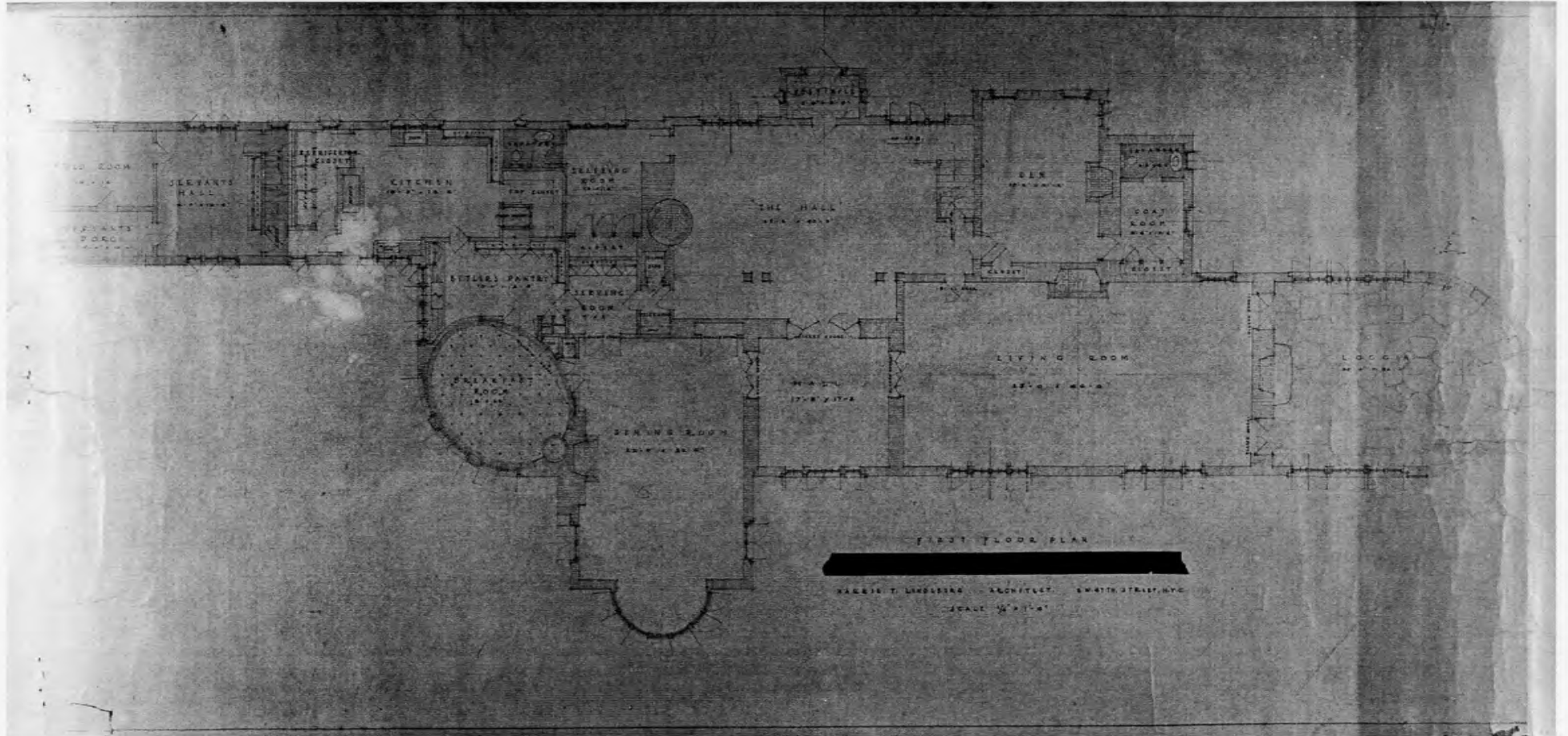


Aerial photo June 2, 1927, looking northeast. Note greenhouse range and pre-Shipman flower gardens.
Source: Hagley Library Dallin Collection 1970.200.02546

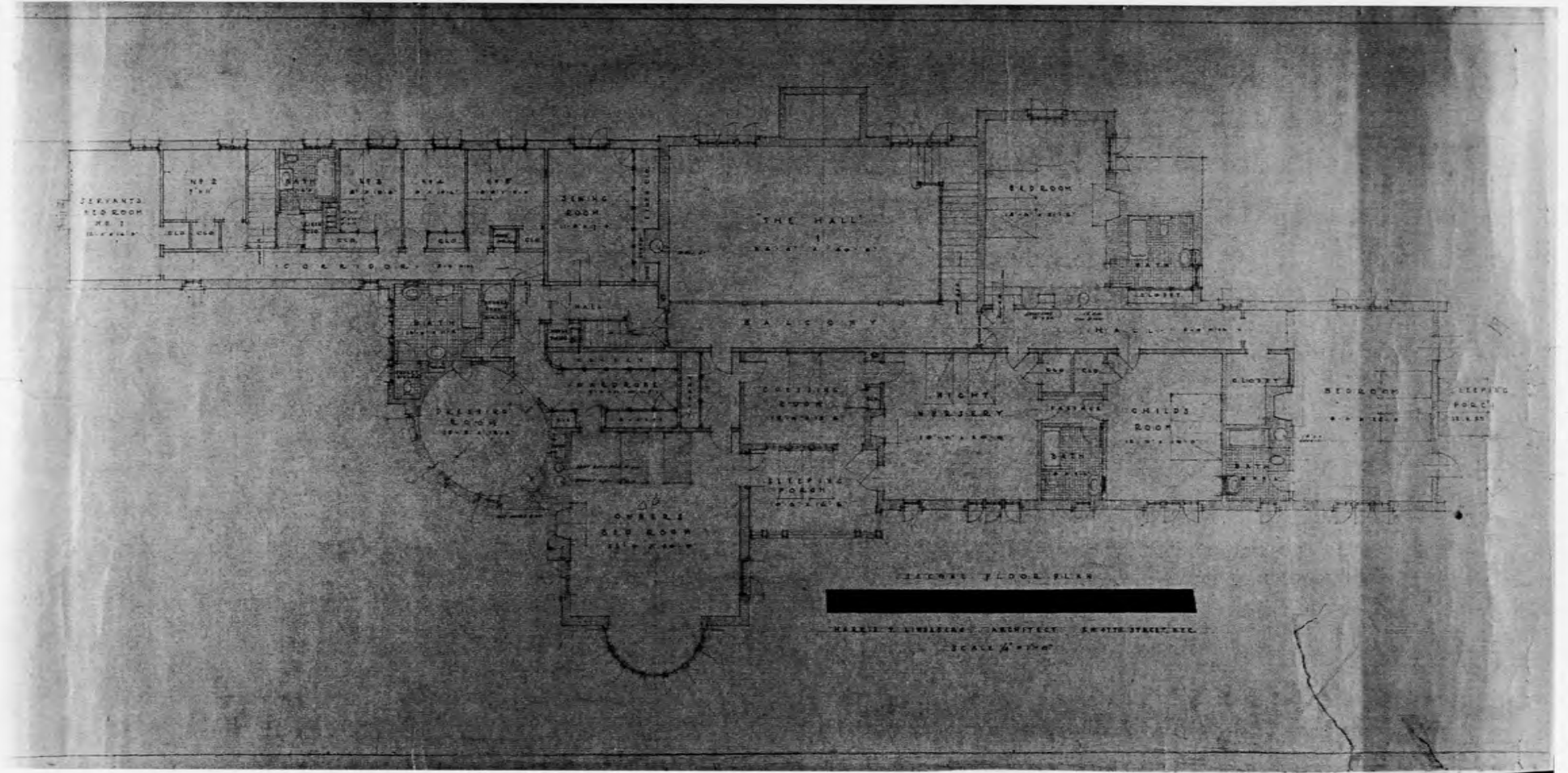


Aerial photo July 21, 1927, looking southwest. Note farm group and ponds in background.
Source: Hagley Library Dallin Collection 1970200_02943

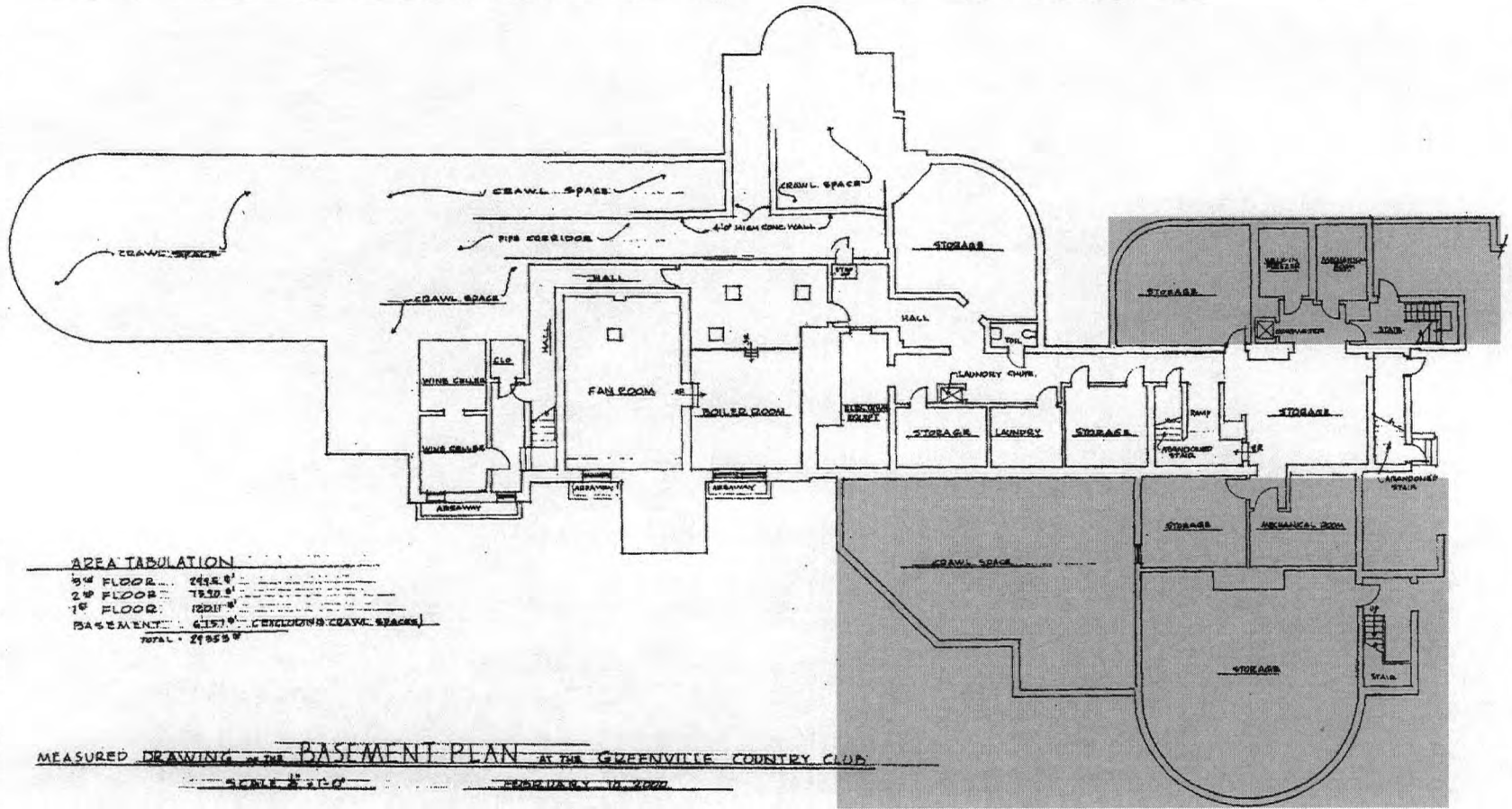
OWL'S NEST COUNTRY PLACE, NEW CASTLE COUNTY, DELAWARE



Harrie T. Lindeberg Drawing, First Floor. Source: 13x27 photographic reduction of original drawing, Greenville Country Club archive.



Harrie T. Lindeberg Drawing, Second Floor. Source: 13x27 photographic reduction of original drawing, Greenville Country Club archive.



AREA TABULATION

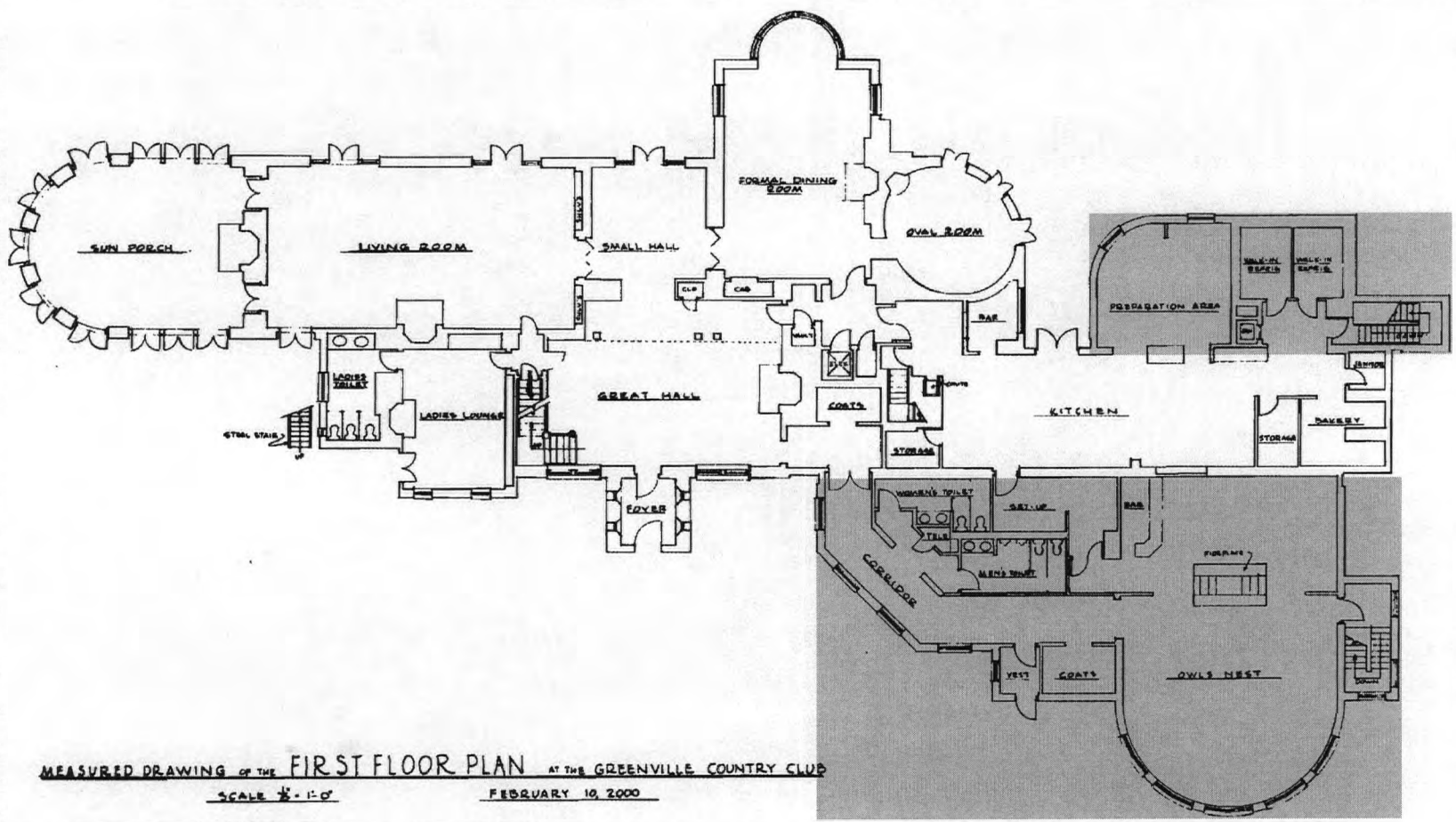
3 RD FLOOR	2498.0'
2 ND FLOOR	7830.0'
1 ST FLOOR	12211.0'
BASEMENT	6157.0' (EXCLUDING CRAWL SPACES)
TOTAL	29555.0'

MEASURED DRAWING OF THE **BASEMENT PLAN** AT THE GREENVILLE COUNTRY CLUB

SCALE 1/8" = 1'-0" PREPARED BY T.H. 2/2000

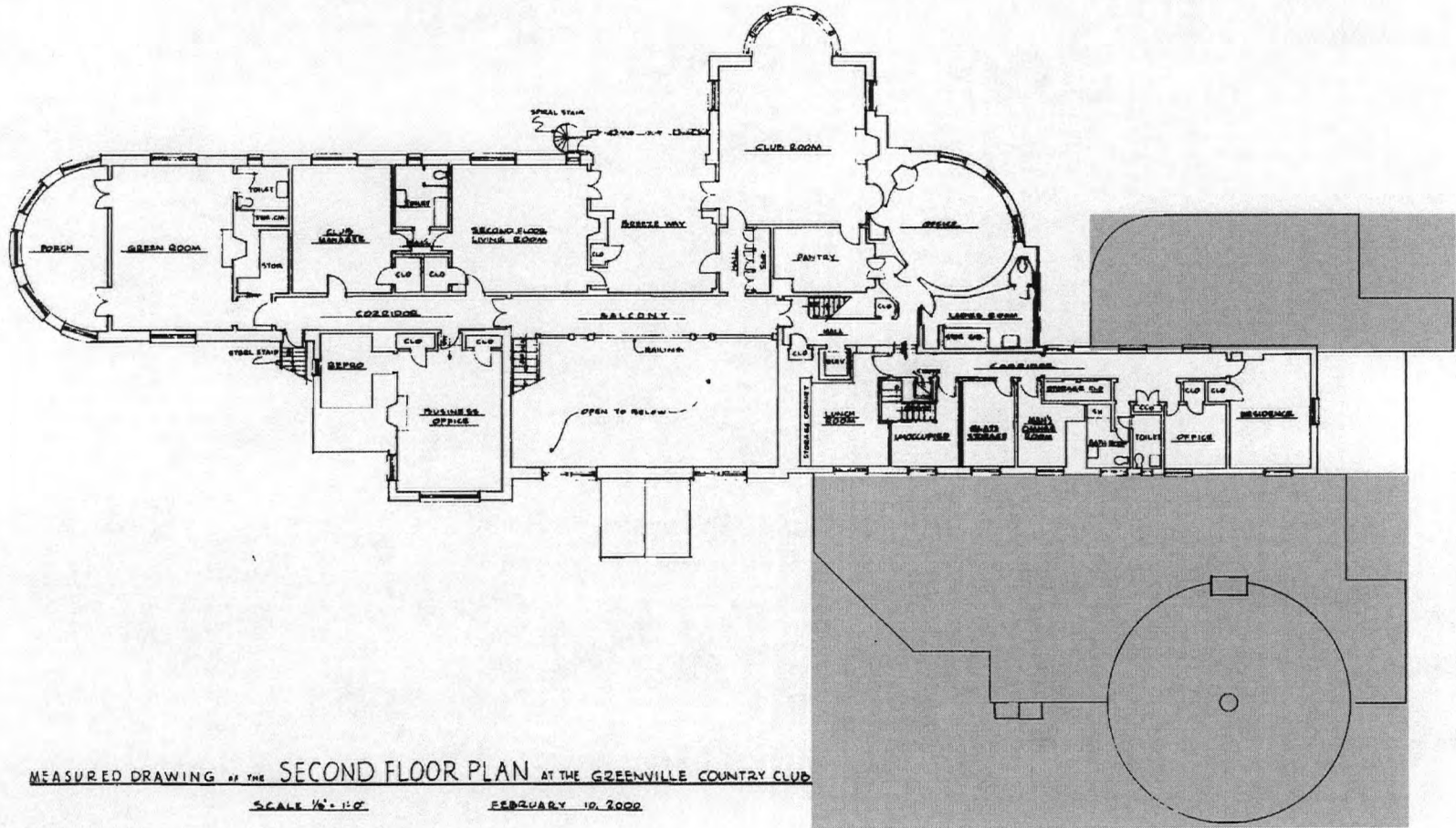
■ 1987 Additions

HENRY KWAKI ARCHITECTS
2001 S. GREENVILLE



MEASURED DRAWING OF THE **FIRST FLOOR PLAN** AT THE GREENVILLE COUNTRY CLUB
 SCALE 1/4" = 1'-0" FEBRUARY 10, 2000

■ 1987 Additions



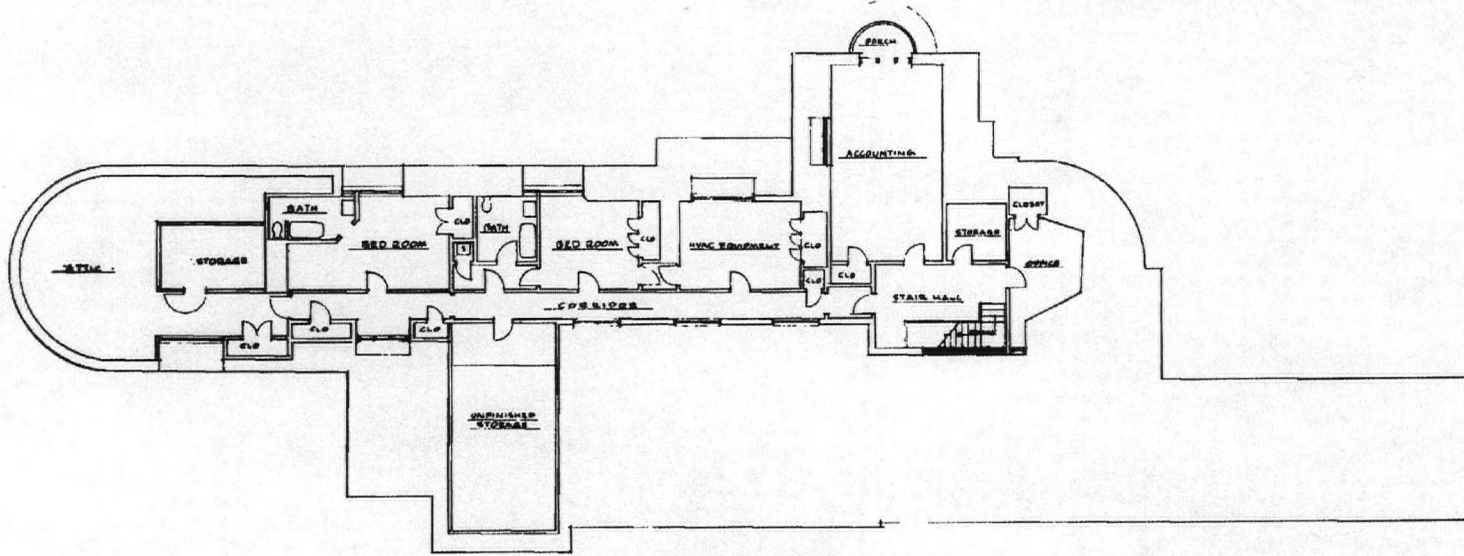
MEASURED DRAWING OF THE SECOND FLOOR PLAN AT THE GREENVILLE COUNTRY CLUB

SCALE 1/8" = 1'-0"

FEBRUARY 10, 2000

■ 1987 Additions

OWL'S NEST COUNTRY PLACE, NEW CASTLE COUNTY, DELAWARE



MEASURED DRAWING OF THE THIRD FLOOR PLAN AT THE GREENVILLE COUNTRY CLUB

SCALE 1/8" = 1'-0"

FEBRUARY 12, 2000

HENRY SHAW WITH
BBA ARCHITECT

OWL'S NEST COUNTRY PLACE, NEW CASTLE COUNTY, DELAWARE

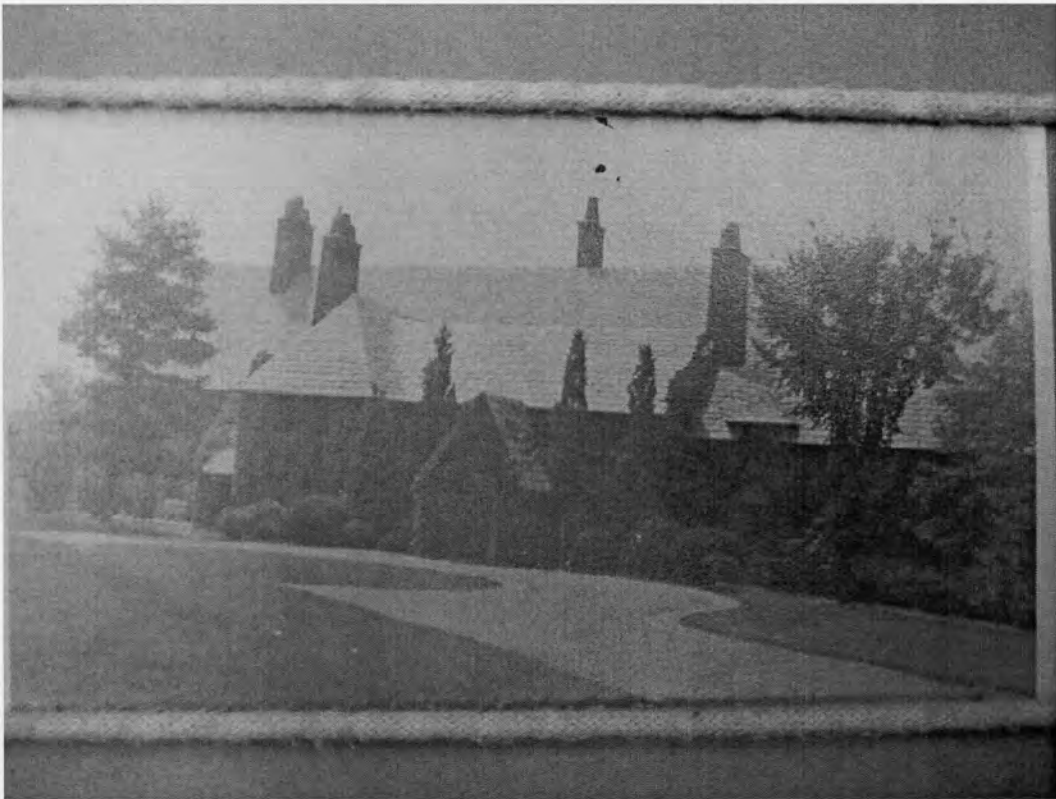


ENTRANCE FRONT.

Residence of Eugene Du Pont, Greenville, Del.

View of the north facade of Owl's Nest as published in *Arts & Decoration*, January 20, 1920 and
Architectural Record, April 1924

OWL'S NEST COUNTRY PLACE, NEW CASTLE COUNTY, DELAWARE



Historic photo circa 1927. North side of House.

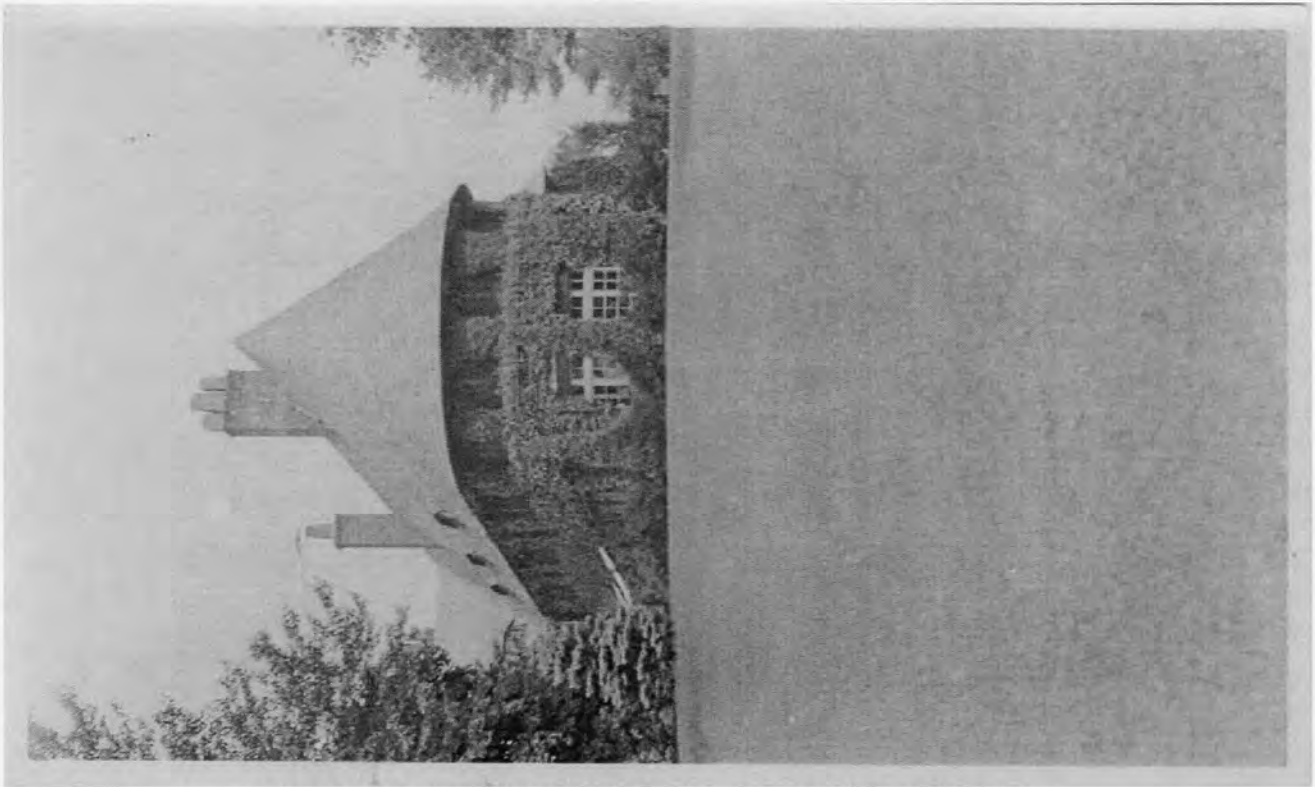
Source: Cornell Library Shipman Collection, copied by Constance S. Walsh, December 2008.



Historic photo circa 1928. East side of House as Boxwood Garden construction is beginning.

Source: Cornell Library Shipman Collection, Greenville Country Club archive scan RMC2005_0413.

OWL'S NEST COUNTRY PLACE, NEW CASTLE COUNTY, DELAWARE



Historic photo circa 1927. East side of House prior to Boxwood Garden.

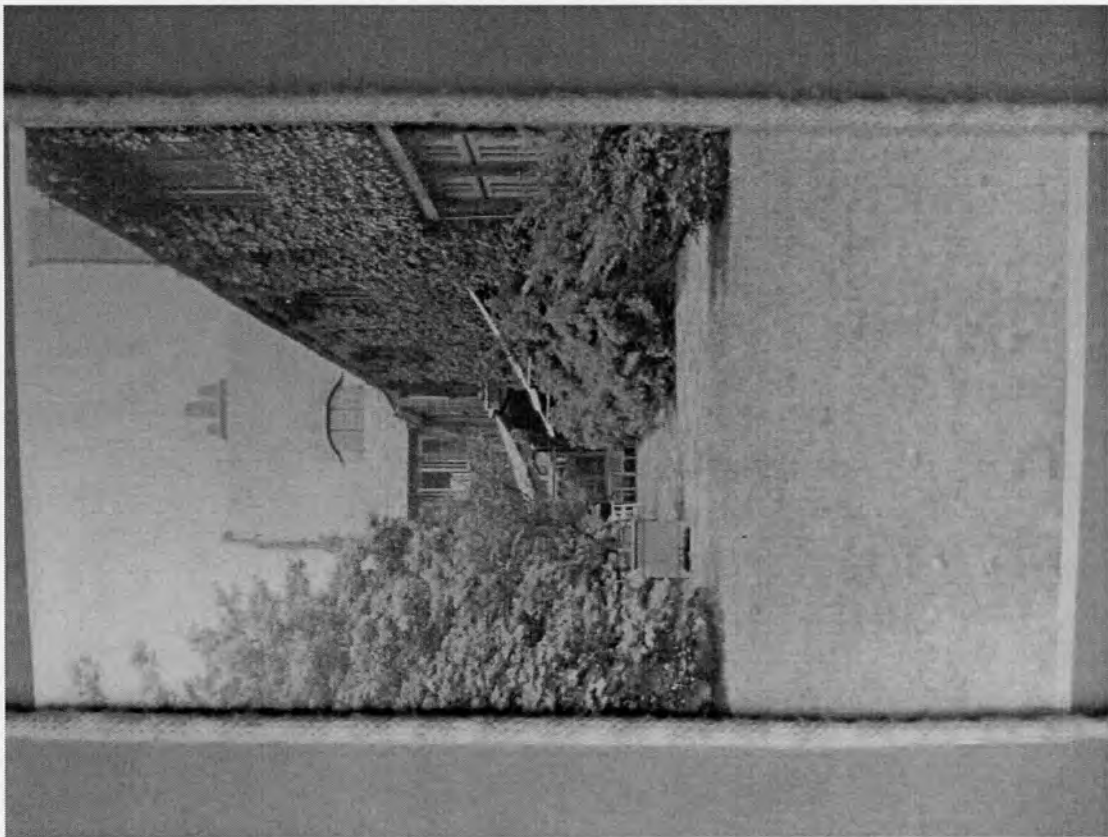
Source: Cornell Library Shipman Collection, Greenville Country Club archive scan RMC2005_0405.



Historic photo circa 1935. View of Loggia from the Boxwood Garden. Note open sleeping porch.

Source: Cornell Library Shipman Collection, Greenville Country Club archive scan RMC2005_0404.

OWL'S NEST COUNTRY PLACE, NEW CASTLE COUNTY, DELAWARE

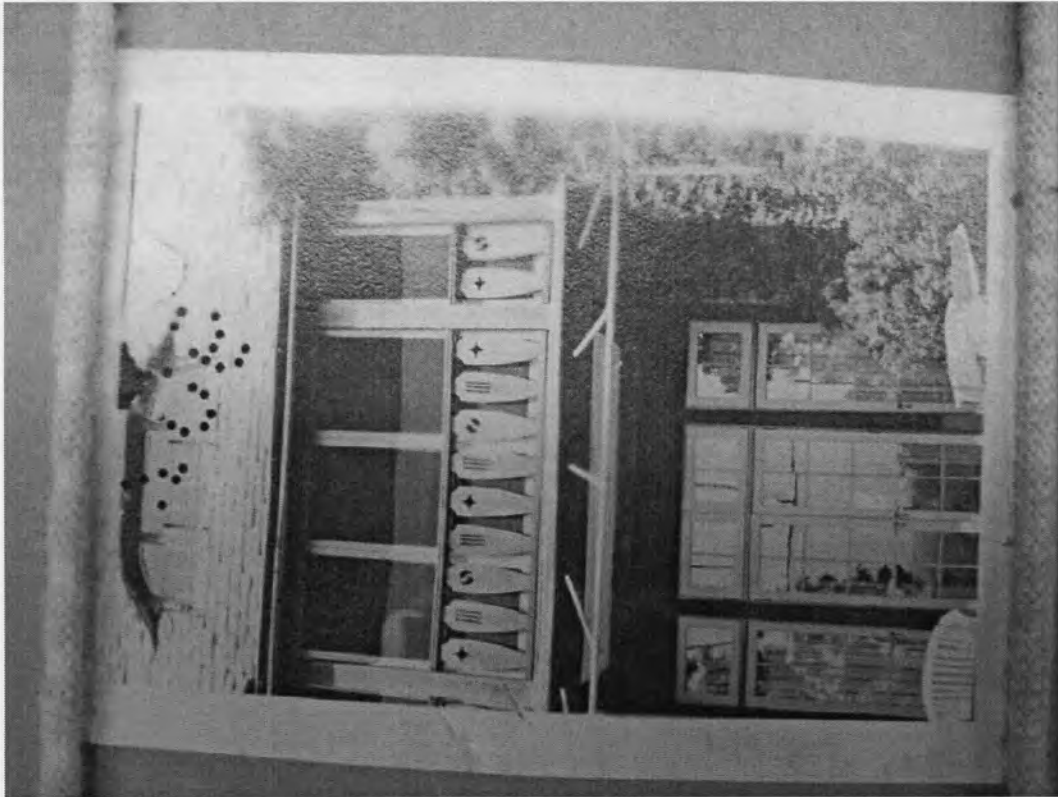


**Historic photo circa 1927. South side of House looking west down House terrace. Note awnings.
Source: Cornell Library Shipman Collection, copied by Constance S. Walsh, December 2008.**



**Historic photo circa 1927. North side of House looking southwest at House Terrace.
Source: Cornell Library Shipman Collection, copied by Constance S. Walsh, December 2008.**

OWL'S NEST COUNTRY PLACE, NEW CASTLE COUNTY, DELAWARE



Historic photo circa 1927. Jetty sleeping porch on south side of House. Note sawn ballister railing and screens.
Source: Cornell Library Shipman Collection, copied by Constance S. Walsh, December 2008.



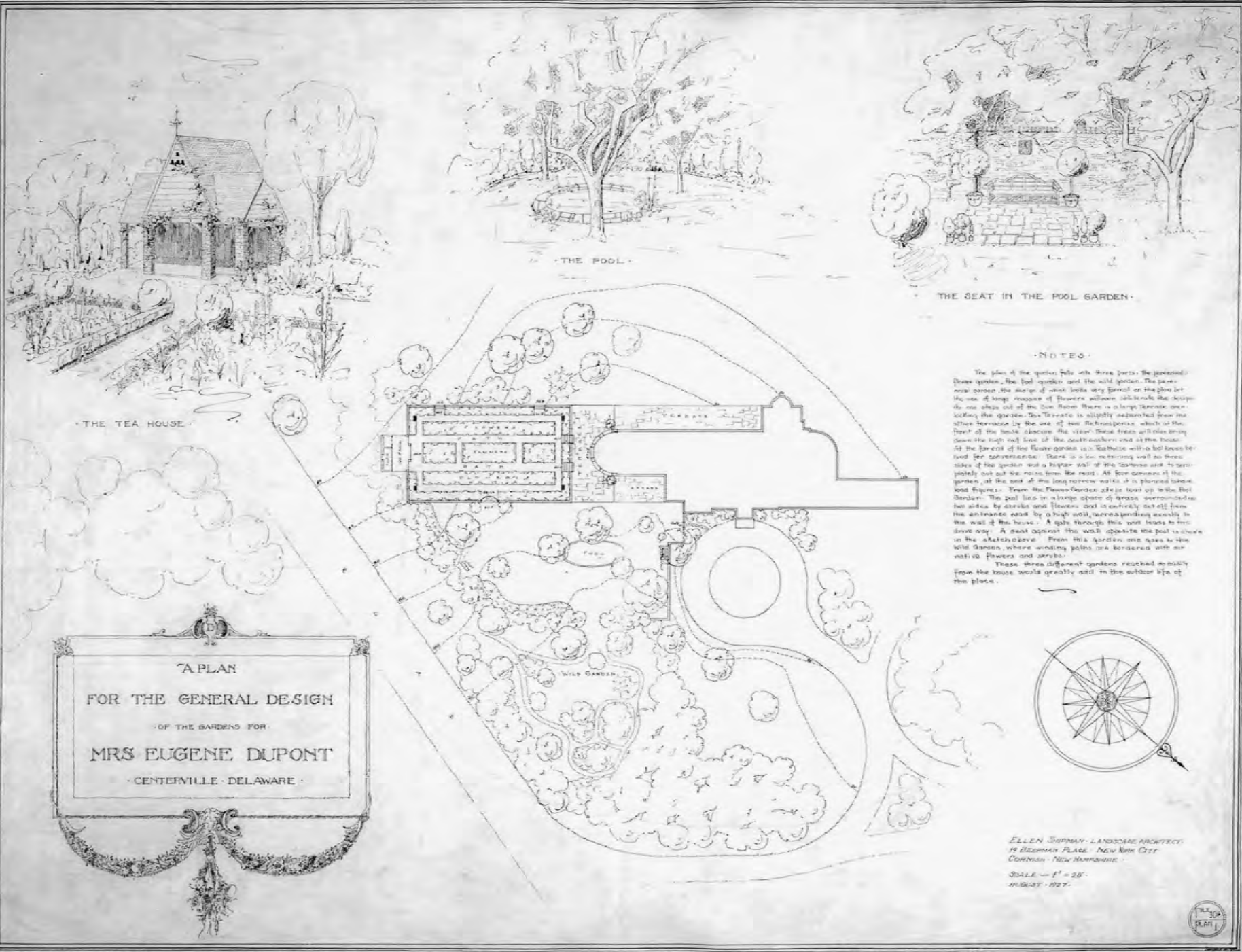
Historic photo by Samuel Gottscho on April 19, 1932. Sun Room (Loggia) after Louise Edey decorated.
Source: Library of Congress Gottscho Collection LC-G612-17852



Historic photo circa 1927 in Boxwood Garden looking west to house.
Source: Smithsonian Archives of American Gardens, <http://collections.si.edu>



Historic photo circa 1927, looking east past Loggia prior to construction of Shipman gardens.
Source: Smithsonian Archives of American Gardens, <http://collections.si.edu>

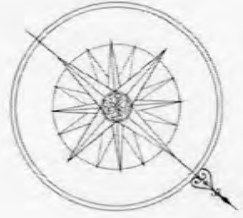


A PLAN
 FOR THE GENERAL DESIGN
 OF THE GARDENS FOR
 MRS EUGENE DUPONT
 CENTERVILLE DELAWARE

NOTES

The plan of the garden falls into three parts: the flower garden, the pool garden and the wild garden. The plan is based on the design of what looks very formal on the plan but the use of large masses of flowers will make the design do not slip out of the Sun Room there is a large terrace overlooking the garden. The terrace is slightly separated from the other terrace by the use of low hedges, which at the front of the house obscure the view. These terraces will also bring down the high end line of the garden to the level of the house. At the front of the flower garden is a terrace with a hot house to lead for convenience. There is a low retaining wall on three sides of the garden and a higher wall of the distance and to completely cut out the view from the road. At the corner of the garden, at the end of the long narrow walk, it is planned to have a hot house. From the Flower Garden steps lead up to the Pool Garden. The pool lies in a large slope of grass, surrounded by a hedge and flowers and is entirely cut off from the entrance road by a high wall, screening exactly in the wall of the house. A path through this wall leads to the drive way. A seat opposite the wall opposite the pool is shown in the sketch above. From this garden, one goes to the Wild Garden, where winding paths are bordered with our native flowers and shrubs.

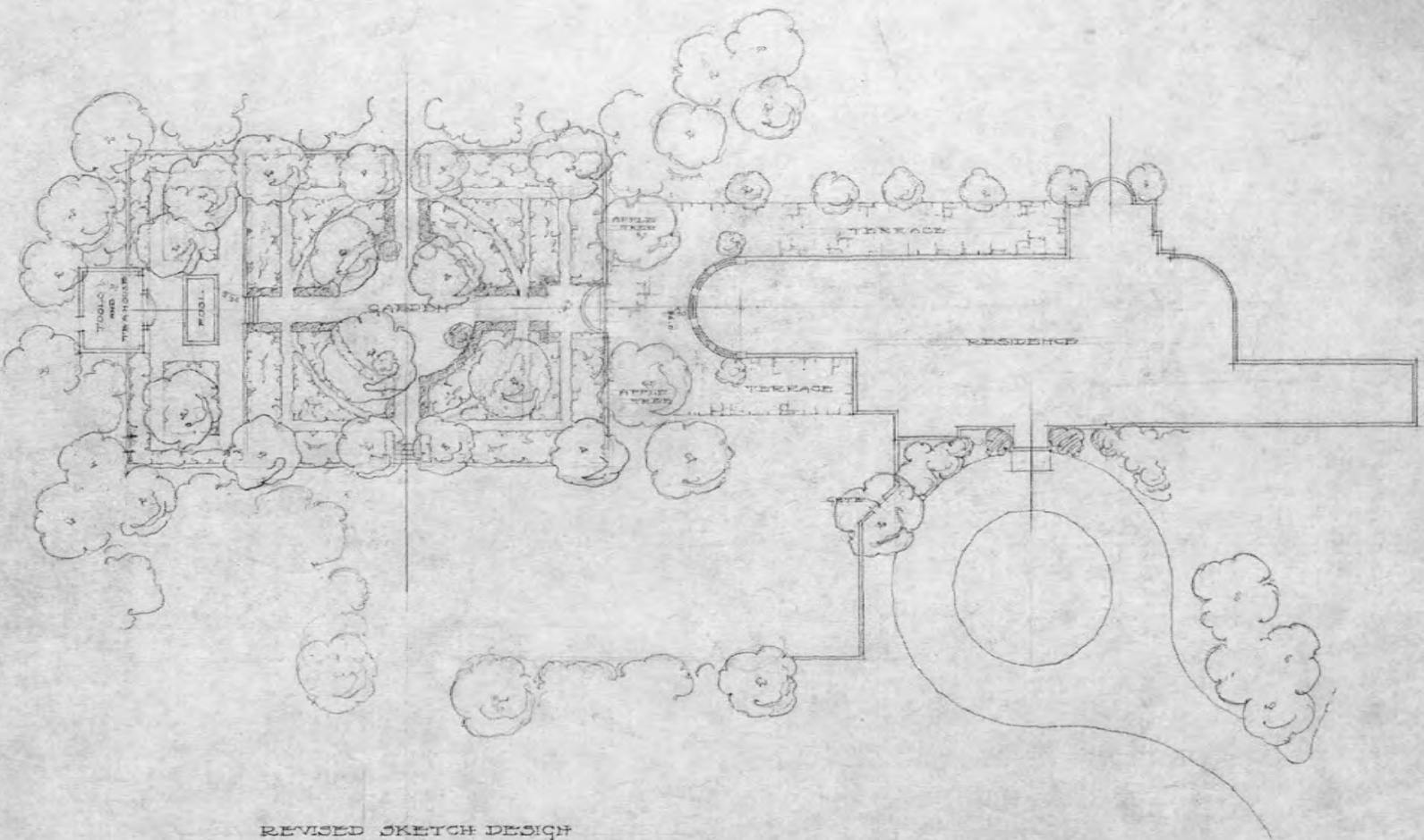
These three different gardens reached so easily from the house would greatly add to the outdoor life of the place.



ELLEN SHIPMAN - LANDSCAPE ARCHITECT
 14 BEECHMAN PLACE - NEW YORK CITY
 CORNHILL - NEW HAMPSHIRE

SCALE - 1" = 25'
 AUGUST - 1927





REVISED SKETCH DESIGN
FOR THE ESTATE OF
MR. AND MRS. EUGENE DUPONT
CENTERVILLE, DELAWARE

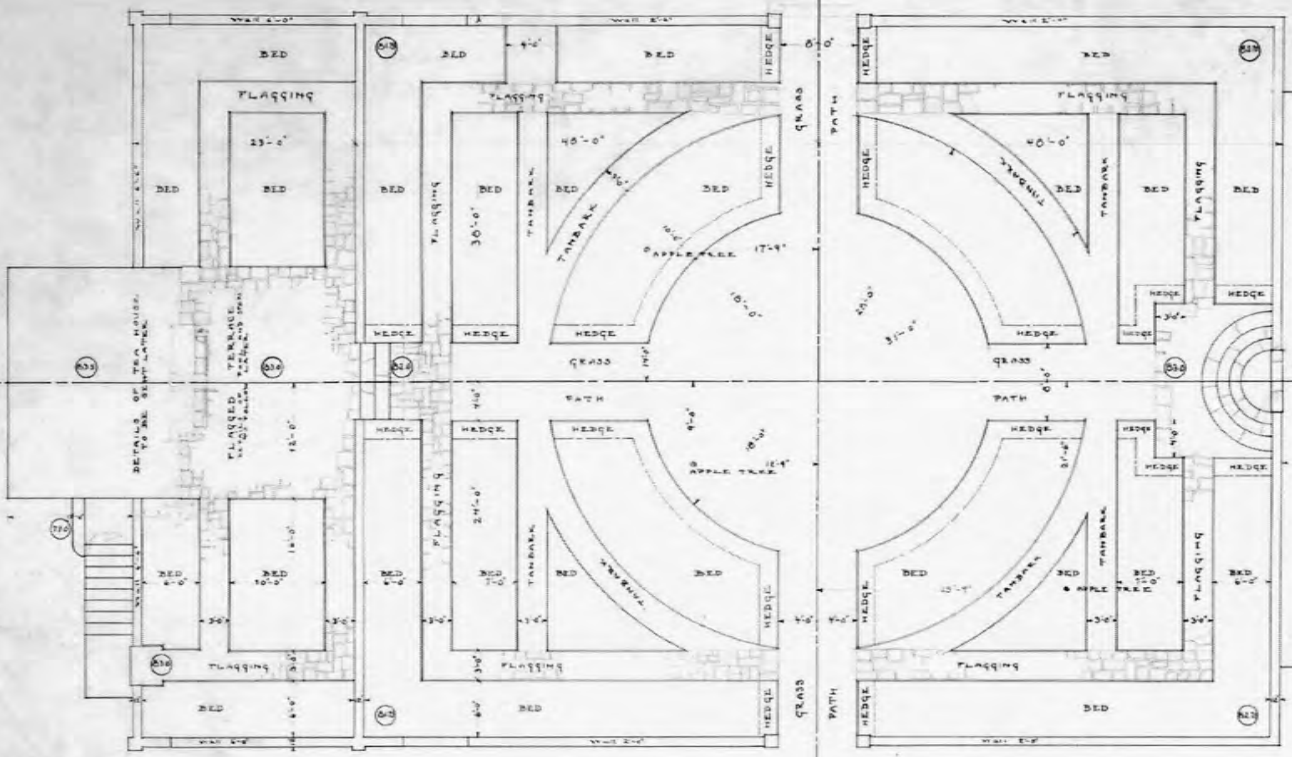
Scale: 1/8" = 1'-0"

Ellen Shipman
Landscape Architect

H. Beekman Francis Newberry
Contractor, New Hampshire



April 14, 1925



Flagging flagging is to be set in 6 inches of good sandy loam with 12 inch spacings of centers. It is to be laid in large pieces with gaps between at irregular intervals for flagging. It will not be necessary to set flagging for construction, where grass is to grow. One pin a foot width.

CONSTRUCTION NOTES

The garden is to be laid out on center line A-B. Line A-B is drawn parallel to the center of the house. Line B is constructed perpendicular to center line A. All construction measurements are to be laid off from these two lines. All dimensions given in figures are to have precedence over scale drawings. Any variation in measurements is to be shown into the best. Clear dimensions of paths are to be kept clear in any case. No measurements should be written on the ground before beginning work.

SOIL PREPARATION

All flower beds are to have two (2) foot deepness. Dig out the beds to a depth of 18 inches. Loosen the bottom with a pick, and if the bottom is heavy & sticky, dig it out & loose more and mix with a layer of manure for drainage. If very heavy clay is found it will be necessary to install tile drains every 18 feet.

NOTES

Great sandy loam. In flat soil or well-sorted sand, in loam, the water, I have used one to every 100 lbs. To the bottom. For with the above mixture, mixing it thoroughly together and removing any large stones, weeds & stumps. These can be thrown into the bottom of the soil. Chop the top of the manure line with a hoe, roller and mix it thoroughly with the loam and leaf-mold in the same proportions and manner as is

at other places. With this mixture, until the beds with a thickness of 18 inches. Lay the last 4 inches on a mixture of 10 good loam and 10 inches of good manure. Dig this mixture through a one inch mesh sieve. Add some soil, and a good top dressing of wood ashes, just before planting. To the beds, trenches above the finished grade to allow for settlement.

It was possible to obtain sufficient well-rotted manure for the trenches. Measure at the bottom of the form for the trenches, in heavy part in one end, and measure of washed sand above to every 10 inches in the soil mixture. All trenches have a depth of 18 inches. The bottom of the trench is to be covered with a layer of manure and allowed to settle for several days before planting. Immediately before planting to fill any voids that may have formed.

No manure is to be used on either side of buildings or on paths or where carriages are to be planted.

Edgings are to be of uniform stone set on edge and extending 2 inches above finished grade.

CONSTRUCTION OF PATHS

Grass Paths: At least one foot of crushed soil should be used, but the sand may be added as few inches below the surface of the good loam and is well-rotted cow manure. Every square yard is to have 2 bushels of wood ashes which are to be well mixed with the soil before planting. Seed like the best grade of lawn seed and sow very thickly. Keep closely cropped and well-watered. For drainage, dig every spring and autumn.

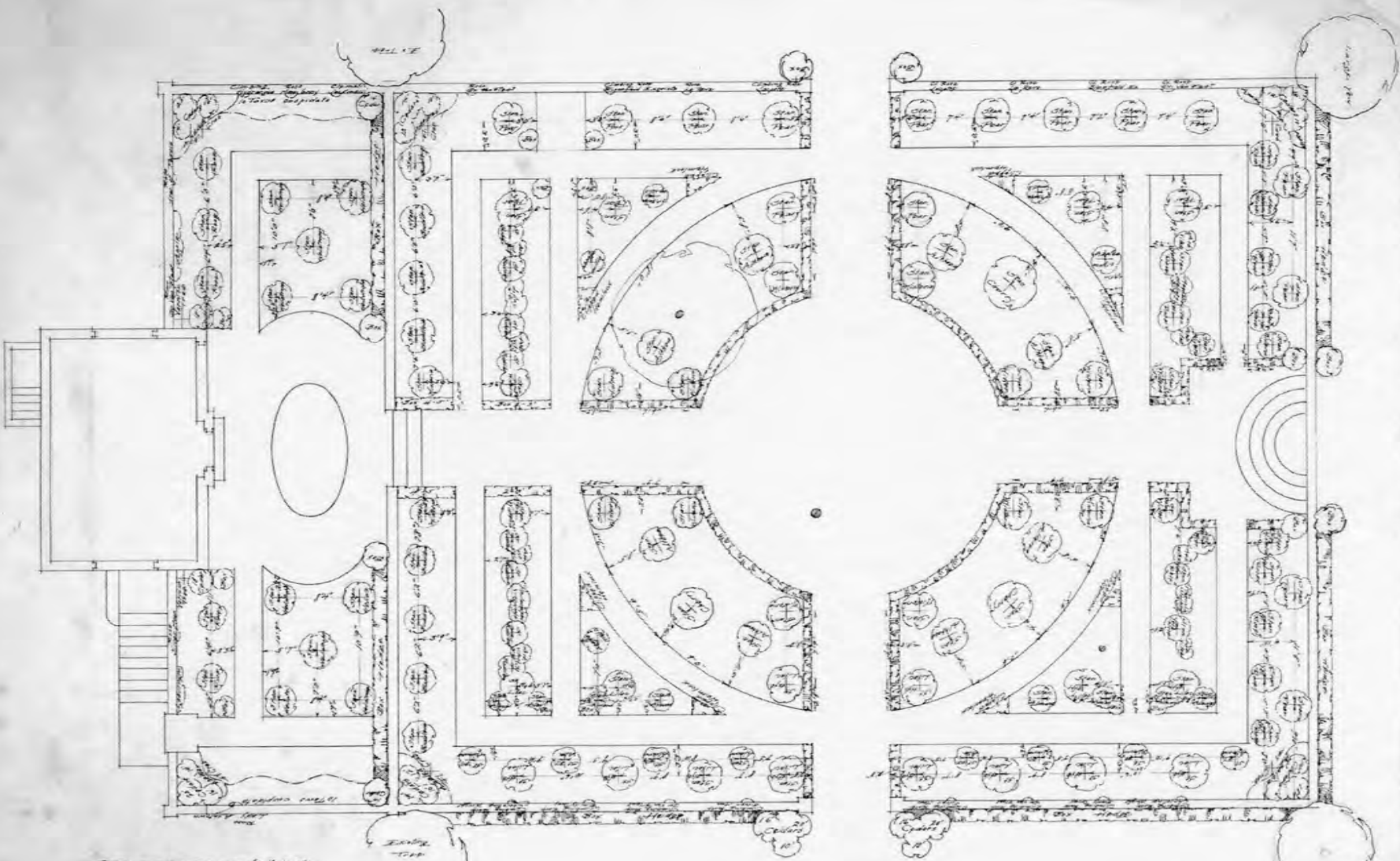
Tankage Paths: Are to be dug out to a depth of 12 inches, lined in with stones or broken bricks for 10 inches and top covered with 2 inches of well-sorted sand and clay mixed together. Drill clay that will break well may be substituted, if necessary. The stones should be removed from upper surface which should be thoroughly packed down and three (3) inches of sand or gravel, it should be well watered and rolled. These paths should be watered, rolled and swept with sand or wood shavings should be laid under 18 paths and can be easily made of sawdust on the place. A good 100 lb. stable system set down to 2 inch inches is good.

SECOND REVISED CONSTRUCTION PLAN FOR GARDEN
MRS EUGENE DUPONT
GREENTVILLE DELAWARE
SCALE 1"=1'-0"

ELLEN SMITH
 ISOBELIAN PLACE
 LANDSCAPE ARCHITECT
 NEW YORK CITY

THIS PLAN IS FOR THE GARDEN AND SHOULD NOT BE USED FOR ANY OTHER PURPOSES WITHOUT THE WRITTEN CONSENT OF THE ARCHITECT.

Walter Wilson Edwards June 4, 1910

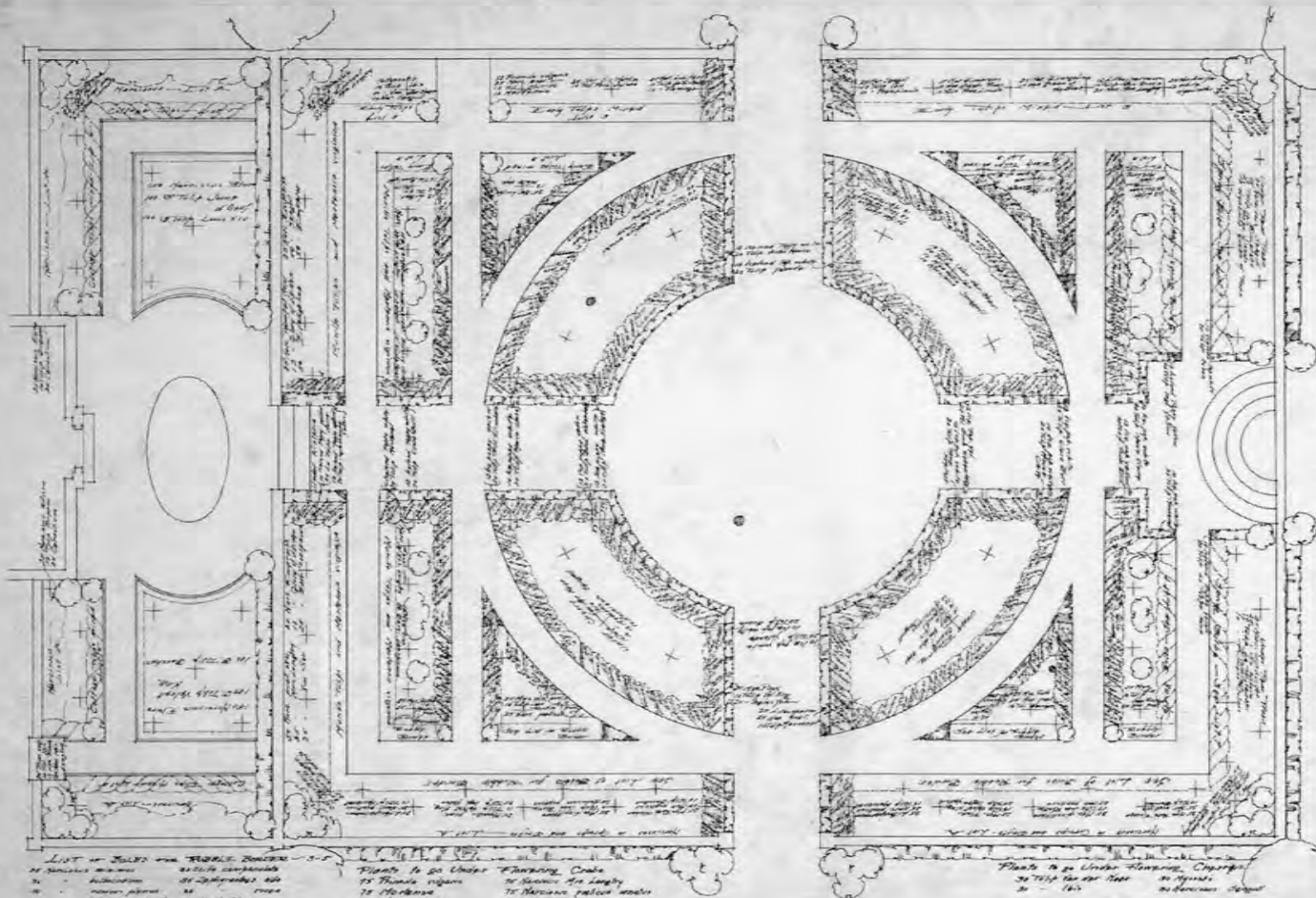


STANDARD — If it is not possible to obtain standard sized plants, they should be larger and spaced the distance shown above the trees and shrubs to give a height of the tree equal to the distance between them. If a standard height of a plant is shown, it is to be placed at a distance of 2 ft. from the center of the tree and shrub. If a standard height of a plant is shown, it is to be placed at a distance of 2 ft. from the center of the tree and shrub. If a standard height of a plant is shown, it is to be placed at a distance of 2 ft. from the center of the tree and shrub.

TREE AND SHRUB PLANTING PLAN
FOR THE GARDEN OF
MR. AND MRS. EUGENE DU PONT
GREENVILLE - DELAWARE

GEORGE SHIPMAN
LANDSCAPE ARCHITECT
1222 MARKET STREET
GREENVILLE, DELAWARE

July - 1910



LIST I - Narcissus in groups of 100
 100 - 100
 100 - 100
 100 - 100

LIST II - Narcissus
 100 - 100
 100 - 100
 100 - 100

LIST III - Narcissus
 100 - 100
 100 - 100
 100 - 100

LIST IV - Narcissus
 100 - 100
 100 - 100
 100 - 100

LIST V - Narcissus
 100 - 100
 100 - 100
 100 - 100

LIST VI - Narcissus
 100 - 100
 100 - 100
 100 - 100

LIST VII - Narcissus
 100 - 100
 100 - 100
 100 - 100

LIST VIII - Narcissus
 100 - 100
 100 - 100
 100 - 100

LIST IX - Narcissus
 100 - 100
 100 - 100
 100 - 100

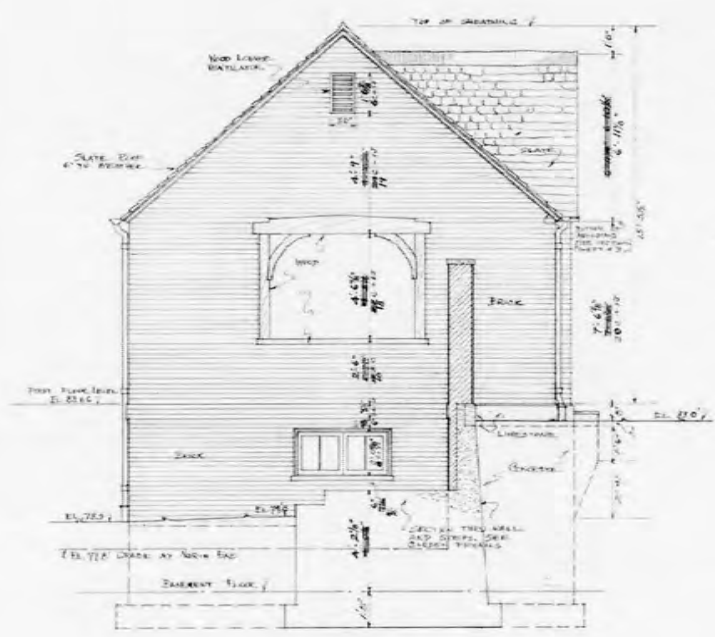
LIST X - Narcissus
 100 - 100
 100 - 100
 100 - 100

LIST XI - Narcissus
 100 - 100
 100 - 100
 100 - 100

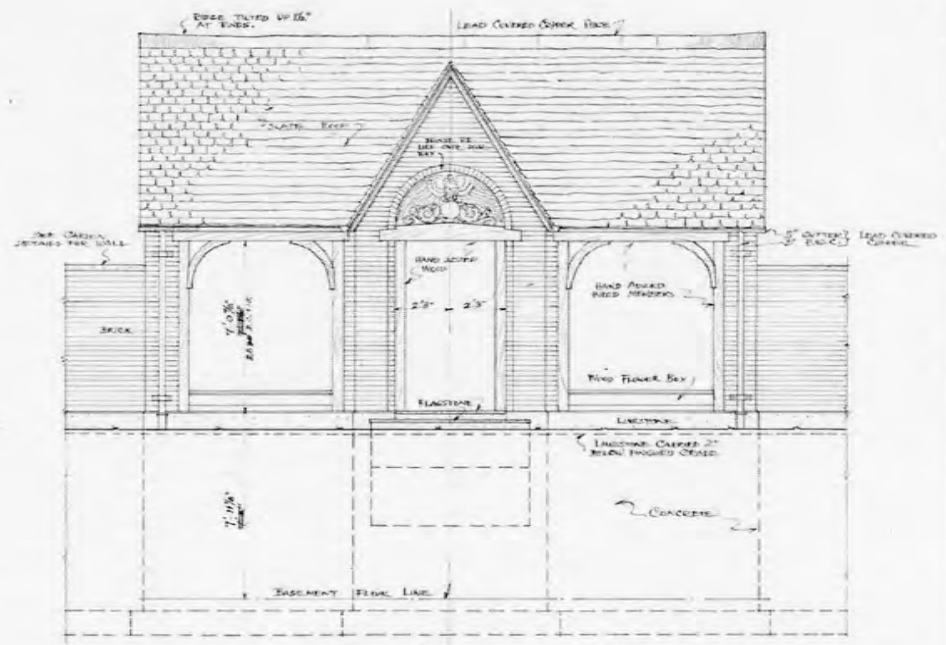
LIST XII - Narcissus
 100 - 100
 100 - 100
 100 - 100

BULB PLANTING PLAN
 FOR THE GARDENS
 MR. AND MRS. EUGENE DU PONT
 GREENVILLE-DELAWARE
 Scale - 1/4" = 1'





~ EAST ELEVATION ~
WEST ELEVATION SHOWN REVERSED
EXCEPT FOUNDATION WHICH IS AS SHOWN
SCALE 3/8" = 1'-0"

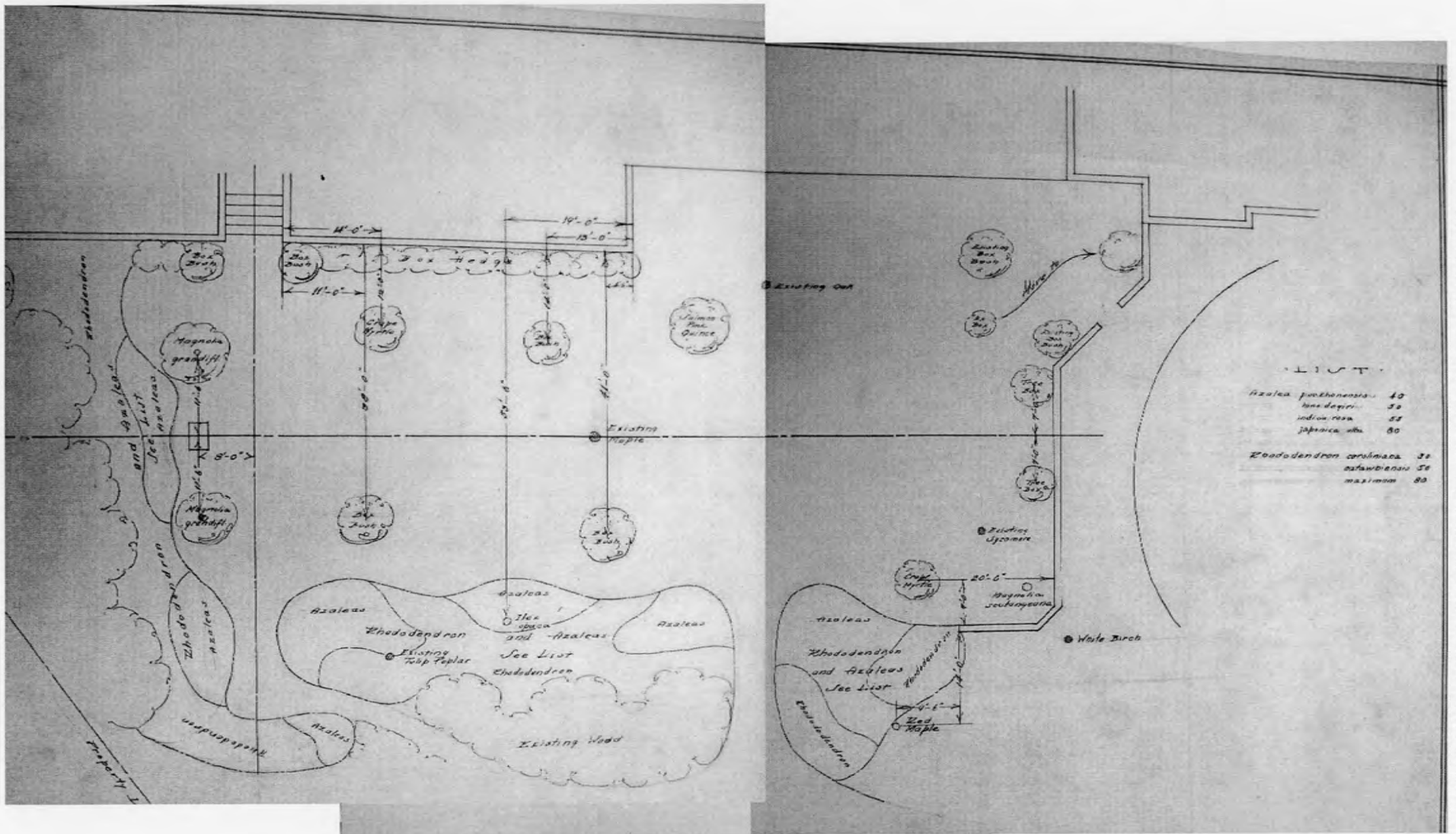


~ NORTH ELEVATION ~
SCALE 3/8" = 1'-0"

NOTE
THESE DRAWINGS SPECIFY ALL
MATERIALS AND ARE TO BE FULFILLED EXACTLY
BY THE CONTRACTOR. FULL SIZE
DETAILS OF SPECIAL FEATURES,
SKIRTING, ETC. TO FOLLOW.

~ TEA HOUSE ~
For
MRS. EUGENE DU PONT
GREENVILLE DELAWARE
Oliver Shipman Landscape Archt.
19 BEEKMAN PLACE NEW YORK CITY
H.A.C. SHEET 2 OF 26
SECK THOMAS REVISED 7-16-26










PLANTING PLAN
 FOR THE
 EVERGREEN GARDEN
 FOR
 EUGENE DU PONT ESQUIRE
 OWL'S NEST GREENVILLE DELAWARE
 SCALE - 1/8" = 1'
 SHIPMAN ARCHITECT



Source: Cornell Library Shipman Collection, photos taken by Constance S. Walsh, November 8, 2008, collaged in AutoCAD by Janet L. Sheridan

LEGEND

POST-1961 CHANGES:

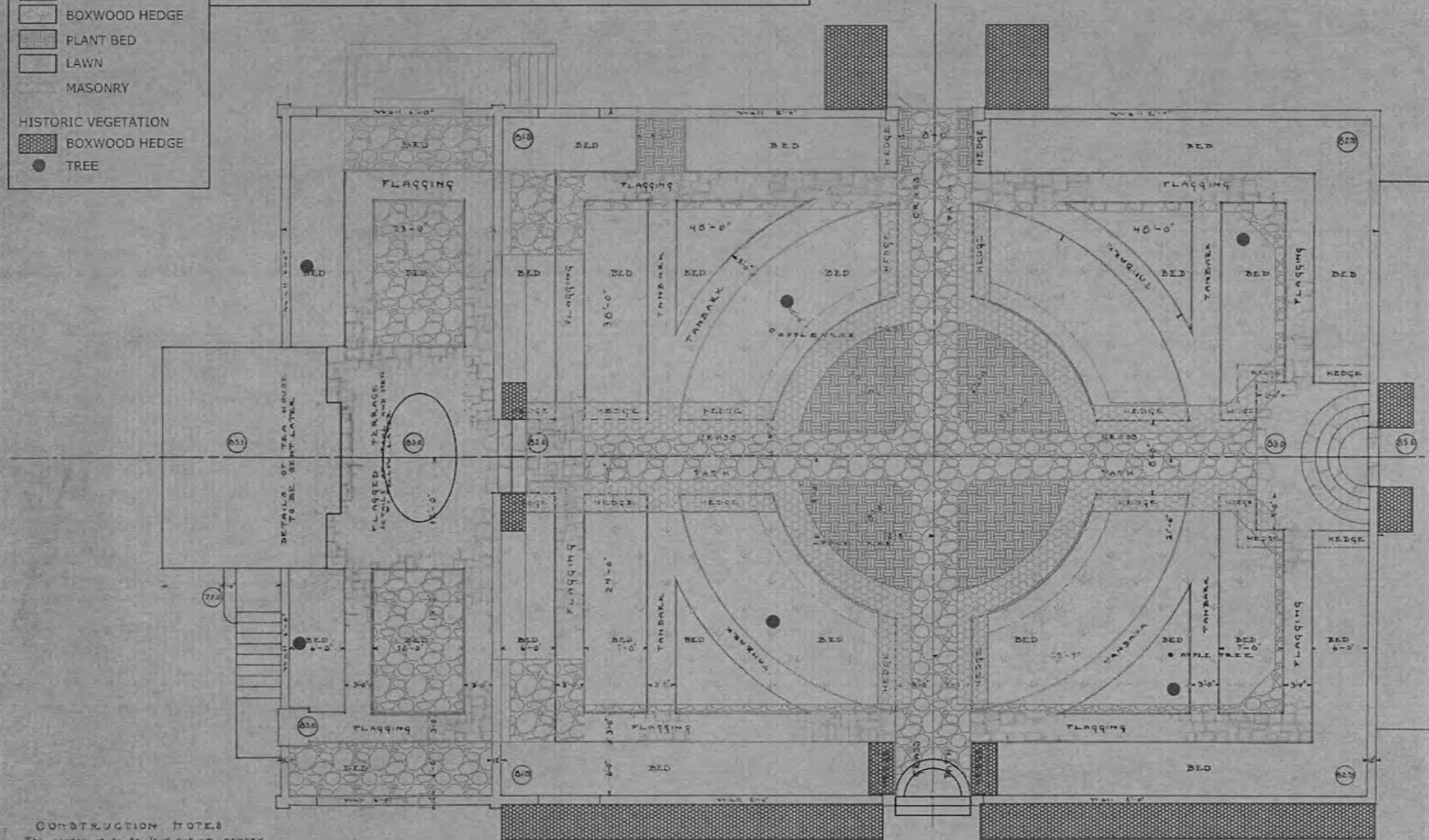
-  FLAGSTONE PAVING
-  BOXWOOD HEDGE
-  PLANT BED
-  LAWN
-  MASONRY

HISTORIC VEGETATION

-  BOXWOOD HEDGE
-  TREE

SHIPMAN BOXWOOD GARDEN COMPARISON

DRAWN: J. SHERIDAN FOR NATIONAL REGISTER NOMINATION, 2009



CONSTRUCTION NOTES

The garden is to be laid out on survey lines A-D. Line A is drawn parallel through the center of the house. Line B is constructed perpendicular to survey line A. All given measurements are to be laid off from these two lines. All dimensions given in figures are to take precedence over scale drawing. Any variation in measurements is to be

OWL'S NEST COUNTRY PLACE, NEW CASTLE COUNTY, DELAWARE



Boxwood Garden. Crosswalk looking south.

Source: Cornell Library Shipman Collection, copied by Constance S. Walsh, November 8, 2008.



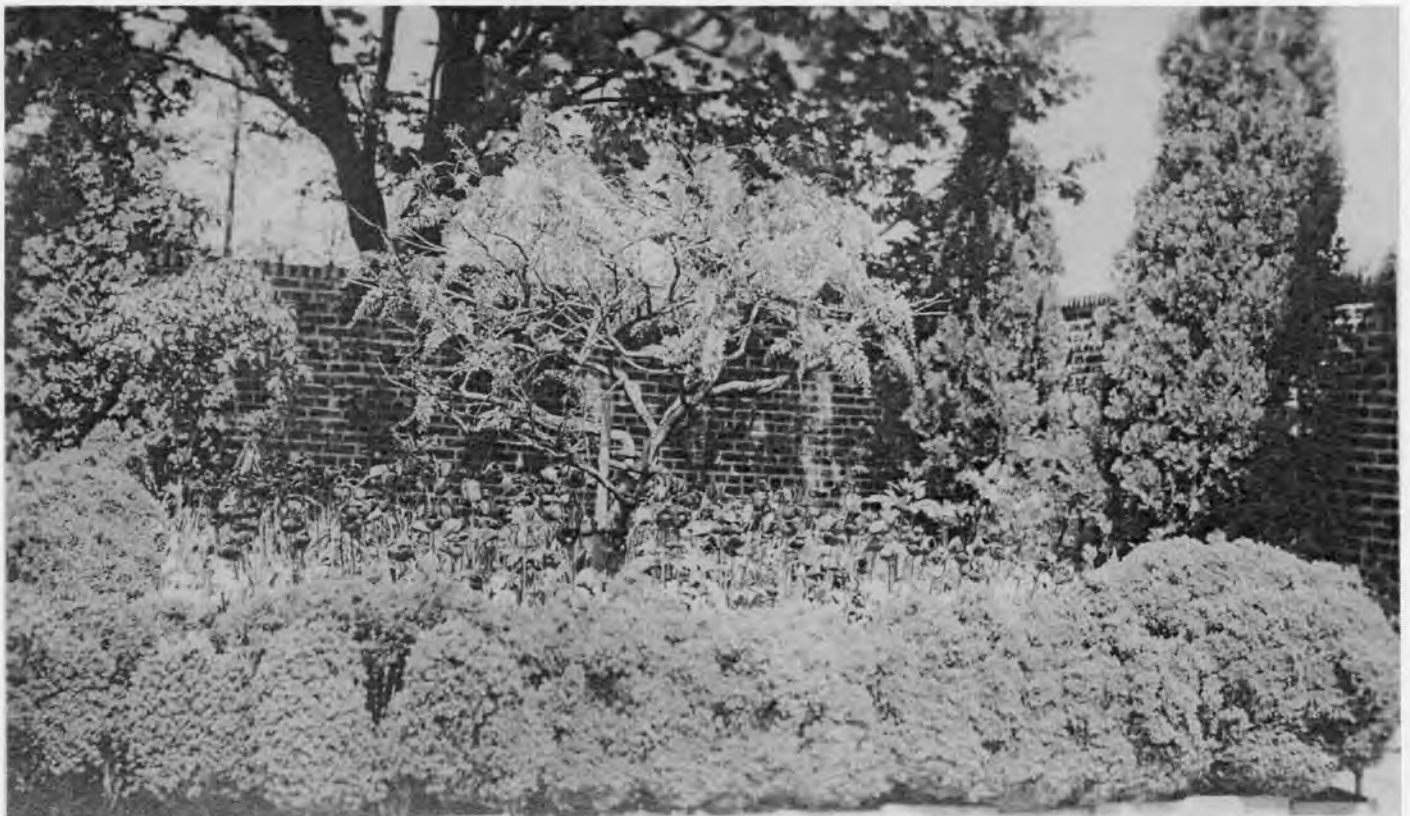
Boxwood Garden. View of center circle looking south.

Source: Cornell Library Shipman Collection, copied by Constance S. Walsh, November 8, 2008.



Boxwood Garden, first week of May, 1935. View of the north side steps at the cross axis looking into the Evergreen Garden.

Source: Cornell Library Shipman Collection, Greenville Country Club archive, scan RMC2005_0410.

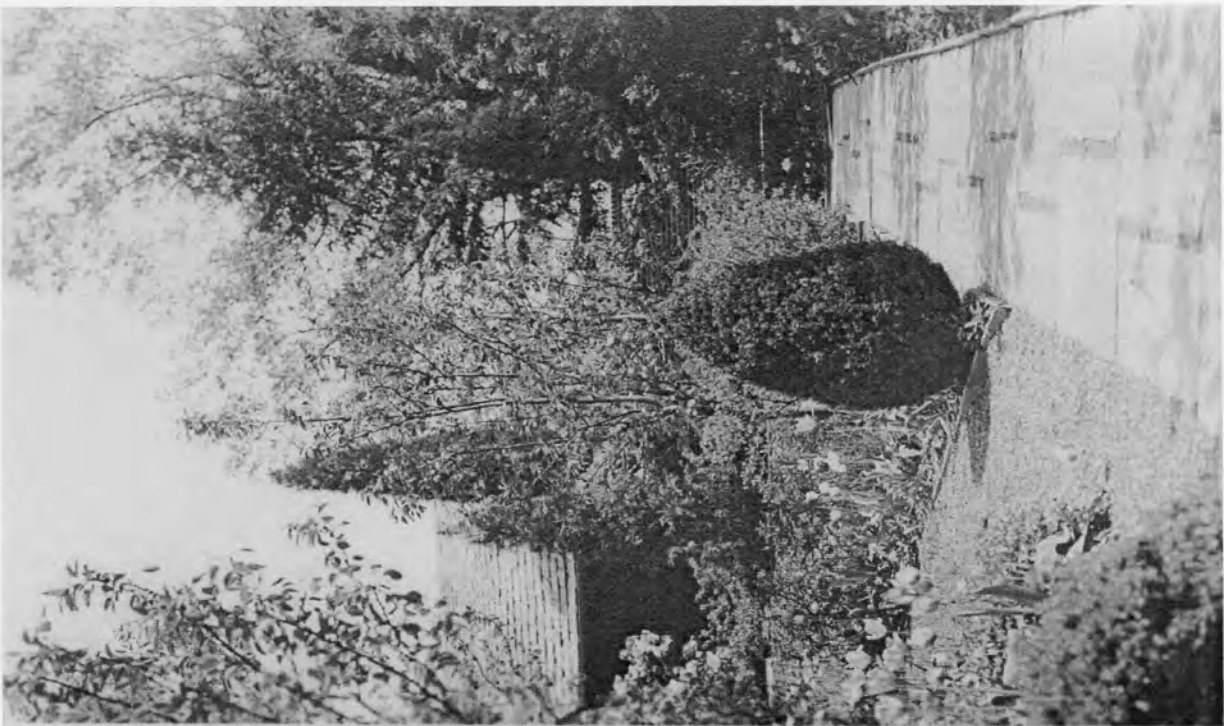


Boxwood Garden, May 15, 1935. View of the garden wall looking at the southeast corner of the Tea House terrace.

Source: Cornell Library Shipman Collection, Greenville Country Club archive, scan RMC2005_0409.



Boxwood Garden. View across the central circle from the longitudinal axis toward the northeast.
Source: Cornell Library Shipman Collection, copied by Constance S. Walsh, November 8, 2008.



Boxwood Garden, first week of May, 1935. View looking east on the longitudinal walk on the south side.
Source: Cornell Library Shipman Collection, Greenville Country Club archive, scan RMC2005_0406.

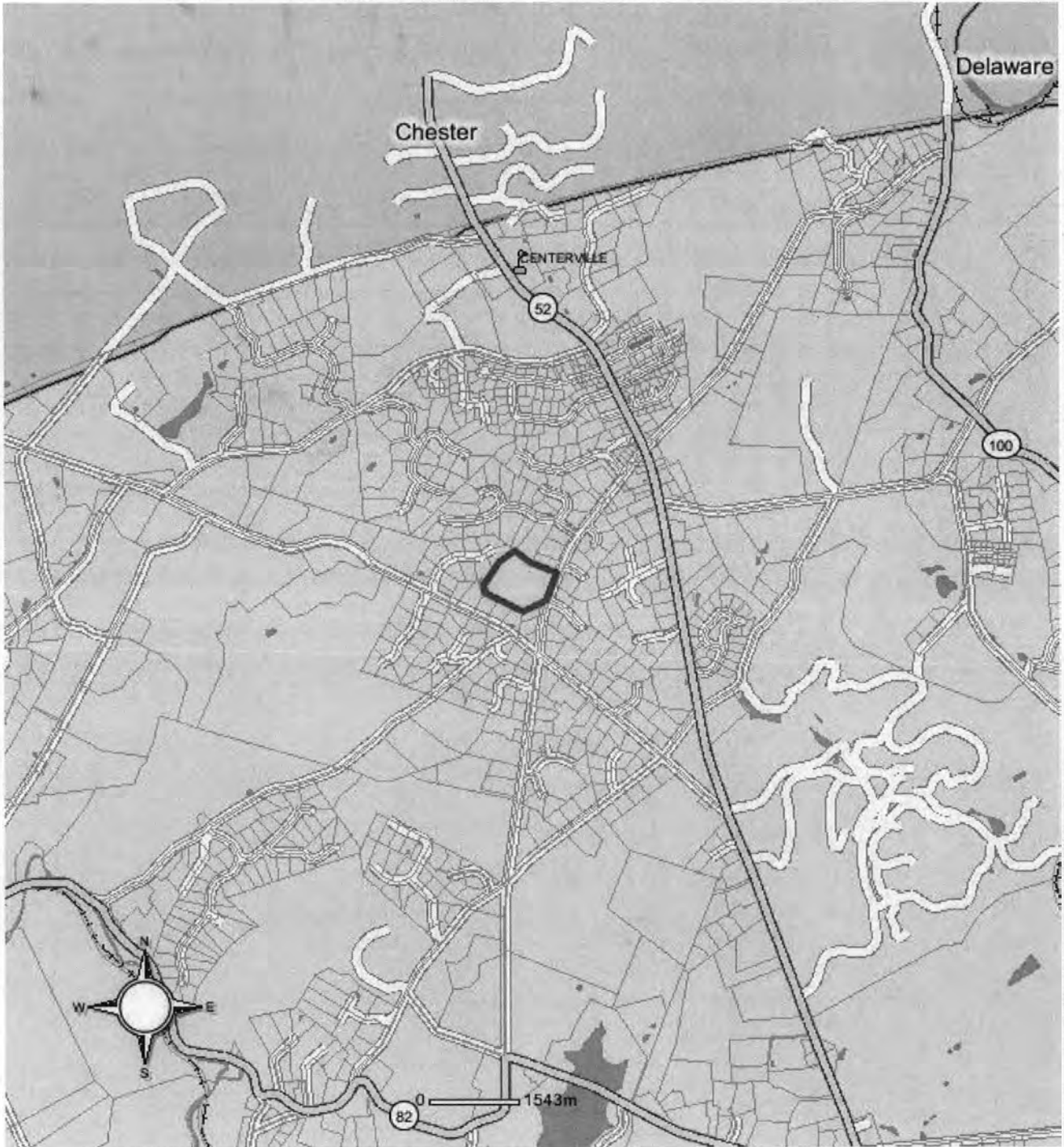


Historic photo circa 1930, looking west from Tea house to House in line of axis path.
Source: Smithsonian Archives of American Gardens, <http://collections.si.edu>



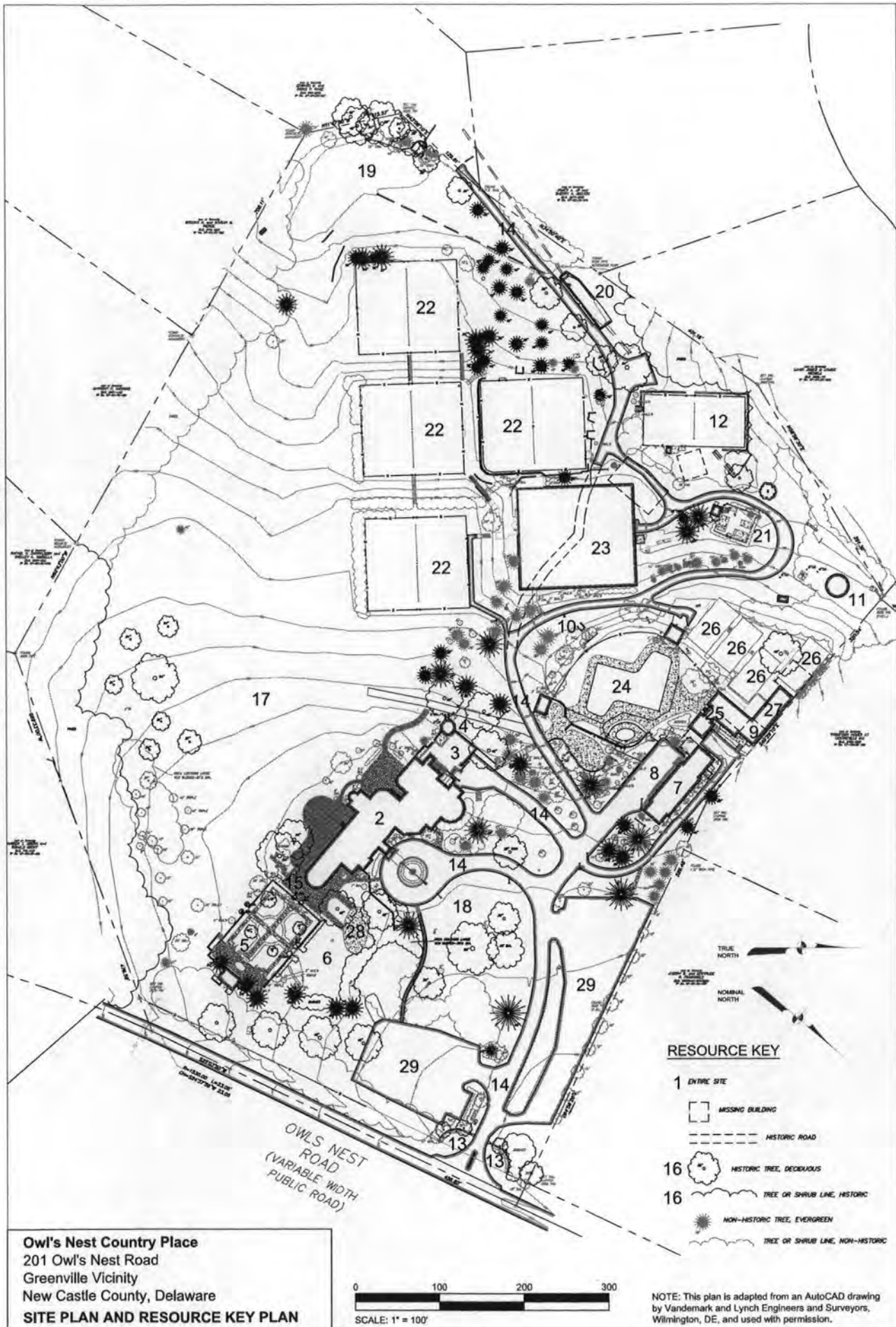
Historic photo circa 1930 in Boxwood Garden looking west to house.
Source: Smithsonian Archives of American Gardens, <http://collections.si.edu>

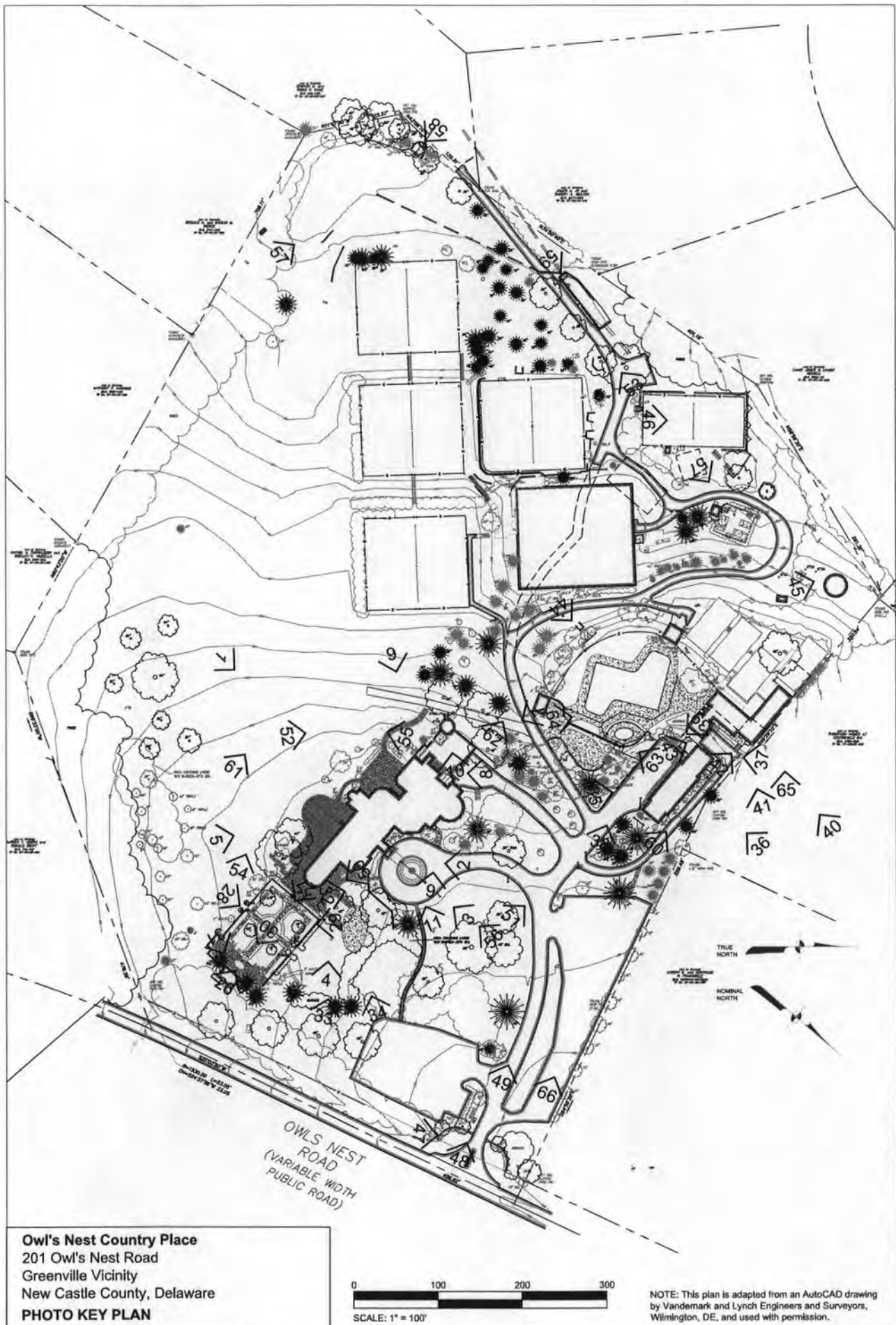
OWL'S NEST COUNTRY PLACE, NEW CASTLE COUNTY, DELAWARE



Location Map

Tax parcels in Greenville/Centreville vicinity, northern New Castle County. Greenville Country Club tax parcel shown in red. Source: Delaware Datamil, <http://datamil.delaware.gov/website/mapprod/>





Owl's Nest Country Place
 201 Owl's Nest Road
 Greenville Vicinity
 New Castle County, Delaware
PHOTO KEY PLAN



NOTE: This plan is adapted from an AutoCAD drawing by Vandemark and Lynch Engineers and Surveyors, Wilmington, DE, and used with permission.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Owl's Nest Country Place
NAME:

MULTIPLE
NAME:

STATE & COUNTY: DELAWARE, New Castle

DATE RECEIVED: 7/15/10 DATE OF PENDING LIST: 8/18/10
DATE OF 16TH DAY: 9/02/10 DATE OF 45TH DAY: 8/29/10
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 10000597

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 8.30.10 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.



Owl's Nest Country Place
New Castle County, DE 1 of 66



Owl's Nest Country Place
New Castle County, DE 2 of 66



Owl's Nest Country Place
New Castle County, DE



Owl's Nest Country Place
New Castle County, DE



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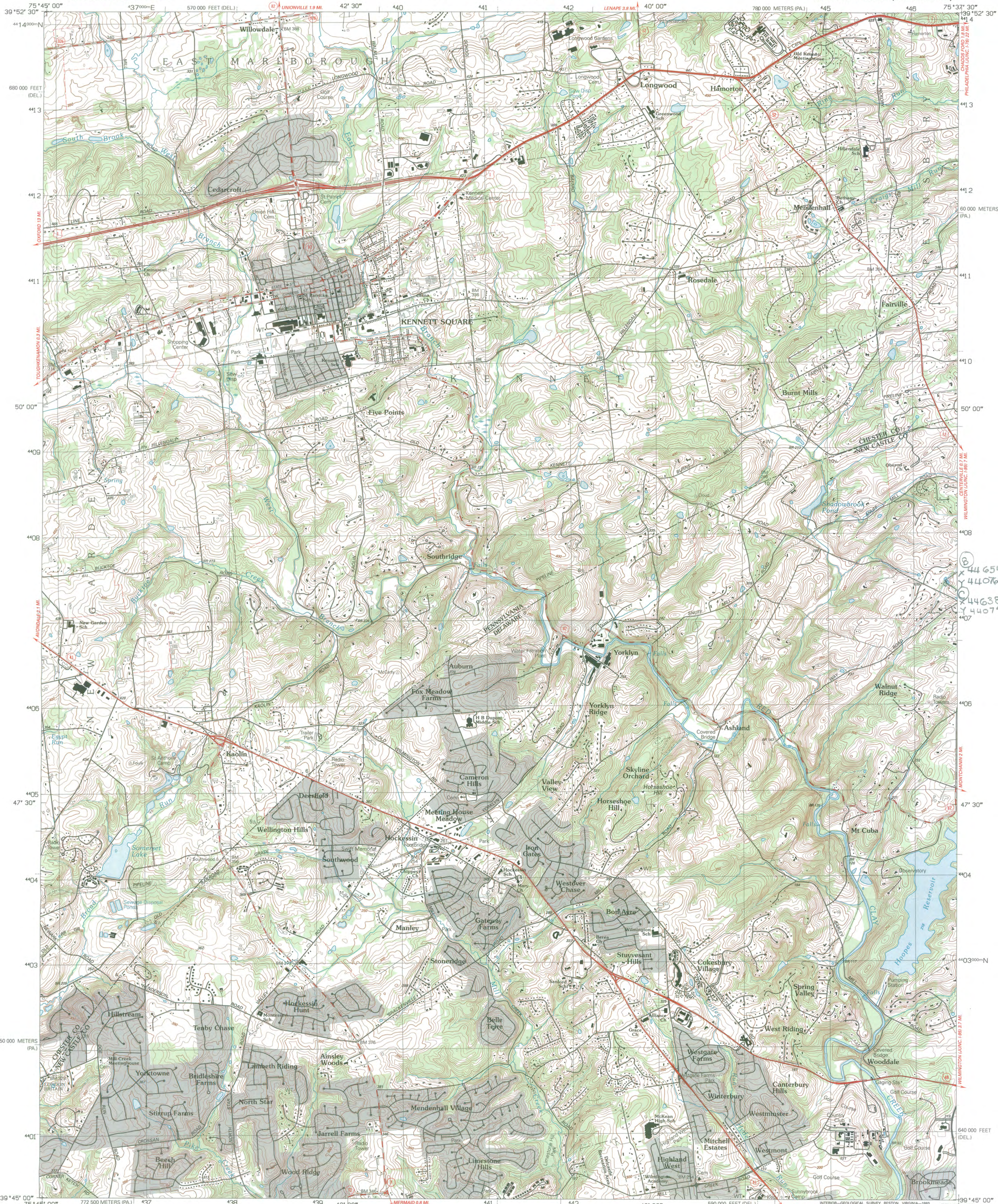
Owl's Nest Country Place
New Castle County, DE



Owl's Nest Country Place
New Castle County, DE



Owl's Nest Country Place
New Castle County, DE



446546.7384
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446383.0744
4407422.1532

Produced by the United States Geological Survey

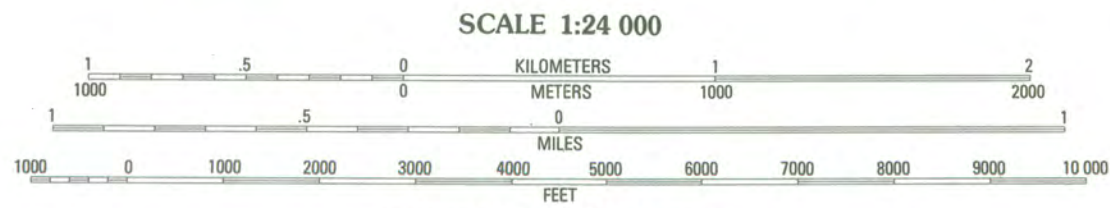
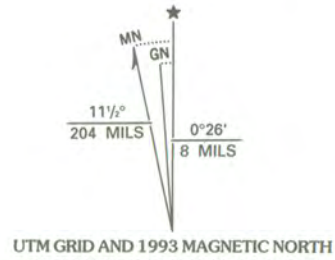
Control by USGS and NOS/NOAA

Compiled from aerial photographs taken 1989
Field checked 1991. Map edited 1993

North American Datum of 1983 (NAD 83). Projection and
1 000-meter grid: Universal Transverse Mercator, zone 18
2 500-meter ticks: Pennsylvania Coordinate System of 1983
10 000-foot ticks: Delaware Coordinate System of 1983

1927 North American Datum (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 given in USGS Bulletin 1875

Gray tint indicates areas in which only landmark buildings are shown
Fine red dashed lines indicate selected fence and field lines where
generally visible on aerial photographs. This information is unchecked



CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929 (NGVD 29)
(TO CONVERT ELEVATIONS TO THE NORTH AMERICAN VERTICAL DATUM OF 1988, SUBTRACT 1 FOOT)

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



QUADRANGLE LOCATION

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

ADJOINING 7.5' QUADRANGLE NAMES

ROAD CLASSIFICATION

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

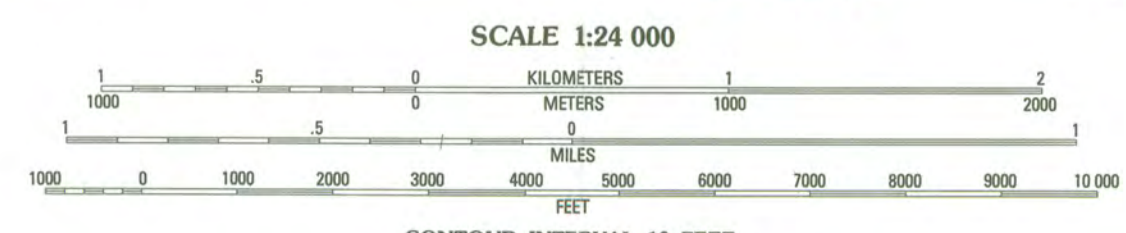
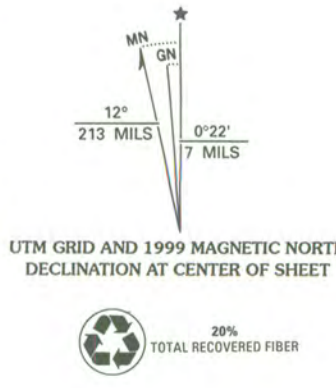
KENNETT SQUARE, PA.-DEL.
39075-G6-TF-024
1993



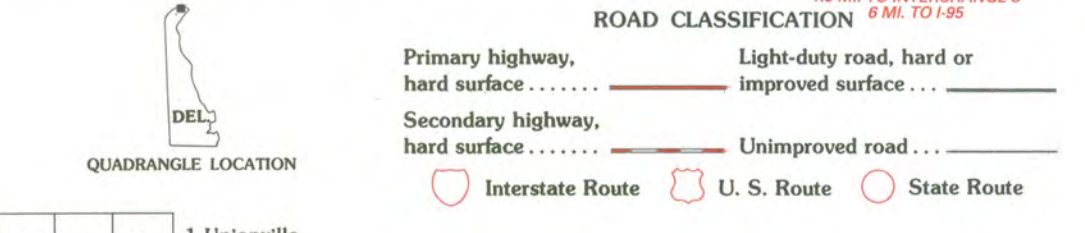


A X-446766.3276 Y-4407505.1502
B X-446546.7384 Y-4407620.1014
C X-446383.0744 Y-4407422.1532
D X-446583.8245 Y-4407308.1499
E X-446706.5624 Y-4407363.24689

Produced by the United States Geological Survey
Derived from imagery taken 1989 and other sources. Photoinspected using imagery taken 1997; no major culture or drainage changes observed. Survey control current as of 1991
Boundaries, other than corporate, revised 1999
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: Pennsylvania Coordinate System of 1983 (south zone)
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



SCALE 1:24 000
CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929 (NGVD 29)
(TO CONVERT ELEVATIONS TO THE NORTH AMERICAN VERTICAL DATUM OF 1988, SUBTRACT 1 FOOT)
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



QUADRANGLE LOCATION

1	2	3	1 Unionville
			2 West Chester
			3 Media
4	5	4 Kennett Square	
			5 Marcus Hook
			6 Newark East
			7 Wilmington South
6	7	8	8 Penns Grove

ADJOINING 7.5' QUADRANGLE NAMES

WILMINGTON NORTH, DEL.-PA.

1997
NIMA 5863 I SE-SERIES V832



State of Delaware
Historical and Cultural Affairs

21 The Green
Dover, DE 19901-3611

Phone: (302) 736.7400

Fax: (302) 739.5660

July 6, 2010

Ms. Carol Shull, Keeper
National Register of Historic Places
National Park Service
1201 Eye Street, NW (2280)
Washington, DC 20005



Dear Ms. Shull:

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

Owl's Nest Country Place - Greenville, Delaware
(Criterion A and C)

If there are any questions regarding this nomination, please contact Madeline Dunn, Curator of Education – Historian for the Delaware State Historic Preservation Office at (302)736-7417 or Madeline.dunn@state.de.us.

Sincerely,

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

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

Enclosure

