United States Department of the Interior

NATIONAL PARK SERVICE
1849 C Street, N.W.
Washington, D.C. 20240

February 22, 2011

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

036

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 Johnson-Morris House

other names/site number

2. Location

street & number 41 Upper Pike Creek Road ☐ not for publication

city or town Newark ☐ vicinity: X

state Delaware code DE county New Castle code 003 zip code 19711

3. State/Federal Agency Certification

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

I hereby certify that this X 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 X 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 X local

Signature of certifying official/Title — Date: January 3, 2011

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

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

Signature of commenting official — Date

Title — State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Joe Edson for W. Beall — 2.22.11

Signature of the Keeper — Date of Action

5. Classification

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

- [X] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only **one** box.)

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

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

Contributing	Noncontributing	
4	5	buildings
		sites
1	3	structures
		objects
		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

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Domestic: single dwelling
Agriculture: wagon shed
Domestic: springhouse
Agriculture: root cellar
Landscape: garden walls and walks

Current Functions
(Enter categories from instructions.)

Domestic: single dwelling
Domestic: garage
Domestic: springhouse
Agriculture: not in use
Landscape: garden walls and walks

7. Description

Architectural Classification
(Enter categories from instructions.)

Colonial Revival

Materials
(Enter categories from instructions.)

foundation: stone
walls: stone
cedar weatherboard
roof: wood shingle
other: stucco

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.)

(See continuation sheet.)

Summary Paragraph

The Johnson-Morris property at 41 Upper Pike Creek Road[1] is a seven-acre irregularly shaped parcel of land that fronts along 759 feet on the west side of Upper Pike Creek Road two-tenths of a mile north of the road's intersection with the Kirkwood Highway (State Road 2). Immediately across the road, Pike Creek flows south, one of several fast flowing streams typical of the region. The property is entirely surrounded by White Clay Creek State Park, which includes acreage on both sides of the road and provides a significant buffer against the encroachment of development.

The nominated site includes a dwelling house, a garage with attached greenhouse, a root cellar, a springhouse, a metal storage building, a frame chicken house/dog kennel, the base of an early-twentieth-century silo, the site of an early-nineteenth-century barn as well as recently-constructed horse stalls and stable, and a small gazebo. There are also extensive, if somewhat overgrown, plantings of boxwood, rhododendrons, azaleas, ornamental specimen trees, evergreens, and native plants. There are four contributing buildings, one contributing structure, five noncontributing buildings, and four noncontributing structures.

Narrative Description

The dwelling house (contributing), built on a stone foundation, occupies a site on the easterly edge of the land. The core block of the building is a two-story, four-bay dwelling of roughly coursed stone construction dating from the early years of the nineteenth century. It has a gable roof clad in cedar shingle.

The first section of the stone dwelling, erected around 1803, was a two-story, three-room house measuring about twenty-three by twenty-five feet and consisting of a large hall off which opened two smaller rooms.[2] One entered the large room or hall directly from outside; the hall, which contained a corner stair to the upper story, gave access to two smaller rooms, each with a corner fireplace and two windows, one in the east end wall and the second in either the front (south) façade or the rear (north) façade. On the upper story, the floor plan mimicked the ground floor with a hall and two small chambers.

Within a short time, a two-story extension, also of stone, was added to the dwelling's west end. On the ground floor, the addition was a single long room that ran parallel to the large hall on the ground floor; there were two equal sized chambers on the upper story. An interior door connected the two large ground floor rooms. The addition had two doors opening to the outside, one on the front (south) façade and the second in the west end wall. With the addition, the house measured approximately thirty-seven by twenty-five feet.

From the time of its construction until the 1930s, the dwelling remained largely unchanged. Beginning in 1937, it underwent the extensive renovations that transformed it into the Colonial Revival style house that exists today. The changes began with the construction of two substantial additions. The earlier of the two extensions, measuring seventeen by twenty-one feet and built in 1937-1938, is two stories in height and constructed perpendicular to and running north from the rear of the main block. It is frame with beaded clapboard siding and has a gable roof clad in cedar shingle. The current owners have added a further extension to the north end of the 1937-1938 wing, removing a shed roofed back porch dating from the 1940s and adding a side entrance on the west side of the newest section. The most recent construction follows closely the house's established 1930s style, employing a combination of stone and frame elements, beaded clapboard siding, and cedar shingle roofing.

The second addition, constructed in 1939, measures twenty-six and a half by nineteen and a half feet. It is also wood frame, is two stories in height, and has a gable roof. Built off the west end of the main block, the addition runs parallel to and eight feet in front of the main block. It has three gabled dormers on the front (south) façade and two dormers on the

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1 Upper Pike Creek Road, prior to the 1980s, was known simply as Pike Creek Road, the form that will be used hereinafter.

2 The stone house first appears in tax assessment records in 1804. New Castle County Tax Assessment Records, Delaware State Archives.

rear (north) façade. It is constructed with roughly coursed stone end walls and the front and back façades are clad in beaded siding up to a line just below the dormer windows, above which the walls are clad in beaded siding that is applied vertically rather than horizontally. Its gable roof also has cedar shingles. A Dutch door with three raised panels on the bottom half and a nine-pane fixed window in the upper half gives access to a twelve-by-thirty-six-foot patio at the east end of which is a low wall. Four stone steps lead down from the patio to a path along the east end of the house.

Although the 1930s additions obscure most of the north and west façades of the original house, the east end, which is stone covered with stucco, is still completely visible. Partially below grade, a double wood plank door installed at a slant provides access to the cellar. The ground floor has a pair of symmetrically placed six-over-six double hung sash windows and the upper story has a matching pair of windows directly above. In the eave, spaced closer together, are two four-pane fixed windows providing illumination to the attic. On the north side of the original house, at the east end of the exterior wall, there remain two double hung sash windows, one above the other and both six-over-six in configuration. At the cellar level is a single two-pane fixed window. In the west end of the original house not hidden by the 1939 addition, there is a six-over-nine double hung sash window on the ground floor, a six-over-six double hung sash window immediately above it, and a small fixed six-pane window at the attic level and to the south of the chimney stack.

Stucco covers several walls of the original house but no portion of the later additions. Stones along the corners have been left unstuccoed, creating irregularly shaped quoins that stand out in contrast to the white stucco.

The main block has two small rectangular brick chimneys, one at either end. There is a more substantial and more elongated rectangular stone chimney at the west end of the 1939 addition.

The 1930s changes, in addition to enlarging the house's footprint, also included substantial cosmetic modifications to the exterior of the house. A substantial surround that combines smooth pilasters and a triangular pediment was added to the original front door and the front door of the 1806 addition became a window, creating a somewhat more regular though not symmetrical front façade.[3]

The windows in the original portion of the dwelling are six-over-nine double hung sash windows on the ground floor and six-over-six double hung sash on the upper story and this pattern of six-over-nine below and six-over-six above is maintained in the windows used in the extensions that were added to the house. Shutters were installed on the windows of the original house, solid paneled shutters on the ground floor and louvered shutters on the upper story. The ground floor windows in the 1939 addition have, like the original stone section of the dwelling, solid paneled shutters, although the dormer design on the upper story does not accommodate shutters. With the exception of the entire front (south) façade and the rear (north) façade of the 1939 addition, the balance of the house's windows currently lack shutters although historic photographs and the presence of shutter dogs on the unornamented windows indicate that at one time there were shutters on all the windows.

On the interior, all three rooms of the original three-room house have been merged, to create a single large room equivalent to the entire dwelling's ground floor. On the end wall, where there had been two corner chimneys in two small, separate chambers, there is now a single substantial fireplace that utilizes the original chimneystack. The merged space is ornamented with crown molding and a chair rail and, on the north wall, furnished with built-in bookcases and cabinets. The fireplace mantle and surround are in the Colonial Revival style, with classically simple framing on both sides of the hearth and a frieze consisting of two plain panels and three truncated and reeded pilasters, all surmounted by layered molding beneath the mantel shelf. The adjacent original ground floor room, now designated the dining room, also has

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3 Each portion was internally symmetrical, each with two bays in a balanced façade. Such an arrangement that satisfied one sense of symmetry but did not achieve symmetry in the façade as a whole was found "throughout the (Delmarva) peninsula and in circumstances of both original forms and additive solutions." Bernard L. Herman, Architecture and Rural Life in Central Delaware (Knoxville TN: The University of Tennessee Press, 1987), 29.

crown molding and a chair rail plus a Colonial Revival style corner china cupboard.

On many of the doors between rooms as well as on the doors of the built-in cabinets in the 1803 part of the house, black iron L-shaped hinges and complementary black iron hardware are used.

The 1937-1938 addition provides space for a modern kitchen and dining area and, between the dining room and the kitchen, a butler's pantry furnished with a sink and food preparation area on one side and, on the other side, a wall of cupboards above a bank of shallow drawers that are made wide and long to accommodate large flat table linens. The addition provides space for an interior stair providing access to the basement; previously, access had been by way of the exterior cellar door built into the east end wall of the house. There is also a back stair between the kitchen area and what was the servant's room above the informal dining area just off the kitchen.

The former exterior door in the eighteen-inch-thick west end wall of the original house is an interior door giving access to the 1939 addition, a spacious living room. At the west end of the room is another substantial hearth outfitted with a Colonial Revival style mantle, an unembellished frame around the hearth with a modest shelf above. Although there is no chair rail, the room's ceiling has boxed beams that add to its colonial appearance. In the eastern end wall, the Dutch door allows direct access to the front patio.

The garage (contributing) is approximately 80 feet north of the dwelling on the drive, which approaches the house from the rear. The one-and-a-half-story, three-bay gable-roofed frame garage was originally a two-bay wagon shed constructed *circa* 1850 using random width planks installed vertically to form the walls and rough, semi-dressed logs for beams. The foundation is brick clad in concrete.

To enlarge the building in the 1930s to accommodate automobiles, the front (west) façade was moved out five and a half feet and a third bay was attached to the south end of the building and set back two and a half feet from the line of the garage's front façade. The addition is also of frame construction, although it has a pyramidal rather than a gable roof. Like the dwelling, the entire garage is sided with beaded clapboard and roofed with cedar shingles. Its paneled doors mimic the paneled doors on the house. The original exterior west wall is still visible within the building, though the later clapboard walls and garage doors obscure any view of it from outside. There is a corner winder stair giving access to the half story under the eaves.

Extending even further in a southerly direction from the end of the garage toward the dwelling is an attached greenhouse that measures approximately twenty-five by eight feet. The building's metal frame and glass structure rises above a brick wall that is thirty-six inches tall; a glass sliding door on the south end provides access to the interior.

Immediately in front of the garage, beneath a heavy metal cover, is a nineteenth-century stone-lined well (noncontributing). Although wells were generally fairly close to dwellings, this structure was probably placed here because of its proximity to an underground spring. The area down the hill and close to the road below the well site is noticeably wet, indicating the likelihood of a new-disused spring. There may also have been an earlier dwelling or a separate kitchen nearer the well prior to construction of the stone house.

Two hundred feet northwest of the house where the drive turns to the east to meet Upper Pike Creek Road, there is a stone wall (noncontributing) that marks the site of an early dairy barn. For sixty-one feet the wall is three feet high and then, for another eleven feet, it is two feet high, running the approximate length of the now-vanished barn. The stones used to build the current wall are reused from the original barn walls. Previously, the drive was a lane that led from grazing land on the banks of Pike Creek. The cows made their way up the lane and into the barn for milking. Dairying on the property ended in the 1930s and at that time the lane became the primary entry drive onto the property. In the 1950s, the materials from the derelict barn were reused for landscape and garden purposes.

An early-nineteenth-century root cellar (contributing) sits along Upper Pike Creek Road about 350 feet south of the driveway entrance and down a steep, overgrown slope east of the dwelling. Built into the hillside, the nine-foot-by-twelve-foot stone building has a gable roof clad in cedar shingles. Stucco covers the building's exterior. In the east end of the building, a central entry door at grade gives access to the interior. The storage area, built of stone and brick and with a dirt floor, measures five by eight feet and retains wooden shelves that once provided space for storing produce. The mounded earth that surrounds the stone walls provides sufficient insulation to keep temperatures inside moderate so that extreme heat and extreme cold do not penetrate, thus protecting food stored there from damage.

A stone springhouse (contributing) occupies a site immediately east of the 1937-1938 addition. Constructed partially below grade to resemble the stone root cellar along the road, this building, measuring seven feet and nine inches per side, has a gable roof clad with cedar shingles. Five steps lead down to a single entry door in the east side providing access to a storage area where the dwelling's well and water tank are located. On an interior concrete slab, the date "1938" is carved into the concrete, indicating that it was constructed at the same time that the nineteenth-century dwelling was expanded and subjected to its Colonial Revival transformation.

Some 200 feet west of the house, up a slight rise is the concrete foundation of an early-twentieth-century silo (noncontributing). As dairying grew in economic importance in New Castle County, silos became a familiar part of the agricultural landscape. It seems most likely that a wooden stave silo stood on this foundation, which measures thirteen feet in diameter.

Just east of the silo foundation is a large frame building (noncontributing) that served first as a chicken house and then as a kennel. The *circa* 1921 one-and-a-half-story building measures twenty-two by forty-eight feet and has an asphalt-shingled gable roof. Eight large ground floor windows and corresponding clerestory windows above run the length of the south façade of the building. There are entry doors at either end of the south façade and a double door in the west end. In the east end of the building are two small low openings, giving access between the interior and the two attached wire-fenced pens. Although long out of service for animals, it provided subsequent owners a spacious gardening shed, with space for potting and germinating plants as well as other garden tasks and for storing garden materials, tools, and equipment.

One hundred fifty feet west of the chicken house/kennel is a thirty-foot-long metal shed (noncontributing). Constructed of a welded metal pipe frame and a corrugated aluminum shell shaped over the frame, it has wooden ends and is set on a raised wooden platform. There is a double metal door in the east end that allows access to the interior via a wooden ramp. There are two windows on the north side of the building and another pair on the south side, with a single centrally placed window in the west end. Added by owners who undertook extensive garden and landscape work after their 1955 purchase of the property, the shed continues in use for storage of lawn maintenance equipment.

Brick walks, brick walls, and stone walls (contributing) mark the areas most immediately adjacent to the house, garage, and drive. The brick walls, modeled after the walks and walls used in the creation of the landscape at Colonial Williamsburg in Virginia, are approximately eighteen inches high, of which fourteen inches is actual vertical wall and the remaining four inches is molded brick coping that gives them a softened appearance. Brick walls surround small lawns to the north and west of the house and flank brick walkways from the drive part of the distance to the house and from the house up a slight rise to the west. There is also a brick wall running along the hilltop from the end of the greenhouse to a point opposite the springhouse on the east side of the dwelling.

While stone was not a material used in the landscape at Colonial Williamsburg, its use near the dwelling followed the building traditions of northern New Castle County. In the 1950s, the owners, using stone similar to that employed in constructing the 1930s additions to the house, built a long, stepped retaining wall (contributing) running nearly fifty-two feet south from the west end of the house. Varying in height from three feet to one foot nine inches, the wall marks the western edge of the front lawn. While it resembles the low wall at the end of the patio in front of the dwelling, it more

closely resembles the stepped retaining wall that marks the site of the early dairy barn.

The property also includes a number of elements, all dating from after the current owners acquired the property in 1999. Seventy-five feet west of the house, there is an octagonal wooden gazebo furnished with a wooden swing and roofed with cedar shingles. On the southwest edge of the property, 300 feet from the house, is a newly constructed stable and two adjacent exercise paddocks. On the western edge of the site are two small shed-style horse stalls within a small paddock area. None of these resources is considered to be a contributing element.

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.)

- [X] 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.
- [X] 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.

(Enter categories from instructions.)

Social History

Architecture: Colonial Revival

Period of Significance

1937-1960

Significant Dates

1937-1939

1955-1960

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Haddock, William D.

Areas of Significance

Period of Significance (justification)

The Colonial Revival transformation of the original early-nineteenth-century house by Hugh Morris, a prominent lawyer and former Wilmingtonian who had migrated to the nearby countryside, took place between 1937 and 1939. The complementary landscape work was done between 1955 and 1960.

Criteria Considerations (explanation, if necessary)

(See continuation sheet.)

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

The Johnson-Morris Property is eligible for listing on the National Register of Historic Places under Criterion A and the theme Social History. It is also eligible for listing under Criterion C and the theme Architecture.

Under Criterion A, the transformation of the Johnson-Morris House from a simple fieldstone farmhouse to a Colonial Revival style country estate was reflective of a distinct social trend driving changes to rural houses in New Castle County in the 1930's by a distinct segment of the Wilmington population. The movement out of the city of Wilmington to the countryside was fashionable among the area's elite in the early part of the twentieth century. As wealthy Wilmingtonians converted existing structures to grand houses outside the city but near enough to allow easy access, they followed a new social pattern and created many country estates, displaying varying degrees of wealth and styles. The Johnson-Morris stands as a small scale example of that trend.

The Johnson-Morris House transformation by Morris followed the example of the wealthiest of the county's residents, many of whom embraced Colonial Revival style in the country home by using the style's designs and details in old and new structures. In the context of this social, demographic and style trend among the area's elite and professional class, the Johnson-Morris house stands as a fine and lasting example.

Under Criterion C, ,the dwelling house is significant for the Colonial Revival style transformation to which it was subjected in 1937-1939. In addition, a wagon shed, transformed into a garage using Colonial Revival elements and a modern springhouse constructed to mimic an existing early-nineteenth-century root cellar on the property provide an outstanding collective example of the application of Colonial Revival design standards and details during the 1930s to create the illusion of an earlier period.

In the late 1950s, modifications to the landscape around the buildings introduced elements first developed at Colonial Williamsburg two decades earlier. Stone and brick walls and brick walkways delineated areas of lawn and gardens and plantings near the dwelling employed materials and layout patterns meant to represent colonial gardens to complement the colonial style of the house and outbuildings. The plantings installed at the same time as the walls and walks have not survived with sufficient integrity to merit inclusion in the nomination.

The 1800-1810 dwelling that is the core of the nominated house was a modest stone farmhouse that remained unchanged from the time of its construction for over a century, housing families engaged largely in agriculture, the primary economic activity in that area of New Castle County during the nineteenth and early twentieth centuries. Its sale in 1937 by the last farming family to live there occurred during a period when major changes swept over Wilmington's hinterland. Growing urbanization and suburban development brought architectural change and, in the case of the nominated dwelling, the suburban trend meant radical changes to the earlier dwelling, changes that are a significant example of the application of the Colonial Revival style to a building from an earlier era.

The twentieth-century changes not only transformed this particular building according to the Colonial Revival style; they also amounted to a declaration of confidence in the core beliefs and values on which America had been founded. Throughout the country, the proliferation of the Colonial Revival style occurred during a period of upheaval and change and many Americans embraced the style because it represented an earlier time in the country's history when desirable fundamental values, now threatened, prevailed. The nominated property represents a model local example of that widespread phenomenon.

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

History of the Property

1761-1843

The development of the Johnson-Morris property can be identified with four broad periods, the first beginning with the Johnson family's acquiring the land and building the initial dwelling in Mill Creek Hundred. Although the hundred, a political subdivision of a county similar to a township in other states, long ago ceased to have a role in decision making or in the collection of taxes, it remains the designation for the forty-three-square mile area bounded by Red Clay Creek on the east, White Clay Creek to the south and west, and the Delaware-Pennsylvania state line on the northwest. Topography played a significant role in the history of the area, which lies on the southern edge of the Piedmont plateau. The higher elevations to the north provided the gently rolling Mill Creek Hundred landscape with numerous tumbling waterways that residents harnessed for industry. In addition to the creeks forming the hundred's boundary, Mill Creek Hundred in the nineteenth century also had Mill Creek, Pike Creek, Muddy Creek, Turkey Run, Coffee Run, Calf Run, Hyde Run, and Ball Run, some but not all of which survive.[1]

In 1888, historian J. Thomas Scharf characterized the hundred as "principally noted for the number of manufacturing industries that have existed, and still exist, within its bounds."[2] Mill Creek Hundred was aptly named. In the 1804 tax assessment, the hundred had thirty-three mills, of which nearly half, sixteen, were engaged in milling grain. The tax documents identify twelve of the sixteen mills as merchant mills, operations that purchased grain, ground it into flour or meal, and sold the product for a profit. The remaining four, identified as gristmills, probably operated as custom mills, grinding grain for area farmers and being paid in a percentage of the flour or meal produced.

In 1761, Robert Johnson purchased about 104 acres of land from Jeremiah Wollaston, whose family had acquired it as part of a larger tract under warrant from William Penn's Commissioners of Property.[3] The Johnsons, like many of their neighbors, were Quakers, connected to other families in the hundred through the Religious Society of Friends and through ties of marriage.[4] Robert's parents emigrated from Ireland early in the eighteenth century and settled in Chester County, Pennsylvania. Eager to take full advantage of the agricultural and entrepreneurial opportunities that the temperate climate and undulating topography of southern Chester County and northern New Castle County offered, they cleared land for cultivation and constructed the farm and mill buildings that characterize this period of development.

During the earliest years that Robert Johnson owned the Mill Creek Hundred property, he probably constructed a log house for his family. Scharf notes that in 1804, Mill Creed Hundred has 199 log houses, forty-eight stone houses, and twenty-one brick houses.[5] The 1816 tax assessment records a "log tenement" among the buildings on the property. Robert Johnson was born in 1740 and died in 1809 and, while he may have been the person who built the stone house that forms the core of the present dwelling, it seems more likely that his son, Joshua (1765-1831), erected the house, which first appears in tax records in 1804.[6] The initial portion of the house had a three-room configuration and shortly after its completion, the family enlarged the dwelling by adding a fourth room that ran the depth of the building.

The period during which the Johnson family built their farmhouse was a time when such stone construction proliferated throughout the Piedmont region. As Scharf reported in 1888, in 1804 the number of stone dwellings amounted to only 29

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1 Atlas of the State of Delaware (Philadelphia: Pomeroy & Beers, 1868), map 19.

2 J. Thomas Scharf, History of Delaware, 1609-1888 2 vols. (Philadelphia: L. J. Richards & Company, 1888), 2:914.

3 Deed Record U-1-376, 8 September 1761.

4 In 1758, seller Jeremiah Wollaston's son, Thomas, had married purchaser Robert Johnson's sister, Hannah. Minutes, London Grove Monthly Meeting, 17 May 1758.

5 Scharf, 2:914.

6 Delaware State Archives, New Castle County Tax Assessment Records.

percent of the dwellings recorded for Mill Creek Hundred. By 1816 the proportion of stone dwellings had doubled in number.[7] In addition to the dwelling, a stone root cellar also survives from this earliest period.

Early maps of Mill Creek Hundred provide evidence of two buildings on the Johnson property, probably the stone house and barn or the stone house and an earlier brick house. An Orphans Court determination regarding disposition of the property after Joshua died intestate in 1831 delegated to Joshua's widow, Margaret, a life interest in one third of a 156-acre parcel on which stood a two-story frame house and stable plus a one-story log "tenement." The balance of the tract, which contained the mills, one stone house, and one brick house, went to Joshua's eldest son, Samuel.[8]

The banks of Pike Creek provided fertile grassy land where the Johnsons and subsequent families that occupied the property grazed their dairy cattle. Like most families of the early nineteenth century, the Johnson family engaged in dairying. The 1809 inventory of Robert Johnson's estate includes one red cow, valued at $15, and cheese making equipment. The 1816 tax documents record the existence of a frame and stone barn, which provided space for milking as well as for other agricultural activities. It is likely that the stones that now mark the site of an early barn are the remains of that now-vanished agricultural building, reused as a retaining wall for a garden area. The Johnsons, like many of their neighbors, regularly sold the surplus butter produced. Family financial records for the year after they sold the property show regular sales of butter ranging between three and ten pounds per sale.[9] During this period, the butter yield per cow in this area of New Castle County was higher "than anywhere else in the state."[10]

The Johnsons also operated several mills along Pike Creek, including a fulling mill, a gristmill, and a sawmill. Advertisements in local publications between 1816 and the 1830s catalogue the services the Johnsons offered—carding, spinning, and fulling textiles and milling grain.[11] No portions of the original milling operations survive.

The root cellar built into the hillside along the road is evidence of the self-sufficient farming that characterized the lives of nineteenth-century farm families. Family gardens provided both fresh vegetables and produce that was pickled, dried, or stored in the protected temperatures of a root cellar. Similarly, the orchards provided fruits that families consumed fresh and preserved or dried as well as pressed into apple cider.

After Joshua Johnson's death in 1831, his son Samuel owned a portion of the land and after Joshua's widow's death in 1834, ownership of the entire parcel vested in Samuel, who sold the property in 1843. Johnson had co-signed a loan agreement for his father-in-law, Simon Cranston, and, when Cranston failed to repay what was owed, the sheriff seized and sold the property to settle the debt.[12] The sale initiated the second period of development.

1843-1937
The first two owners who followed the Johnson family were absentee landlords, pursuing other occupations, living

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7 Scharf, 2:914.

8 New Castle County Orphans Court Records, Delaware State Archives.

9 Johnson Family Ledger, Delaware Historical Society.

10 Bernard L. Herman and Rebecca J. Siders with David L. Ames and Mary Helen Callahan, Historic Context Master Reference and Summary (Newark DE: Center for Historic Architecture and Engineering, College of Urban Affairs and Public Policy, University of Delaware, 1989), 12.

11 American Watchman (newspaper, Wilmington DE), 26 May 1816; 27 June 1818; 30 June 1819. Delaware Advertiser, 14 May 1829 and 29 July 1830 cited in Margaret Mendenhall Frazier, Delaware Advertiser 1827—1831 Genealogical Extracts (Newhall CA: Carl Boyer, 3rd, 1987), 57 and 126.

12 Ella Weldin Johnson, Story of Newport (Wilmington: Paragon Press, 1963), 37. Samuel Johnson was married to Mary Ann Cranston and, interestingly, Samuel's sister was married to William Cranston, Mary Ann Cranston's brother. Johnson ownership transferred in 1843 in two transactions: Deed Record L-5-301, 20 June 1843, sheriff to intermediary; Deed Record L-5-304, 27 June 1843, intermediary to Samuel Barr, a coal merchant living in Wilmington.

elsewhere, and leaving tenant farmers to till the land.[13] From 1855 to 1875, a farmer-owner, John Ridg(e)way occupied the property, after which it fell into the hands of another absent owner and then from 1875 to 1891 was again farmed by tenants. In 1891, ownership of the land returned to farming families who lived on the property, first the Pierce family (1891-1921) and then the Larson family (1921-1937), who owned and worked the land for the balance of this period of development. Given the general reluctance of landlords to make substantial improvements to rented properties, it seems likely that one of the owner-occupants built the frame wagon shed, now converted to a garage.

By the time Samuel Johnson relinquished ownership of the farm, changes in Mill Creek Hundred agriculture were having a visible impact on the property's complement of buildings. By 1850, according to Joan M. Jensen, "Dairying had moved from a peripheral part of farm work to become one of the leading agricultural pursuits in the country."[14] The increase in dairying during the middle years of the nineteenth century was played out on the property on Pike Creek Road.

John Ridgway, the 1855 purchaser and the first owner-farmer after the Johnsons, kept a dairy herd ranging in number from six to nine milk cows, a herd size that has been characterized as supporting a "medium-sized" dairy farm.[15] The agricultural census of 1850 reported that 98 percent of Mill Creek Hundred families kept one or more milk cows, the average being four cows.[16]

The agricultural census of 1860 records that Ridgway had nine milk cows that produced 300 pounds of butter. His neighbors, at the same time, averaged four cows and reported 321 pounds of butter. In 1870, Ridgway had a herd of seven cows that produced a total of 500 pounds of butter; his neighbors averaged six cows per herd and each herd produced an average of 561 pounds of butter.[17] Although one wonders at what appears to be underperformance by the Ridgway herd, it is important to note that he was participating actively in the local dairy market for the two decades he owned the property. He would therefore have equipped the farm with the buildings necessary for this endeavor.

It seems highly likely that subsequent tenants and owners also kept dairy herds and made use of the dairying infrastructure that was in place. It is not possible to account for the activities of unknown tenants, but information on the last two families who owned and farmed the property is more accessible.

Although the dairy barn associated with milk and butter production does not survive, the property's thirteen-foot-diameter silo foundation relates directly to this agricultural specialty. As the economy of northern New Castle County changed over the course of the late nineteenth and early twentieth centuries, milling, which had been widely pursued waned and dairy farming increased in incidence and productivity. Silos provided farmers with the means of storing fodder with which to feed their dairy herds in winter, an absolute necessity if the herd was to continue producing milk in any meaningful amounts during the months when weather made grazing difficult.[18] Even in Delaware's relatively mild climate, providing

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13 Deed Record N-6-474, 3 March 1853, Barr to Thomas Pedrick, a Philadelphia dentist. Deed Record E-9-162, 24 January 1855, Pedrick to John Ridgway, farmer-owner. Deed Record P-10-17, 10 December 1875, sheriff to real estate speculator; Deed Record R-10-203, 31 December 1875, real estate speculator to Patrick Hughes, Wilmington storekeeper. Deed Record F-15-351, 29 December 1890, sheriff to George Brown, Wilmington attorney. Deed Record H-15-93, 24 January 1891, Brown to Ezra Pierce, farmer-owner. Deed Record M-30-69, 12 January 1921, Ezra Pierce estate to Edward Larson, farmer-owner.

14 Joan M. Jensen, Loosening the Bonds: Mid-Atlantic Farm Women, 1750-1850 (New Haven: Yale University Press, 1986), 85.

15 Ridgway's ownership of a dairy herd and his production of butter is recorded in the census of 1860, the census of 1870, and in the inventory made at his death in 1875. Regarding assessment of herd size, see David J. Grettler, "Milking History for All It's Worth: The Archaeology of Nineteenth and Early Twentieth (sic) Dairy Farms in Delaware," paper presented at the 1992 Annual Meeting of the Council for Northeast Historical Archaeology at Glenn Falls, New York, 3.

16 United States Agricultural Census, Mill Creek Hundred, 1850.

17 United States Agricultural Census, Mill Creek Hundred, 1860; United States Agricultural Census, Mill Creek Hundred, 1870.

18 Beedle, Peggy Lee, Silos: an agricultural success story (Madison WI: Cooperative Extension, University of Wisconsin—Extension, 2001).

silage through the colder months supplied the animals with essential nourishment. Thus construction of a silo in the early twentieth century quite probably accompanied an expansion of the dairying operation on the property by either the Pierce family or the Larson family.

Ezra Pierce, who purchased the property in 1891, had established himself over the prior two decades as a farmer in the area. Beginning as a laborer on his father's farm in Brandywine Hundred, he subsequently farmed with his father, Elias, in Mispillion Hundred, Kent County, and, as a young married man, on a farm of his own near Landenberg, Chester County, Pennsylvania. Both the 1860 and the 1870 agricultural census records show that Elias Pierce kept milk cows and, given the agricultural history of the property and Ezra Pierce's experience, it is almost certain that he also had a dairy herd after he moved to Mill Creek Hundred.[19]

There is firm evidence that the Larson family, the last owner-farmers to work the property, engaged in dairying. Family interviews attest to their dairy herd and early photographs show their cows grazing on the grassy banks of Pike Creek. The current entry drive was the lane along which the cows made their way up to the milking stalls in the barn.

Edward Larson, a Swedish immigrant, came to Delaware as a six-year-old in 1885 and, in his early years, lived in Wilmington and worked for a leather manufacturer. The 1910 census recorded Edward and his wife, Ida, with their young son, Ralph, living in nearby Marshallton. Although Edward gave "farmer" as his occupation, he was apparently fairly inexperienced and relied heavily on his more agriculturally seasoned neighbors for guidance in his farming operation. In 1921, the Larsons purchased the Mill Creek Hundred property and were soon engaged in the production of milk for sale. After Edward died in 1927, twenty-one-year-old Ralph continued his father's dairying operation until 1937, when Edward's widow sold the farm to Hugh M. Morris.[20]

In addition to the silo foundation, the frame chicken house relates to this period of development. Dating from the early 1920s, it provided space for chickens when egg production became part of the Larsons' farming operation.[21] Edward Larson had long been in frail health and, when he and his family moved to the property, Mrs. Larson undertook to supplement the family income by keeping a flock of hens in order to collect and sell their eggs. At the time, chicken keeping was considered "women's work," hens were kept for the eggs they laid and not for their meat, and getting started in the egg business was relatively easy and inexpensive. By the 1920s, chicks were readily available commercially and chickens, being natural scavengers, were easy and cheap to feed. The frame chicken house follows the prescriptive literature of the day, equipped with ample and numerous windows for good air circulation and erected so that one of the long walls of windows faces south to catch as much sun as possible.[22]

1937-1948

The third period in the property's development began in 1937 when the Larson family, the last farming family to live in the Johnsons' stone house, sold the house and approximately 128 acres of land to Hugh M. Morris, the owner of the adjacent lands and country estate.[23]

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19 United States Agricultural Census, Brandywine Hundred, 1860; United States Agricultural Census, Mispillion Hundred, 1870.

20 It is interesting to note that after the 1937 sale, Ralph and his wife moved to Christiana, where he continued as a dairy farmer until his retirement in the 1970s.

21 In the late 1940s and early 1950s, the chicken house served as a dog kennel, but initially it was part of an agricultural endeavor.

22 See for example Milo M. Hastings, The Dollar Hen (Syracuse, NY: National Poultry Publishing Company, 1911), passim.

23 Deed Record R-40-460, 22 October 1937; Deed Record T-40-24, 15 November 1937.

Hugh M. Morris, a native Delawarean born in Sussex County in 1878, moved north to attend Delaware College (now the University of Delaware) and stayed to pursue a distinguished legal career. After earning his bachelor's degree in 1898 and completing his legal training in the offices of Willard Saulsbury, Jr.,[24] Morris was admitted to the bar in 1903 and practiced law for several years until 1919, when President Woodrow Wilson appointed him as justice of the United States District Court for Delaware.

Morris was known in judicial circles for his fairness and integrity and for his expertise in matters of patent and trademark law and in questions of unfair competition. Cases decided in his court laid down precedents that established fundamental standards of corporate law that emerged after World War I, providing legal guidelines for generations of litigators in the years that followed. Morris left the bench in 1930 to return to private practice.[25]

In addition to his legal work, Morris provided noteworthy service to the University of Delaware, serving on the university's Board of Trustees for thirty years (1929-1959) and leading the board as president from 1939 to 1959. His leadership helped guide the institution along a productive path during times of change and growth. He was able to attract significant financial support, in particular to underwrite expanding academic programs and the development of the library into an impressive scholarly repository. The university bestowed on him an honorary doctor of laws degree in 1928 and, when the library, in whose development he played so great a role, was dedicated in 1964, the university memorialized his contribution by naming the library after him.

It can safely be said that at the time that Morris bought the Johnson property, the Colonial Revival style was clearly in the air. The opening of the restored buildings at Williamsburg, Virginia, in the 1930s was just part of a national passion for the colonial style and the passion among Delawareans for the style was additionally fueled by the 1932 publication of George Fletcher Bennett's Early Architecture of Delaware.[26] Not only did Bennett illustrate his volume with a lavish number of photographs showing colonial era houses and interiors, but he also included numerous detailed scale drawings of mantle and woodwork profiles, staircase ornamentation, and metal hinges and hardware used on colonial doors and shutters.

In Dover, the state government hired Wilmington architect E. William Martin to design Legislative Hall, a Colonial Revival building based on Georgian models. Built of handmade bricks and completed in 1933, the imposing building incorporates details found in its historic models—elegant symmetry, white marble ornamentation, multi-paned sash windows, and, inside, paneled walls, chair rails, and other colonial details.[27] At the University of Delaware, H. Rodney Sharp, a university trustee who joined the board in 1915, pushed forward an effort to develop the campus along lines suggested by Thomas Jefferson's design of The Lawn at the University of Virginia. As a result of Sharp's leadership, buildings with Colonial Revival elements like the Memorial Library (now Memorial Hall) and Mitchell Hall were completed in the 1920s. Architects Frank Miles Day and Charles Z. Lauder used Delaware's own historic buildings as sources for their design ideas for the university buildings.[28]

In Wilmington, one of the early prominent buildings that captured the Colonial Revival spirit was First and Central Presbyterian Church, completed in 1930. Local architects Stewart Brown and G. Morris Whiteside's design for the new building employed warm red brick and incorporated a number of elements from other buildings of the colonial era, in

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24 Willard Saulsbury, Jr. served as Delaware as one of the state's two United States senators from 1913 to 1919.

25 Adrian Kinnane, Durable Legacy: A History of Morris, Nichols, Arsht & Tunnell (Wilmington DE: Morris, Nichols, Arsht & Tunnell, 2005), 19.

26 George Fletcher Bennett, Early Architecture of Delaware (New York: Bonanza Books/Historical Press, Inc., 1932), passim.

27 Delaware: A Guide to the First State, compiled and written by the Federal Writers' Project of the Works Progress Administration for the State of Delaware. (New York: Viking Press, 1938), 186.

28 Carol E. Hoffecker, "A Brief History of the UD Green," University of Delaware web site: www.udel.edu/TheGreen/history.html.

particular soaring arched windows reminiscent of actual colonial churches such as Old North Church in Boston. Within the sanctuary, the architects provided an interpretation of traditional box pews by designing upright, square pews that closely resembled their colonial predecessors. In 1938, the Delaware Art Museum provided Wilmingtonians with another new building that captured the Colonial Revival spirit, with its brick walls, marble trim, and comfortable symmetry.

Beginning just after World War I, some members of the extended du Pont family embraced the Colonial Revival style, either remodeling old houses to incorporate colonial elements or building new homes based on the Colonial Revival model. In 1923, for example, Ellen Coleman du Pont Meeds Wheelwright acquired Goodstay, a *circa* 1740 stone farmhouse in Wilmington on Pennsylvania Avenue, from her father, T. Coleman du Pont.[29] In addition to installing noteworthy Colonial Revival gardens on the property, she greatly enlarged the house. With the guidance of Philadelphia architect Edmund B. Gilchrist, she constructed a symmetrical Colonial Revival front that extended off the back of the original farm dwelling, which itself had earlier been enlarged from three bays to six by extensions on both ends. The new front of the house employed the expected multi-paned sash windows that were ornamented with shutters and the central entry door was set in a bay that extended out from the front façade. A substantial triangular pediment surmounted the apex of the bay.

In 1930, Ellen's sister, Alice Hounsfield du Pont, who had married Clayton D. Buck[30] in 1921, inherited Buena Vista, a property on Route 13, the Dupont Highway, south of Wilmington. Mrs. Buck worked with prominent Pennsylvania architect, R. Brognard Okie, to transform Buena Vista, built in approximately 1847, into a dwelling that incorporated many key Colonial Revival elements. Given the shallow pitch of its roof and its somewhat boxy shape, the oldest part of the house did not lend itself particularly well to the style. Nonetheless Okie added shutters to that portion of the dwelling and then, in the a new substantial wing that extended from the south elevation, he created both a Colonial Revival façade with suitable roof, fenestration and decoration and, on the interior, rooms that were furnished with the fireplaces, paneling, and other details required of the style.

H. Rodney Sharp, who played a role in providing the University of Delaware with a Colonial Revival green, and his wife, Isabella du Pont Sharp, undertook renovations on their 1840s home, Gibraltar, although the changes they made that adhered most closely to the colonial model were largely interior. They installed appropriately styled paneling in the main floor rooms, had mantles modeled on the style and flanked them with either recessed cupboards, as in the dining room, or recessed arched bookcases as they installed in the living room, and preserved the center hall and staircase.

Not all the Colonial Revival work by members of the du Pont family involved renovations to older buildings. Notable among the new construction that embraced the colonial style was Mt. Cuba, built between 1935 and 1937. Lammot du Pont Copeland and his wife Pamela Cunningham Copeland built Mt. Cuba, their imposing country home northwest of Wilmington, under the guidance of local architects, Victorine du Pont Homsey and her husband, Samuel Homsey. Constructed of Williamsburg brick, laid in a Flemish bond pattern and rubbed to produce a warm patina similar to that found in Colonial Williamsburg buildings, the main block of the house had the symmetry expected of a Colonial Revival dwelling, although much larger than any building from the colonial period. It was seven bays wide and had substantial chimneys on either end of the gable roof, which was pierced by gabled dormers. In the interior, the Copelands made extensive use of historic paneling and other architectural features that they had collected over several years when houses of true colonial vintage were demolished.

In the late 1920s, Daniel Cauffiel, who was closely associated with the du Ponts, also built a substantial Colonial Revival house, his overlooking the Delaware River. Cauffiel worked for the Dupont Company as its General Manager of the Real Estate Department and served as a company vice president. With the help of Wilmington architect, Clarence R. Hope, he constructed his Colonial Revival style house in 1928 as a summer residence for his family. The five-bay main house,

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29 Maggie Lidz, The Du Ponts, Houses and Gardens in the Brandywine, 1900-1951 (New York: Acanthus Press, 2009), 204.

30 Buck was governor of Delaware from 1929 to 1937 and U.S. Senator from 1943 to 1949.

which has the expected symmetry for the style, is constructed of red brick laid in Flemish bond and the main block is extended by two flanking wings. The main door is framed by sidelights and reeded pilasters, the windows have the shutters typical of the style, solid on the ground floor and louvered above, and the slate roof has gabled dormers to admit light to the top floor.

The migration of these wealthy Wilmingtonians to grand houses that were outside the city but near enough to allow easy access has been dubbed the country house movement. By purchasing tracts of land, sometimes hundreds of acres, and establishing country estates, the families sought open space, acres of lawn, old houses—or old style houses—with modern amenities, and a setting in which to engage in country pursuits such as riding, gardening, and perhaps hunting. This impulse to embrace the benefits of moving out of the city extended, of course, to Morris and people in his professional and economic class, who also wanted their versions of the country home.[31]

The boards on which Morris served and the clubs to which he belonged put him among Wilmington's and Delaware's elite.[32] In the 1920s and the 1930s, a number of business and professional leaders who were Morris's social peers set about creating their own country estates, on a smaller scale than the du Pont properties to be sure, but nonetheless more palatial than most properties found within the city limits. These aspiring country dwellers achieved their ends either by purchasing old dwellings outside of Wilmington and transforming them into Colonial Revival style residences or by building new houses in the Colonial Revival style.

As early as the 1910s, Wilmington broker, Frank Danby Lackey purchased a small stone farmhouse in Claymont, north of Wilmington. With the assistance of local architect, Edward Canby May, he remodeled the modest dwelling into a Colonial Revival home, enlarging it with extensions built of the same local stone and adding such embellishments characteristic of the style as shutters, dormers, and a slate roof. In addition, the house had terraced gardens leading down toward the Delaware River and a garage with servants' quarters. In 1925, he enlarged the complement of buildings on the property to include a gardener's house.[33]

Charles L. Reese, Jr., who rose through the ranks to become president of the News Journal newspapers, also purchased and transformed an old farmhouse, a building constructed between 1770 and 1820. In 1929, he hired architect L. Waring Wilson to enlarge and renovate the dwelling into a colonial style home, a property now listed on the National Register as the Cloud-Reese House. To the windows, the architect added shutters complete with hardware appropriate to the style, the windows themselves were six-over-nine sash windows, and the entry door was suitably embellished with a Colonial Revival style surround.

Reese's brother, Dr. John S. Reese IV, for thirty-five years a Dupont company chemist, trod the same path. In 1941, he acquired a farm near Corner Ketch, a property that straddled the Delaware-Pennsylvania line. He engaged architect, R. Brognard Okie, who had worked on Buena Vista, to plan changes and additions that used the early-eighteenth-century dwelling as the core around which twentieth-century features were accumulated, changing the building's appearance to one that followed the Colonial Revival style. That property, now known as Merestone, is also listed on the National Register for its Colonial Revival architecture.

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31 Of course, the desire to move to the country and enjoy roomier dwellings and pleasanter surroundings was not limited to only the wealthy classes. Even ordinary average Americans sought to leave the crowded circumstances of the city by moving to modest but roomier lots in the early-twentieth-century suburbs where they could enjoy fresh air, lawns, and open space.

32 He served on the boards of Tower Hill School; Woodlawn Trustees; the Home for Friendless and Destitute Children; YMCA; Historical Society of Delaware; Trebor Foundation; Delaware Chapter, American Red Cross; Delaware Citizens Association; Wilmington Savings Fund Society; Equitable Trust Company; Wilmington Trust Company; the Philadelphia, Baltimore and Washington Railroad; Delaware Power Company and was a member of Sons of the American Revolution; Society of Colonial Wars; Wilmington Country Club; Wilmington Rotary Club; Wilmington Club.

33 One-Two-One-Four, June 1925, 3.

Although Morris did not sell his home on Broom Street in Wilmington until 1945, he and his family moved to Mill Creek Hundred sometime before 1938, to a property known as Chestnut Hill, on the farmed and wooded acreage adjacent to the I Johnson property.[34] At Chestnut Hill, starting in 1935 before his move there, he undertook a full-scale transformation of the large, plain stone farmhouse, applying to the late-eighteenth-century exterior Colonial Revival details that substantially modified its appearance. The move from Wilmington to the country provided a setting in which he could pursue the life of a country gentleman. By 1939 he was riding regularly over the 500-acre property and entertaining guests on the brick patio overlooking the broad sweep of front lawn.

Extending his pursuits to the adjacent property to his new home, Morris acquired the Johnson house in 1937. The Johnson house sits across large fields and woods from Morris's Chestnut Hill residence and could be easily accessed by walking trails, horse trails and a small vehicle road in that era.

Morris applied similar Colonial Revival elements to the Johnson house exterior as well and he enlarged it to suit more readily a twentieth-century style of living. First, he merged all three rooms of the original stone dwelling to make one large room, to which he added Colonial Revival interior features. Onto the main stone block, Morris built two substantial additions. The earlier addition, a kitchen wing built in 1937-1938, is two stories in height, of frame construction, and built perpendicular to and running north from the rear of the main block. It is clad in beaded clapboard.

In 1939, Morris constructed a second addition to the Johnson house, at least in part to accommodate the needs of the family to whom he leased the dwelling.[35] The later addition, like the extension built in 1937-1938, is also frame, partially clad in beaded siding, is two stories in height, and has a gable roof. Built off the west end of the main block, the addition runs parallel and eight feet in front of the main block. It incorporates roughly coursed stone end walls that complement the stone of the original dwelling. He roofed the entire dwelling with cedar shingles.

According to tradition, Morris undertook the improvements to the house in anticipation of the marriage of his daughter Mary . Mary never wed and never lived in the house on Pike Creek Road. After nearly a year of vacancy of a newly renovated house, Morris eventually elected to rent the dwelling to tenants.

At the time he built the additions, Morris made substantial cosmetic changes to the exterior of the house. He removed the pyramidal roof of a porch running along the front façade and around the corner to the west end of the first floor and he added a number of distinctly Colonial Revival style decorative embellishments. He ornamented the original front door with a substantial surround, incorporating smooth pilasters and a triangular pediment. He changed the front door of the 1806 addition into a window, creating a somewhat more regular though not symmetrical front façade, added solid paneled shutters to the ground floor windows and louvered shutters to the upper story windows, and laid a flagstone terrace in front of the house with a sitting wall at the east end of the terrace.

The details incorporated in the 1930s additions follow the stylistic example set in the renovations of the early-nineteenth-century main block. The shutters on the rear kitchen addition matched those in the rest of the house, paneled on the ground floor and louvered above. Morris selected solid shutters for the ground floor of the front addition and installed a Dutch door leading to the stone patio.

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34 Sale of Broom Street house, Deed Record T-44-402, 10 January 1945; purchase of Chestnut Hill property, Deed Record Y-38-423, 27 December 1933.

35 Trowbridge Marston, a native New Yorker, relocated his family printing business, the Kaumagraph Company, to Wilmington in 1939, in the hope of finding "a better location and a larger source of employees." He, his wife, and their six children moved to the house in 1939 and lived there until 1946. Like Morris, Marston belonged to the Wilmington Rotary Club, the Wilmington Country Club, and the Wilmington Club, memberships that put him among Wilmington's social leaders. H. Clay Reed, Delaware—A History of the First State (New York: Lewis Historical Publishing Company, 1947), 3:417.

Morris did not limit his efforts to the exterior of the dwelling. On the interior, when he merged the three rooms that had been the ground floor of the original house to create a single large room, he demolished the wall that had separated two small chambers and he demolished the two corner fireplaces that had backed up to that common wall. He then installed a single large fireplace that used the original chimney. He added crown molding and a chair rail around the room and, along one wall, built-in bookcases and cabinets. For the fireplace Morris chose a classically simple Colonial Revival style mantle and surround, with plain framing around the hearth and, above it, a frieze consisting of two plain panels and three truncated, reeded pilasters and layered molding beneath the mantel shelf. In the adjacent original ground floor room, now designated the dining room, Morris also installed crown molding and a chair rail plus a Colonial Revival style corner china cupboard.

Even in the details, Morris took care to follow the standards of the Colonial Revival style. He used black iron L-shaped hinges and complementary black iron hardware on many of the doors and cabinets. It is informative to note that the size and proportions of the hardware used in the house conforms to the standards that Bennett recorded in his 1932 book on Delaware's historic architecture.[36]

In the 1937-1938 addition, Morris installed a modern kitchen and a dining area and, between the dining room and the kitchen, a butler's pantry, one side furnished with a sink and food preparation area and the opposite wall supplied with cupboards and a bank of shallow drawers designed to accommodate large flat table linens.

The addition housed an interior stair leading to the basement; previously, access had been via an exterior cellar door built into the east end wall of the house. There was also a back stair between the kitchen and a servant's room, where Morris installed closets and from which a stair lead up to the attic.

Morris used the former exterior door in the eighteen-inch-thick west end wall of the original house as an interior door leading into the 1939 addition, a spacious living room. At the west end of the room, he installed another substantial hearth outfitted with a Colonial Revival style mantle, an unembellished frame around the hearth with a modest shelf above. He also installed a Dutch door to allow access to the front patio. As he had done in the other large living room and the dining room, Morris installed modest crown molding in this addition, but the room's architecture is dominated by a series of boxed beams running north south across the ceiling.

In addition to renovating the dwelling, Morris transformed the wagon shed into a garage capable of accommodating three automobiles. He moved the front (west) wall out by five and a half feet to make the building deeper and attached a third bay to the original two-bay building. He sided the entire enlarged building with beaded clapboard, the same material he used to side the house, and he also roofed the garage with cedar shingle.

While reconfiguring the wagon shed into a garage, Morris rerouted the entrance drive onto the property. Originally, one reached the dwelling via a long lane that led from Pike Creek Road near its junction with Kirkwood Highway. The northerly path of the drive approached the front of the house through an allée of trees with fields on both sides and ran next to the west end of the small stone dwelling. Morris's new, paved approach to the house reused a dirt lane that came up from Pike Creek Road. It had once led from the meadow near the creek where the cows grazed to the dairy barn behind the house.

Finally, Morris used the stone construction of the dwelling and the early-nineteenth-century root cellar as his inspiration when he erected immediately adjacent to the dwelling a small stone springhouse for the property's well and water tank.

Morris was an owner who used the land in a way that differed radically from the uses to which previous owners had put it.

36 Bennett, Plate XIII.

When he moved from a three-story brick Victorian pile on Wilmington's Broom Street to the country, he followed the example of the wealthiest of the county's residents, who embraced Colonial Revival style by using the style's designs and details in renovations to old structures and by building new homes with similar stylistic elements. Like them, Morris transformed his own rural house, Chestnut Hill, into a Colonial Revival home and recreated himself as a country gentleman. He then applied the same aesthetic and energy to the house on Pike Creek Road, modifying the dwelling and, in the process, changing the use of the property from an agricultural farmstead to a suburban residential parcel.

Although the acres surrounding the Morris house continued to be cultivated, agricultural production no longer had any relationship to the dwelling, its complement of outbuildings, and its occupants. Sweeping changes t were overtaking not just New Castle County but rural areas throughout the nation. Milling was long gone and suburbanization was pushing aside the agriculture—dairying, crop cultivation, the keeping of chickens and production of eggs—that had for so long occupied the families living on that landscape, replacing farms with residential lots, new houses, and people whose links were to nearby cities rather than to the land.

1948-1960

Morris sold the house and a reduced number of acres in 1948. The two owners during the last period of development made only minor modifications to the house and other buildings, although the owners who took possession in 1955 made substantial changes to the landscape.[37]

The Perry family, which moved to the property in 1948, used it without significant changes to the buildings. In the dining room, Harriet Perry installed a second corner china cupboard and, because she raised standard poodles, she reused the chicken house as a kennel, installing two pens for dog runs.

When Peter and Alice Furness acquired the property in 1955, they added a greenhouse to the south end of the garage. The Furnesses, avid and accomplished gardeners, acquired a metal building to house their garden and lawn equipment. The gardens at Colonial Williamsburg inspired the Furnesses' horticultural efforts and they installed brick walkways and walls, stone retaining walls, extensive boxwood hedging, and large and varied plantings of trees and shrubs.

After the work at Colonial Williamsburg had begun with restoration of colonial buildings, it became apparent fairly quickly that research and restoration work needed to extend to the landscape and gardens that complemented the colonial architecture. There is no "typical" Williamsburg garden and the materials used in walkways and barriers around the garden areas include brick, wood, or hedges, although the use of brick for walls and walks is prominent among the features that mark the Williamsburg style,[38]

Brick could be readily manufactured in the Williamsburg area and so, quite logically, figured importantly in building construction as well as in the erection of garden walls and walks. Stone, on the other hand, was not a common building material in Williamsburg because there was little stone available for construction. This, however, did not prevent the Furnesses from using local stone, as well as brick, in their work.

In spite of their adaptation of Colonial Williamsburg elements to their garden, they also acknowledged the local practice of building with stone, a traditional material used throughout northern New Castle County for constructing walls. They employed stone similar to that used in the house additions and built retaining walls at the site of the dairy barn and at the west edge of the front lawn.

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37 Deed Record U-47-555, 1 March 1948 and Deed Record U-47-567, 1 March 1948, Morris to Charles J. Perry, Jr. Deed Record X-56-285, 19 September 1955, Perry to Peter and Alice Furness.

38 It is worth noting that walls similar to those at the Johnson-Morris house are part of the landscape at Mt. Cuba, a more widely known Colonial Revival property.

Since 1960
The Furnesses sold the property in 1999 to the current owners, David and Felice Latzko, who have added a further extension to the north end of the 1937-1938 addition, removing a shed roofed back porch dating from the 1940s. The new construction, employing a combination of stone and frame elements, follows closely the style established by the 1930s additions. They have also added several buildings and structures to the site. They installed a wooden gazebo near the house and built a two-story frame stable with two exercise paddocks at the far south end of the property. On the western edge of the site are two small shed style horse stalls within a small paddock area.

Social History significance and related Architectural significance

The Johnson-Morris property is significant under Criterion A and the theme of Social History. The property is the physical embodiment of a social trend driving changes to rural houses in New Castle County in the 1930's by wealthy Wilmingtonians. The movement out of the city of Wilmington to the countryside was fashionable among the area's elite in the early part of the twentieth century. Those wealthy Wilmingtonians converted existing structures to grand houses in the nearby countryside but near enough to the city to allow easy access .They created many country estates, displaying varying degrees of wealth and styles. The Johnson-Morris stands as a good, small scale example of that social trend.

Morris's purchase and transformation of the Johnson-Morris house from simple farmhouse to a country house was emblematic of the sweeping trend that was overtaking not just New Castle County but rural areas throughout the nation. Milling was long gone and suburbanization was pushing aside the agriculture—dairying, crop cultivation, the keeping of chickens and production of eggs—that had for so long occupied the families living on that landscape, replacing farms with residential lots, new houses, and people whose links were to nearby cities rather than to the land.

This property is unique because it is a small scale, vernacular example of the widespread conversion of existing houses in the country to a specific architectural style, the Colonial Revival style, during some peak years of that style's popularity among the area elite. The Johnson-Morris House transformation by Morris followed the example of the wealthiest of the county's residents, many of whom embraced Colonial Revival style in the country home by using the style's designs and details in old and new structures. The house and property are the embodiment of the combined social, demographic and style trend among the area's wealthy residents.

The Johnson-Morris property is also significant under Criterion C and the theme of Architecture. The nominated buildings and structures on the property embody the distinct characteristics and identifiable patterns of the Colonial Revival style.

The Johnsons, the family linked to the earliest period of construction, were Irish Quakers who arrived in early eighteenth century. They built both the original stone dwelling that is the core of the nominated house and the root cellar below the house, a building that served as a model for the 1930s construction of the well house. The pivotal participant in the history of the property as it stands today, however, is Hugh M. Morris, who, building on the Johnsons' early efforts, rendered the dwelling, the adjacent garage, and the well house in their current forms.

Dwelling house
The Johnsons owned the property from 1761 to 1843, which suggests that the family had a dwelling built of some other material, probably log or perhaps brick, prior to constructing the dwelling that survives as the core of the current house. Tax records indicate that the Johnsons had, at various times, log, brick, and stone houses on the property.

The dwelling house on the property was built in two sections between approximately 1803 and 1810.[39] Constructed with roughly coursed stone walls, the house began with a three-room configuration, that was soon enlarged by the addition of a long room attached to the west end of the original structure and running its full depth. The arrangement of the dwelling's rooms, fireplaces, stair, and entry doors followed a building form closely associated with northern Delaware.[40] Little interior integrity of the early house survives on the ground floor because of twentieth-century renovations, although on the upper story, ghost outlines on the floors show where fireplaces were once located. The original corner winder stair to the upper floor survives. Stucco covers portions of the original building's façades. Early-twentieth-century photographs show similar use of stucco on the dwelling's end walls, although the practice of leaving stones along the corners unstuccoed, creating quoins that stand out in contrast to the white stucco, appears to be a later embellishment.

From the time that the Johnson family built the stone dwelling until the property came into the hands of Hugh M. Morris, little was done to the building. For about twenty-eight years during that approximately 125-year span, absentee landlords owned the house and the land on which it sat. There appears to have been little motivation to improve the modest dwelling for the tenant farmers living there. The only apparent modification to the original house was the addition of the shed-roofed porch that ran along the front façade and around the west end of the building.

Thus, little changed until 1937, when Morris bought the property and began his extensive overhaul. After removing the porch from the front and side, he added decorative embellishments to change the dwelling's exterior. He framed the original front door with a substantial surround, changed the second (later) door in the front façade into a window, added shutters to the windows on both the ground floor and the upper story, and installed a stone-paved terrace in front of the house.

Morris built two additions in quick succession. The first, constructed in 1937-1938, extended a kitchen wing off the back (north) side of the dwelling. In 1939, he erected a second extension off the west end of the main block, parallel to the stone core of the dwelling, although eight feet in front of it. Both additions are frame, clad with beaded clapboard, two stories in height, and constructed with gable roofs. The second addition has three gable dormers in the front façade and two gable dormers in the rear and has roughly coursed stone end walls.

Inside the dwelling, Morris removed the walls in the original house, making the hall and two small chambers into one large room. He removed two small corner fireplaces one in each of the small chambers and installed a single, substantial Colonial Revival style hearth in the end wall, using the chimney that had served the two smaller hearths. A 1931 publication for Wilmington's building trade, One-Two-One-Four, provided an illustrated article about a newly constructed home in Lindamere, a suburb north of the city. Giving examples of ready-made "woodwork of colonial design," the article showed a fireplace with a mantle very similar to the one Morris used and described it as having "fluted pilasters (that) support a narrow shelf and moldings (that) add refinement but without ornateness."[41] Morris embellished the room with crown molding and filled one wall with bookcases and cabinets. He also installed crown molding in the other original ground floor room, now transformed into a dining room and a Colonial Revival china cupboard to one corner of the room.

The 1937-1938 addition that accommodated kitchen and butler's pantry was furnished with 1930s equipment and amenities; a butler's pantry between the kitchen and the dining room had fixtures that were part of a well-appointed kitchen: sink and food preparation area on one side and, on the opposite side, a wall of cupboards and a particularly imaginative feature, a bank of enclosed shallow drawers. Earlier in the century, extensive effort to make work in the

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39 The stone house first appears in the tax assessment records of 1804.

40 Gabrielle M. Lanier and Bernard L. Herman, Everyday Architecture of the Mid-Atlantic: Looking at Buildings and Landscapes (Baltimore: The Johns Hopkins University Press, 1997), 21-22. See also Bernard L. Herman, Architecture and Rural Life in Central Delaware, 1700-1900 (Knoxville: The University of Tennessee Press, 1987), 27.

41 One-Two-One-Four, September 1931, 7. Bennett's Early Architecture of Delaware includes photographs of several mantles that closely resemble the mantle that Morris used. See in particular pages 93, 100, 130-131, and 133.

kitchen more "scientific" and less wasteful of a housewife's time resulted in clear ideas of kitchen design. The surviving butler's pantry fixtures and their arrangement are typical of the kitchen features expected in a fashionable home built during this period. The storage cupboards close to the sink area enhanced efficiency by allowing the dishes and glassware stored close to where they were cleaned and the shallow drawers provided roomy, flat storage for table linens close to the dining room.[42]

The kitchen wing also provided space for stairs to give access both to the cellar below and to a servant's room and bath above. As well-to-do Wilmingtonians created their country estates, they included in the their new homes space for live-in help, another characteristic expected in even a modest country house.

When Morris added the living room in the 1939 extension, he included a generously proportioned hearth decorated in the Colonial Revival style and, although he did not incorporate a chair rail in the room, he installed boxed beams that added a strong colonial element. The addition also provided on the upper floor space for a master bedroom that had built-in features, such as a spacious dressing table, that were fashionable in the 1930s.

Taken as a whole, Morris's work transformed the modest stone dwelling into a Colonial Revival house whose appearance both inside and out only hints at its origins. There is no apparent record of the architect who guided Morris in the renovations of, first, his own home and then of the house on Pike Creek Road. Evidence uncovered during renovations since 1999 indicates that William D. Haddock and Company (later W. D. Haddock Construction Company) was the contractor who did some, and probably all, the work. The Haddock Company had done work for Morris on his house in Wilmington and was also well known in Wilmington for the excellent quality of the company's work. It was Haddock that built the First and Central Presbyterian Church and the company had wide-ranging experience with the Colonial Revival style and with many of the members of the du Pont family whose homes were the models of many local construction and renovation projects.[43]

The Colonial Revival style had been popular for some time before Morris began work on the Johnson house. Although some scholars date the advent of the style back as far as the 1870s and the Centennial Exposition in Philadelphia in 1876, it clearly was in vogue by the opening years of the twentieth century. At the time, a house in the style was called simply a "colonial house," a dwelling that presented a balanced, harmoniously proportioned, and restrained impression.[44] A 1924 house plan book characterized the style as "simple, hospitable."[45] Mail order catalogues marketed the style as early as 1918 and as late as 1941.[46] According to architectural historian Gwendolyn Wright, the advent of government financing during the New Deal encouraged the style because Federal Housing Administration officials were persuaded that such traditional designs would offer better resale values.[47]

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42 One-Two-One-Four, October 1930, 2.

43 See One-Two-One-Four, March 1924 through September 1931 for references to Haddock projects underway for Wilmington clients. Although Haddock had done construction in collaboration with leading local architects Brown and Whiteside, the firm that acquired the Brown and Whiteside practice has no record of Morris as a Brown and Whiteside client. Nor does the firm of Homsey Architects have any record of any Morris commissions.

44 Shrewesbury's House Plans (Chicago: Shrewesbury Publishing Company, 1924), 98; see also Katherine Cole Stevenson and H. Ward Jandl, Houses by Mail—A Guide to Houses from Sears, Roebuck and Company (Washington DE: The Preservation Press, 1986), 178-188.

45 Shrewesbury's House Plans, 98.

46 Stevenson and Jandl, "The Preston," 174. Robert Schweitzer and Michael W. R. Davis, America's Favorite Homes: Mail-Order Catalogues as a Guide to Popular Early 20th-Century Houses (Detroit MI: Wayne State University Press, 1990), Aladdin's "Edgewood," 24.

47 Gwendolyn Wright, Building the Dream—A Social History of Housing in America (Cambridge MA: The MIT Press, 1981), 242.

The houses typical of the Colonial Revival movement were interpretations of earlier buildings rather than copies.[48] The dwelling that emerged from Morris's efforts represented a good example of the style. Although the model Colonial Revival house was generally a symmetrical, three- or five-bay dwelling, perhaps with a one story wing or porch on one end, the asymmetrical Morris house had the other hallmarks of the style. It had dormers to admitted light to the top floor, it was two stories in height, it was constructed of stone, one of the style's typical materials, it had shutters at the windows, the clapboards were painted white, and a decorative pediment and pilasters emphasized the front door.[49]

The interpretation of the Colonial Revival style in the Johnson-Morris House is illustrative of the conversion of a common, Mid-Atlantic stone farmhouse to a strong example of the unique, local idiom of the vernacular style.

The stylish Colonial Revival dwelling that Morris created testified to the owner's admiration for a popular style. He had already submitted his own home to such treatment, transforming a late-eighteenth-century stone farmhouse into a Colonial Revival show place. It had similar embellishments—shutters with Colonial Revival style hardware, front door surrounded by pilasters and topped with a pediment—and was furnished with a similar front terrace overlooking a lawn sweeping away into the distance.

The dwelling on the Johnson-Morris property follows patterns of design for the period from 1937 through 1960, the first part of the period having been devoted to architectural modifications according to the Colonial Revival style and the second part of the period characterized by landscape embellishments that complemented the house. Morris's enlarged and remodeled structure with its additions and decorative details presents the key elements of the Colonial Revival style so popular when the renovations were undertaken. The building conveys effectively the essential characteristics of the form and retains a high level of integrity.

Root cellar
The root cellar, built around the same time as the original sections of the dwelling (1800-1810), follows a pattern of structure and siting common to the period during which it was constructed. Before the days of refrigeration, food storage was a challenge and root cellars were a convenient and relatively easy means of providing a cool, dry place for fruits and vegetables to be kept. They were constructed of stone or brick formed into a room that was insulated by the thick layer of earth overlaid on the roof/ceiling.

The root cellar at the Johnson-Morris property is an excellent example of such subterranean storage, constructed of stone and partially sunk into a hillside below the dwelling house. The gable-roofed interior of the cellar retains wooden shelves that once provided space for storing a variety of crops. The structure, largely unchanged since its construction, retains sufficient integrity to convey effectively the essential characteristics of the form it represents.

Wagon shed/garage
The one-and-a-half-story, three-bay gable-roofed frame garage was originally a two-bay wagon shed that Hugh Morris enlarged to accommodate automobiles. Originally such frame buildings behind rural dwellings allowed farm families a conveniently close shelter for their horse drawn vehicles. Before Morris's renovation of the property, a long lane led up to the house from Pike Creek Road near its junction with Kirkwood Highway, approaching the front of the house and running next to the west end of the small stone dwelling, where an exterior door gave access into the kitchen. Anything needed in the house and carried by wagon to the farm could be unloaded there before the wagon was driven on to the shed behind the house.

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48 See comments in Lanier and Herman, 167; Carol Rifkind, A Field Guide to American Architecture (New York: Penguin Books, 1980), 101.

49 Susan Mulchahey Chase, David L. Ames, and Rebecca J. Siders, Suburbanization in the Vicinity of Wilmington, Delaware, 1880-1950+/-: A Historic Context (Newark DE: Center for Historic Architecture and Engineering, University of Delaware, 1992), 46; Lanier and Herman, 167.

Morris enlarged the shed by attaching to the south end an addition that created the third bay. He also moved the front (west) façade out five and a half feet to make the building deeper. Like the dwelling, the entire garage was sided with beaded clapboard and roofed with cedar shingles and its paneled doors mimic the paneled doors on the house. Finished in materials that complemented the 1930s renovations that transformed the dwelling house, the garage also satisfied the era's embrace of the automobile, as a 1924 advertisement for Wilmington architects, Brown and Whiteside, articulated. "It is a trite statement that the motor car is unquestionably an integral part of the domestic establishment," the ad declared, "and that its housing must be provided for." The goal, according to the architects, was "to have the garage represent the same period and style as the house itself."[50]

The garage, in its use of materials and details also found in the dwelling house, is the ideal complement to the Colonial Revival dwelling and embodies the key elements that were the standard of the period during which it was created.

The greenhouse that Peter and Alice Furness added to the garage after they purchased the property in 1955 does not compromise the integrity of the garage as an articulation of this Colonial Revival standard.

Springhouse

When Morris transformed the early-nineteenth-century stone house into a Colonial Revival dwelling, he used the original dwelling and the root cellar as the models on which he based his creation of the small stone springhouse to contain the house's water pump and tank.

Constructed of stone similar to that used in the original house, the new building next to the house has a gable roof shingled with cedar and, below grade, the storage area. It resembles the much earlier root cellar near the road below the house and, by mimicking that earlier architecture, Morris created a building whose appearance underscored the Colonial Revival character of the set of buildings.

Walks and walls

When the Furnesses undertook their extensive garden and landscape work on the property, they both paid homage to the distinctive Colonial Revival elements that had emerged from the work done at Colonial Williamsburg and to the particular use made in the Piedmont region of native stone for the creation of walls during the colonial period.

To mark off garden areas near the house, they recreated the warm brick walls and walks that had become well known because of their use at Williamsburg. Because of the slope of the land, some of the walls did more than mark off garden areas; they functioned as retaining walls rather than as mere barriers between the garden and the larger world, so to speak. The Furnesses' use of gently rounded coping bricks like those found atop walls at Williamsburg conveyed a sense of colonial charm that complemented the Colonial Revival embellishments on the house. The brick walkways were an additional dimension that underscored Morris's adherence to the standards of the Colonial Revival style.

At the same time, the Furnesses acknowledged the character of the original house in their use of native stone for the creation of the retaining wall that functioned to define the edge of the lawn in front of the house. If their use of brick honored the style promoted by Colonial Williamsburg, their use of native stone laid in a rough coursed manner honored the actual colonial practices for the area of New Castle County where the house stood.

Both types of walls plus the walkways combine to underscore the impression presented by the buildings on the property,

50 Sunday Morning Star,13 July 1924, 31.

adhering closely to the standards associated with a full and effective interpretation of the Colonial Revival style.

Conclusion

The Johnson-Morris house reflects a period of significance from 1937 to 1960. First, the significance is based upon the transformation of this house from a simple fieldstone farmhouse to a Colonial Revival style country estate as reflective of a social trend driving changes to rural houses in the 1930's by Wilmington's elite residents. Additionally, the significance is based on the resulting architectural changes that transformed this nineteenth-century farmhouse according to the Colonial Revival style that was in vogue at the time of the renovation and which subsequently influenced the surrounding garden landscape of the house.

The integrity of the Johnson-Morris house, garage, root cellar, and springhouse is generally high, with the only alterations so minor as to not compromise the buildings' eligibility for nomination to the National Register of Historic Places under the theme of the Colonial Revival in architecture. Although the core of the dwelling was constructed in the early nineteenth century, its period of significance is the 1930s, when the Colonial Revival changes were made to the building. Similarly, the modifications to the nineteenth-century wagon shed to transform it into a twentieth-century garage are in keeping with the Colonial Revival style. Certainly the creation in 1938 of the springhouse, designed to resemble the much earlier dwelling construction, is an ideal example of the style's mimicking its colonial precursors, most especially the early-nineteenth-century root cellar. Although the plantings installed in the 1950s have not survived with sufficient integrity to be included in the nomination, the brick and stone walls, walks, and steps that defined the lawn and garden areas do survive as a contributing feature. None of the noncontributing elements on the property compromise the architectural significance of the nominated complement of buildings.

Developmental history/additional historic context information (if appropriate)

Comprehensive Planning

Zone: Piedmont

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

Theme: Architecture, Engineering and Decorative Arts

Property Type: Early 19th Century Vernacular with Colonial Revival modifications

9. Major Bibliographical References

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

(See continuation sheet.)

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): N-221

10. Geographical Data

Acreage of Property 6.97 acres
(Do not include previously listed resource acreage.)

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	440310	4395288	3			
2				4			

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

New Castle County Delaware tax parcel number 0805400038

Boundary Justification (Explain why the boundaries were selected.)
The tax parcel contains all the contributing resources. The parcel is entirely surrounded by White Clay Creek State Park, which precludes extending the boundaries beyond the limits of this parcel.

11. Form Prepared By

name/title David M. Latzko; Susan Mulcahey Chase (consulting historian)
organization _____ date 07/28/10
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Interviews

The property owner interviewed and exchanged correspondence with members of the Marston family between 2000 and 2002. He also interviewed members of the Perry family in 2002.

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

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

Name of Property: Johnson-Morris House

City or Vicinity: Newark

County: New Castle State: Delaware

Photographer: Susan Mulchahey Chase

Date Photographed: June 2009, April 2010

Description of Photograph(s) and number:

1 of 12: Resource #1—dwelling, 1800-1810 section, south façade, looking north.

2 of 12: Resource #1—dwelling, south façade looking northeast, showing 1939 section (left) and 1800-1810 section.

3 of 12: Resource #1—dwelling, detail of south façade, looking northwest, showing juncture of 1939 section (left) with 1800-1810 section.

4 of 12: Resource #1—dwelling, north façade of 1939 section and west gable end of 1800-1910 section, looking southeast, showing juncture of 1939 section (right) with 1800-1810 section.

5 of 12: Resource #2—garage, west façade, looking northeast.

6 of 12: Resource #2—greenhouse attached to garage, west façade, looking southeast.

7 of 12—Resource #3—springhouse, south gable end and east façade, looking northwest.

8 of 12—Resource #4—root cellar, east gable end and south façade, looking northwest.

9 of 12—Resource #5—brick walls and steps near drive north of dwelling, looking southwest.

10 of 12—Resource #5—brick wall and steps west of dwelling, looking west, with detail of molded brick coping.

11 of 12—Resource #5—stone wall and steps at west end of dwelling, looking west.

12 of 12—Resource #5—stepped stone wall along west side of lawn south of dwelling, looking southwest.

Johnson-Morris House
Name of Property

New Castle, Delaware
County and State

Property Owner:

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

name David M. and Felice J. Latzko

street & number 41 Upper Pike Creek Road telephone 302-738-4438

city or town Newark state DE zip code 19711

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.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Johnson--Morris House

MULTIPLE NAME:

STATE & COUNTY: DELAWARE, New Castle

DATE RECEIVED: 1/06/11 DATE OF PENDING LIST: 2/14/11
DATE OF 16TH DAY: 3/01/11 DATE OF 45TH DAY: 2/21/11
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 11000036

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 2.22.11 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA_____

REVIEWER_____ DISCIPLINE_____

TELEPHONE_____ DATE_____

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

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

Johnson-Morris House, New Castle County, DE 1 of 12


Johnson-Morris House, New Castle County, DE 2 of 12

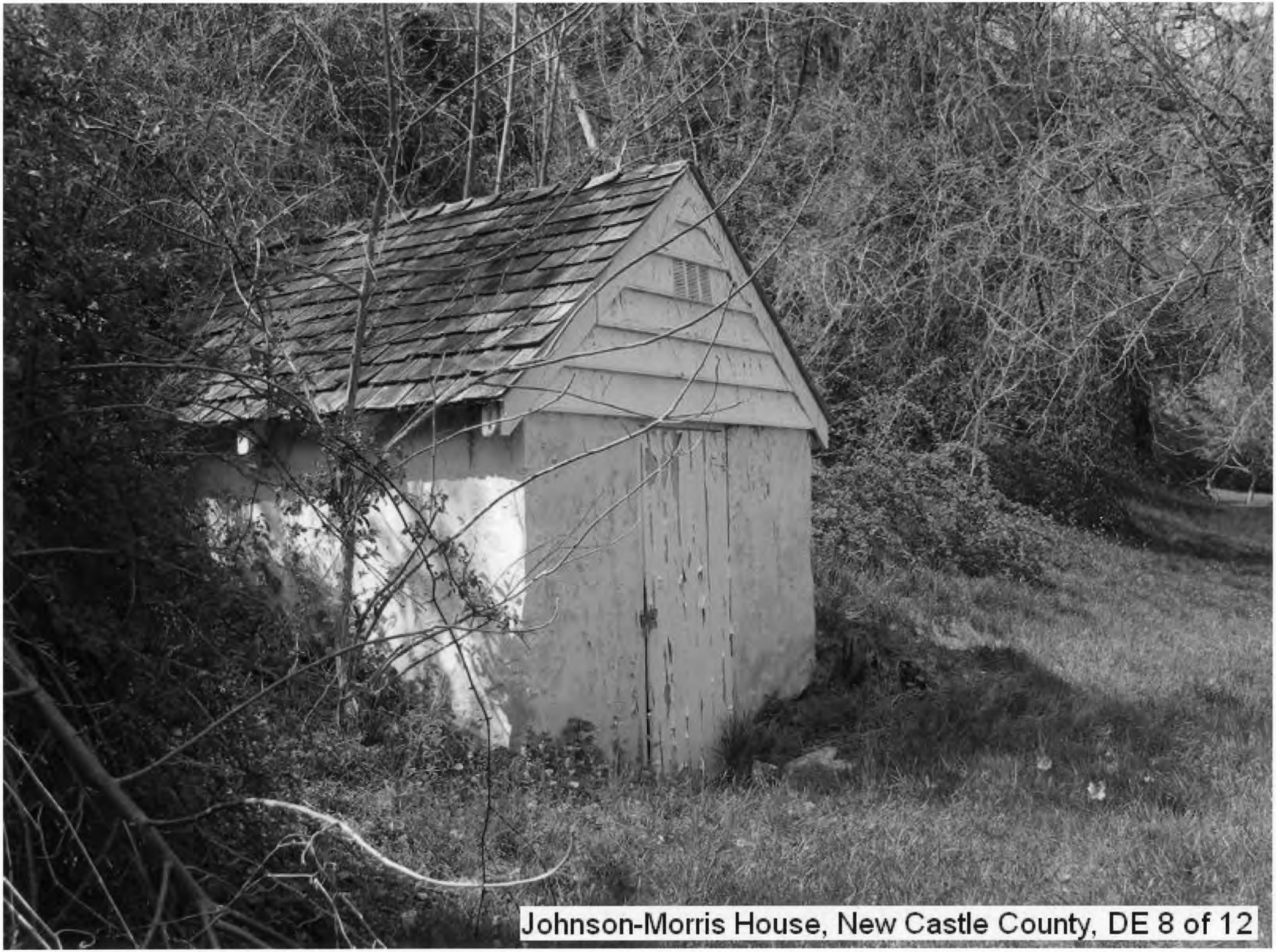
Johnson-Morris House, New Castle County, DE 3 of 12

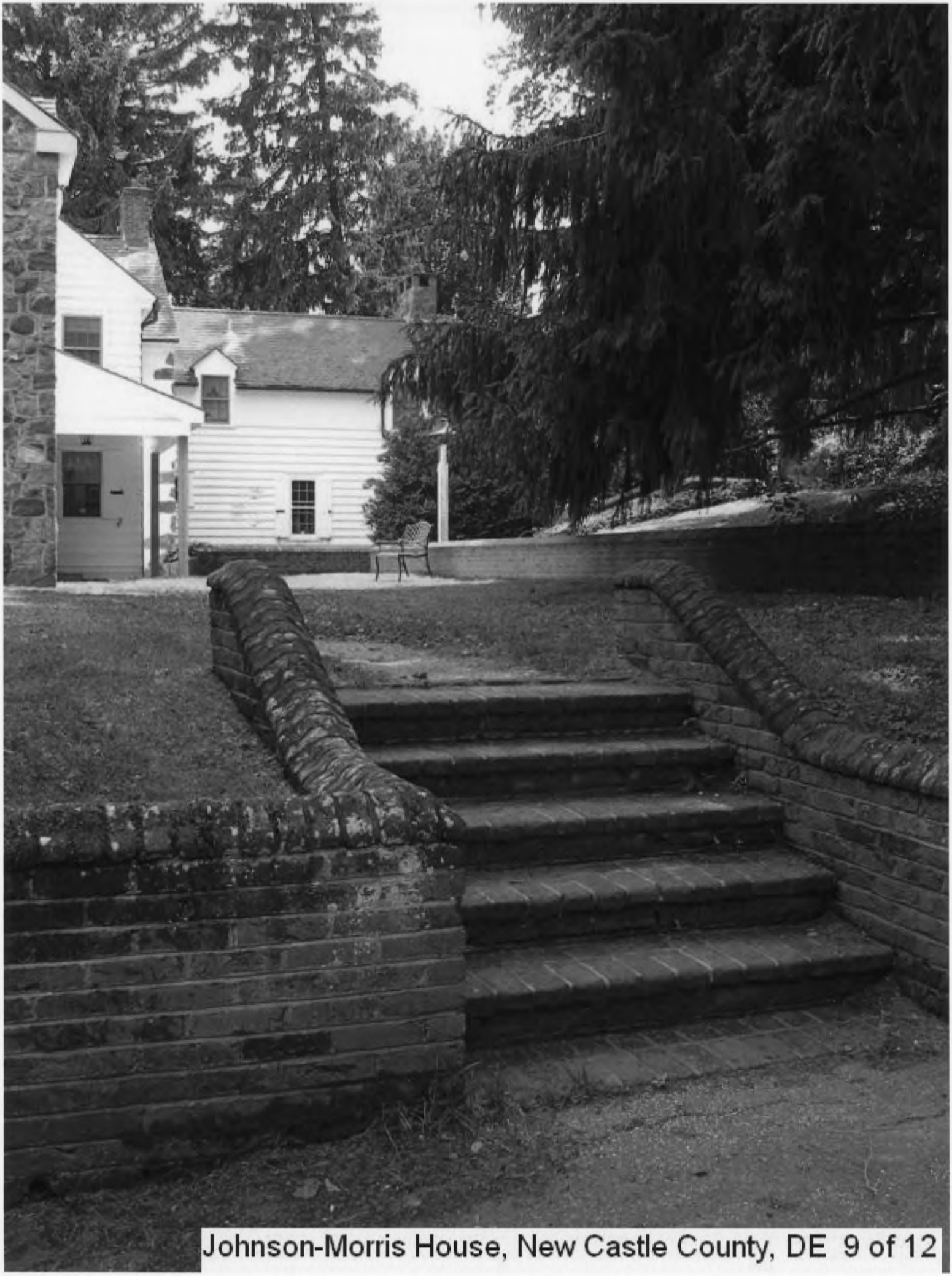
Johnson-Morris House, New Castle County, DE 4 of 12


Johnson-Morris House, New Castle County, DE 5 of 12


Johnson-Morris House, New Castle County, DE 6 of 12

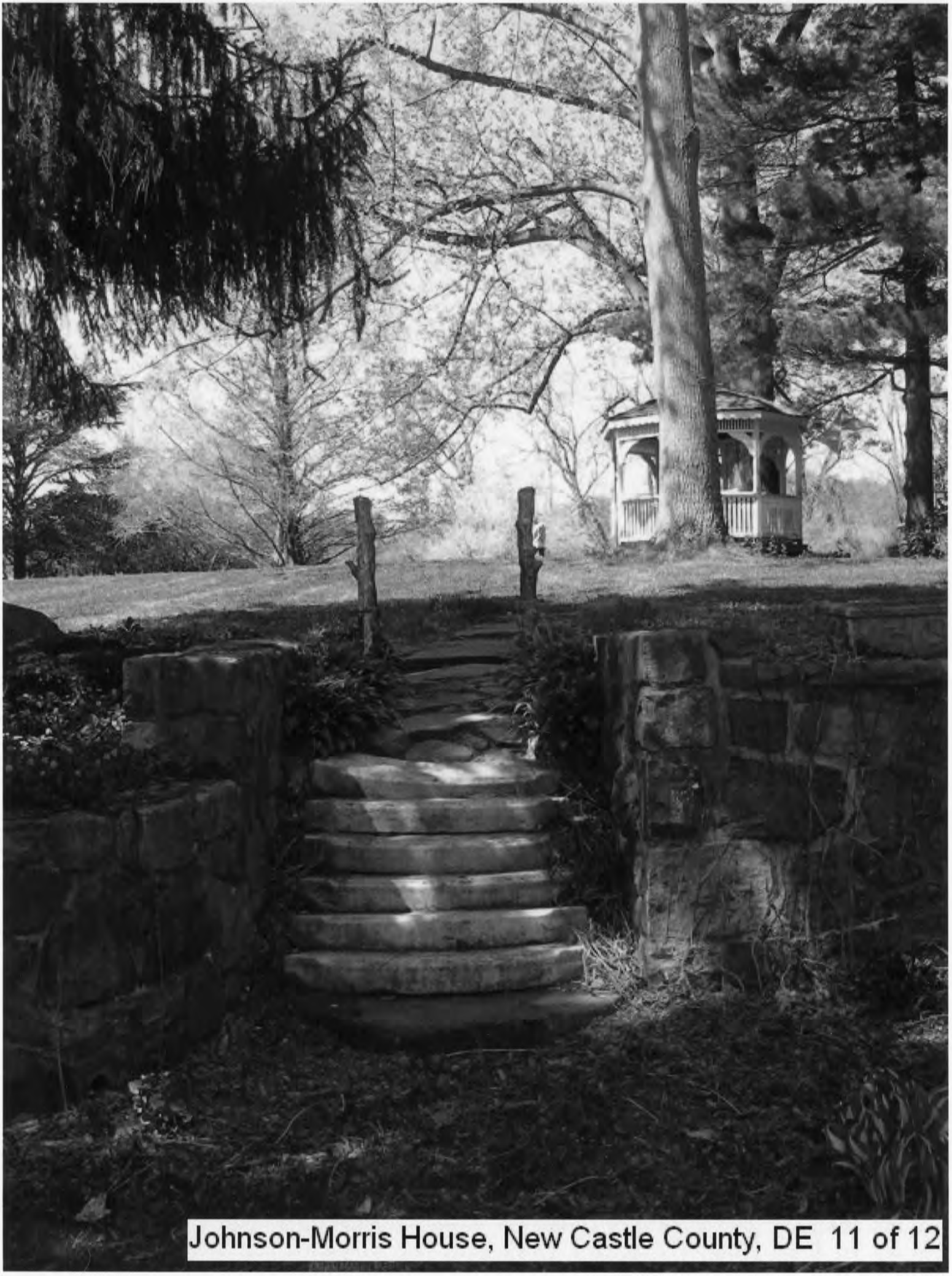

Johnson-Morris House, New Castle County, DE 7 of 12


Johnson-Morris House, New Castle County, DE 8 of 12



Johnson-Morris House, New Castle County, DE 9 of 12

Johnson-Morris House, New Castle County, DE 10 of 12



Johnson-Morris House, New Castle County, DE 11 of 12


Johnson-Morris House, New Castle County, DE 12 of 12

41 UPPER PIKE CREEK ROAD
NEW CASTLE COUNTY, DELAWARE

Periods of construction

1800-1810

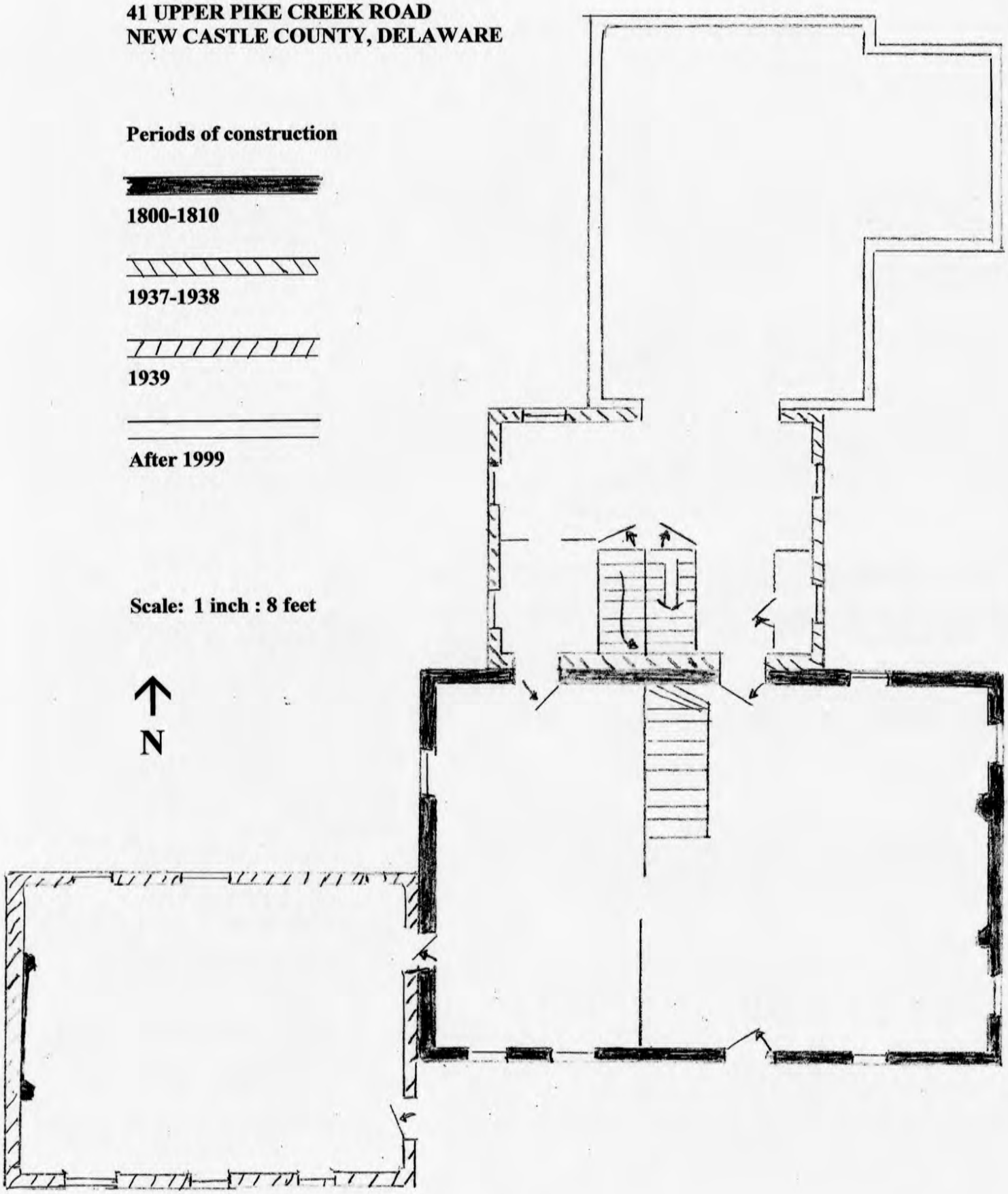
1937-1938

1939

After 1999

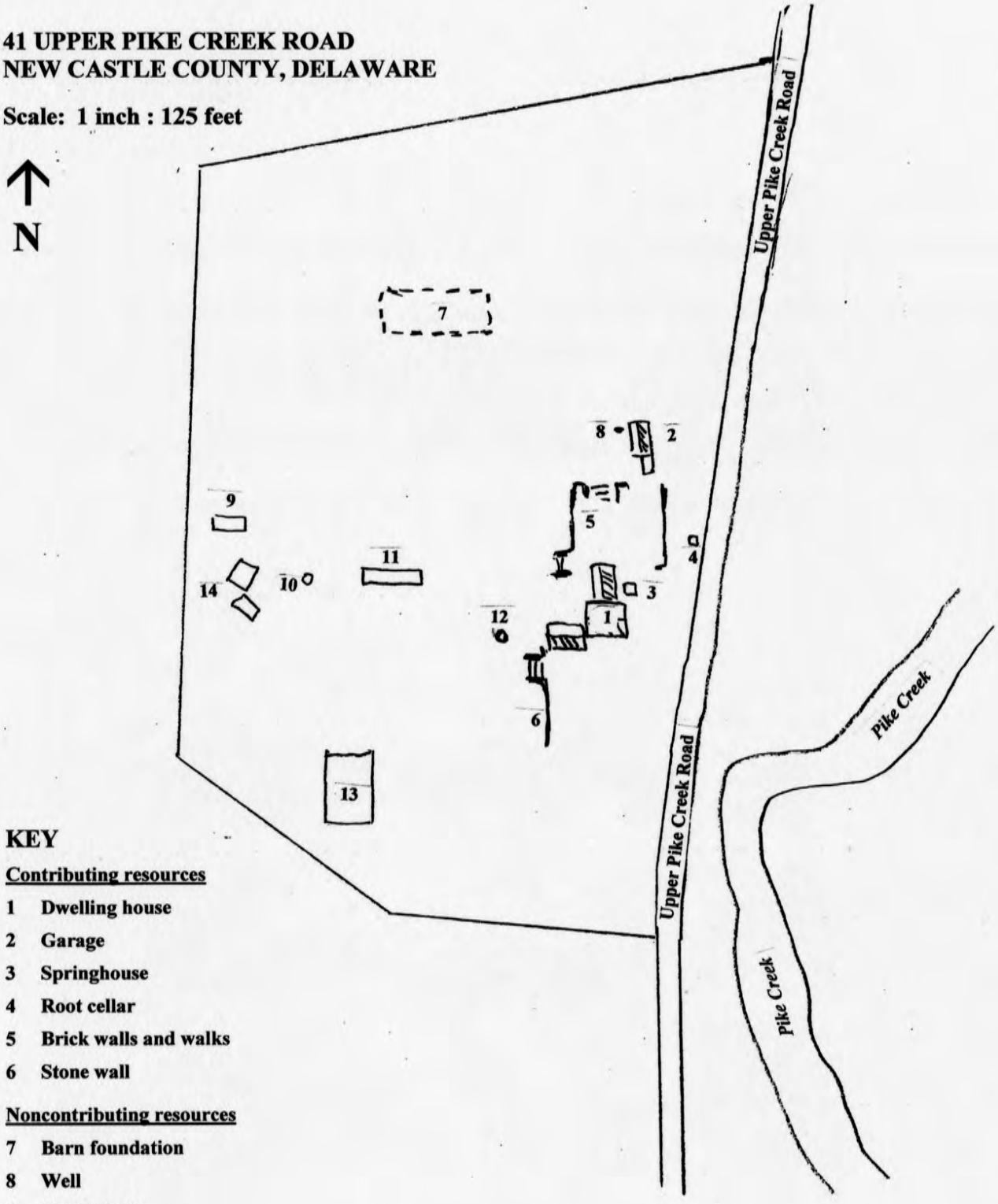
Scale: 1 inch : 8 feet

N



41 UPPER PIKE CREEK ROAD
NEW CASTLE COUNTY, DELAWARE

Scale: 1 inch : 125 feet



KEY

Contributing resources

1 Dwelling house
2 Garage
3 Springhouse
4 Root cellar
5 Brick walls and walks
6 Stone wall

Noncontributing resources

7 Barn foundation
8 Well
9 Metal shed
10 Silo foundation
11 Chicken house
12 Gazebo
13 Stable
14 Shed stalls

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

STATE OF DELAWARE
DELAWARE GEOLOGICAL SURVEY

NEWARK EAST QUADRANGLE
DELAWARE–NEW CASTLE CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)

Johnson-Morris House
41 Upper Pike Creek Road
Mill Creek Hundred
New Castle, Co.
DE

UTM:
18/440310/
4395288

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
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

There may be private inholdings within the boundaries of the National or State reservations shown on this map

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

UTM GRID AND 1993 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

SCALE 1:24 000

1 .5 0 KILOMETERS 1 2
1000 0 METERS 1000 2000
1 .5 0 1
MILES
1000 0 1000 2000 3000 4000 5000 6000 7000 8000 9000 10 000
FEET

CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929 (NGVD 29)
(TO CONVERT ELEVATIONS TO THE NORTH AMERICAN VERTICAL DATUM OF 1988, SUBSTRACT 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
4		5
6	7	8

1 West Grove
2 Kennett Square
3 Wilmington North
4 Newark West
5 Wilmington South
6 Elkton
7 Saint Georges
8 Delaware City

ADJOINING 7.5′ QUADRANGLE NAMES

ROAD CLASSIFICATION

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

NEWARK EAST, DEL.
39075-F6-TF-024
1993

ISBN 0-607-13483-4

State of Delaware
Historical and Cultural Affairs

21 The Green
Dover, DE 19901-3611

Phone: (302) 736.7400 Fax: (302) 739.5660

January 3, 2011

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

Dear Ms. Shull:

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

Johnson-Morris House Newark, Delaware New Castle County

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

Sincerely,

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

Enclosures

SAVING DELAWARE HISTORY