

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Dauneport House

Other names/site number: Duaneport (alternative spelling), Mount Vernon Farm(s), Mt. Vernon Farm(s), DE CRS # N14782

Name of related multiple property listing: N/A

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

2. Location

Street & number: 420 Old Kennett Road

City or town: Wilmington State: DE County: New Castle

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide **X** local

Applicable National Register Criteria:

X A ___ B **X** C ___ D

<p>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	

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

Signature of commenting official: _____ **Date** _____

Title : _____ **State or Federal agency/bureau or Tribal Government** _____

4. National Park Service Certification

I hereby certify that this property is:

- ___ entered in the National Register
- ___ determined eligible for the National Register
- ___ determined not eligible for the National Register
- ___ removed from the National Register
- ___ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site

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Structure

Object

Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/Single Dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/Single Dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS/Colonial Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: WOOD/Clapboard

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Dauneport, built between 1932 and 1933, is a Colonial Revival style country house designed as a replica version of George Washington's Mount Vernon (NHL, NR# 66000833). Commissioned by industrial heiress and philanthropist Amy E. du Pont as her country place near Wilmington, Delaware, it was designed by southern California-based architectural designer Mary McLaughlin Craig. It is located at 420 Old Kennett Road in the vicinity of the unincorporated community of Centerville, Christiana Hundred, New Castle County, Delaware. The two-and-a-half-story, frame dwelling is comprised of a large central main block with a lower two-story wing extending laterally from each gable end. It is clad in wide wood clapboards and painted white. The residence features dual primary facades to the northwest and southeast, each dominated at the main block by a two-story piazza, with a large, conspicuous central cupola projecting from the center of the asphalt shingle-clad, side-gable roof. The northwest and southeast facades also feature three symmetrically-placed front-gable dormers, with interior brick end wall chimneys (with brick exposed) at either gable end of the main block. A large, modern (c. 2014) rectangular paver patio extends northwest from the dwelling, with a rectangular in-ground swimming pool (*contributing*), contemporaneous to the dwelling and designed as part of the estate, further to the northwest. Between the patio and the pool and running parallel to each is a low brick wall

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measuring approximately 125 feet in length, with four original wide concrete steps on the northwest (pool side) of the low brick wall. A long, paved asphalt driveway accesses the property via Old Kennett Road, southeast of the dwelling, and loops in an oval, horse track shaped path, bordered by large oak trees. A vinyl post-and-rail fence guards the perimeter of the property on its northeastern and northwestern extents, and a line of mature trees run along the northeastern property edge near Old Kennett Road. Extending southwest of the dwelling is the extant portion of a terraced yard, the other partially ruinous section of which now exists within a neighboring property.¹ A brick wall extends southwest from the dwelling and along the southern side of the terraced yard, with brick steps down from each level of the lawn, flanked by low stone retaining walls (Photo 5). A one-story, frame garage (*noncontributing*), built c. 1960, stands north of the dwelling with a large, paved asphalt parking area. Another brick wall extends northeast from the dwelling to the east of garage. The driveway, brick walls, and terraced yard are original to the property and designed as part of the estate, further enhancing its historic integrity. The 5.16-acre parcel is situated one-half mile northwest of Kennett Pike (DE 52) and just over one-tenth of a mile southeast of the intersection with Owls Nest Road. Though the residence has been occasionally documented utilizing the alternative spelling of “Duanepoort,” the more common spelling of “Dauneport” will be applied throughout the nomination.

Narrative Description

Dauneport is situated in a formerly agricultural region of northern Christiana Hundred, located southeast of the intersection of Old Kennett and Owls Nest Roads. Historically, Old Kennett Road, which merges with Kennett Pike (formerly the Wilmington and Kennett Turnpike, established 1811) just over one-half mile south of the property, linked the farms of northern New Castle County and southeastern Chester County, Pennsylvania, as well as the borough of Kennett Square, with Wilmington, a significant nineteenth century port city and industrial and commercial center. Owls Nest Road, formerly known as the Newport-Centerville Road, is likewise an historical route between Centerville and Newport, linking Christiana Hundred’s northern and southern commercial centers.

Once comprised of a much larger land holding, Dauneport is located on the former farmlands of the E. Graves, E. M. Nichols, Aquila D. and Hannah A. Jackson, and Horace S. and Tillie B. Allen families, among others.² The 1849 Rea & Price Map of New Castle County (Figure 29) depicts a residence attributed to E. Graves, southwest of Dauneport along Owls Nest Road, as well as a “smithy” or blacksmith’s forge southeast of Dauneport along Old Kennett Road. By the time of the 1868 D. G. Beers Atlas of the State of Delaware (Figure 30), the Graves residence and smithy are gone, and newly depicted is a residence attributed to E. M. Nichols northwest of

¹ A portion of the terraced yard (ruinous) partially extends into New Castle County parcel 0701100069.

² This assertion is based on the 1849 Rea & Price Map of New Castle County, the 1868 D. G. Beers Atlas of the State of Delaware, and New Castle County deed records for Amy du Pont’s acquisition of the lands in the vicinity of Dauneport. During the early-twentieth century, du Pont owned multiple tracts of land encompassing well over 100 acres in the vicinity of Old Kennett Road, Owls Nest Road, and Kennett Pike. The original acreage of the Dauneport estate is unclear, though when du Pont transferred the property to her nephew Eugene, III, and Margaret du Pont in 1949, it was recorded as 18.57 acres.

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Dauneport along Owls Nest Road. In the 1881 G. M. Hopkins & Co. Map of New Castle County (Figure 31), the Nichols residence is gone and no apparent residences or primary buildings stand on the land, which is surrounded by and may be part of the farmlands of William C. Press, L. Graves, and/or James Fisher. The 1893 G. W. Baist Atlas of New Castle County (Figure 32) depicts a residence attributed to J. McDermott on 64 acres south of Dauneport, with residences to the southwest of Dauneport (across Owls Nest Road) attributed to A. Jackson on 169 acres and Samuel Armstrong on 100 acres.

During the early-twentieth century, Amy du Pont acquired multiple tracts of land encompassing well over 100 acres in the vicinity of Old Kennett Road, Owls Nest Road, and Kennett Pike. The precise original acreage of the Dauneport estate is unclear, though when du Pont transferred the property to her nephew Eugene, III, and Margaret du Pont in 1949, it was recorded as 18.57 acres. During the early 1960s, owners Robert V. and Arline S. New subdivided the 18.57-acre property into several smaller parcels, and four dwellings, built between the 1960s and 1980s, stand on the subdivided lots. South of Dauneport, the parcel addressed as 422 Old Kennett Road contains an earlier dwelling that may have served as dog kennels for the estate.³

Today, Dauneport is situated within a suburban landscape of small estates averaging approximately two to three acres, with large private residences built in the mid- to late-twentieth and early-twenty-first centuries. There are some vestiges of the area's agricultural roots, with several extant historic farmhouses within the immediate vicinity, including the early- to mid-nineteenth century stone dwellings at 301 Old Kennett Pike (attributed to E. Nichols) and 903 Owls Nest Road (attributed to J. Commons), the latter of which is now part of the Vic Mead Hunt Club.⁴ Owl's Nest (NR# 10000597), the former estate of Amy du Pont's brother Eugene, Jr., is situated just north of Dauneport on Owls Nest Road and is now the Greenville Country Club. Located north of Dauneport at 415 Old Kennett Road is a stone Colonial Revival residence and estate, created in 1938 for Theodore Joslyn, press secretary for President Herbert Hoover and later a public relations manager for the DuPont Co.⁵ Additionally, the former estate of and museum established by du Pont's cousin Henry F. du Pont, Winterthur Museum, Garden, and Library (NR# 71000233), is located less than a mile southeast of Dauneport on Kennett Pike, on lands the du Pont family began acquiring in the early-nineteenth century.⁶

Integrity

Dauneport retains high levels of integrity of location, setting, design, materials, workmanship, feeling, and association. The residence remains in its original location with a setting that is relatively similar to that during its period of significance. Though portions of the surrounding lands have undergone residential development, most nearby houses are on small estates of

³ The information regarding 422 Old Kennett Road is based on historical aerial imagery, New Castle County parcel records, and according to the current owner of Dauneport, Patricia Lyons. The property known as 422 Old Kennett Road is New Castle County parcel 0701100069.

⁴ Delaware State Historic Preservation Office, Cultural and Historical Information Resource System, CRS# N7680 (Nichols) and CRS# N305 (Commons).

⁵ Delaware State Historic Preservation Office, Cultural and Historical Information Resource System, CRS# N7688.

⁶ E. McClung Fleming, "History of the Winterthur Estate," *Winterthur Portfolio* 1 (1964): 9.

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several acres, and much open space and rolling vistas remain. Dauneport maintains high levels of integrity of design, materials, and workmanship with relatively few alterations, retaining its original form and plan, fenestration patterns, and a majority of its material fabric including wood siding, windows, doors, woodwork, and wood and marble flooring. Original Colonial Revival woodwork is found throughout the dwelling and reflects a hierarchy of treatments, with the most ornate woodwork found in the formal public spaces, such as the living and dining rooms, which exhibit elaborate crown and chair moldings, fireplace surrounds, paneled walls, and built in cabinetry and shelving (Figure 11). Less ostentatious woodwork is found in the private areas of the home, such as in the second-story bedrooms, while the most basic variety of window and door casings are found in the servants' quarters. Though two walls on the first floor have been more recently opened, those spaces have been relatively minimally altered, and the original use of those spaces has generally been retained. A wall that was opened between the kitchen and the former servants' dining room preserves use of the dining space as an eat-in kitchen area. A wall altered between the utility room and a full bathroom, behind the kitchen, made way for a larger bathroom space with the deletion of a powder room that was accessed from the utility room. The most conspicuous change to the exterior is the addition of the central cupola, constructed c. 1958. Though it was not part of Mary McLaughlin Craig's original design, it contributes significantly to and enhances the similarities between it and Mount Vernon, its source of inspiration. Likewise, a Chinoiserie-style balustrade originally extended across the roof of the two-story piazza on the southeast elevation, similar in style to the one extant along the balcony on the northwest elevation of the dwelling.⁷ In 1936, just three years after the construction of Dauneport was completed, a similar balustrade that surmounted the piazza at Mount Vernon was removed when it was determined that it post-dated George Washington's tenure.⁸ Though the removal of this original feature, c. 1958, does impact the integrity of Dauneport *as originally constructed*, its removal actually further contributes to and enhances the similarities between it and Mount Vernon. Other alterations to the exterior include the removal of brick chimney stacks, c. 1958, from the center of the lateral wings, as well as the replacement of wood shutters with vinyl shutters, mainly on the wings of the dwelling. An oculus window set in the gable end of the northwest wing has been partially enclosed by a rectangular vent and reworked. The swimming pool, terraced yard, brick walls, and driveway are original to the property and designed as part of the estate, further enhancing its historic integrity. Due to the high levels of integrity of location, setting, design, materials, and workmanship, Dauneport also reflects high levels of integrity of feeling and association as an early-twentieth century Colonial Revival style country house designed as a replica version of George Washington's Mount Vernon.

⁷ This original balustrade is present in Mary McLaughlin Craig's architectural drawings for Dauneport, and its original construction is evidenced by historical photographs from the 1930s. See Figures 1, 5, 7, 9, and 10.

⁸ Lydia Mattice Brandt, *First in the Homes of His Countrymen: George Washington's Mount Vernon in the American Imagination* (Charlottesville, VA: University of Virginia Press, 2016), 157. The Fred W. Smith National Library for the Study of George Washington at Mount Vernon holds historical photographs from 1936 documenting the removal of the balustrade. See Mount Vernon Mansion Images collection at catalog.mountvernon.org.

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Dwelling Exterior

Southeast Elevation

Approached from the paved driveway accessing Old Kennett Road, this primary façade features 11 bays with symmetrical and regular fenestration, comprising a two-and-a-half-story, five-bay central main block and two lower two-story, three-bay lateral wings. The southeast elevation is dominated by a two-story piazza spanning the main block, supported by six square wood columns set on marble bases, with two engaged square columns at either end. It is sheltered by a shed roof and features heavy entablature with dentil moldings. The windows in the main block are double-hung sash wood, six-over-nine at the first story, flanked by two-panel operable wood shutters; and six-over-six at the second story, flanked by operable louvered wood shutters. The windows are trimmed with plain wood and molded crowns. Three symmetrically placed front-gable dormers project from the southeast slope of the roof, each with a double-hung vinyl window, with six-over-six light inserts. The entry, located at the center (sixth bay) of the dwelling, is recessed and contains a wide, wood six-panel door with a wood transom containing fanlight molding. The entryway exhibits paneled jambs and is trimmed by an ornate Colonial Revival surround, with engaged Ionic columns set on marble bases, heavy entablature with dentils, and a molded broken pediment with dentils (Photo 6). A carved wooden eagle with wings spread sits atop a central base in the pediment, serving as a finial (Figure 9).⁹ Brick flooring set in a herringbone pattern extends across the full piazza. In the side wings, the windows are double-hung sash wood, six-over-six at the first story, flanked by fixed two-panel vinyl shutters; and three-over-six at the second story, flanked by fixed louvered vinyl shutters. The windows feature plain wood trim. The first bay from left (southwest) in the southwest wing contains wood double doors, eight-light over one-panel, with plain wood trim, flanked by fixed three-panel vinyl shutters.

Southwest Elevation

There are four bays at the first story on the southwest elevation, all containing doors. The first bay from left (northwest) is located in the main block, with the other three located in the southwest lateral wing. The first bay contains 10-light over one-panel wood double doors, trimmed with plain wood and a molded crown and flanked by fixed three-panel vinyl shutters. The second and fourth bays contain 12-light over one-panel wood doors, while the third bay contains eight-light over one-panel wood double doors. The second through fourth bays are trimmed with plain wood and flanked by fixed three-panel vinyl shutters. All of the door on this elevation also feature matching two-light wood storm doors. At the second story, there are window bays situated above the doors in the first and third bays. The second-story bays contain double-hung sash wood windows, six-over-six in the main block, with plain wood trim and are flanked by fixed louvered wood shutters; and three-over-six in the wing, with plain wood trim

⁹ While this eagle finial does not appear to be an original element designed by Mary McLaughlin Craig, it was apparently added early on and likely for the occasion of the 1936 Presidential Election, based on a photograph from 1933 (Figure 8) and another from 1936 (Figure 9), in which Dauneport is festively decorated for the election. Additionally, the eagle was a common motif used by the du Pont family, with its origins likely rooted in the name of the ship on which the du Ponts sailed from France to America in 1800, *American Eagle*.

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and are flanked by fixed louvered vinyl shutters. Unlike all other elevations of the dwelling which are clad in wide wood clapboards, this elevation of the southwest wing is clad in wide wood boards mounted flush to the wall. Slight returns of the molded wood cornice are visible at the gable end of the main block.

Northwest Elevation

The northwest elevation is highly similar to the southeast façade and also features 11 bays with symmetrical and regular fenestration. It is dominated by a two-story piazza spanning the main block, though this elevation features a second-story deck and Chinoiserie-style wood balustrade. This piazza is also supported by six square wood columns set on marble bases, with two engaged square columns at either end. It is sheltered by a shed roof and features heavy entablature with dentil moldings. Three symmetrically placed front-gable dormers project from the northwest slope of the roof, each with a double-hung vinyl window, with six-over-six light inserts. All of the bays in the main block at the first and second story contain doors, except for a double-hung six-over-nine wood window, with an arched transom, located in the center bay at the second story. The first-story bays in the main block contain 10-light over one-panel wood double doors, trimmed with plain wood and molded crowns and flanked by operable three-panel wood shutters. The center bay contains a wide six-light over two-panel wood door, under a modern full-glaze metal storm door, with a marble threshold. Above the door is a wood transom featuring a design with a central circle flanked by diamonds. The central entry features an ornate Colonial Revival surround, with engaged Ionic columns set on marble bases, heavy entablature with dentils, and a molded crown. Brick flooring set in a herringbone pattern extends across the full piazza. Except for the central window, the second-story main block bays all contain 12-light wood double doors with plain wood trim. In the side wings, the windows are double-hung wood, six-over-six at the first story, flanked by fixed two-panel vinyl shutters; and three-over-six at the second story, flanked by fixed louvered vinyl shutters. The windows feature plain wood trim. The last bay from left (northeast) in the southwest wing contains wood double doors, eight-light over one-panel, with plain wood trim, flanked by fixed three-panel vinyl shutters.

Northeast Elevation

There are three bays on the northeast elevation at both the first and second stories, all of which are located in the northeast wing, which spans nearly the full depth of the main block. The windows are double-hung wood, six-over-six at the first story, flanked by fixed two-panel vinyl shutters; and three-over-six at the second story, flanked by fixed louvered vinyl shutters. The windows feature plain wood trim. The first bay from left (southeast) contains a replacement six-panel wood door, under a modern full-glaze metal storm door, with plain wood trim. Slight returns of the molded wood cornice are visible at the gable end of the main block. Steps descend to the northwest along this elevation, providing exterior access to the basement.

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Dwelling Interior

First Floor

Accessed via the central entries from either the southeast or northwest elevations, the central stair hall (Photos 7 and 8) features an expansive, curved staircase extending to the second story along the southwest wall, rising to the northwest. The northwest wall curves to follow the curvature of the stairs, with a niche set into the northwest wall to the right of the northwest exterior door. Molded chair rail extends around the room and rises along the stairs. Molded crowns with an ornate frieze extends around the northeast, southeast, and southwest sides of the room. Alternating 10-inch square Belgium Black and Madre Cream Alabama marble tiles cover the floor, trimmed by tall baseboards with molded caps.¹⁰ The passageway between the southeast exterior door and the stair hall is trimmed with engaged Ionic columns. To the left (southwest) of the southeast main entry is a coat closet. To the right (northeast) is a passage into an office space, which contains a powder room and separate modern shower room (Photo 9).

From the stair hall, southwest through an arched passage is the living room (Photos 10 and 11). The doorway contains three-panel wood double doors with molded casings, including engaged Ionic columns and paneled jambs. The living room side of the doorway casing is more ornamental and features a paneled wall above the arched opening, extending to the ceiling to meet highly ornate crown molding with dentils, which runs around the room. Ornate chair rail also runs around the room. On the southwest wall, opposite the passage from the stair hall, is a fireplace with a marble firebox and an ornately molded wood mantle with a botanical motif. The wall surrounding the mantle is paneled to frame a center wall hanging, with the sides trimmed by Ionic column shafts. Three sets of exterior 10-light over one-panel wood double doors lead from this space, with two on the northwest wall and another on the southwest wall, recessed and paneled, west of the fireplace. There are two six-over-nine wood windows with molded casings on the southeast wall.

Southwest of the living room and entering into the southwest wing is the library (Photo 12), accessed through a four-panel wood door, with fixed two-panel molding above and molded casings. Within the passage is a small closet set in the wall adjacent to the living room fireplace. Inside the library on the northeast wall is a fireplace with a black marble firebox, framed with molded wood, which is set into a paneled wall and flanked by restrained engaged columns with metal floral medallions. West of the fireplace is a built in bar area with cabinets, while the other walls feature custom built in shelves and cabinets, with two six-over-nine wood windows with molded casings on both the northwest and southeast elevations. On the southwest wall, opposite the fireplace, 10-light wood double doors open onto an enclosed porch. The doors are recessed into a paneled wall with moldings closely mirroring the fireplace wall. The enclosed porch (Photo 13) is more plainly finished and features three sets of exterior eight-light over one-panel

¹⁰ Daniel DeKalb Miller, *Chateau Country: Du Pont Estates in the Brandywine Valley* (Atglen, PA: Schiffer Publishing, 2013), 54. Marble in central hall of Dauneport supplied by Hilgartner Marble Company, Baltimore, Maryland. See Figure 2. Du Pont, Amy, Client, Mary Craig, Mary Craig Skewes-Cox, and Contractor G.W. Mccauley & Son. Dauneport, the Dupont estate, Wilmington, Del. Marble flooring. Delaware Wilmington, 1932. Photograph. <https://www.loc.gov/item/ade1997000028/>.

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wood double doors, one each on the northwest, southwest, and southeast elevations. The double door to the southwest is flanked by exterior 12-light over one-panel wood doors. All of the doors are trimmed with simple wood moldings.

To the northeast of the central stair hall, an arched doorway accesses a passage connecting to the formal dining room to the northwest, the kitchen and servants' area to the northeast, and a powder room and closet to the southwest. The passage, with molded chair rail, is accessed via three-panel wood double doors, with molded wood trim and engaged Ionic columns. The dining room (Photos 14 and 15), entered by a six-panel wood door, features heavy crown molding with modillions carved with a botanical motif, molded chair rail, and a fireplace on the northeast wall with a marble firebox and heart and a highly ornate, carved wooden mantle. Built in cabinets with arched openings and multi-light doors are inset to either side of the fireplace, with molded trim and paneled woodwork below the doors. Two sets of exterior 10-light over one-panel wood doors are located on the northwest wall.

From the dining room, a swinging service door accesses the large service pantry to the northeast (Photo 16), which is outfitted floor to ceiling with built in cabinetry (Photo 16). Here, the floors, which are oak throughout most of the residence, are brick laid in a running bond, which continues further northeast into the kitchen; a central square portion of the floor in the kitchen is laid in a herringbone pattern. The kitchen (Photo 17) is fully modern and outfitted with custom cabinetry. A wall was opened c. 2012 between the kitchen and the former servants' dining room to the northwest to create one larger, open space for informal dining. Two six-over-six wood windows are located on the southeast wall, with a single six-over-six wood window on the northwest wall, all trimmed with modern plain wood casings. Modern crown and baseboard molding runs throughout the expanded room, with additional chair rail molding in the former servants' dining area.

Through a passage to the northwest of the kitchen is a small hallway with stairs leading to the basement, a servants' staircase to the second floor, and a sitting room that formerly served as a maid's room, with a connected full bathroom. The former maid's room (Photo 18) features simple window and door trim and lacks the crown molding found in the public spaces of the residence. A single six-over-six wood window is located on the both the northwest and northeast walls of the room. The connected full bath opens to the northeast and is connected on its northeast side with a utility room, all with modern finishes. This space has been recently reconfigured, providing direct access between the bathroom and utility room, whereas formerly, there had been no direct access and was instead a powder room within the utility room. The running bond brick floors continue into these spaces. A six-over-six wood window is located on the northeast wall within the bathroom. A single six-over-six wood window is located on the southeast wall of the utility room, with an exterior six-panel wood door on the northeast wall.

Second Floor

Ascending the main stairs from the central stair hall, an expansive second-story landing (Photo 19) provides direct access to the main bedrooms, with the servants' quarters accessed via a central passage to the northeast. Chair rail and crown molding runs throughout the landing area.

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A large closet is located on the southeast wall of the landing, with a built in, recessed, arched bookshelf, with lower paneled cabinets, to the southwest. Through a six-panel wood door to the southwest, with molded wood trim and paneled jambs, the large master suite is located through a short hallway to the east, while a sunroom is located to the west. The sunroom (Photo 20) features two sets of 12-light wood double doors on its northwest elevation, opening onto the second-story exterior balcony on the northwest piazza. A six-over-six wood window is located on the southwest elevation. The window and doors are recessed and trimmed with molded, fluted wood casings, with heavy but plain crown molding running around the room. Built in closets set behind louvered wood double doors line the northeast wall of the sunroom.

Across the hall is the master bedroom suite (Photo 21), with the same type of woodwork as found in the sunroom, including the built in closets along its northeast wall. Two six-over-six wood windows are set in the southeast wall. An attached full bathroom is accessed to the northeast and is outfitted in all modern fixtures and materials, with a six-over-six wood window on its southeast wall. On the southwest wall of the master bedroom is a fireplace with a black marble firebox and an ornate Colonial Revival mantle. Stepping down through a passage to the east of the fireplace is another large sitting room and office space, with three three-over-six wood windows on both the northwest and southeast elevations, with a single window on the southwest elevation. Located on the northeast wall is a fireplace with a brick firebox and a molded wood mantle, more plain than that found in the master bedroom. The doors are trimmed with molded, fluted casings as in the master bedroom and sunroom, though the windows feature more basic molded trim.

North from the stair hall landing, there are two similar secondary bedrooms, one to the southeast and one to the northwest, each with an attached full bathroom. Each bedroom features a fireplace with brick firebox and Colonial Revival mantle on its northeast wall, surrounded by molded raised paneling, with inset closets. The mantles differ slightly between rooms. The northwest bedroom's fireplace wall is a partially paneled, while the southeast bedroom's fireplace wall is fully paneled. Heavy but plain crown molding runs around the ceilings. The northwest bedroom (Photo 22) features two sets of 12-light wood double doors, accessing the second-story balcony of the northwest piazza, while the southeast bedroom (Photo 23) has two six-over-six wood windows on its southeast wall, all trimmed with basic molded casings. Both bedrooms also have secondary doorways accessing the central passage connecting with the servants' quarters. Stepping down from the northeast side of each bedroom is an attached full bathroom, reflecting mainly early- to mid-twentieth century finishes. Each bathroom contains a single three-over-six wood window.

A central passage, accessing the servants' quarters, runs from the stair hall landing northeast between and past the two secondary bedrooms. At the end of the passage is a full bathroom, reflecting a mix of early- to mid-twentieth century and modern finishes. It is accessed via a six-panel wood door with a closed transom. To the southeast side of the bathroom is the larger of two second floor maids' rooms, with three three-over-six wood windows, two on its southeast wall and another on its northeast wall. Its southwest wall features built in storage behind sets of paneled wood doors (Photo 24), as well as a full closet with a two-panel wood door. Access to this bedroom is gained via two separate six-panel wood doors, one with a closed transom.

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Northwest across the hall is the other maid's room (Photo 25), accessed via a six-panel wood door with a three-over-six wood window on both the northeast and northwest elevations. Window and door casings within the servants' quarters are all basic flat wood trim. In the hall, set in the wall is an original bell box to indicate in which part of the house help was requested (Figure 12).

A six-panel wood door, adjacent to the northwest maid's bedroom, accesses the servants' stair. The two center door panels are clear to allow for additional lighting in the servants' quarters hall as well as to provide sight lines for workers coming and going. The servants' stair connects to the servants' quarters on the first floor, adjacent to the first floor maid's room. A single three-over-six wood window is set into the stair passage.

Attic

Within the servants' quarters hall, to the southwest across from the smaller bedroom and through a six-panel wood door, are stairs accessing the attic. A large rectangular room, finished with modern materials, fills the attic space, with an additional theater room at the southwest end of the space. The attic was likely originally unfinished and may have been used for storage. A modern metal winder stair provides access into the cupola space, which also has modern finishes and features vinyl replacement windows with six-over-nine grills. There are two doors on both longitudinal sides of the attic space, northwest and southeast, accessing the areas under the eaves and the three dormers projecting from either slope of the gabled roof. Within the space under the eaves, it is revealed that brick walls span nearly the full latitudinal distance of the main block, with wide arches supporting the large chimney stacks at the northeast and southwest gable ends of the main block. An early water line and fire hose remain under the eaves on the northwest elevation.

Basement

At the first-story landing of the servants' stair is a short passage leading to the basement stair. Several rooms are partitioned in the basement, which is excavated under the northeast wing only. One small room to the southwest houses an original large water tank, with a larger boiler room to the southeast. There is another small room at the northwest side. Another utility space to the northeast evidences the chimney stack that runs up through an interior kitchen wall and which is no longer extant above the roofline.

Garage, c. 1960 (*noncontributing*)

A one-and-a-half-story, three-bay, frame garage (Photo 4) is situated north of the dwelling. It is set on a concrete block foundation, clad in aluminum siding, and has a side-gable roof sheathed in asphalt shingles.

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Swimming Pool, 1933 (*contributing*)

A large in-ground swimming pool, measuring 24 feet by 68 feet, or 1,632 square feet, is located northwest of the dwelling. It was designed as part of the Dauneport estate and built contemporaneously with the dwelling, appearing in historical photographs as early as 1933. Historical photographs show plain cement curbing around its perimeter, with a diving board positioned on the northeastern end. On the pool's shallow southwestern end, positioned at both the western and southern corners, are the original steps for ingress and egress. There are no other significant features, such as handrails or ladders, depicted in historical photographs. The current owners, Garrett and Patricia Lyons, restored the pool c. 2014 with in-kind materials (cement) due to a cracked lining and added neutral-toned tiles with a dash and diamond pattern around the perimeter of the pool below the curbing. The diving board is also a replacement but remains in the original location. No significant alterations have been made to the design of the pool as originally constructed.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- 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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE
SOCIAL HISTORY/Women's History

Period of Significance

1932-1958

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Mary McLaughlin Craig

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Dauneport is eligible for listing in the National Register of Historic Places at the local level, under both Criteria A and C, as a du Pont family country house uniquely modeled after George Washington's Mount Vernon, commissioned and designed by women. Dauneport is eligible under Criterion A as a late expression of the American country house movement, and one of the last du Pont family country houses constructed in an area of northern Delaware that is still known as "Chateau Country" for its network of early du Pont family estates. Architecturally, under Criterion C, Dauneport reflects the country house typology, featuring a grand scale, revival-style architecture, service spaces and systems, high levels of decorative finish, recreational and garden-related features, and a setting among other major du Pont country houses. Dauneport is also historically significant under Criterion A as a replica of Mount Vernon, built in 1932 during the renewed Colonial Revival fervor surrounding the bicentennial birthday of George Washington. Architecturally, under Criterion C, Dauneport retains key exterior design features that reflect its Mount Vernon design inspiration, including its three-part form, two-story piazzas, roof cupola and gabled dormers, and the brick end-wall chimneys on the main block. Lastly, Dauneport is also locally significant under Criterion A for women's history, since it was designed by Mary McLaughlin Craig, one of the most prominent architectural designers during the 1920s and 1930s in Santa Barbara, California, in collaboration with her patron and friend, Amy du Pont, a prominent heiress and philanthropist. Dauneport is Craig's only known commission in the State of Delaware, and it represents the only known architectural collaboration between a female patron and female architect for a country house in northern Delaware during the early-twentieth century. Dauneport's period of significance begins in 1932, when construction of the house started, and ends in 1958, when its last major renovations were finished by a subsequent owner to further enhance its similarity to Mount Vernon.

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

Dauneport as a Du Pont "Country House" in the Brandywine Valley

Dauneport is a well-preserved, architecturally distinct, late example of a du Pont family country house in the Brandywine Valley of northern Delaware. The country house or "country place" movement emerged during the late-nineteenth century in the United States and spanned the decades roughly between 1880 and 1940. During that period, which also initially aligned with the "Gilded Age" in America, the wealth of industrialists and corporate titans skyrocketed—but at the same time, the cities where their industries were typically located grew increasingly crowded, dirty, and noisy. To remove themselves from these residential environments, and at the same time establish themselves as part of a new, landed gentry in the United States, wealthy builders acquired tracts of rural land and constructed sprawling country estates beyond metropolitan or even suburban areas. The du Pont family in Delaware was somewhat unique in their residential patterns because "the du Ponts had always been in the country," since E.I. du Pont had established his country house overlooking his dangerous gunpowder mill on the

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Brandywine River (where occasional accidental explosions would not threaten urban populations). For generations afterward, the du Pont family clustered in the Brandywine Valley, building dozens of country houses over the next century and a half.¹¹ Amy du Pont's Dauneport estate, though not as sumptuous or elaborate as some of her cousins' country houses, including her brother's Owl's Nest estate (NR# 10000597) just down the road, nevertheless participated in the final stages of the du Pont country house era and exhibited key elements of the country house typology.

The American Country House Movement (1880-1940)

The creation of unprecedented amounts of wealth in the United States enabled the proliferation of country estate building. Country house historian Mark Hewitt has argued that, "It is not difficult to explain the explosion in the number of country estates after 1890," since "never before had so much capital been available to such a large number of Americans for the pursuit of leisure."¹² Journalist Ferdinand Lundberg, in his 1937 book, *America's 60 Families*, argued that a "plutocratic circle" of families had emerged in the United States and declared that "no Europeans or Asiatics have ever been so wealthy as the Rockefeller, Ford, Harkness, Vanderbilt, Mellon, and Du Pont families of America."¹³ Yet even beyond those "60 families," Hewitt points out that by 1910, there were 15,190 families with incomes of more than \$50,000 per year—an estimated threshold for being able to afford the purchase, construction, and maintenance of a country house. Based on statistics from 1919, Hewitt suggests a \$50,000 per year income would allow for a house and land worth around \$100,000, and, just as importantly, it would comfortably allow for operating costs of around \$7,500 per year to maintain the estate—which, of course, was "rather lavish by standards of the time," since a middle-class house could be purchased for around \$6,000.¹⁴ Considering that even less expensive properties might qualify as a "country house" under various definitions—which varied at the time and still do now—it is clear that tens of thousands of families could afford to construct some form of large house outside a city, on an sprawling piece of land, and participate in the country house movement. Collectively, this movement "reflected America's successful bid to take its place among the western European cultural elite with an aesthetic language and articulation of its own," now that the nation "finally came into its own as a world economic power."¹⁵ In her masters thesis on Brandywine Valley country houses, Karen Marshall argued that the country house was "the defining symbol for the [early] twentieth century American elite."¹⁶

For individual families, the motivating factors for building country estates were largely social. Mark Hewitt has argued that "America's modern country estates can only be understood within the framework of the capitalist oligarchy and the institutions that insured its exclusivity," since

¹¹ Janet Sheridan, "Owl's Nest Country Place," National Register of Historic Places Inventory / Nomination Form, Cultural Heritage Consulting, Salem, New Jersey, January 2010, Section 8, page 20.

¹² Mark Alan Hewitt, *The Architect and the American Country House, 1890-1940*, (New Haven, CT: Yale University Press, 1990), 12.

¹³ Ferdinand Lundberg, *America's 60 Families* (New York, NY: Vanguard Press, 1937).

¹⁴ Hewitt, 12.

¹⁵ Karen Marshall, "The American Country House in the Greater Brandywine Valley: A Love Affair with Land," Master's Thesis, (University of Delaware, 2002), 95.

¹⁶ Marshall, 95.

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“country houses of the upper class extended the social protection of caste to the domestic realm.”¹⁷ To own a country house was to announce one’s status among a new caste of upper-class Americans, but it also allowed literal, physical proximity to exclusive social enclaves and provided a stage set for the social and cultural rituals of high society. For the wealthiest of the country house builders, who traveled often and lived seasonally in different regions, this often meant owning multiple properties in multiple states. Since “domestic life did not have a fixed center for most of the plutocracy, [multiple] houses were built where the right kind of society could be found.”¹⁸

Social activities in country house enclaves often overlapped with, and reflected, a new cultural movement that emphasized nature, the countryside, and the outdoors. One driving force behind the country house movement, in fact, was “the tenacious belief that nature was a necessary moral tonic,” reflected in ‘back to nature’ movements, suburban developments in general, and other cultural attachments to rural life—including scouting, conservation and nature clubs, city park movements, camp and resort compounds, and literary movements emphasizing the ideal of living with nature.¹⁹ “Foremost of the social conditions affecting the country house,’ architect Fiske Kimball argued in 1919, was the “great wave of renewed love of the out-of-door life and of nature which swept over America in the last years of the nineteenth century and the opening years of the twentieth.”²⁰ Social and leisurely pursuits sometimes involved activities off the estate, such as sporting activities at nearby “country clubs,” which were proliferating at the time outside almost every sizeable city. Yet the acquisition of substantial land for country estates, beyond providing physical and social buffering, privacy, and inherent status, also afforded a broad range of leisure activities that embraced the outdoors and nature. This usually represented a new use of the land, which in many cases was converted from farmland or other forms of economic production. As Mark Hewitt argues, at country houses, “Land was for leisure pursuits, or the pride of possessing natural beauty, or for the social status or genteel associations it conveyed, rather than being seen primarily as an economic resource.”²¹ In fact, one of the defining characteristics of the modern American country house was “its association with leisure and social clubs and its dissociation from income-producing property.”²² Indeed, most country houses were created “to sustain facets of country life passed down from the Anglo-Saxon tradition,” including “gentlemanly farming, breeding horses and livestock, gardening, equestrian pursuits, hunting and fishing, perhaps sailing and yachting, and the ‘modern’ sports of tennis and golf.”²³ Elaborate and extensive formal gardens, typically designed by well-known landscape architects—along with sunrooms, sunporches, and patio terraces—usually extended the house’s living space into the outdoors, blurring the line between inside and outside. This connection to the outdoors was a key associative characteristic for country houses even for contemporary observers. Fiske Kimball in 1919 acknowledged that there was a wide variety of expression in the American country house movement, pointing out that, “By the ‘country house’ in America we

¹⁷ Hewitt, 11.

¹⁸ Hewitt, 11.

¹⁹ Hewitt, 13.

²⁰ Fiske Kimball, “The American Country House,” *Architectural Record* 46, No. 4 (October 1919), 310.

²¹ Hewitt, 12.

²² Hewitt, 12.

²³ Hewitt, 12.

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understand no such single, well-established form as the traditional country house in England, fixed by centuries of almost unalterable custom.” Yet he pointed to the most obvious common denominator of country houses, noting that “the common characteristic of all is clear enough—a site free of the arid blocks and circumscribed ‘lots’ of the city, where one may enjoy the informality of nature out-of-doors.”²⁴ This association with outdoor activities was indeed a typical characteristic of most of the du Pont family country houses, including at Amy du Pont’s Dauneport.

Du Pont Family Country Houses in Delaware’s Brandywine Region

The du Pont family, and their expanding chemical company, played an enormous role in establishing country house culture in the Brandywine River valley of northern Delaware—and the family’s estates almost single-handedly transformed much of the landscape in the region. Historian Maggie Lidz argues that, “No American family has dominated the industrial and residential architecture of a state longer than the du Ponts of Delaware,” and since the 1930s, the region in which the du Ponts have settled has been called “Chateau Country,” a term that “brings to mind a grouping of estates that, until after World War II, fit together as neatly as a jigsaw puzzle.”²⁵ Karen Marshall argues that “the great majority of country houses that currently exist” in northern Delaware “trace an association to the du Pont family, reflecting the importance of the family’s architectural and cultural traditions in the Brandywine Valley.”²⁶ In discussing the formal gardens associated with country houses of the era, cultural landscape historians Mac Griswold and Eleanor Weller argue that, “In Wilmington, garden style meant just one family: du Pont.”²⁷ Fully embracing the American country house movement, but also continuing the trend of country living established by the family patriarch and DuPont Company founder E.I du Pont in 1802, the du Ponts set the cultural tone—and geographic momentum—in the twentieth century with their large country estates and corporate developments northwest of the City of Wilmington.²⁸

Though the du Pont family had a cluster of houses in the country in the early-nineteenth century, centered on the powder works operations on the Brandywine River, the expansion and visibility of the family’s large houses arguably occurred after the Civil War, as the family’s size, wealth, and, arguably, their worldliness, grew. During the 1870s and 1880s, a group of new, large, du Pont-family houses was built west of the Brandywine River on Kennett Pike, a well-traveled thoroughfare connecting Delaware to Pennsylvania—including Vireaux (1877), Pelleport (1881), Rencourt (1890), and Saint Amour (1892). By 1900, fourteen family houses were located within a three-mile radius of Saint Amour, including Eleutherian Mills, Upper Louviers, Lower

²⁴ Kimball, 293.

²⁵ Maggie Lidz, *The du Ponts: Houses and Gardens in the Brandywine*, (New York, NY: Ancanthus Press, 2009), 13.

²⁶ Marshall, 133.

²⁷ Mac Griswold and Eleanor Weller, *The Golden Age of American Gardens* (New York: Henry N. Abrams, Inc., 1991), 188. Though Dauneport was not designed with formal gardens, its terraced side yard served a similar purpose. The designer is unknown.

²⁸ As a result of the example set by the du Pont family, coupled with the DuPont Company’s growth and economic influence in the early-twentieth century, Wilmington’s rapidly expanding professional class also chose the Kennett Pike corridor of northern Delaware to build smaller country estates, or at least suburban houses that emulated their aesthetics.

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Louviers, Nemours, Hagley, Hagley House, Winterthur, Rencourt, Pelleport, Rokeby, Swamp Hall, Saint Amour, Goodstay, and Vireaux.²⁹ Within a few years, a new generation of du Pont leaders—three cousins named Alfred, T. Coleman, and Pierre Samuel—not only bought-out the family company and revolutionized its management to create a modern, twentieth century corporation, but they also purchased real estate in the Brandywine-Kennett corridor and built large estates.³⁰ Even as many du Pont family members and company executives showed comparative restraint in their spending, and “flamboyance was taboo,” it remained that “one acceptable expression of wealth was a country house.”³¹ As the sale of gunpowder during World War I propelled the company to entirely new levels of success, the landscape north of Wilmington was transformed significantly, as “small rural farms were swallowed up into estates of various sizes, identified by enclosing walls, gatehouses, and large tracts of woodlands and fields.”³² By the time of the Great Depression, the Brandywine region north of Wilmington was largely a landscape of du Pont family estates. The *New York Times* noted in 1934 that, “The du Ponts have always had a homing instinct which leads most of them to live within easy reach of Wilmington,” and their hold on the area had “often been described as feudal.”³³

Indeed, estate building for the du Pont family did not slow during the Great Depression, during which Amy du Pont built Dauneport (1933). Though some scholars have pointed to the Great Depression as having nearly extinguished the enthusiasm for building large country estates, in fact, “for the du Ponts in the Brandywine Valley, construction spiked during the Great Depression.”³⁴ The reasons for this continued estate building are likely many—ranging from an increase in personal income, to the emergence of a new generation of du Ponts needing houses (Pierre du Pont alone had 23 nieces and nephews marry between 1927 and 1940), and probably, the concept of providing work for the building trades (during an extremely challenging time for builders) also was a factor.³⁵ The country houses built during the Great Depression tended to be more architecturally subdued than some of their predecessors, and often were built in Colonial Revival styles.³⁶

By 1942, du Pont family members had at least 70 country houses of 20 acres or more in the Brandywine Valley, spanning thousands of acres.³⁷ Du Pont family estates, especially when combined with the estates of DuPont Company executives, comprise a large percentage of the country houses mapped by Karen Marshall in her 2002 thesis examining the Brandywine Valley estates (see Figures 33 and 34). In that study, she identified three “clusters” or bands of country houses in northern Delaware: the Brandywine River cluster (between the river and Kennett Pike), the Red Clay Creek Cluster (between Kennett Pike and Route 41), and lastly, the White Clay Creek cluster (in the vicinity of Newark, Delaware to the west).³⁸ Dauneport, and Amy du Pont’s

²⁹ Lidz, 15.

³⁰ Lidz, 16.

³¹ Lidz, 18.

³² Lidz, 18.

³³ Lidz, 18.

³⁴ Lidz, 21.

³⁵ Lidz, 21.

³⁶ Lidz, 22.

³⁷ Lidz, 22.

³⁸ Marshall, 125, 157.

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associated land holdings, were located in the southern portion of the Red Clay Creek cluster, very close to her brother Eugene's Owl's Nest estate, and also not far from Henry F. du Pont's sprawling Winterthur estate. Though many of the du Pont estates would be converted to public lands, museum institutions, or simply broken up and subdivided in the years after World War II, Dauneport was constructed in the final years of country house building by the du Ponts in the Brandywine region.

Dauneport as a Late & Distinctive Du Pont Country House

Scholars who have studied American country houses vary slightly in their exact definitions of American "country house" as a type during this time, but there is widespread agreement on the most fundamental features—both their architectural and associational characteristics. Country houses tended to be grand in size and scale, usually designed in a historical revival style (often by a prominent architect) to lend an air of antiquity and tradition, but also possessed the latest modern conveniences and technologies. Their architecture usually exhibited a high level of interior finish, as well as designed accommodations for domestic service employees. American country houses tended to be located in rural or semi-rural locations, usually with a significant amount of land, often with picturesque views and professional landscaping. Formal gardens, sunrooms, porches, and patios all extended the house's living and entertaining spaces outdoors. Outdoor leisure and sporting activities were a common element of country house life, as the land surrounding the house was often converted from traditional agricultural purposes—being used instead for experimental agriculture or recreational farming (if it was farmed at all), as well as equestrian sports, hunting, sailing, fishing, swimming, tennis, gardening, and other leisurely pursuits. Country houses were generally clustered in the most desirable geographical areas, often just beyond the suburban districts of a city, situated among many other country houses and their owners—a physical embodiment of exclusive social networks that sometimes engaged in outdoor leisure activities or formal entertaining for social purposes.³⁹

Dauneport was constructed during the waning years of the Brandywine region's du Pont country house culture and reflects many of its primary characteristics. The estate was built for Amy du Pont, who was born in 1875 into Delaware's distinguished du Pont family of wealthy industrialists, the great-granddaughter of French émigré and gunpowder manufacturer E. I. du Pont de Nemours, founder of Du Pont de Nemours and Company. "Miss Amy," as she was commonly called (she did not marry, and her mother, Amelia E. du Pont, also went by "Amy"), is best remembered as a philanthropist and "ardent horsewoman," having been a "pioneer, in Delaware, in the breeding of hackney horses, known for their distinctive high-stepping trot, style, and spirit."⁴⁰ Prior to the construction of Dauneport, du Pont had lived for most of each year at her family home, Pelleport, a late-nineteenth century country place located on Kennett Pike near Greenville.⁴¹ Like many du Pont country estate builders, Amy du Pont acquired several adjacent

³⁹ Clive Aslet *The American Country House*, (New Haven, CT: Yale University Press, 1990), v-vi; Hewitt xi, 7-8, 12-14; Marshall 122-124.

⁴⁰ Miller, 54; "Stroke Proves Fatal to Amy du Pont," *Sacramento Bee*, February 16, 1962.

⁴¹ Pelleport was located on the property that is now addressed as 3506 Kennett Pike. Once Dauneport was completed, du Pont moved to the new estate as her primary residence. Pelleport was demolished in the 1950s, after which was constructed the Eugene du Pont Memorial Convalescent Hospital, now the Eugene du Pont Preventative Medicine and Rehabilitative Institute at Pelleport.

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parcels over two decades, including multiple farms, to gradually create (in essence) a larger, single estate where the Dauneport house would eventually serve as the central, primary residence. In addition to several smaller parcels of land, including the one where the Dauneport house was built in 1932-1933, du Pont had acquired and operated at least two other large farm properties in the 1910s, both adjacent to the future Dauneport site and both related to her equestrian activities: Fairfield Farms on Owls Nest Road, and Maple Brook Farm on Kennett Pike, where she stabled her show horses.⁴² Du Pont renovated a large barn at Maple Brook Farm and constructed a large modern barn at Fairfield Farms, both of which still stand today, for breeding and raising her show horses.

Dauneport's architecture, including its style, scale, and entertaining-related amenities, was also typical for country houses. Designed in a Colonial Revival style mimicking Mount Vernon, and created by architectural designer Mary McLaughlin Craig, Dauneport boasts more than 8,000 square feet of living space. While moderately smaller than many of the palatial country houses of the period, it was built for a single person instead of a family, and is likely somewhat scaled-down to reflect the wants and needs of its original single owner. Nonetheless, as a country house, Dauneport is characteristically designed for entertaining, with large, highly-ornamented formal rooms, service areas for domestic workers, and spaces for outdoor leisure and recreation—including a two-story piazza, a large in-ground swimming pool, expansive lawns, and a terraced side yard with ornamental plantings. In addition to presenting the Fairfield Farms Horse Show in the late 1930s, Dauneport played host to various philanthropic events and social gatherings, including an annual card party, fashion show, and tea to support Wilmington's Home for Merciful Rest for Incurables (now Kentmere Rehabilitation and Healthcare Center).⁴³ Typical for country houses, Dauneport was also equipped with modern technologies, such as a call system with bells to rouse domestic workers for assistance, as well as a modern fire protection system in the attic.

Like other country houses, Dauneport and its surrounding lands enjoyed picturesque vistas, agricultural vignettes, and natural scenery. Built while the Centreville vicinity and greater Kennett Pike corridor was still heavily rural, the siting of Dauneport near the intersection of Owls Nest and Old Kennett Roads would have afforded sprawling agricultural views from any of its vantage points, creating a bucolic setting typical of county houses, with du Pont's own Fairfield Farms located southwest across Owls Nest Road and Maple Brook Farms east across Old Kennett Road (fronting Kennett Pike). Though it is unclear which specific crops were grown, the lands around and once part of the Dauneport property were also utilized for a time for agricultural purposes, another common attribute of country estates.⁴⁴ Historical aerial

⁴² Miller, 54; "Miss Amy E. du Pont Dies at 86 in Calif. Hospital," *Morning News*, February 17, 1962. Du Pont was also one of the founding members and first president of the Santa Barbara Riding and Hunt Club.⁴²

⁴³ Miller, 55. Du Pont was also a proponent of education and served between 1939 and 1944 on the University of Delaware's Board of Trustees' Advisory Committee for the Women's College. In 1940, she founded UNIDEL in memory of her father, Eugene du Pont, to promote higher education in Delaware, as well as for religious, charitable, and scientific purposes. The department of music building on the University of Delaware campus in Newark is named in her honor, built by the foundation in 1973.

⁴⁴ The 1940 U.S. Federal Census denotes Dauneport as a farm property, which confirms that some agricultural activity was occurring during that period. 1940 U.S. Federal Census, enumerated April 22, 1940, R-D #7, New Castle County, Delaware. Ancestry.com.

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photographs from 1938 show tilled fields around the residence and its formal grounds, and what appears to be a hay bale and tractor positioned at the edge of the lawn (see Figures 4 and 5). Plausibly, du Pont was growing hay crops to supply her many horses.

Country house owners frequently employed a service staff, sometimes quite large, to help operate and maintain their house and grounds—and Amy du Pont seems to have employed at least a moderately-sized domestic staff at both the Dauneport house and her adjoining farm properties. Though capturing only a snapshot of time, the 1940 U.S. Federal Census illuminates some information about the household management of Dauneport, including some specific information about those who were employed. Du Pont (age 54) was recorded at Dauneport with four white domestic workers, including husband and wife Emil (51) and Mathilde (37) Petersen, butler and cook, respectively (each earning \$900); Anna Stinger (46), a maid (earning \$857); and Mary Webster (56), a personal maid (earning \$860).⁴⁵ Du Pont likely employed a wider range of workers to operate her country estate, including drivers, groundskeepers, and gardeners, who almost certainly lived off site. Indeed, the 1940 census also records du Pont’s adjacent Fairfield Farms on the same enumeration sheet with several households noted as renters, including that of Walter Brindle (age 44), documented as a gardener for a private estate (earning \$960), and William Wheeler (56), documented as a caretaker for a private estate (earning \$1,800). Brindle and Wheeler can be understood, respectively, as the gardener and caretaker of Fairfield Farms, but they may also have been engaged with gardening and caretaking responsibilities at Dauneport.

Designing Women: Dauneport as an Early Female Architectural Collaboration

Dauneport is locally significant as an early architectural collaboration by two women, designed and executed by a successful woman architectural designer, Mary McLaughlin Craig—at a time when there were relatively few women architects practicing in the United States—in collaboration with her friend and client, Amy E. du Pont, an industrial heiress and philanthropist for whom Dauneport was built. Amy du Pont broke the mold locally not only by hiring an architect from California, but also by hiring a woman. During the 1920s and 1930s, with the exception of some prominent landscape architects, the architectural profession was dominated by men. One local historian points out that, among the builders of country houses in the Brandywine Valley of Delaware, “the preference was for established Wilmington professionals” and occasional Philadelphia architects who were all men—including R. Brognard Okie, E. William Martin, Clarence R. Hope, Albert Ely Ives, Brown & Whiteside, James “Jim” Thompson, Alfred Victor du Pont, and DeArmand, Ashmean & Brinkley.⁴⁶ Though Mary Craig was an important and successful early woman architect in Southern California, her collaboration with Amy du Pont on Dauneport represents Mary Craig’s only known architectural commission in the State of Delaware.

Mary McLaughlin Craig launched and sustained her career as an architectural designer when relatively few American women worked in the field. As author Sarah Allaback explains in *The First American Women Architects*:

⁴⁵ 1940 U.S. Federal Census.

⁴⁶ Lidz, 22.

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During the late nineteenth and early twentieth centuries, the architectural profession in America was closely tied to the studio or the atelier. It need hardly be noted that this setting—an office run by a famous architect—was the ultimate “old boys’ club.” A few extraordinary women were able to gain apprenticeships, but most were excluded from the atelier and the professional network it represented.⁴⁷

In the 1920s, when Craig began her career as an architectural designer, there were still relatively few American women architects, with women comprising only an estimated two percent of those working in the profession.⁴⁸

Dauneport is one of just a few known commissions in Delaware during the late-nineteenth and early-twentieth centuries designed by a woman architectural designer or architect. Philadelphia’s Minerva Parker Nichols, the first American woman architect to work independently, designed New Century Club (NR# 83001336), a Colonial Revival style women’s clubhouse built in 1893 in the nearby City of Wilmington.⁴⁹ Landscape architect Marian Cruger Coffin was active in Delaware during the early-twentieth century, particularly in the design of estate gardens, with the commissions for Henry F. du Pont’s Winterthur estate (Winterthur Museum, Garden, and Library, NR# 71000233) and the du Pont-Sharp family’s garden at Gibraltar (NR# 98001098) being among her most high-profile projects.⁵⁰ Landscape architect Ellen Biddle Shipman was at the height of her career when she designed the gardens at nearby Owl’s Nest for Amy du Pont’s brother Eugene in 1928-1929. Elizabeth Bootes Clark, about whom little is currently known, also practiced as a landscape architect in the greater Philadelphia area during the 1910s and 1920s. The landscape of Mauchline, an urban country house built between 1916 and 1917 in the Cool Spring neighborhood of Wilmington for Mr. and Mrs. Frank Gifford Tallman, is attributed to Clark.⁵¹ Later, in the 1930s, Victorine du Pont Homsey and Samuel Homsey founded one of the first husband and wife architectural practices in the United States, establishing themselves in Wilmington and becoming a prolific and influential architectural duo throughout the mid-twentieth century.⁵² However, during the early 1930s when Mary Craig helped Amy du Pont design Dauneport, few women were practicing architecture in any capacity in northern Delaware.

⁴⁷ Allaback, 3.

⁴⁸ In the introduction to *The First American Women Architects* (Chicago: University of Illinois Press, 2008), author Sarah Allaback concludes that over 200 women architects were practicing by 1920 in the United States. The *Journal of the American Institute of Architects* 12, no 1 (January 1924): 34-35, suggests that based on census data for 1920 and AIA records, there were approximately 10,000 practicing architects or those providing some type of architectural services.

⁴⁹ Patricia A. Maley and Robert Briggs, “New Century Club,” National Register of Historic Places Nomination Form, Wilmington Planning Office, Wilmington, Delaware, January 1983; Margaret (Molly) Lester, “Lady Architect: The Work and Writings of Minerva Parker Nichols in Late-Nineteenth Century Philadelphia,” *The Pennsylvania Magazine of History and Biography* 143, no. 1 (January 2019): 33-58.

⁵⁰ The Cultural Landscape Foundation, “Marian Cruger Coffin,” tclf.org/pioneer/marian-coffin.

⁵¹ Timothy William Layton, “Mauchline: Rehabilitation Treatment Plan for the Historic Designed Landscape at Mauchline, Wilmington, Delaware,” capstone studio submitted in partial fulfillment of the requirements for the Master of Landscape Architecture Degree (Syracuse, NY: State University of New York, May 2002), vi, 47, 49.

⁵² Homsey Architects, “History,” homsey.com/history.html.

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Mary McLaughlin Craig's family and social connections in Santa Barbara were a key factor to her success as an architectural designer in Southern California. Born in Deadwood, South Dakota, in 1889, Craig (Figure 13) moved with her family to Pasadena, California following the death of her father in 1911.⁵³ Mary's aunt (her mother's twin sister) and her family already lived in Santa Barbara, where Mary visited and increasingly spent time.⁵⁴ Mary and Edward Paramore, Mary's aunt and uncle, and their two sons, Mary's cousins, Ted and Jim, "exerted a decisive formative influence on Mary, and also assured her swift entry into Santa Barbara society."⁵⁵ In 1916, she met her future husband, architect James Osborne Craig, and the two were married in November 1919. It was through the Paramores' connections that Mary introduced Osborne to his initial base of clients.⁵⁶ These were the same connections that would also propel her in her own design career when, tragically, Osborne died suddenly in March 1922, at just 33 years old, after developing bronchial pneumonia.⁵⁷

Following Osborne's death, and with a young child, Mary made the extraordinary decision to continue her husband's architecture practice, working out of his office space at 29 East De la Guerra Street.⁵⁸ During the year before his death, her husband Osborne had been "working on nine private and public commissions, including the restoration of Santa Barbara's city center and redevelopment of Plaza de la Guerra, plans for El Paseo and the private residence of Bernard Hoffman," a civic leader and proponent of early planning and zoning in Santa Barbara.⁵⁹ It may have been a feeling of obligation to see those projects through completion that led to Mary's entry into her own architectural practice. Thus, out of tragedy and tenacity, Mary Craig worked as an architectural designer who was not officially licensed, apparently a common practice at the time, leading to partnerships with licensed architects—an approach she modeled after her husband's own work. Though Osborne had studied and trained as an architect, he was also unlicensed and had worked with Carleton M. Winslow, a supervising licensed architect, giving him the ability to pursue commissions without the risk of liability.⁶⁰ It is likely this arrangement that inspired Mary to take on a similar relationship, after Osborne's death, with licensed architect Ralph Armitage, who also worked with Winslow, hiring him to draft and review her designs.⁶¹ Mary Craig did pursue formal architectural training and licensure, including taking courses in construction and engineering, though she eventually gave up on official accreditation.⁶² Ultimately, Craig and Armitage worked together for 30 years, with him "signing off on all of her plans and gaining for himself an extraordinary legacy as a skilled draftsman and engineer."⁶³

⁵³ Skewes-Cox, 187.

⁵⁴ Skewes-Cox, 187-188.

⁵⁵ Skewes-Cox, 191.

⁵⁶ Skewes-Cox, 193.

⁵⁷ Skewes-Cox, 188; Michael Redmon, "Bernard Hoffman: The Father of Architectural Planning in Santa Barbara," *Independent* (Santa Barbara, CA), May 1, 2014.

⁵⁸ Pamela Skewes-Cox and Robert Sweeney, *Spanish Colonial Style: Santa Barbara and the Architecture of James Osborne Craig and Mary McLaughlin Craig* (New York: Rizzoli, 2015), 194.

⁵⁹ Skewes-Cox, 188; Michael Redmon, "Bernard Hoffman: The Father of Architectural Planning in Santa Barbara," *Independent* (Santa Barbara, CA), May 1, 2014.

⁶⁰ Skewes-Cox, 224.

⁶¹ Skewes-Cox and Sweeney, 233-234

⁶² Skewes-Cox and Sweeney, 233-234.

⁶³ Skewes-Cox, 189.

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Mary Craig's granddaughter, Pamela Skewes-Cox, remembers that "Mary knew that strictly speaking, she was a designer, and not an architect," and that this distinction "at times kept her marginalized," but it also "did not deter her."⁶⁴ Craig quickly established herself as one of the most influential architectural designers in Santa Barbara, California during the 1920s and 1930s. Craig's career, spanning more than three decades and culminating in over 100 projects, was especially remarkable for having taken place within a male-dominated profession.⁶⁵

The Collaboration

The collaboration between Mary McLaughlin Craig and Amy E. du Pont likely stems from their friendship formed during the mid-1920s in California. From at least the mid 1910s, Amy E. du Pont spent winters in Santa Barbara, traveling at times with other du Ponts and also visiting friends in Southern California. Briefs in the society pages of period newspapers tell of her staying at the Hotel Green (NR#82002196), "a social and cultural center for Pasadena," and at Santa Barbara's El Mirasol resort.⁶⁶ In 1920, she purchased a large residence as her winter home "in the fashionable Montecito area on the edge of Santa Barbara," naming it Casa del Sueno, meaning "Dream House."⁶⁷ It was in her time at Casa del Sueno, located at 1880 E. Valley Road, that du Pont met Mary McLaughlin Craig, her neighbor across the street, with whom she became friends.⁶⁸ By 1926, Amy du Pont had acquired more land adjacent to her two farm properties along Old Kennett Road and Owls Nest Road in her home state of Delaware.⁶⁹ Soon, Craig and du Pont were collaborating to design a unique country house to serve as the focal point of her estate back home.

Planning for the Dauneport project may have begun in early 1931, when du Pont invited Mary McLaughlin Craig on a trip to Mexico, where they traveled together for several weeks by rail in their own leased private Pullman car. By that winter, Craig was on the east coast, living with her aunt May in Paoli, Pennsylvania, where she stayed while she worked on the Wilmington commission. Craig worked with Armitage, who was still in Santa Barbara, by phone and mail,

⁶⁴ Skewes-Cox, 189.

⁶⁵ Pamela Skewes-Cox, "In the Company of the Craigs," *Noticias: Journal of the Santa Barbara Historical Museum* LIV, no. 4 (2015): 189.

⁶⁶ "Eastern Folks Expected," *Los Angeles Times*, October 30, 1919; "Hotel Arrivals," *Pasadena Evening Post*, May 27, 1920; Mary Ellen Gadski and Alson Clark, "Hotel Green," *Pasadena Heritage*, Pasadena, California, March 1979.

⁶⁷ "Miss Amy E. du Pont Dies at 86 in Calif. Hospital," *Morning News*, February 17, 1962; Lauren Beale, "Onetime Home of Singer Burl Ives is for Sale in Montecito," *Los Angeles Times*, July 10, 2014. Casa del Sueno was built in 1917 and designed by architect Reginald Johnson.

⁶⁸ Skewes-Cox and Sweeney, 180.

⁶⁹ Amy du Pont purchased approximately 102 acres of land from Aquila D. and Hannah A. Jackson on March 1, 1915, around the same time that her brother Eugene, Jr., was building his Owl's Nest estate. After the death of her friend Amelia W. Shoemaker (of Pennsylvania) in 1926, du Pont also inherited from her two tracts of land, adjacent to her own, totaling approximately 29 acres, which Shoemaker had purchased from Horace S. and Tillie B. Allen on May 7, 1918. Earlier, in 1912, du Pont had also purchased approximately 60.5 acres of land between Old Kennett Road and Kennett Pike and was utilizing part of that property (what is now 5300 and 5304 Kennett Pike), which she called Maple Brook Farm, to stable her hackney horses.

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with some assistance from New York architectural designer and draftsman Alain de Bouthillier.⁷⁰

The design of Dauneport, which was modeled on Mount Vernon, “was a significant stylistic departure for Mary Craig though it was very much in the spirit of the times,” and descendants of Craig believed that “the decision to refer to a Colonial Georgian source for inspiration was the client’s, not the designer’s.”⁷¹ Though the exact impetus for and early details of the commission of Dauneport as a Mount Vernon replica are unknown, Amy du Pont was almost certainly influenced by the activities of women’s patriotic social organizations such as the Daughters of the American Revolution, of which her mother had been a member, as well as the Mount Vernon Ladies’ Association, whose continued work to preserve and interpret Mount Vernon further publicized its image and sent its popularity soaring ahead of the bicentennial of Washington’s birth.⁷² Du Pont was also likely aware of and influenced by other Mount Vernon-style estates, such as that of James L. Breese, called The Orchard (NR# 80002778), located in Southampton, New York, which was nearby her cousin Henry F. du Pont’s summer estate, Chestertown. Craig’s daughter later recalled that her mother had “spent a week at Mount Vernon to become familiar with the buildings” prior to beginning work on Dauneport and also “had several books on Colonial American architecture in her library.”⁷³ A 1933 news brief announced: “Letters to friends in Santa Barbara tell of the new home Miss Amy du Pont of Montecito is having constructed in her country place near Wilmington, Del. It is modeled after Mt. Vernon and will be furnished in keeping with the period of that historical mansion.”⁷⁴

Dauneport: Example of the ‘Mount Vernon’ Architectural Replica Trend

Completed in 1933, Dauneport was constructed in a replica style to Mount Vernon, George Washington’s Virginia plantation home, the most commonly reproduced historical building in America.⁷⁵ Associated with the Colonial Revival movement, a national architectural trend producing Mount Vernon-inspired buildings emerged at the turn of the twentieth century, spurring its appropriation for both domestic and commercial buildings and in a wide array of interpretations. Replicas of Mount Vernon dot the American landscape as dwellings, motels, gas stations, shopping malls, banks, restaurants, and convenience stores, among other forms.⁷⁶ Dauneport is an excellent local example of this building trend, constructed during the height of its popularity—and not insignificantly, Dauneport was constructed in 1932, coinciding with George Washington’s birthday bicentennial.

The Veneration of George Washington & His Mount Vernon Estate

⁷⁰ Skewes-Cox and Sweeney, 234. Little biographical information has been found for Alain de Bouthillier, whose last name was likely hyphenated as Bouthillier-Chavigny. A 1913 edition of *The Ladies’ Home Journal* (Volume 30) includes plans for a bungalow credited to Bouthillier-Chavigny and Ralph Coolidge Henry.

⁷¹ Skewes-Cox and Sweeney, 180.

⁷² Du Pont’s mother, Amelia (Amy) E. du Pont, is documented as a member of the Daughters of the American Revolution, Delaware Chapter, in organizational records (National Number: 34055, Chapter: 2001DE).

⁷³ Skewes-Cox and Sweeney, 180.

⁷⁴ *San Francisco Examiner*, August 12, 1932.

⁷⁵ Brandt, 2.

⁷⁶ Justin Gunther, “Mount Vernon: An Architectural Identity,” *Society for Commercial Archaeology Journal* 24, no. 2 (Fall 2006), via <https://sca-roadside.org/mount-vernon-an-architectural-identity/>.

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In the aftermath of the Revolutionary War, the new nation deeply revered the Continental Army's commander in chief, General George Washington, as an American war hero, ultimately propelling him into the role of first president of the nascent republic. Upon his death in December 1799, "the mourning nation elevated Washington to an almost godlike status" with "his spirit [becoming] a foundation for the nation's identity."⁷⁷ Mount Vernon, his Virginia plantation home overlooking the Potomac River (Figures 20 and 21), "became a tangible reminder of the founding father, a materialization of his character and ideals."⁷⁸ Throughout the first part of the nineteenth century, tourism began to develop broadly with new and expanded means of transportation via turnpikes, canals, steamboat, and railroads. Mount Vernon naturally became a popular destination and one of America's first tourist attractions, "a pilgrimage site for those seeking to understand the first president and America's short but storied past."⁷⁹

Mount Vernon's status as a national icon increased considerably during the mid-nineteenth century, when, in the 1850s, John Augustine Washington, Jr., the last Washington family member to own the estate, decided to sell Mount Vernon.⁸⁰ Recognizing the national importance of the site, a group of women led by Ann Pamela Cunningham formed the Mount Vernon Ladies' Association (MVLVA), which was able to effectively fundraise enough money to purchase the estate. The establishment of the MVLVA also marked the beginning of America's historic preservation movement. Formed during a time when women were relegated to the private sphere of home and family and precluded from participating in the public realm, the pioneering MVLVA studied, documented, and completed restoration work on the estate, while transitioning the site into what would become America's first house museum.⁸¹

Through the preservation and publicity efforts of the MVLVA through the late-nineteenth and into the early-twentieth century, Mount Vernon became increasingly large in public memory—and an increasingly significant tourist attraction. Millions of people flocked to Washington's plantation, with the historic house museum becoming one of the most visited in the world.⁸² For those unable to travel, Mount Vernon was experienced "through publications, prints, postcards, and decorative arts. Justin Gunther, Architectural Historian and former Manager of Restoration at Mount Vernon, explains in detail:

Engravings of Mount Vernon appeared in widely circulated periodicals like Harper's Weekly and Frank Leslie's Illustrated Newspaper; travel volumes like Nathaniel P. Willis and William H. Bartlett's American Scenery; and books like Benson J. Lossing's Mount Vernon and Its Associations. Lithographs of Mount Vernon by Currier and Ives, who described themselves as "Publishers of Cheap and Popular Pictures," were widely purchased due to their affordability and hung in homes throughout America.... Postcards became popular in the early 1900s, and their prolific circulation spread the Mount Vernon image. Tourists to Mount Vernon

⁷⁷ Gunther.

⁷⁸ Gunther.

⁷⁹ Brandt, 25.

⁸⁰ Gunther.

⁸¹ Brandt, 82-83; Gunther.

⁸² Gunther.

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chronicled their visit by sending postcards of the house and grounds to friends and family who could not come along. Lastly, decorative arts like Seth Thomas clocks, Staffordshire plates, Whelan sterling silver spoons, and even kitschy souvenirs like pennants were adorned with the image of Mount Vernon, adding a bit of patriotic value to these objects and reminding their owners of Washington's home.

With the rise of the Colonial Revival movement in the late-nineteenth and early-twentieth centuries, the beginnings of which can be traced to the 1876 Centennial Exposition held in Philadelphia, Mount Vernon was further popularized in modern culture. The movement centered on "a socially constructed ideal that looked to early America for both inspiration and answers to modern problems."⁸³ Interest in and proliferation of "colonial" material culture "became an antidote to societal ills like economic depression, rampant corruption in government, and increasing European immigration that threatened the 'real' America."⁸⁴ Propelled by the popularity of the Colonial Revival movement, "architects came to appreciate the aesthetics and development of the country's early architecture and voraciously sought and consumed information about it" and began to "incorporate Colonial features into their modern houses by the end of the 1870s, precipitating inquiry into surviving examples of 'ancient' architecture."⁸⁵ Further, as they "began to document and research historic structures (and to expand their study beyond New England, where most started), they consistently heralded Mount Vernon as a supreme example of Colonial domestic architecture and aimed to cover the building's history and stylistic attributes thoroughly."⁸⁶

Rise of the Replicas

Perhaps the first and most visible full-scale Mount Vernon replica was constructed at the famous 1893 World's Columbian Exposition in Chicago, serving as the Virginia Building. (Figure 22). As Justin Gunther, scholar of Mount Vernon architecture, points out, many states channeled important colonial buildings and Washington artifacts for their exhibits at the Columbian Exposition, but "Virginia reproduced the ultimate symbol of colonial America—Mount Vernon." He points out that millions who visited the exposition witnessed this reconstruction, furnished with portraits and furniture resembling the originals—which helped fuel enthusiasm for Colonial Revival styles and almost certainly prompting other Mount Vernon replicas across the United States.⁸⁷ As historian Lydia Mattic Brandt argues, "In three dimensions and with live actors," the full-scale replicas of Mount Vernon at the 1893 exposition and several other large fairs "were tremendously influential in spreading Mount Vernon's image" and "fueling the impulse to replicate it."⁸⁸

By the turn of the twentieth century, the first commissions of private residences built in a replica style to Mount Vernon began to appear on the landscape. Among the earliest examples is Hill-Stead (NHL, NR# 91002056), also designed by a woman architect, Theodate Pope Riddle, with

⁸³ Gunther.

⁸⁴ Gunther.

⁸⁵ Brandt, 90.

⁸⁶ Brandt, 91.

⁸⁷ Gunther.

⁸⁸ Brandt, 95.

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the assistance of the esteemed architectural firm of McKim, Mead and White (Figure 23). Designed and built between 1898 and 1901 in Farmington, Connecticut, Hill-Stead was created by Pope Riddle for her father, industrialist and art collector Alfred Atmore Pope, and marked the first professional architectural use of a Mount Vernon-inspired piazza.⁸⁹ During the same period of time, between 1898 and 1907, McKim, Mead and White also completed alterations, including a Mount Vernon-style piazza, to the Orchard (NR# 80002778), the Long Island summer estate of wealthy stockbroker James L. Breese, friend of Charles McKim and Stanford White.⁹⁰

During the 1910s, during a second wave of Mount Vernon replicas, the wealthiest of Americans continued to lead the way. Brandt further explains:

In *Country Life in America*, numerous articles on Mount Vernon's history by Paul Wilstach and others were published alongside photographs and drawings of the modern interpretations. The magazine's editors prompted readers to draw direct connections between the glamorous lives of contemporary millionaires and Washington. Through this and other similar venues, Mount Vernon maintained its status as the premier example of American domestic architecture, and its piazza appeared on even more houses as replicas were published in a variety of venues.⁹¹

As Colonial Revival architecture continued to grow in popularity through the first decades of the twentieth century, Mount Vernon-style features increasingly appeared in house plans designed for less affluent Americans, in a sort of trickle down effect. Brant again explains:

The images and descriptions of such large mansions and the glamorous lives they hosted inspired others to use Mount Vernon's trademark architectural features more widely in American domestic architecture by the end of World War I. Architecture magazines and books expanded from the Mount Vernon-inspired country houses in posh New York and Philadelphia suburbs to more affordable versions. Publications offered a range of ways in which Americans without...vast fortunes...could attain more modest versions of Mount Vernon.⁹²

During the 1920s, the image of Mount Vernon was increasingly appropriated for building types beyond just residential. While the trademark features of Mount Vernon had "traveled from elite suburban mansions to more affordable residences in the 1910s, so too did they migrate from residential architecture to a variety of commercial and civic structures nationwide" following World War I.⁹³ As the Mount Vernon Ladies' Association continued to work to preserve and interpret Mount Vernon, and further publicize its image, its popularity soared, "ensuring it as prime inspiration for a new surge of replicas." A variety of buildings designed with Mount Vernon-style features increasingly appeared on the landscape, and in more varied forms, including ones on "college campuses, hotels, a children's summer camp, an exposition pavilion,

⁸⁹ Brandt, 105-107; "Alfred Atmore Pope Dies in Farmington," *Hartford Courant* (Hartford, CT), August 6, 1913.

⁹⁰ Brandt, 106.

⁹¹ Brandt, 108.

⁹² Brandt, 110.

⁹³ Brandt, 111.

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and even a women’s prison,” conjuring “idealized visions of the simplicity of Colonial America [and] the patriotism of George Washington.”⁹⁴ One notable west coast example from the period is the Daughters of the American Revolution-Rainier (Washington) Chapter House (NR# 100003525), built in 1925 (Figure 24).

By the 1930s, when Amy du Pont built her own replica at Dauneport, the popularity of Mount Vernon had reached an all-time high as a result of increasing historic tourism, enthusiasm for the Colonial Revival, and the bicentennial of George Washington’s birth in 1932.⁹⁵ More reproductions of Mount Vernon were also showcased at several major fairs, including the 1926 Sesquicentennial International Exposition in Philadelphia, the Exposition Coloniale Internationale de Paris in 1931 (Figure 25), the George Washington Bicentennial Celebration in Brooklyn, New York, in 1932 (Figure 26), and as the centerpiece of the Colonial Village at the Century of Progress Exhibition in Chicago in 1933-1934 (Figure 27).⁹⁶ Further, with the construction of the George Washington Parkway in 1932, Mount Vernon became even more accessible by automobile, allowing more visitors to come see the former president’s house first-hand.⁹⁷ The replication of Mount Vernon was also more fully democratized during the 1930s with the introduction of architectural plans published in mail-order catalogs and by kit home manufacturers, the first being Sears, Roebuck and Company. In fact, the company had been selected to create the models of Mount Vernon unveiled at the both the Exposition Coloniale Internationale de Paris in 1931 and the George Washington Bicentennial Celebration in Brooklyn in 1932. As a result, Sears, Roebuck and Co. introduced to its 1932 line of mail-order homes a model called “The Jefferson,” with a central two-story piazza clearly recalling Mount Vernon (Figure 28), but probably named The Jefferson because the name “Washington” had already been used for another Sears model.⁹⁸ As Brandt explains, “[T]he publication of a Mount Vernon look-alike in Sears’s catalogue ushered in a new age of Mount Vernon interpretations. In addition to the houses of the well-to-do published in glossy design magazines, architectural catalogues aimed at the middle class began to feature buildings of all sizes inspired by Washington’s home following Sears’s debut.”⁹⁹ Gunther further elaborates:

The appearance of a Mount Vernon adaptation in the Sears and Roebuck catalogue signified the form’s final transition from one employed by Beaux-Arts-trained architects for wealthy clients to a version that was mass-produced and economically accessible to the middle class. . . . The importance of the building’s appearance in the 1932, 1933, and 1937 Sears and Roebuck catalogues is incalculable. In a form meant to be easily digested and disseminated, the Jefferson was far more adaptable for the average American homebuilder or real estate developer than the palatial country houses by big-city architects artistically photographed in design magazines.¹⁰⁰

⁹⁴ Brandt, 111.

⁹⁵ Brandt, 8.

⁹⁶ Gunther; Brandt, 146.

⁹⁷ Brandt, 129.

⁹⁸ Gunther.

⁹⁹ Brandt, 130.

¹⁰⁰ Brandt, 142.

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Other companies soon followed Sears' lead, offering their own versions of Mount Vernon for inspiration and reproduction. In 1937, the Ladies' Home Journal, a magazine "tremendously popular among middle class Americans," published a special booklet called *Mount Vernon Rooms* "[promoting] an entire Mount Vernon-inspired lifestyle," including in it the magazine's own take on Mount Vernon featuring a cupola and two-story piazza.¹⁰¹ Garlinghouse Company published house plans for sale and included in its 1940 *All American Homes Catalog* a small one-story home dubbed the "Colonial Cottage," which featured a balustraded piazza drawing on Mount Vernon.¹⁰² Kit home manufacturer the Aladdin Company offered two Mount Vernon-inspired models in 1941, one called "The Kingston" and another called "The Mt. Vernon."¹⁰³ During the early-twentieth century, Mount Vernon had become had become the prime "example of American domesticity and good taste, fit and ready for imitation" and it's architectural reproduction "an easy and very public way for individuals and groups to connect past and present."¹⁰⁴

Into the 1940s and following World War II, Mount Vernon's popularity did not wane. With ever-growing automobility and the rise of leisure culture in the post-war years, Americans increasingly took to the roads for travel, prompting a rise in commercial roadside architecture that also replicated Mount Vernon. Throughout the country, motels were constructed along major routes of travel, designed to look like Mount Vernon, with some even referencing the historic home in the business name.¹⁰⁵ Proprietors of roadside lodging "betted on travelers' familiarity with Mount Vernon, hoping a columned portico and a cupola would give their establishment an edge" and a sense of comfort and familiarity in unfamiliar locales.¹⁰⁶ Many other commercial buildings were constructed during this time—and well into and beyond the mid-twentieth century—to replicate and evoke Mount Vernon, with varied forms dotting the landscape. These include gas stations, restaurants, shopping centers, banks, and funeral homes—and "exist in a diversity and number that are astounding," with some, just as with residential replicas throughout the early-twentieth century, "[maintaining] loose associations to Mount Vernon while others are almost exact replicas."¹⁰⁷

Daunepoort as Mount Vernon Replica

Built between 1932 and 1933, at the height of Mount Vernon's popularity and during the bicentennial of George Washington's birth, Daunepoort is an excellent local example of a Mount Vernon replica-style residence, incorporating its most iconic architectural features. Its three-part form, painted white, with a large central core and two lower side wings, generally evokes that of Mount Vernon, the large main block of which is attached to two smaller appendices via curved arcades. Though exhibiting a simpler side-gabled roof versus Mount Vernon's hipped one, the main block of Daunepoort features brick end wall chimneys, loosely resembling the arrangement

¹⁰¹ Brandt, 144.

¹⁰² Brandt, 144.

¹⁰³ Brandt, 142.

¹⁰⁴ Brandt, 8.

¹⁰⁵ Gunther.

¹⁰⁶ Gunther.

¹⁰⁷ Gunther.

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found at Mount Vernon, as well as gabled dormers on opposing slopes of the roof, closely mimicking Mount Vernon's eastern elevation, facing the Potomac River. Most significantly, Dauneport models Mount Vernon's most popularly reproduced and identifiable architectural feature—the two-story piazza—on not one but both of its longitudinal elevations. While the northwest piazza includes a second-story balcony, unlike Mount Vernon, Dauneport's southeast piazza was designed to more closely resemble the riverside elevation of the Virginia plantation home. Originally designed with a Chinoiserie-style balustrade running at the southeast piazza's roof, the balustrade was removed by later owners, Robert V. and Arline S. New, who after purchasing Dauneport from Eugene du Pont, III, Amy du Pont's nephew, in November 1956, made several alterations c. 1958 in order for it to better emulate Mount Vernon.¹⁰⁸ In 1936, just three years after the construction of Dauneport was completed, a similar balustrade that had surmounted the riverside piazza at Mount Vernon was removed when it was determined that it post-dated George Washington's tenure.¹⁰⁹ The New family's removal of the balustrade was presumptively completed in an attempt to more closely imitate Mount Vernon. Likewise, as the piece de la resistance, the News also added Dauneport's central cupola, further enhancing its similarities to Mount Vernon. Particularly noteworthy is that, during the News' tenure at Dauneport, they called their home Mount Vernon Farms.¹¹⁰ Robert New was evidently interested in historic homes and preservation—in 1956, he had also purchased the historic Lloyd House (NR# 76002222) in Alexandria, Virginia (on Washington Street), built between 1796 and 1797—nine miles from George Washington's Mount Vernon. A March 1960 newspaper article announcing his renovation plans for the home notes how New had secured the house, slated for demolition, in order to preserve “a symbol of the foundation on which this country was built.”¹¹¹

¹⁰⁸ Du Pont maintained Dauneport as her Wilmington-area country place until June 22, 1949, when she transferred it to her nephew, Eugene du Pont, III, and his wife, Margaret (New Castle County Recorder of Deeds, D-49-347); New Castle County Recorder of Deeds E-59-544. Aerial photography via HistoricAerials.com establishes that the alterations were complete by 1958. The News purchased the property in 1956.

¹⁰⁹ Brandt, 157. The Fred W. Smith National Library for the Study of George Washington at Mount Vernon holds historical photographs from 1936 documenting the removal of the balustrade. See Mount Vernon Mansion Images collection at catalog.mountvernon.org.

¹¹⁰ “Greenville Resident Buys Historic Virginia Home,” *Morning News* (Wilmington, DE), March 9, 1960.

¹¹¹ “Greenville Resident Buys Historic Virginia Home,” *Morning News* (Wilmington, DE), March 9, 1960.

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Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository: Center for Historic Architecture and Design, University of Delaware

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Historic Resources Survey Number (if assigned): N14782

10. Geographical Data

Acreage of Property 5.16 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 39.810184 | Longitude: -75.621404 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The boundaries of this property are the boundaries for New Castle County tax parcel #0701100068. It is a roughly rectangular 5.16-acre property southeast of the intersection of Old Kennett Road and Owls Nest Road.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries coincide with the current tax parcel associated with 420 Old Kennett Road.

11. Form Prepared By

name/title: Kimberley Showell (primary author), Michael J. Emmons, Jr. (contributing author), Catherine Morrissey (contributing author)
organization: Center for Historic Architecture and Design, University of Delaware
street & number: 240 Alison Hall, Academy Street
city or town: Newark state: DE zip code: 19716
e-mail: kshowell@udel.edu, mjej@udel.edu, cmorriss@udel.edu
telephone: (302) 831-8097
date: March 3, 2022

Additional Documentation

Submit the following items with the completed form:

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

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Delaware Cultural Resource Survey Information

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

Geographic Zone: Piedmont

Historic Period Themes(s): Architecture, Engineering and Decorative Arts; Settlement Patterns and Demographic Changes; Major Families, Individuals, and Events

Correlation with State Historic Preservation Plan 2018-2022

Goal 1: Strengthen/Expand Delaware's Core Federal/State Historic Preservation Program

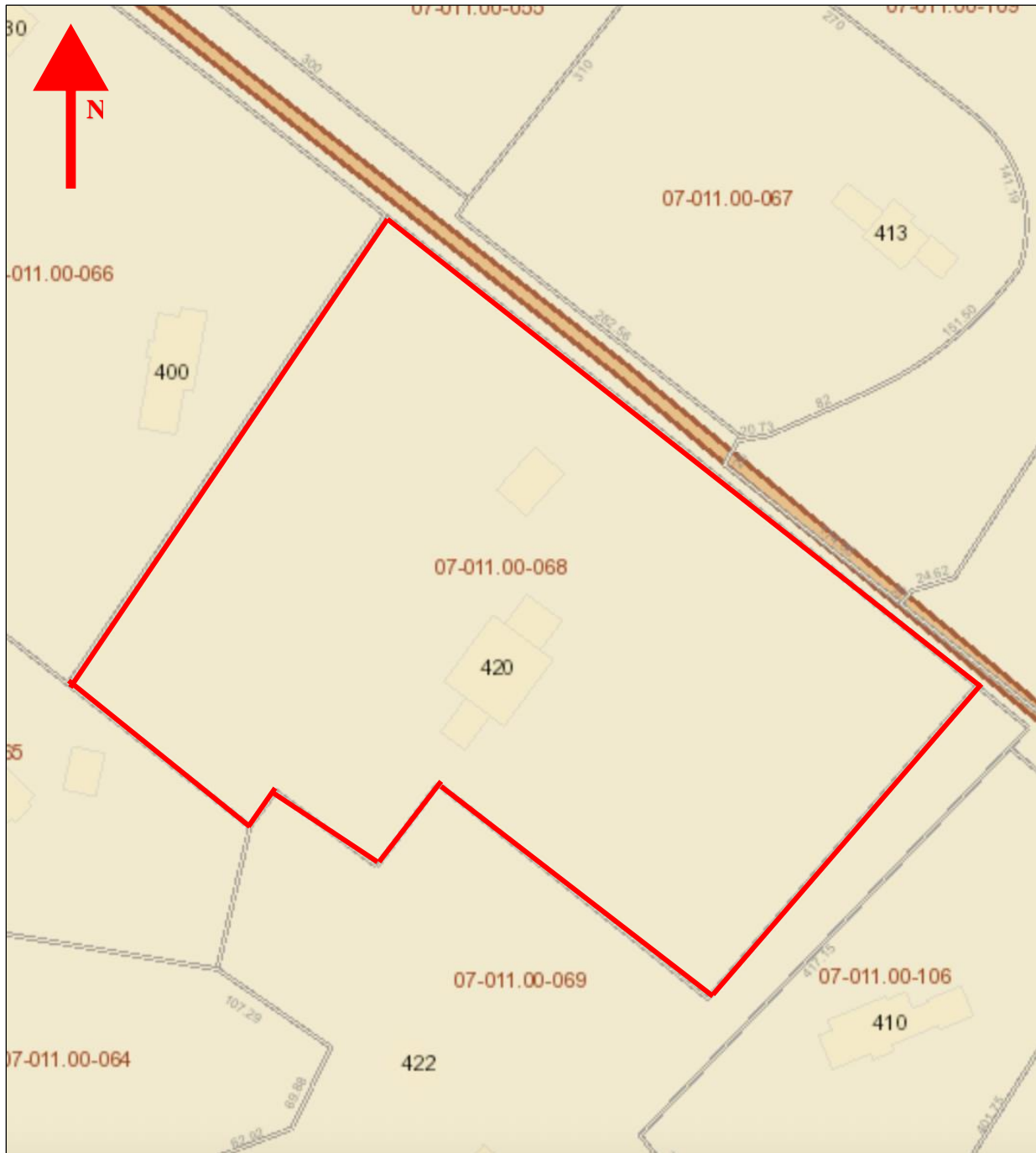
Strategy 7: Address gaps and biases in the state's inventory of historic properties

Actions 7a: Prioritize cultural resource survey and National Register nominations to address under-represent communities or property types [COLONIAL REVIVAL ARCHITECTURE / WOMEN'S HISTORY]

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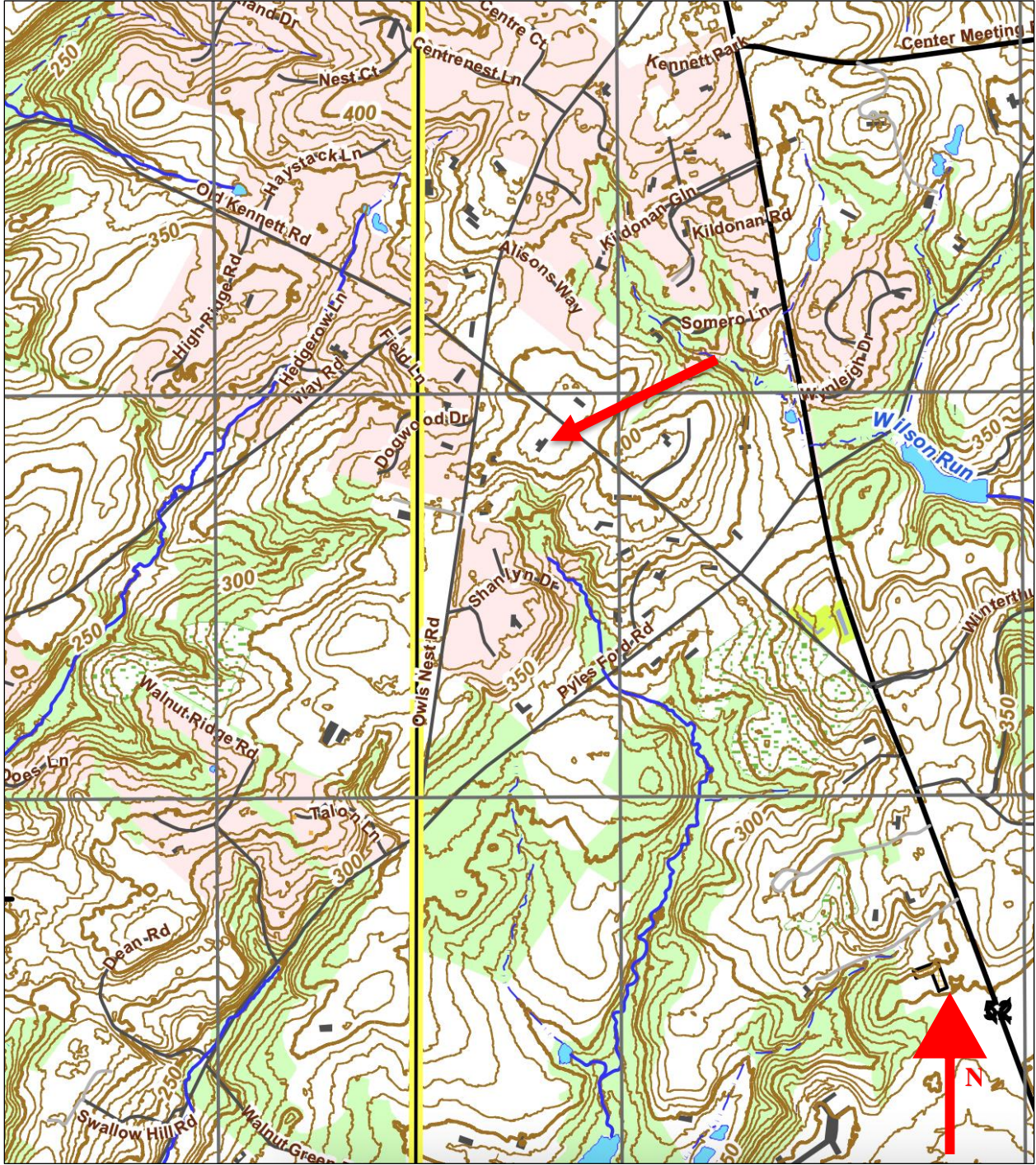
Dauneport (Parcel #701100068) outlined in red, New Castle County Tax Parcel Map.



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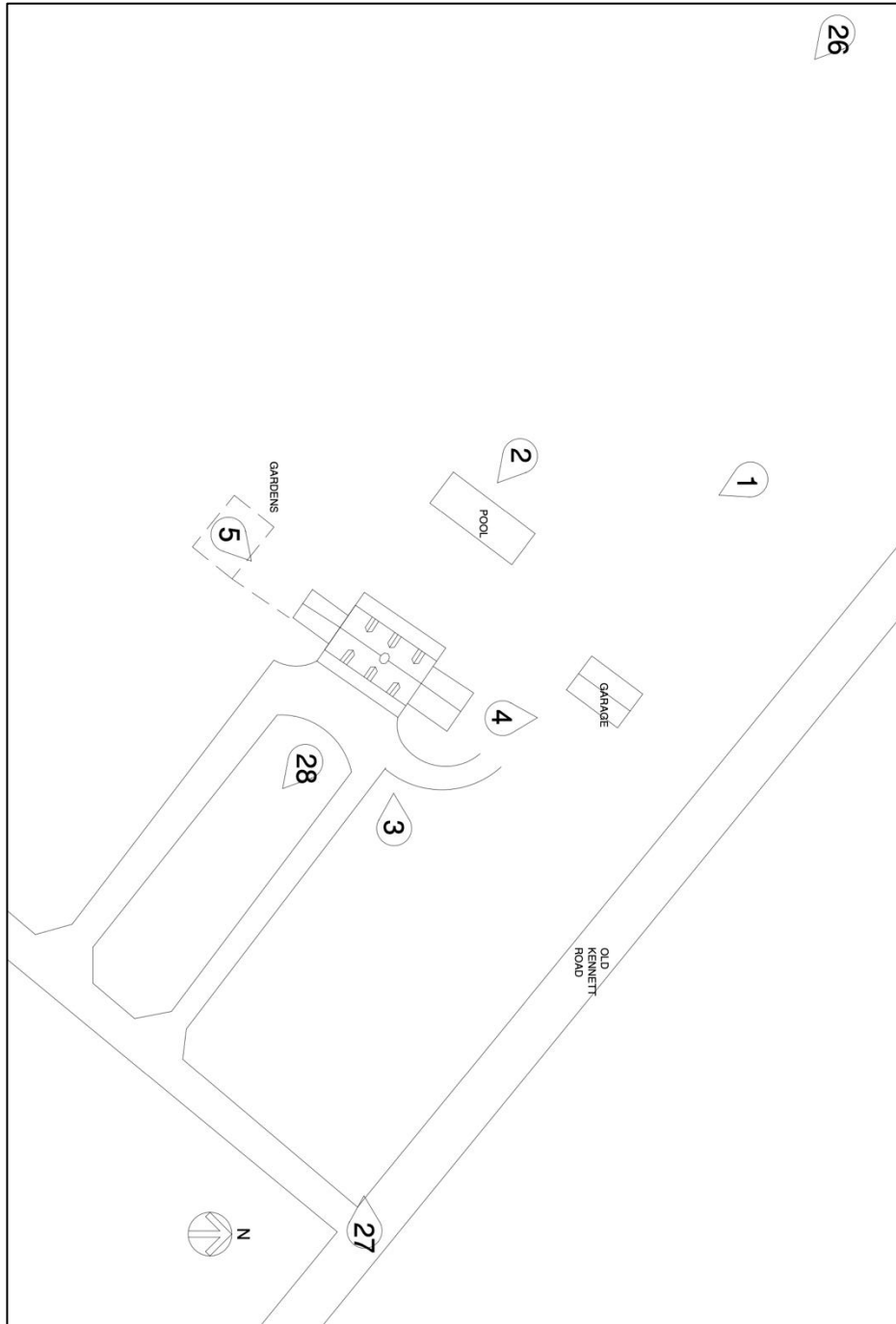
USGS Quad Map, 7.5 Minute, Wilmington North, 2011 (Coordinates Lat: -75.621404
Long: 39.810184)



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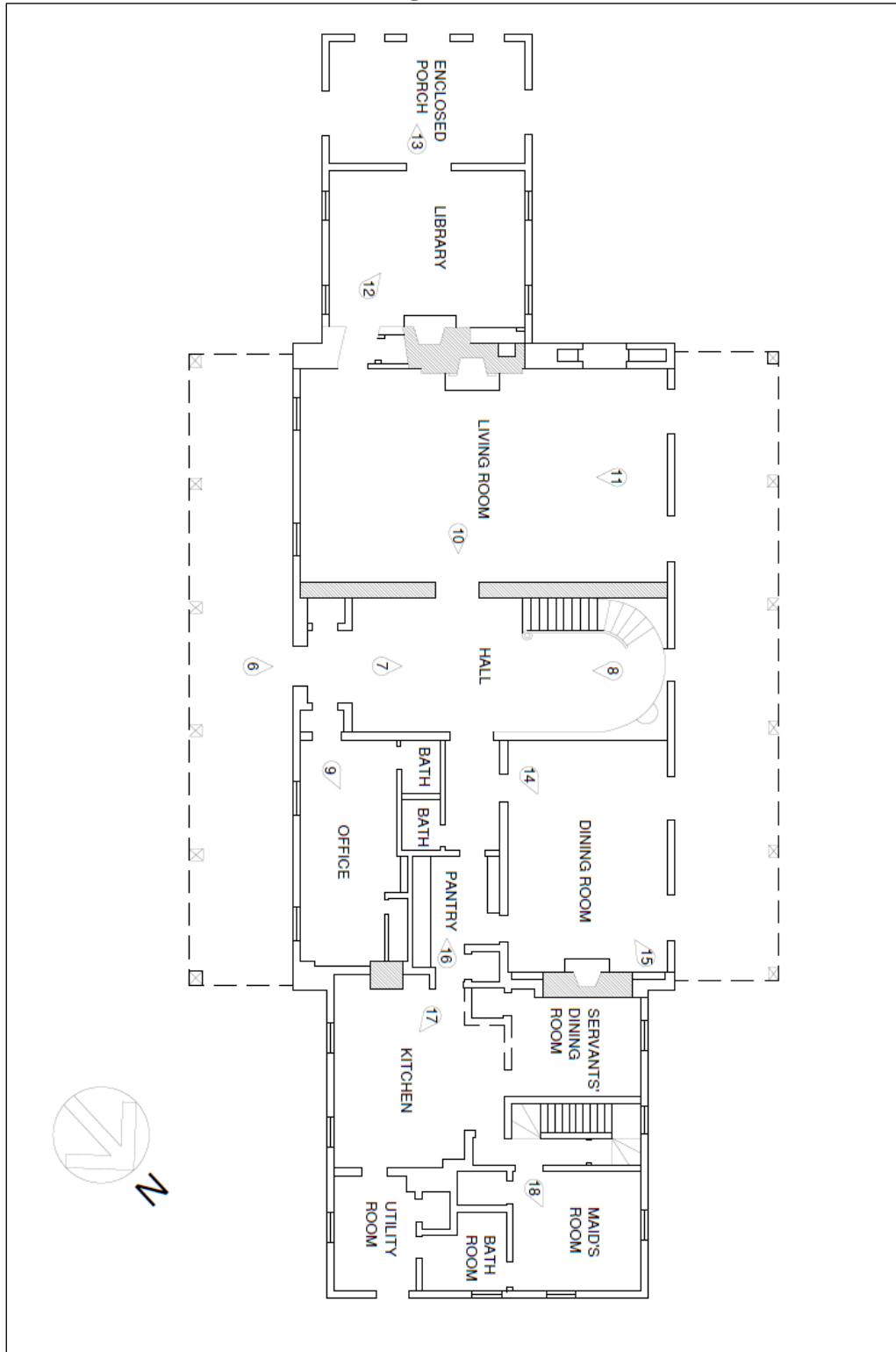
Photo key for Dauneport (Photos 1-5, 26-28). Drawn by Catherine Morrissey, Center for Historic Architecture and Design, 2021.



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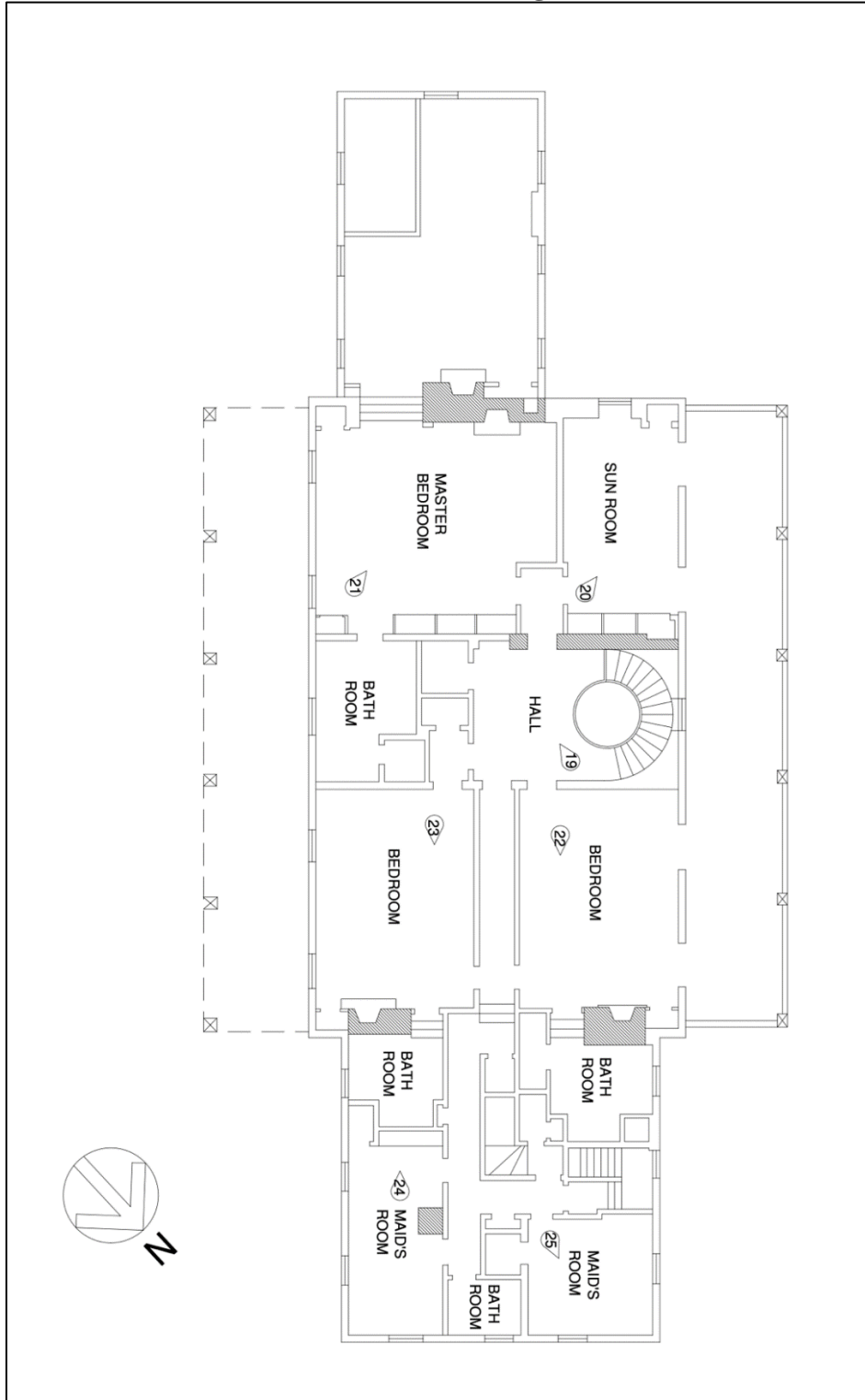
Photo key for Dauneport First Floor Plan (Photos 6-18). Drawn by Catherine Morrissey, Center for Historic Architecture and Design, 2021.



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Photo key for Dauneport Second Floor Plan (Photos 19-25). Drawn by Catherine Morrissey, Center for Historic Architecture and Design, 2021.



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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Dauneport

City or Vicinity: Centerville

County: New Castle

State: Delaware

Photographer: Michael J. Emmons, Jr.

Date Photographed: July 29, 2021

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 28 (DE_New Castle County_Dauneport_01)

Environmental view of Dauneport estate, from the northwest edge of the property looking southeast.

2 of 28 (DE_New Castle County_Dauneport_02)

View of the northwest elevation of Dauneport with swimming pool in foreground, looking southeast.

3 of 28 (DE_New Castle County_Dauneport_03)

Perspective view of the southeast and northeast elevations of Dauneport, looking west.

4 of 28 (DE_New Castle County_Dauneport_04)

Perspective view of the southwest and southeast elevations of garage, looking north.

5 of 28 (DE_New Castle County_Dauneport_05)

View of terraced yard from the southwest edge of the property, looking northeast.

6 of 28 (DE_New Castle County_Dauneport_06)

View of the main entry of Dauneport on its southeast elevation, looking northwest.

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7 of 28 (DE_New Castle County_Dauneport_07)
View of central hall from southeast main entry, looking northwest.

8 of 28 (DE_New Castle County_Dauneport_08)
View of central hall from near northwest entry, looking southeast.

9 of 28 (DE_New Castle County_Dauneport_09)
View of office, looking north.

10 of 28 (DE_New Castle County_Dauneport_10)
View inside the living room, looking northeast into the central hall.

11 of 28 (DE_New Castle County_Dauneport_11)
View of the living room, looking southeast.

12 of 28 (DE_New Castle County_Dauneport_12)
View of the library, looking west.

13 of 28 (DE_New Castle County_Dauneport_13)
View of the enclosed porch, looking southwest.

14 of 28 (DE_New Castle County_Dauneport_14)
View of the dining room, looking north.

15 of 28 (DE_New Castle County_Dauneport_15)
View of the dining room, looking south.

16 of 28 (DE_New Castle County_Dauneport_16)
View of the pantry, looking northeast.

17 of 28 (DE_New Castle County_Dauneport_17)
View of the kitchen, looking east.

18 of 28 (DE_New Castle County_Dauneport_18)
View of first floor maid's room, looking west.

19 of 28 (DE_New Castle County_Dauneport_19)
View of second floor landing above central hall, looking south.

20 of 28 (DE_New Castle County_Dauneport_20)
View of sunroom, looking west.

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21 of 28 (DE_New Castle County_Dauneport_21)
View of master bedroom suite, looking west.

22 of 28 (DE_New Castle County_Dauneport_22)
View of northwest bedroom, looking northeast.

23 of 28 (DE_New Castle County_Dauneport_23)
View of northeast bedroom, looking northeast.

24 of 28 (DE_New Castle County_Dauneport_24)
View of northeast maid's room, looking southwest.

25 of 28 (DE_New Castle County_Dauneport_25)
View of northwest maid's room, looking north.

26 of 28 (DE_New Castle County_Dauneport_26)
Aerial view of Dauneport, looking southeast.

27 of 28 (DE_New Castle County_Dauneport_27)
Aerial view of Dauneport, looking west.

28 of 28 (DE_New Castle County_Dauneport_28)
View of driveway accessing Dauneport, looking southeast.

Paperwork Reduction Act Statement: This information is being collected for nominations 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.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.