

# RESEARCH GUIDE FOR NEW CASTLE PROPERTY OWNERS

Listed below are a number of archives and facilities that contain information that would be useful to New Castle property owners regarding the history of their property. The list ranges from the obvious, for instance the local library, to the more obscure, like the Recorder of Wills. A key component to doing research and one not listed below is the oral history/interview. Often, important information not found in a library can be discovered by talking to neighbors and long term residents. Also, whereas, the local library and historical society seem like obvious stops, a property owner may wonder why they are entries for the Recorder of Deeds and Recorder of Wills. Researching deeds allows one to establish a chain of title, or a list of the owners over time of a particular building. Deeds can provide important information about parcel changes, easements and, most importantly, help in establishing date(s) of construction. Researching the wills of past owners of a property allows one to obtain dates of death, enabling the researcher to access the owner's obituary, and obtain further information about that person. In addition, probate records often have inventories and other data which can provide information on the past use of the property, the economic status of the owner and how a property was furnished.

Provided below is a brief list of atlases and key historic texts pertaining to New Castle's history and architecture, as well as the list of research facilities.

## Atlases and Maps

- 1804 Map, drawings, and elevation survey of New Castle's streets and houses, 1804. By order of Assembly (Latrobe's survey).
- 1868 Pomeroy & Beers. Atlas of the State of Delaware. Philadelphia: 1868.
- 1881 Hopkins G. M. Co. Map of New Castle County, Delaware. Philadelphia: 1881.
- 1893 Baist, G. William. Atlas of the State of Delaware. Philadelphia: 1893.

## Reports and Surveys

- 1946 An Architectural Survey of the City of New Castle, Delaware. A report concerning its history and future by Perry, Shaw & Hepburn, Architects, Boston, 1946. This is an important research document containing copies of early maps and atlases photographs and elevations of many of the structures within the core of the historic area.

## Text

- Bennett, George Fletcher. Early Architecture of Delaware. Wilmington Historical Press: 1932.
- Delaware Federal Writer's Project in the American Guide Series. New Castle on the Delaware. New Castle: New Castle Historical Society, 1973. First published 1936.
- Higgins, Anthony. New Castle, Delaware 1651-1939. Boston: 1939.

- Kruse, Albert and Gertrude. New Castle Sketches. Philadelphia: University of Pennsylvania Press, 1932.
- Scharf, J. Thomas. History of Delaware. Philadelphia: L. J. Richards & Co., 1888, 2 Vols.

## Resource Guide

### Local

- New Castle Public Library  
424 Delaware Street, New Castle, DE 19720  
Hours: 10-9, M-T; 2-9, W-Th; 10-5, F; 10-1, S  
Phone: (302) 328-1995  
Local histories, WPA Guide, atlases, New Castle Gazette/Eagle (1938-present)
- New Castle Historical Society  
Fourth Street, New Castle, DE 19720  
Phone: (302) 322-2794

The historical society is a museum, not a research facility.

### County

- Deeds Recorder, New Castle County  
City/County Building, Eighth & French Sts., Wilmington, DE 19801  
Hours: 9-5, M-F  
Phone: (302) 571-7550  
Early deeds are available on microfilm. The later deeds are usually available in the stacks.
- Wills Recorder, New Castle County  
Public Building, Eleventh & Kings Sts., Wilmington, DE 19801  
Hours: 9-5, M-F  
Phone: (302) 571-7545  
Early wills on microfilm.
- Historic Preservation Office, New Castle County  
Engineering Building, 2701 Capitol Trail, Newark, DE 19711  
Hours: 8-5, M-F  
Phone: (302) 366-7780  
Historic district and survey information.

### State

- Historical Society of Delaware  
505 Market Street Mall, Wilmington, DE 19801  
Hours: 1-9, M; 9-5, T-F  
Phone: (302) 655-7161  
Information available includes historic atlases, Sanborn insurance maps, state and local histories, genealogical and census information. Also, newspapers (Delaware Gazette, 1800-1877), early photographs and views of New Castle including an extensive survey undertaken in 1930, the 1946 Perry, Shaw & Hepburn Study, and the WPA guide.

- State of Delaware, Bureau of Archives and Records  
Hall of Records, Dover, DE 19901  
Hours: 8:30-4:15, M-F  
Phone: (302) 736-5318  
Historic maps and atlases, histories of Delaware, historic photographs and early views collection, original deed books originals.
- State of Delaware, Bureau of Archaeology and Historic Preservation  
15 The Green, Dover, DE 19901  
Hours: 8-4:30, M-F  
Phone: (302) 736-5685  
National Register nominations, state-wide survey cards, HABS information. The Bureau also provides technical assistance on rehabilitation and restoration issues.

# ADDITIONS and NEW CONSTRUCTION

There is extensive precedent for additions to older structures throughout the New Castle Historic Area. These additions range from small porches, such as the Victorian-era side entrance to the Nicholas Van Dyke House, to large additions, such as the Sunday School rooms added in the early twentieth century to the Immanuel Parish House.

It is the nature of buildings to change over time. For example, the introduction of bathrooms in the late nineteenth and early twentieth centuries was often the cause for expansion of an earlier structure.

The New Castle Historic Area, as a result of over three centuries of change, is an eclectic mixture of building types and styles. The vast majority of structures in the Area have at one time or another been altered by additions.

New Castle, although urban in nature, does not have the density of construction found in other cities or towns where the primary facade is the most visible elevation. The expanse of open space in the center of the town, the side alleys, the large rear yards, and the side gardens provide extensive vistas throughout the Area, making the majority of structures highly visible. Because of the high visibility issue, any new construction or addition within the Area has a high potential to impact the historic character of New Castle. All new construction and/or additions must be sympathetic to adjacent structures and the Historic Area as a whole and relate to the district through their scale, massing, style, and materials.



One of the most effective ways to evaluate designs for new construction is to superimpose a rendering of the proposed work on a photograph of the site. This allows the Historic Area Commission the opportunity to analyze both the new construction and its impact on the Historic Area. Above is a conceptual infill design which shows door and window openings, cornice line, roof slope, and placement of chimneys and other details, as well as the relationship of the proposed design to the adjacent structures.

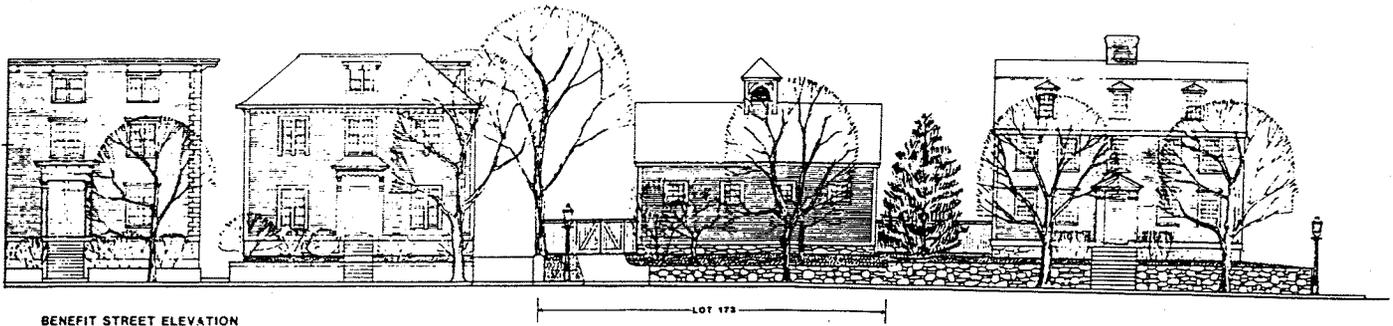
## Guidelines

- Avoid placing an addition on a primary or other character-defining elevation so as to ensure preservation of significant materials and features.
- Minimize loss of historic material comprising external walls and internal partitions and floor plans.
- Make the size, scale, massing, and proportions of the new addition compatible with the original building to ensure that its historic form is not expanded or changed to an unacceptable degree.
- Place the new addition on an inconspicuous side or rear elevation so that the new work does not result in a radical change to the form and character of the building.
- Consider recessing an infill addition or connector back from the original building's facade so that the historic building can be distinguished more easily from the new work.
- When constructing an additional story atop an original building, set the new work well back from the roof edge so that the proportions and profile of the original building are not radically altered.
- Plan the new addition in a manner that provides some differentiation in material, color, and detailing so that the new work does not appear to be part of the original building. The character of the historic resource should be identifiable after the addition is constructed.

*From: Preservation Briefs, #14, New Exterior Additions to Historic Buildings: Preservation Concerns by Kay D. Weeks, U. S. Department of the Interior, National Park Service, Preservation Assistance Division, Technical Preservation Services.*

In all cases, before property owners decide on a final design for any new construction or addition, they must consider the impact of the new work both on the structure itself and on the Historic Area. All additions should be compatible in size and in scale with the structures as well as with the Historic

# ADDITIONS and NEW CONSTRUCTION



*A detailed scale drawing of a proposed antique car storage barn within the context of neighborhood buildings illustrates how it will relate to the residential character of Benefit Street in Providence, Rhode Island. (Kate Palmer Associates, Architects & Planners, 1984)*

Area. The visibility of new construction must be assessed not only from the primary facade and public right-of-way, but also from various vantage points within the Area.

Given the large diversity of structures and their placement within the Area, the guidelines are general in nature, and each project must be reviewed on a case-by-case basis.

Construction of an addition should never be considered on the front or main facade of a structure. In general, a secondary side or rear elevation is recommended as an appropriate location for new construction. For example, in New Castle many buildings have lower backbuildings or wings attached to the main house. In most cases, this is an appropriate place to consider new construction, whether it be a deck or a two- or three-story addition.



*Conceptual design for a new addition superimposed over a current streetscape photograph. This design shows the addition in context to its immediate neighbors and the streetscape. Often, placing a new addition on a secondary facade or setting it back from the property line will lessen the impact of the new work on the Historic Area.*

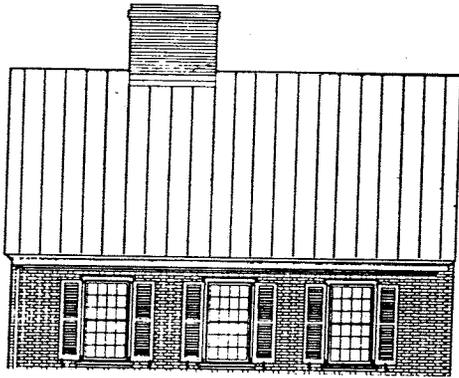
In all cases, the new work should reflect the materials found in the Historic Area. Materials such as brick, stucco, clapboarding, wood double-hung windows, and slate or wood-shingled roofs pick up on the vocabulary of materials typical to New Castle.

The one exception to the guidelines stated above is the restoration of a missing feature. For example, if an original front porch was removed in the past or an historically significant section of a house demolished, then the feature can be restored to its original location—even if the location is on a prominent or highly visible facade. If restoration of a missing feature is proposed, it must match as closely as possible the original and be constructed in materials identical or similar to the originals. For example, the reconstruction of a demolished brick masonry wing could be constructed of concrete-masonry-unit blocks with a brick veneer duplicating the color, bond, and mortar joints of the original construction. In all cases involving restoration of a missing feature, the design of the new work should be based on historical documentation, i.e., old photographs, drawings, and/or physical evidence, such as outline scars left on masonry walls after the removal of porch columns or roofs.

The subject of new construction in a historic district is a controversial one; preservationists argue positions which range from very liberal to very restrictive. The guidelines proposed for the New Castle Historic Area are influenced strongly by its widely recognized importance as an historic architectural resource. It also takes into account the fact that the Area is both small and compact and that abrupt departures from the prevailing scale, mass, design, and materials can have a significant impact upon the surroundings.

# CHIMNEYS

Chimneys are an important architectural feature in the New Castle Historic Area. Almost exclusively constructed of brick, they provide a utilitarian purpose as well as a means of architectural expression. Chimney design in New Castle has evolved over the years with the introduction of new technologies and architectural styles.



*Detail, large Georgian period center chimney with molded cap. Chancellor Kensey Johns House. New Castle, Delaware. 1790. (Courtesy of HABS)*

New Castle's chimneys from the Georgian and Federal periods are similar stylistically. The majority were constructed of brick, were rectangular in shape, and often had a molded or corbeled brick cap. The Georgian-period chimney tends to be slightly larger in scale than its Federal counterpart.

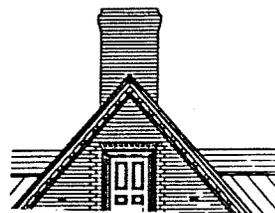


*Detail, tall Federal period interior end and center chimneys. John Nelson House. Lincoln, Massachusetts. 1811. (Courtesy of HABS)*

In general, there are three typical locations for chimneys: the center, interior end, and exterior end. An example of a center chimney in New Castle from the Georgian period is at the John Wiley House, 18 East Third Street. A Federal-style interior end chimney can be seen at the James Booth, Jr. House at 212 Delaware Street. There are few examples of exterior end chimneys in New Castle, which is surprising since this type of chimney is characteristic of the Tidewater region. An extant example is the so-called "Little House" at 24 East Third Street. Chimneys that were built on additions or outbuildings were typically smaller in scale and less

## Guidelines

- Where chimney repair is required, all new work should match the original in material, size, shape, and color.
- Repointing must match the original work in mortar composition, mortar color, joint width, and joint profile.
- Removal of terra-cotta chimney pots is not encouraged. If new pots must be installed, they should match the originals as closely as possible.
- Cinder screens, ventilators, and chimney caps should be as unobtrusive as possible. They are discouraged on highly visible chimneys.
- If construction of a new chimney is required, the new work must be appropriate to the period and style of the structure and to the district as a whole.
- Removal of brick chimneys and replacement with chimneys of metal or of another material is not encouraged.



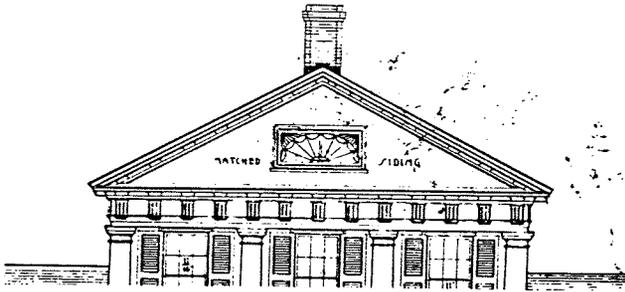
*Detail, example of an exterior end chimney. Prentis stove. Williamsburg, Virginia. 1740. (Courtesy of HABS)*

decorative, thereby retaining the importance of the primary chimney.

During the early nineteenth century, the chimney form changed. Chimneys of the period were generally taller and had rectangular chimney stacks. Often, if there were a pair of chimneys on a gable end, the space between the stacks would be joined by a parapet. This parapet created a monumental appearance as at the Kensey Johns, Jr. House, 4th and Delaware Streets.

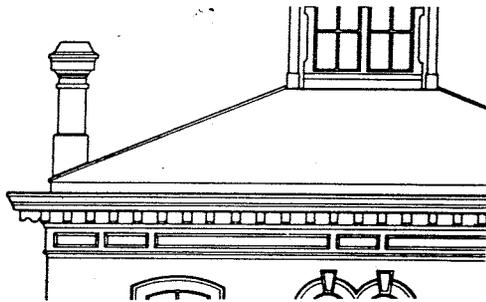
# CHIMNEYS

demonstrate the de-emphasis of the chimney as an architectural feature. A highly visible terra-cotta chimney pot can be found on the Town Hall chimney facing Second Street.



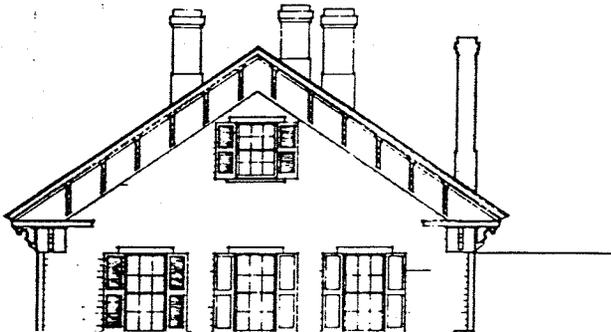
*Detail, Greek Revival chimney. Dr. John Matthews House. Painesville, Ohio. 1829. (Courtesy of HABS)*

In the mid-nineteenth century, improved transportation routes led to an increased use of anthracite and cannel coal for heating. The burning of cannel, or soft coal, required a shallower fire box and a narrower, rounded flue, thus alter-

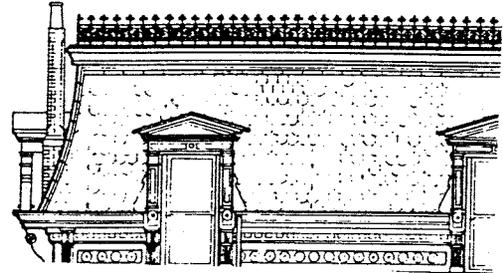


*Detail, high-style Italianate chimney. Albert Scott House. Petersburg, Virginia. c.1860. (Courtesy of HABS)*

ing the form of the chimney itself. Chimneys from this period were generally shorter and often incorporated terra-cotta chimney pots. The introduction of shorter chimneys is well documented by the Old Farmers Bank, No. 4 The Strand. These chimneys, placed on the perimeter walls,

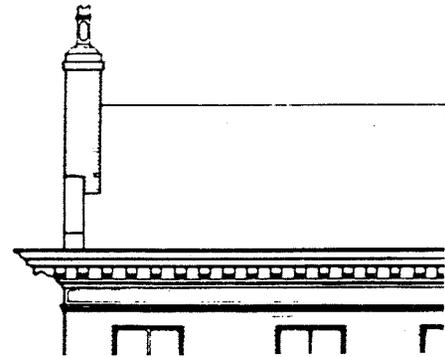


*Detail, vernacular Italianate chimneys. John Wentworth Farmhouse. Summit, Illinois. 1868. (Courtesy of HABS)*



*Detail, Second Empire chimney and chimney pot. John DeKovan House. Chicago, Illinois. 1874. (Courtesy of HABS)*

During the 1870s, the Second Empire style reached its peak of popularity in New Castle. The style is often characterized by the use of mansard roofs and projecting cornices supported on large brackets. During this period, as in the Italianate period, the chimney became less important architecturally and diminished both in scale and prominence. The Second Empire chimney was often short, having terra-cotta chimney pots and an inconspicuous cap. The unit block of West Fourth Street offers the opportunity to view several houses from this period that are noteworthy for their inconspicuous chimneys. A good example of a high-style Second Empire chimney incorporating multiple flues constructed of corbeled brick is located at the Masonic Temple and Opera House on Delaware Street.



*Detail, Greek Revival chimney stack with chimney pot. Robert Campbell House. St. Louis, Missouri. c.1855. (Courtesy of HABS)*

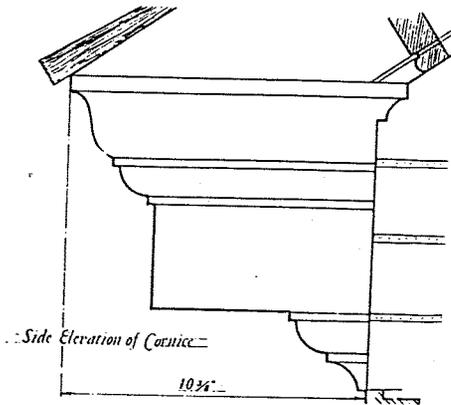
The Queen Anne and later Victorian Eclectic structures built in New Castle during the late nineteenth century had the most varied chimney designs of any of the preceding periods. Chimneys from this period tended to be integrated into the elaborate architectural design of the structure. They were often highly decorative, featuring elaborate brick patterns, corbeling, and terra-cotta inserts, and they tended to be

# CHIMNEYS

more massive in scale. There are few examples from this period in New Castle; one notable exception is the Old Library Museum with its ornamented chimney cap.

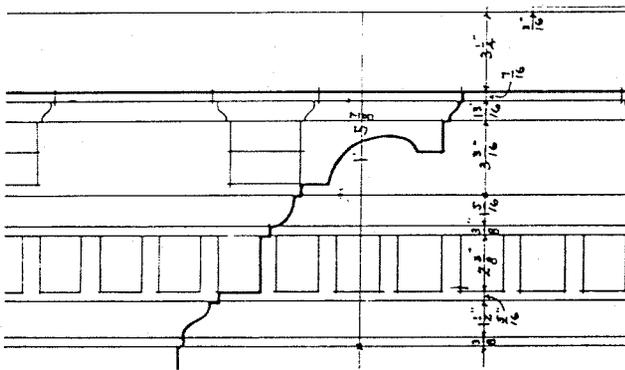
In the early twentieth century, the Colonial Revival movement introduced a much simpler chimney design based on Georgian- and Federal-period examples. Chimneys from this period often combined eighteenth- and early-nineteenth-century elements. A representative example in New Castle is located at 103-105 Harmony Street.

# CORNICES



Detail, Box cornice. 300 Walnut Street, Wilmington, Delaware. Reprinted from Early Architecture of Delaware.

The cornice is often one of the most important character-defining features of a structure. A cornice is defined as the architectural element located at the junction of a roof and a wall surface.



Detail, Georgian-style cornice with dentils and modillions. The Governor Smith House. Wiscasset, Maine. c.1780. Reprinted from the Architectural Treasures of Early America.

The most common type of cornice found in the New Castle Historic Area is the box cornice. In its simplest form the box cornice is void of elaborate ornamentation, consisting of a simple molding above the box formed by the soffit and fascia boards. In high-style examples the basic form could be adapted through the addition of modillions, dentil work, and prominent mouldings. An example of a simple box cornice from the Georgian period is located at the old Rising Sun Tavern, 118 Harmony Street.

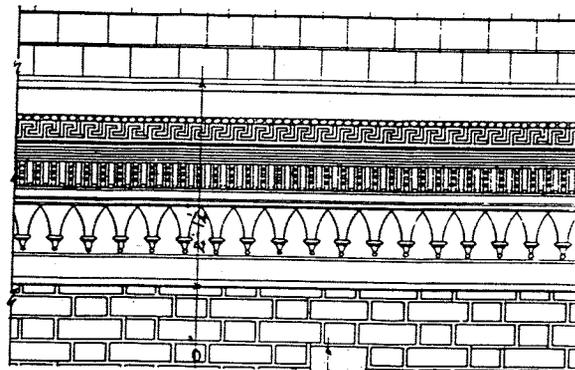
In the Federal period cornices generally followed the Georgian form, however the moldings and ornament became

## Guidelines

- Original cornices and their associated detailing such as gutters, leaders, downspouts, and drain boots should be retained.
- Repair to original cornices and their associated detailing should be completed using materials matching as closely as possible the original work.
- If replacement is required, all new work must match the original in material, configuration, size, and detailing.
- New cornices should be appropriate to the period and style of the structure.
- Original cornices must not be covered by inappropriate materials such as vinyl or aluminum.

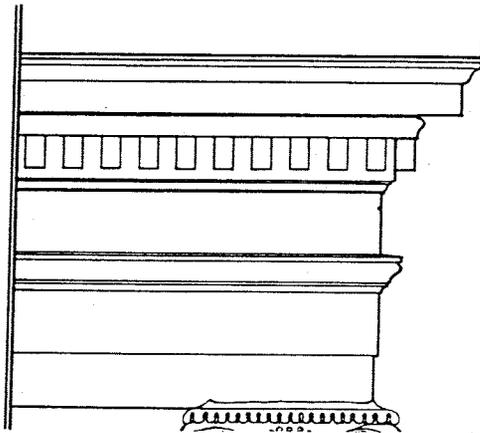
lighter and more refined. The high-style Federal cornice often consisted of a decorated frieze or fascia boards with punch and gouge work, modillions, fret work, and other decorative details. A notable example of the Federal style cornice is located at the James Booth, Jr. House, 216 Delaware Street and the Read House on The Strand.

The Greek Revival period introduced details derived and interpreted from early Classical sources. The box cornice



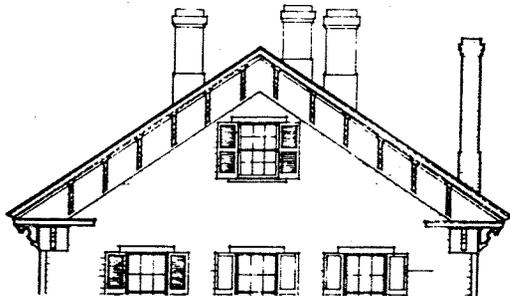
Detail, Federal-style cornice showing punch and gouge work, carved running greek key, and gothic pendants. The Colross House. Alexandria, Virginia. 1799. Reprinted from the Architectural Treasures of Early America.

# CORNICES



*Detail, Greek Revival cornice with complete entablature showing the use of greek ovolo moldings. Warren County Courthouse. Vicksburg, Mississippi. 1858. (Courtesy of HABS)*

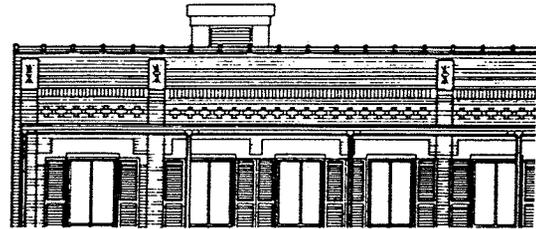
remained the preferred form, but a Greek Revival cornice can be easily distinguished from earlier cornices by the former's use of bolder and more attenuated moldings. The most commonly used molding profile from this period is the Greek ovolo. Cornices from this period often comprised part of a formal entablature, which includes an architrave and



*Detail, Italianate-style wood cornice with prominent scrolled brackets. John Wentworth Farmhouse. Summit, Illinois. 1868. (Courtesy of HABS)*

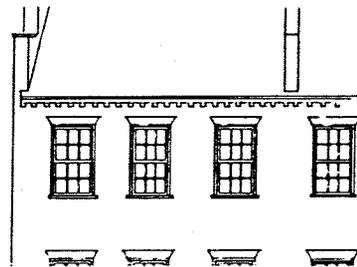
frieze. More ornamental cornices included dentils, scrolls or volutes, and cove moldings. The three-stepped corbeled brick cornice became a popular alternative to wood cornices in New Castle in this period. An example of a Greek Revival cornice can be found at 10-16 East Fourth Street. Corbeled brick cornices are represented at 120-122 East Second Street.

In the mid-nineteenth century, the Italianate style cornices are characterized by large decorative brackets, often scrolled and placed under a deep projecting eave. The cornice on an



*Detail, High-style corbeled brick cornice. Goodman Building. Austin, Texas. 1893. (Courtesy of HABS)*

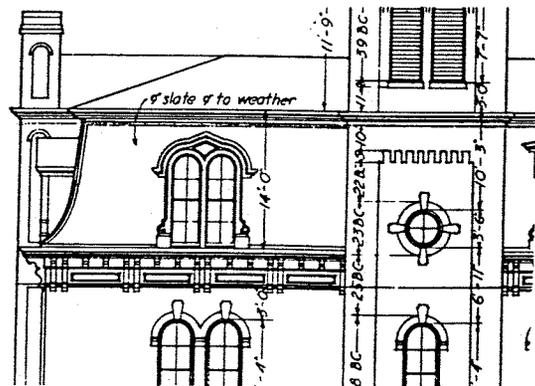
Italianate structure tends to be a very strong architectural feature, coinciding with the trends towards flatter roofs in this period. The Italianate cornice was often corbeled in a wide variety of patterns on the brick structures. Represent-



*Detail, Vernacular corbeled brick cornice. Unidentified building on State Street. Newburyport, Massachusetts. 1820. (Courtesy of HABS)*

tative examples of Italianate style cornices are located at 16 West Fourth Street and 119 East Third Street.

Cornices in the Second Empire period continued the preference for bold projections and bracketed cornices. In high-style examples one finds elaborate scrolled brackets coupled



*Detail, Second Empire cornice with paired decorative wood brackets and raised panels. McKinley High School. Lincoln, Nebraska. 1873. (Courtesy of HABS)*

# CORNICES

with modillions or razed panels. Cornices from this period tend to be taller and bolder than the preceding Italianate style. There are relatively few examples from this period in this Historic Area, however there are several fine examples such as 17 West Fourth Street and the Pfrommer House at 125 East Third Street.

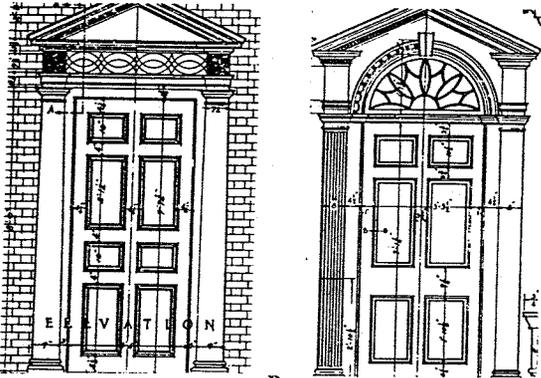
The eclectic architectural styles, including the Queen Anne became popular during the late nineteenth century. The use of decorative bargeboards or vergeboards, pendants, finials, and other details were common during this period. An important example from this period in New Castle is the Immanuel Episcopal Church Manse at 101 East Third Street, constructed in 1887 and designed by W. R. Farrell.

The Colonial Revival style cornice gained popularity in New Castle in the early twentieth century and remains one of the most commonly used forms in the Historic Area for new construction to the present day. These cornices reinterpreted the features and profiles of Georgian and Federal style cornices. Cornices of this period could be authentic line for line replicas of period cornices, or highly individualistic interpretations. An early high-style example of a Colonial Revival cornice is the bracketed cornice of the c.1913 addition to the Immanuel Church Parish House at The Strand and Harmony Street.

In addition to the cornice proper, related details such as pole gutters, rain leaders, gutters, and downspouts contribute to the roofline and historic character of a structure. Throughout the Historic Area are numerous examples, whether utilitarian or ornamental, these details contribute to the overall character of the district's facades and roofscapes.

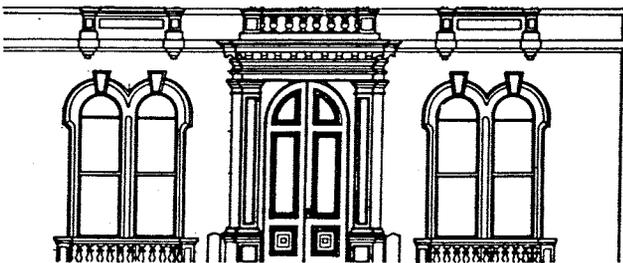
# DOORS and ENTRANCES

Doors and entrances are a key component of the facade of a home. The door, coupled with the door surround, is a reflection of the distinct period and style of the structure. Fortunately, New Castle retains numerous fine examples of period doorways dating from the mid-eighteenth century to the twentieth century.



A. Detail, Georgian style entrance with pedimented frontispiece and 8 panel door. The Johns House. New Castle, Delaware. C. 1760. (Courtesy of HABS) B. Detail, Federal style entrance with broken pediment frontispiece, fanlight and 6 panel door. The Fisher House. Oley, Berks County, Pennsylvania. C. 1790. (Courtesy of HABS)

The designers and builders of the Georgian and Federal periods placed an emphasis on the doorway, often using this element as a vehicle for design and ornamentation. The Georgian entry commonly consisted of a solid paneled door (usually six or eight rectangular panels) with a molded frame, paneled reveals, and an ornamental surround (in high-style examples). The surround often incorporated an entablature, sometimes with a pediment. Surrounds were decorated with engaged pilasters, fanlights, dentils, fret work, and other ornamentation. One of the finest Mid-Georgian surrounds in New Castle is at Amstel House at 4th and Delaware. Examples of later Georgian doorways include the Booth House, 212 Delaware Street, and the Bedford House, No. 6 The Strand. The Booth House is particularly interesting because of the pair of “bull’s eyes” (oval glazing) in the top panels.



Detail, Italianate entrance with double leaf doors with molded panels and glazing and portico. Albert Scott House. Petersburg, Virginia. C. 1860. (Courtesy of HABS)

Fanlights and transoms were often incorporated into the design of doorways from this period. Early-eighteenth-

## Guidelines

- Original doors and door surrounds are key components in retaining the integrity of a historic structure. It is strongly encouraged that these elements be retained and repaired. Enclosing of transoms and sidelights destroys original architectural character and is therefore discouraged.
- Replacement of original or significant doors with inappropriate modern doors will always detract from the structure. If replacement is required, the new door(s) should match the original(s) in material, design, proportion, detail, number of leaves (i.e., single or double doors), and placement within the door frame. One should always consider the many architectural salvage companies that stock replacement doors from all periods. A salvaged door can be less costly than a new, custom-manufactured door.
- All historic hardware such as locks, hinges, escutcheons, knockers, door knobs, and bell pulls should be retained. The hardware plays an equally important role in defining the character of a doorway. If beyond repair, new hardware authentically based on original designs is readily available from local and national commercial firms. Recently, many of these firms have begun manufacturing high-quality reproductions of Victorian and early-twentieth-century hardware at reasonable costs.
- The installation of door surrounds, screen/storm doors, or louvered doors not appropriate to the period or style of a structure is strongly discouraged. Inaccurately detailed doors create a false appearance which detracts from the structure’s character and from that of the district as a whole.

# DOORS and ENTRANCES



*Detail, Second Empire entrance with double leaf doors with round-headed panels. McKinley High School. Lincoln, Nebraska. 1872. (Courtesy of HABS)*

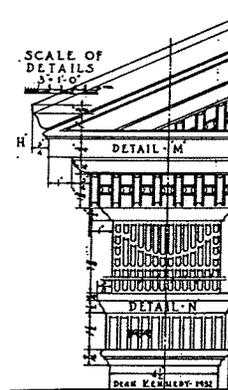
century and vernacular structures usually had simple, multi-light transoms. High style structures were often fitted with elaborately designed semicircular fanlights. Federal-period doorways are commonly distinguished by a semicircular fanlight above the door and occasionally by ornamental details such as sidelights. In high-style structures, the fanlights and sidelights were constructed of lead comes, often with applied rosettes. A typical form of ornament found on New Castle door surrounds is “punch and gouge” work. Punch and gouge refers to the incised ornament made by tooling the wood with a punch and a gouging chisel. Notable Federal-period doorways in New Castle include those at the Immanuel Parish House, Harmony Street and The Strand, and the Senator Nicholas Van Dyke House at 400 Delaware Street.



*Detail, Queen Anne entrance with double leaf ornamented, multiple-panel doors. Miss Parks House. Cape May, New Jersey. C. 1876. (Courtesy of HABS)*

Visitors to New Castle are often surprised to find paired, exterior louvered doors on many of the older homes within the Historic Area. The date when louvered doors were first introduced to New Castle remains something of a mystery. Louvered doors are known to have existed on houses in the Mid-Atlantic Region in the mid-eighteenth century. However, most were used on country houses and villas — not in urban areas such as New Castle. Examination of early prints

and engravings from cities such as Philadelphia and New York does not show such doors. However, in the Tidewater region’s towns and cities such as Georgetown, Virginia, and Annapolis, Maryland, documentation shows them frequently used. Obviously, the louvered door provided a means of ventilation while maintaining privacy. It is hoped that further research will uncover information on the introduction and use of these doors in New Castle and other Tidewater communities. Louvered doors went out of fashion with the wholesale adoption of the screened door in the mid-nineteenth century. In the Colonial Revival period, louvered doors came back into fashion due in large part to the architectural monographs and articles of the period which often featured the old “Colonial” structures of New Castle.



*Detail, punch and gouge work used extensively in the Federal period in New Castle. The Fisher House. Oley, Berks County, Pennsylvania. C. 1790. Reprinted from the Architectural Treasures of Early America.*

Doors and entrances in New Castle dating from the later Victorian stylistic periods —Italianate, Second Empire, and Queen Anne — are distinguished by their heavily molded panels with applied ornament or carving in a wide variety of shapes, styles, and configurations. During these periods, glazing, or glass panes, were often incorporated into the door design. In more elaborate doors, the glazing can be beveled, etched or stained. Double doors were more prevalent in the late nineteenth century, and porches were more frequently used than in previous eras (see: Porches). Transoms were often used, the flat head or arched head being the most common. Early transoms usually had two or more lights; with later transoms, single sheets of plate glass became fashionable.

As in earlier periods, door surrounds in the second half of the nineteenth century were a primary architectural feature. In the Italianate period, door surrounds often reflected the emphasis on Renaissance designs, being much bolder than their Neo-classical predecessors. Often a door surround had massive scroll brackets supporting full entablatures and moldings featuring stylized leaf motifs. Two notable high-

# DOORS and ENTRANCES

moldings featuring stylized leaf motifs. Two notable high-style examples are the Old Farmers Bank, 2 The Strand, and the Terry House on Delaware Street. A more modest but beautifully proportioned frontispiece can be found at No. 57 The Strand. A prevalent door feature found on Queen Anne and later period houses is the use of multiple lights (usually small square panes), arranged in a pattern, along with the use of multiple panels.

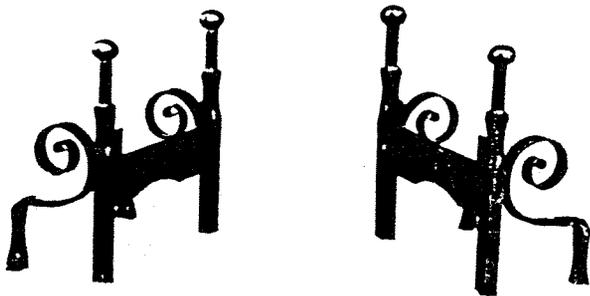


A.

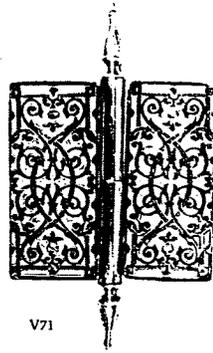
B.

A. High style double leaf louvered door showing the wide variety of details employed in the early doors. Odessa, Delaware. Reprinted from the Early Architecture of Delaware. B. Vernacular double leaf louvered door. Odessa, Delaware. Reprinted from the Early Architecture of Delaware.

In the Colonial Revival era, designers and architects rediscovered the Georgian and Federal periods. Using the vocabulary of these periods for inspiration, they often designed doors and surrounds with a free mixing of details from several periods, thereby creating highly original designs. The Immanuel Church Parish Home (c.1801) and its Sunday School wing (c.1913) provide an excellent opportunity in New Castle to compare and contrast the design sensibilities of the late Georgian and Colonial Revival periods.



Hand-forged foot scraper, commonly used throughout the eighteenth and nineteenth centuries. Courtesy of Ball and Ball, Exton, Pennsylvania. Reproductions of *Antique House and Cabinet Hardware and Accessories*.



V71



ESCUTCHEON

Example of an exterior brass door knob, escutcheon and High Style Victorian drop hinge. Courtesy of Ball and Ball, Exton, Pennsylvania. Reproductions of *Antique House and Cabinet Hardware and Accessories*.



Examples of brass door knockers:

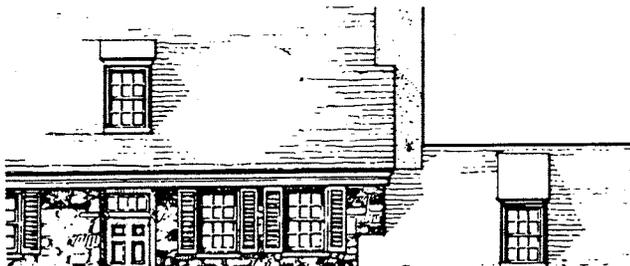
- "S" knocker - Georgian period
- Lion knocker - Greek Revival period
- Eagle knocker - Colonial Revival period

# DORMERS

Dormer windows are an essential component of New Castle's highly distinctive "roof-scapes." In the Historic Area, dormers and other roof features are more highly visible than in most urban areas. This highly visible nature of New Castle's roofs is the result of the vistas created by the large open expanses of The Green and The Battery, by the abundance of gardens and courtyards, and by the numerous back and side alleyways.

In New Castle there are six dormer forms that are commonly found in the Historic Area. These forms are as follows: shed, hipped, gabled, pedimented, segmental, and arched top. In the Georgian and Federal periods, the most typical forms were the gabled and shed. Shed roofs were the simplest of all the dormer designs and were used on smaller houses or on non-primary elevations of larger homes. High-style structures usually employed the pedimented form or a variation of the form with a raking cornice.

A good representative example of pedimented dormers from the Georgian period can be found at Amstel House at 4th and Delaware Streets. The simple framing, the low pitch of the pediment, and the use of heavy moldings are characteristics of the period.



*Shed dormers. Glen Fern. Philadelphia, Pennsylvania. 1733-1739. (Courtesy of HABS)*

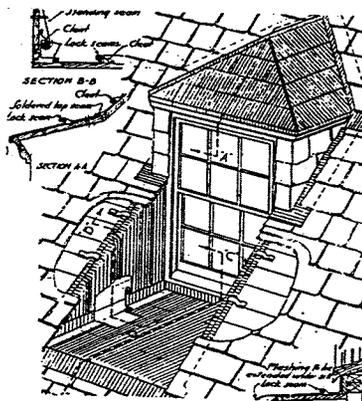
Dormers from the Federal period reflect the era's tendency to lighter detail, Neo-classical references, and the popularity of geometric forms such as the oval and semi-ellipse.

One of the most significant and extensively used forms of ornament in this period was punch and gouge work. New Castle is notable for its extensive use and uniform high quality of this type of ornament. Ambitious carpenters and craftsmen could obtain the fashionable Adamesque look without incurring the expense of carved stone or wood. Throughout New Castle one finds dentils, swags, egg-and-dart moldings, and other details executed using this technique.

## Guidelines

- Existing dormers should be routinely inspected and maintained. Key elements to check are proper drainage, flashing, roofing, and checking materials.
- Construction of new dormers on a primary facade should only occur on structures where dormers are part of the original design. New construction should be based on historical documentation and detailed appropriately for the period of the house. Installation of incorrectly detailed sash will result in a false historical appearance.
- If there is a need for additional light in a structure with dormers or in a structure which never had dormers, flat skylights may be appropriate if installed on a non-primary slope and if they are not highly visible from the surrounding area.

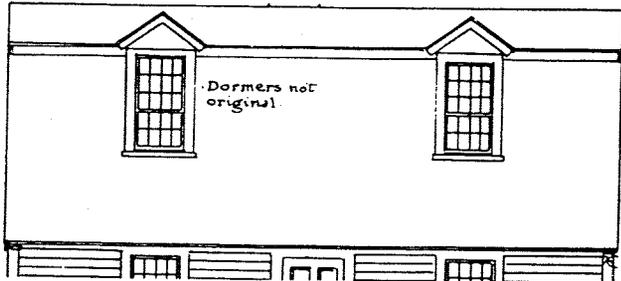
The Gunning Bedford House, No. 6 The Strand, has a pair of dormers added to the front slope in c.1804. These dormers employ engaged pilasters and a triangular pediment with raking cornices characteristic of the Federal period. Another design element often found in the period was semicircular-headed sash. The dormers of the c.1799 Nicholas Van Dyke House, 400 Delaware Street, are an excellent example of fully developed high-style dormers. The pilasters, triangular pediment, and semicircular-headed "Gothick" sash with keystones and delicate moldings are classic representatives of the period. Other fine examples of dormers from this period include those at the George Read II House and the Immanuel Parish House.



*Hipped dormer. Architectural Graphic Standards, Second Edition.*

# DORMERS

roof. The small Italianate houses at 106-110 East Second Street demonstrate the conspicuous absence of dormer windows typical in this period.



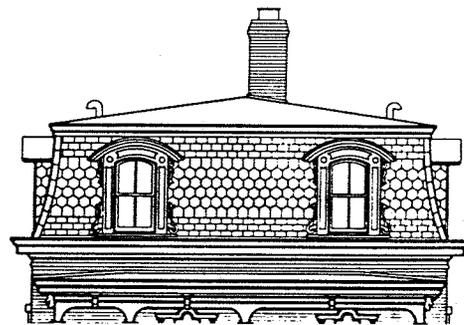
*Gabled dormers. Old Poole Cottage. Rockport, Cape Ann, Massachusetts. 1750-1760. Reprinted from The Architectural Treasures of Early America.*

The Late Federal and Greek Revival periods continued much of the ornamentation of the Federal period with the use of classical detailing such as pilasters. However, punch and gouge work lost favor, and the pedimented form was rapidly abandoned for the segmental form. This type of dormer, with its lower pitched roof, is found throughout the Historic Area. Numerous houses constructed in this era and even earlier houses are distinguished by these finely proportioned dormers. High-style examples can be found on the Kensey Johns Van Dyke House, 300 Delaware Street, and the Janvier-Black House, No. 17 The Strand. Nos. 25-33 The Strand demonstrate the use of this form on smaller dwellings, while Nos. 53 and 55 The Strand show both a vernacular interpretation and the addition of Greek Revival dormers to earlier Federal-period dwellings.

In the mid-nineteenth century, dormers lost favor as the trend towards flat roofs gained popularity. In this period, the cornice became the major character-defining feature of the

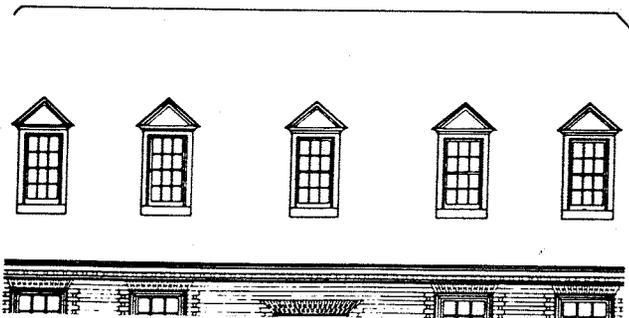
In the third quarter of the nineteenth century, the introduction of the mansard roof brought the dormer window back into popularity as a major decorative element. The Mansard style was the first popular American architectural movement to adopt French stylistic motifs, and it borrowed heavily from the decorative vocabulary of France's Second Empire period. In this period, the dormer window became an integral part of the roof design, more than in any previous period. Dormers from this period have arched tops and are usually fitted with semicircular-headed, 2-light-over-2-light sash. Often the frame employs pilasters, brackets, and side scrolls, and the moldings tend to be bolder and more conspicuous than in previous periods. The Pfrommer House at 125 East Third Street is a particularly noteworthy example of the use of Mansard-style dormers in New Castle.

The Eclectic Victorian period of the late nineteenth and early twentieth centuries saw the introduction of new forms and styles borrowed from past historical periods and combined



*Segmental dormer. Captain's Cottage No. 2. Sailors' Snug Harbor, Staten Island, New York. 1885. (Courtesy of HABS)*

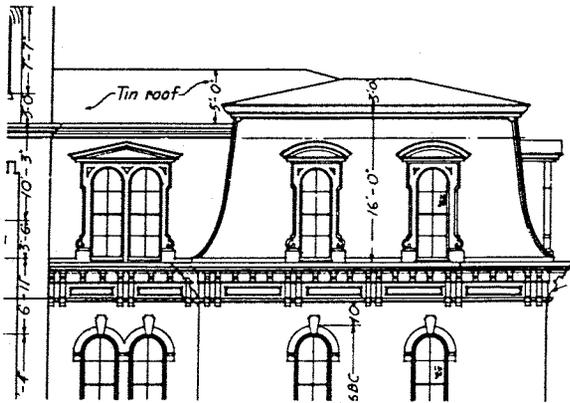
in an often highly imaginative manner. In this period the roof played a major role in defining the often asymmetrical and picturesque massing of structures. In addition to variations on the dormer forms previously mentioned, wall dormers, jerkin head dormers, and the so-called "eyebrow window" gained popularity. There are very few examples from this period in New Castle. Two houses with dormers from this period are located at 525-27 South Street (adjacent to the Historic Area). From the early twentieth century, the Bungalow style is represented in New Castle at 184 East Fourth Street.



*Pedimented dormers. Mayfield. Petersburg vicinity, Virginia. C. 1750. (Courtesy of HABS)*

# DORMERS

In the early twentieth century, with the rediscovering of America's "Colonial" past, the forms used in the Georgian and Federal periods were reintroduced. One difference between eighteenth- and early twentieth-century dormers was that the latter tended toward wider and squatter proportions. In addition, where the Georgian and Federal periods utilized gabled, shed, and pedimented dormers, the Colonial Revival period introduced the hipped dormer. 103 and 105 Harmony Street, constructed in 1939, demonstrate the construction of new dwellings in the district in the Colonial Revival style. The David Finney Inn at 216 Delaware Street illustrates the use of hipped dormers.



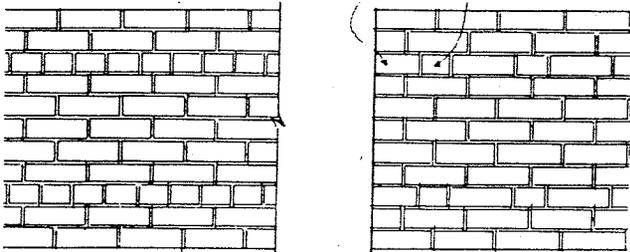
*Arched top dormers. McKinley High School. Lincoln, Nebraska. 1872.  
(Courtesy of HABS)*

Cheeks, or the side elements of a dormer, are an important detail. Generally, earlier dormers were clad in clapboard, often beaded, and applied horizontally or diagonally with the boards following the slope of the roof. In the Federal period, wood siding, shingles, and metal were commonly used on all styles and types of structures. Later in the nineteenth century, slate shingles or tin were the most frequently used materials. Wood shingles were commonly used in the late nineteenth century and in the Colonial Revival period.

The roofing materials used on dormers are as varied as the forms of the dormers themselves. As a general guideline, shingles were most common to the eighteenth century, while tin, standing seam metal, and copper were more widely used in the nineteenth century. The twentieth century has seen a return to both the wooden and metal roofing materials of the previous centuries.

# MASONRY

The use of masonry construction in New Castle has been documented to the earliest years of settlement. The "Tile House", which once stood on the site of No. 54 The Strand and was constructed in 1687 and demolished in 1884, was

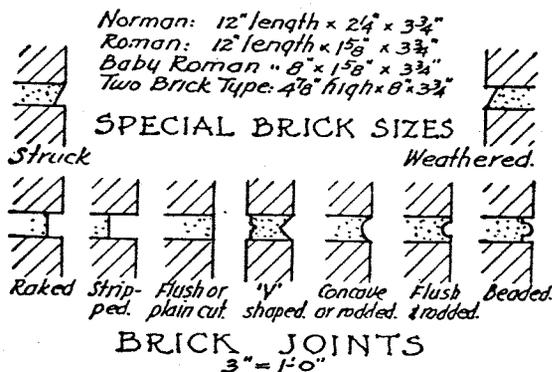


*Common and Flemish bonds. Reprinted from Architectural Graphic Standards, Second Edition.*

an important early high-style example of the use of brick construction in the core of the Historic Area.

New Castle structures from the eighteenth and nineteenth centuries demonstrate many of the style and construction characteristics associated with other towns located in the Tidewater region. In the southern part of the Tidewater region, the earliest surviving structures tend to be frame or brick with little use of stone. Mid- and Late Georgian-period structures were constructed of handmade brick, often laid in Flemish bond on the primary facades with English or Common bond on the secondary elevations.

One of the major features most often associated with high-style structures of Flemish bond construction is the use of glazed headers. This distinctive feature was a result of a chemical reaction in the firing process. The natural salts in the brick produced a blue/gray/black glaze when exposed to the heat. An excellent example of Flemish bond in New Castle is at Amstel House (4th and Delaware Streets). Bricks



*Common brick joints. Reprinted from Architectural Graphic Standards, Second Edition.*

## Guidelines

- Original or historically significant masonry details and ornamentation must not be removed or obscured.
- Masonry repair, replacement, or repointing should match the original work wherever possible in color, texture, and composition.
- Masonry walls should not be covered or obscured with artificial stone surfaces or applied sidings such as metal or vinyl.
- The painting or whitewashing of masonry which has not been previously painted or whitewashed is not recommended. If such a treatment is appropriate to the structure, the paint must be a masonry paint which allows the masonry to "breathe" (i.e., to release air and water from the wall freely), so as to prevent moisture build-up and deterioration of historic materials.
- Masonry sealants (such as silicone-based products) are strongly discouraged and should only be used as a last alternative.
- If masonry cleaning must be undertaken, low-pressure water or steam cleaning is strongly recommended. Chemical cleaning, selected on a case-by-case basis, may be acceptable at times for the removal of stains or paint. Chemicals or solutions containing muriatic acid, caustic soda, or lye should never be used on historic brick surfaces. Abrasive or high-pressure cleaning methods for masonry are never acceptable. These methods will destroy the original appearance of the masonry and, in the majority of cases, allow water penetration and lead to eventual failure of the masonry.

of the Georgian period were made using a high lime content mortar with clay and sand added. Joints were usually tooled or struck to give the brick and the joints a more uniform appearance.

Another distinctive characteristic of brick masonry construction from the Georgian period was the use of molded brick. This type of brick was often used at water tables, belt courses, and other areas where a more refined or ornamental effect was desired.

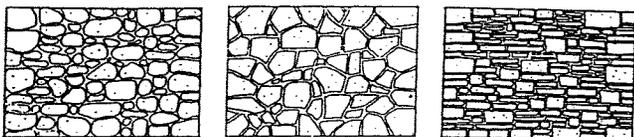
# MASONRY



Georgian-style house with watertable and belt course. Dr. Upton Scott House. Annapolis, Maryland. 1762-1765. (Courtesy of HABS)

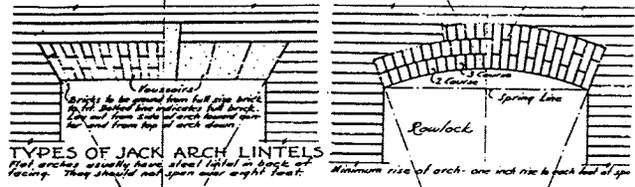
In the Federal period, after the Revolution and into the early nineteenth century, brick was first manufactured commercially. The brick from this period was prepared in metal molds, producing units with a more even color and form than found in previous times. The mortar joints tended to be narrow “butter joints” (also known as flush or plain cut joints), having little or no tooling. The Kensey Johns Van Dyke House, 300 Delaware Street, is a well-preserved example of brick masonry from the Federal period.

In the Greek Revival period, pressed brick (often referred to regionally as “Baltimore Brick”) became commercially available and has remained the popular choice in a wide variety of styles and forms to the present day. Pressed brick is denser and “wire cut”, giving it its distinctive uniform red color and sharp edges. When laid with a thin joint, pressed brick would give a facade a monochromatic appearance, both in terms of color and texture. The mortar mixes of the Greek Revival period tended to differ slightly from those of earlier periods in that small amounts of Portland cement were added to the high lime content mortars, and there was an increased use of tints.



Types of rubble masonry. A. Uncoursed rubblestone with barn dash mortar joints, 18th and 19th centuries. B. Polygonal/ashlared rubblestone with grapevine mortar joints, 1870-1890. C. Coursed rubblestone with flush or plain cut joints, late 19th and early 20th centuries. Reprinted from Architectural Graphic Standards, Second Edition.

With the exception of rubblestone, which was most often used for foundation work, common stone was not widely used in New Castle in the eighteenth and nineteenth centuries. Rubblestone joints were seldom tooled; the simple barn dash joint was commonly used. In addition, the stone was usually concealed with a parge or stucco coat. In some



Flat and rowlock lintels. Reprinted from Architectural Graphic Standards, Second Edition.

instances, these rubblestone foundations have been exposed when grade changes were made or as a result of later restorations. The Van Leuvenigh House at No. 2 The Strand



Bracketed window hoods. John Houghton House. Austin, Texas. 1886-1887. (Courtesy of HABS)

offers the opportunity to view an early example of a rubblestone foundation with dashed mortar joints.

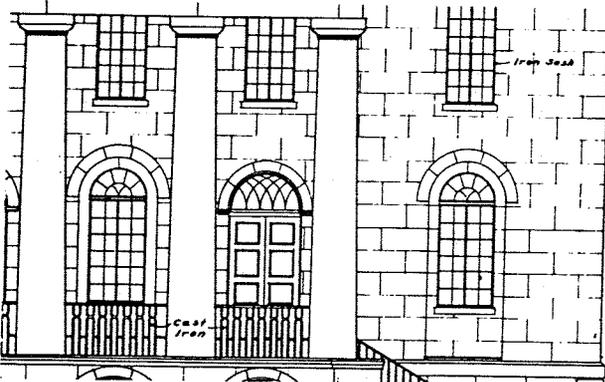
The finer stones — Portland, marble, and limestone — were often imported and were mostly used in New Castle for detail work, i.e., steps, stringcourses, sills, lintels, and quoins. Throughout the Historic Area, one can find examples of stone detail work, such as the eighteenth-century steps at Amstel House, the early-nineteenth-century steps at the high-style, Federal-era Read House, and the rhythmic pattern of marble steps of McCullough’s Row, Nos. 27-33 The Strand, constructed during the Greek Revival period. Later examples from the Italianate and Eclectic Victorian periods include the bracketed window hoods of the Old Farmers

# MASONRY

Bank and the rusticated stone archway over the entrance to the Old New Castle Library.

In the late eighteenth century and first half of the nineteenth century, stucco became a popular finish for new masonry construction and a way to update the appearance of earlier structures. In most cases, the stucco was given a sanded finish and scored to imitate the appearance of ashlar limestone. An excellent example of an earlier house "modernized" with stucco is the c.1730 Gunning Bedford House, No. 6 The Strand, which was stuccoed in the early nineteenth century. Public buildings were often stuccoed in this period after extensive alterations or additions were undertaken. The Immanuel Church is the most highly visible example of this treatment in New Castle.

In the later Eclectic styles of the nineteenth century, masonry and mortar joints played an important role in defining architectural details. Corbeled brick cornices, first popularized in the Greek Revival period, were often used in the mid-

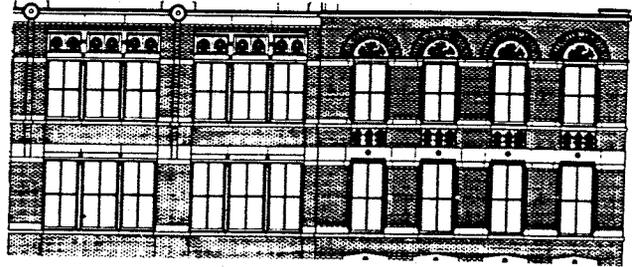


Stucco scored to imitate ashlar limestone. County Records Building. Charleston, South Carolina. 1822-1827. (Courtesy of HABS)

nineteenth century up through the early twentieth century, as evidenced at 9 East Second Street and at the high-style J. Corden Home at 132 East Third Street. Molded brick was commonly used for belt courses, window and door surrounds, and cornice work in the Queen Anne period. Polychromatic brick (brick of various colors) was used to provide pattern and variety on facades. New Castle has few such examples; however, one notable exception is 13-15 West Third Street with its tan and black decorative brick work.

In addition to the continued use of natural and tinted mortars, mortar joints in this era became more varied, with decorative tool joints such as the grape vine pattern becoming popular. Mortars were also given added textural interest through the use of aggregates, such as fine gravels, silicas, and crushed coal.

By the early twentieth century, brick, stone, and other masonry materials were commercially available in an al-



Polychromatic brickwork. Scoville Building. Chicago, Illinois. 1884. (Courtesy of HABS)

most unlimited variety of textures, colors, and shapes. Two of the most common brick types of the period found in New Castle are "tapestry" brick, with its variegated colors and rough face, and "Colonial" brick, manufactured to resemble handmade eighteenth-century brick. 202-204 Delaware Street demonstrates the recladding of earlier structures with tapestry brick. 220 Delaware Street, the former New Castle Trust Company (now the City Administration Building), is a fine example of a high-style, early-twentieth-century Colonial Revival commercial structure employing "Colonial" brick laid in Flemish bond.

# OUTBUILDINGS

In the eighteenth and nineteenth centuries, outbuildings were far more numerous in New Castle than they are today. The Latrobe Survey of New Castle in 1804 shows an abundance of outbuildings in the core of the Historic Area in the Federal period.



*Detail from Latrobe's Survey, 1804, showing outbuildings behind residences in New Castle.*

It was not uncommon in this period to find both modest and substantial residences having several outbuildings. Privies, smokehouses, ice houses, small barns, and sheds were commonplace. In most cases, these buildings would have been constructed to the rear of the residence and placed along the property line.

The majority of these outbuildings were of frame construction built on brick or stone foundations. Early structures were usually clad with clapboard and covered with wood shingle roofs. In the mid-nineteenth century, the most commonly used siding was board and batten. Late in the nineteenth century, German and beveled siding or shingles became the more commonly used types of cladding. The more substantial outbuildings, associated with the grander residences, were constructed of brick. The most common roofing material in all periods was wood shingle. Later in the nineteenth and early twentieth centuries, tin and other metal roofs were more frequently used.

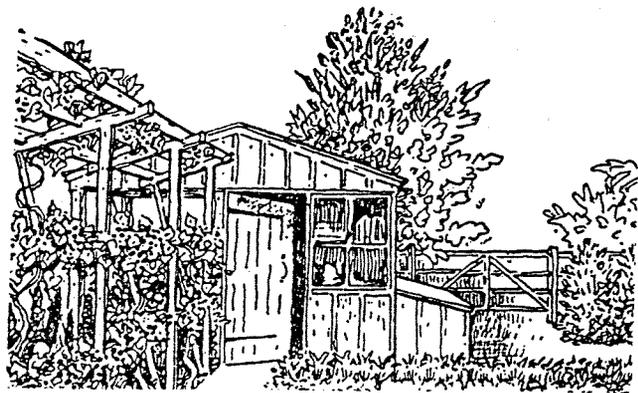
Unfortunately, the vast majority of these early outbuildings which once distinguished the rear yards and alleyways of New Castle have disappeared. Their original usefulness was made obsolete by the introduction of interior plumbing, refrigeration, and the automobile. In most cases, those that have survived have been converted to new uses such as storage sheds.

With the introduction of the automobile in the early twentieth century, numerous garages were built in New Castle.

## Guidelines

- Original outbuildings should be retained and repaired as required.
- Repairs should match the original work in material and configuration. Installation of details not appropriate to the period and style of the structure will create a false historic appearance.
- New construction should be compatible with the principal structure and the Historic Area. Compatible structures must maintain the massing, height, and materials which are typical to the Historic Area. All new construction in the Historic Area will be reviewed on a case-by-case basis.
- Repairs and new construction should follow the applicable guidelines outlined in other sections of this handbook (see: Masonry, Windows, Doors, Roofs, etc.). The use of incompatible materials in the Historic Area—plywood, T1-11, vinyl, and aluminum—is strongly discouraged.

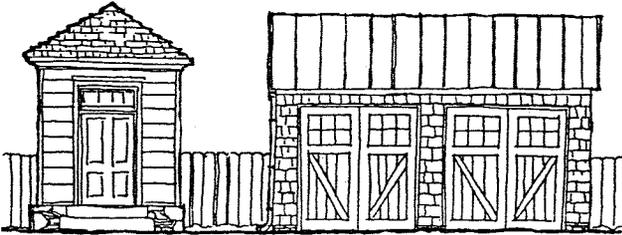
Garage design in the early twentieth century often adapted the form and materials of the early outbuildings. Most often of frame construction, these garages usually had clapboard siding, multiple-light sash, and cross-braced hinged doors.



*Example of a simply designed tool house with board and batten siding, multiple-light sash, and vertical board door with strap hinges.*

# OUTBUILDINGS

Today, the surviving original outbuildings often serve as tool sheds or garden houses. The retention and preservation of these secondary structures is essential to maintaining the rich variety of building types and styles found within the Historic Area.



*Conceptual design showing (left) a mid-nineteenth-century shed and (right) a c. 1920 double garage, demonstrating compatibility of two different styles through massing, height, and similar materials, i.e., wood clapboard and shingles, hinged wood doors, masonry bases of brick and stone, and multiple-light glazing.*

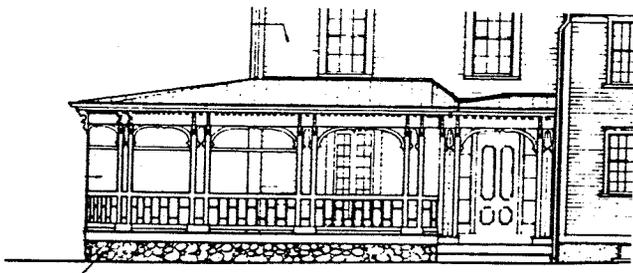
# PORCHES

The porch as we know it today, a roofed outdoor living space, first gained popularity in the Mid-Atlantic region in the second quarter of the nineteenth century. In New Castle, porches fall generally into two categories: ornamental porches on a primary facade and utilitarian porches usually found on secondary elevations.



*Detail, Greek Revival style portico with Ionic columns. Isaac Crane House. Montclair, New Jersey. 1838 remodeling of 1795 dwelling. (Courtesy of HABS)*

Porches dating from the late eighteenth and early nineteenth centuries in New Castle were commonly referred to as piazzas and were almost without exception located at the rear of the structure and were used for utilitarian purposes. These piazzas, when viewed across rear gardens and from vistas made possible from The Battery or the water, contribute significantly to the character of the New Castle Historic Area. Packet Alley at the waterfront and the small right-of-ways between The Strand and Second Street and between Third and Fourth Streets offer vantage points to view the older backbuildings and porches within the center of the historic area.



*Detail, Vernacular Italianate style veranda with bracketed cornice and later Queen Anne period railing. The Wayside. Concord, Massachusetts. C. 1860. (Courtesy of HABS)*

These early porches were usually simply detailed with chamfered posts and box cornices or board facias. In rare instances one can find turned pillars with astragals and capitals, but such work would have originally only been used on high-style structures.

## Guidelines

- Existing original porches should be retained; deteriorated or missing elements should be repaired and/or replaced in the same material to match the original.
- Enclosing of porches on principal facades is never recommended, unless the porch was enclosed originally.
- If a porch must be enclosed, the enclosure must respect the original historic details of the porch and be compatible with the historic character of the structure and district.
- Replacement of deteriorated columns with wrought iron or metal posts is not appropriate. Replacement parts must match the original parts in size, configuration, and molding profile (where applicable).



*Detail, high style Italianate porch with Ionic columns. Morse-Libby House. Portland, Maine. C. 1859. (Courtesy of HABS)*

In the mid-nineteenth century, the porch became a popular feature used extensively in suburban and country houses. Boothhurst, renovated in 1843, and Buena Vista, constructed in 1846, are excellent examples near New Castle of a suburban villa and a country house where porches play a major design role on primary facades. In small towns such as New Castle, houses were often set back from the street line to afford the space for a front porch. There are numerous examples of these front porches in New Castle, the majority

# PORCHES



*Detail, Queen Anne-style veranda and second-floor porch with Japanese-style railing. Miss Parks House. Cape May, New Jersey. (Courtesy of HABS)*

from the Italianate and Late Italianate periods. Porches from these periods are characterized by their exuberant ornamentation with chamfered or octagonal posts, molded capitals, spandrels, and bracketed cornices. The majority of these porches were constructed on masonry piers and ventilated with ornamental boards or latticework. Surprisingly, most of the porches from this period did not have railings. When railings were employed, they were usually heavily turned balusters. Cast iron porches were a popular alternative to wood in this period. In New Castle cast iron was rarely used, for wood was by far the preferred material.



*Detail, Vernacular Second Empire-style porch. Captain's Cottage No. 2. Sailors' Snug Harbor, Staten Island, New York. 1885. (Courtesy of HABS)*

As porch design evolved in the late nineteenth and early twentieth centuries, ornamental columns remained the primary decorative element, but new forms were introduced such as the wrap-around porch. Ornament became lighter and more varied as the nineteenth century progressed. Turned posts became the norm along with spindle work, Stick-style brackets, and pediments. 101 East Third Street is a noteworthy example of an ornate porch from the last quarter of the nineteenth century. 111-115 East Second Street is a row of

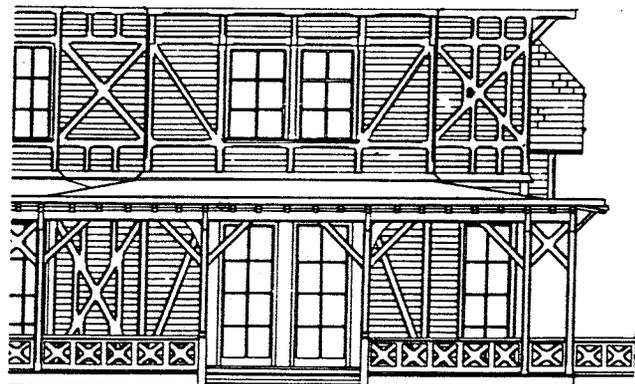
century. 111-115 East Second Street is a row of vernacular row houses demonstrating the use of turned posts and spindle work also from the late nineteenth century.

In the early twentieth century, two styles gained popularity in the New Castle area: the Colonial Revival and the Bungalow. The Colonial Revival incorporated details from the Georgian, Federal, and Greek Revival periods in forms never found in the originals. The Colonial Revival porches often include highly ornamented pillars (modified Doric and Ionic), baluster railings, and cornices with dentils and brackets. The portico was reintroduced, a fine example being that at the Jefferson House.



*Detail, Shingle-style veranda with tapered posts and shingles in porch gable. Isaac Bell House. Newport, Rhode Island. 1872. (Courtesy of HABS)*

The Bungalow style, derived from the Arts and Crafts movement, is distinguished by its horizontal expression. Porch posts are often squared, usually tapering toward the upper end. Cornices are essentially broad overhangs, and railings are often solid, made up of panels or horizontal siding, thus enabling the porch to be easily screened or glazed.



*Detail, Stick-style porch. John Griswold House. Newport, Rhode Island. 1863-1864. (Courtesy of HABS)*

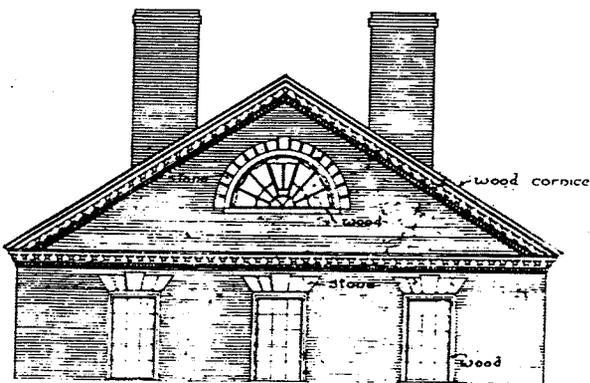
# ROOFS

Roofs play a dominant role in determining the external appearance of buildings. Within the New Castle Historic Area are found a wide variety of roof shapes and materials. Roof shapes include gabled, hipped, gambrel, hip-on-gable, and mansard. These roof shapes are evident in the Georgian, Federal, Italianate, Queen Anne, and Bungalow styles of the eighteenth, nineteenth, and twentieth centuries. Pitched roof materials can be divided into four categories: organic (wood), mineral (slate, tile, asbestos tile), metal (sheets, corrugated panels, tin, copper), and bitumen (tar, asphalt). The roof pitch and details such as intersecting gables, dormers, and balustrades help to further define a building's character.



*Detail, Gable roof. President Kennedy birthplace. Brookline, Massachusetts. c. 1908. (Courtesy of HABS)*

The predominant roof shape of the Georgian and Federal periods was the gabled roof — two sloping planes supported at their ends by triangular upward extensions of wall known as gables. The large majority of New Castle's Georgian and Federal buildings have side-gabled roofs; however, there exist gabled structures where the main facade is located below a gable (Amstel House) or where a pediment is employed (the Nicholas Van Dyke House, 400 Delaware Street). The gabled roof plan is commonly broken by



*Detail, Front end gable roof. Whittle House. Norfolk, Virginia. 1791. (Courtesy of HABS)*

## Guidelines

- All original roofing materials should be maintained and retained wherever possible.
- Wood shingles should be repaired and retained. Often individual shingles can be replaced, instead of a large-scale reroofing. If there is no alternative but replacement, there exist pressure-treated, fire-retardant wooden shingles. The use of these is encouraged over that of asphalt shingles. Shakes are inappropriate due to their rough appearance.
- The replacement of original slate roofs with other roofing types is discouraged in most cases. If properly maintained, slate roofs can last for decades. Repair should be undertaken on an individual slate unit basis.
- If asphalt shingles must be used, they should match as closely as possible the color and texture of wood shingles.
- The retention of metal standing seam roofs is encouraged. Replacement with other materials should be avoided.
- Original flashing, gutters, and other historic work should be retained and maintained. If replacement is warranted, elements should be replaced to match in material, size, and mode of installation.
- Prefinished gutters and downspouts should be painted to match the exterior house color. Round metal downspouts are preferred over square and/or corrugated downspouts. Aluminum downspouts are incompatible with copper metal roofing and flashing; the chemical composition of the runoff from copper quickly erodes aluminum.

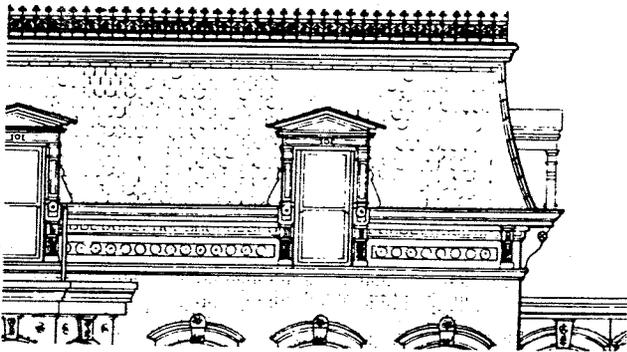
chimneys and dormers. High-style structures often feature ornamental work, such as the Read House's roof balustrade stretching between the paired end chimneys. The ornamental ventilator of the Old Library Museum on East Third Street is a notable Late Victorian example of roof ornament. Other roof shape variations in New Castle include the gambrel roof atop Van Leuvenigh House and the hip-on-gable of the Old Presbyterian Church.

# ROOFS



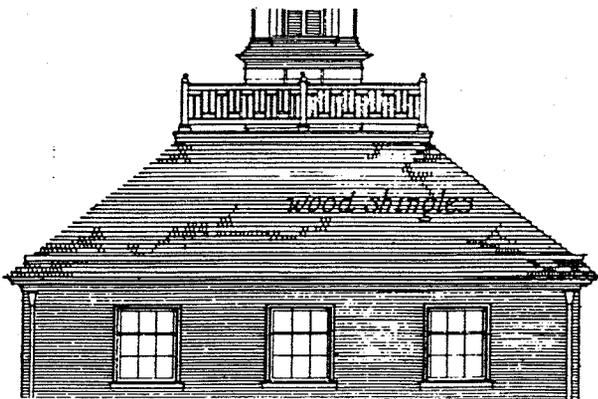
Detail, Hipped roof. John Nelson House. Lincoln, Massachusetts. 1811. (Courtesy of HABS)

The predominant roofing material for buildings constructed in the eighteenth and early nineteenth centuries was wood shingles. The shingles used in these eras were thin wedge-shaped rectangles, roughly split or sawn from oak, cedar, or other durable woods. Shingles were closely aligned and



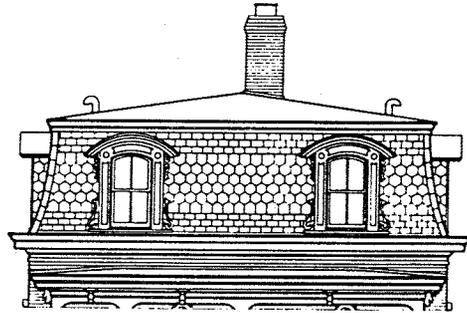
Detail, Mansard roof with iron cresting. John DeKoven House. Chicago, Illinois. 1874. (Courtesy of HABS)

made to overlap for a weather-resistant roof. Occasionally on elaborate features, such as bell-type roofs and cupolas, copper, lead, or tin were used, but this was the exception.



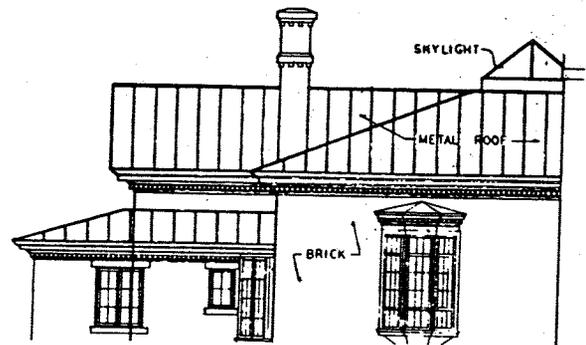
Detail, Wood shingle roof. Old Town Hall. New Castle, Delaware. 1823. (Courtesy of HABS)

Later architectural styles deviated from the dominant gabled roof and wooden shingles of the Georgian and Federal periods. Many Italianate structures had simple hipped roofs or single-slope roofs. With hipped roofs, four sloping surfaces form the roof, instead of two. A single-slope roof



Detail, Decorative slate on Mansard-style roof. Captain's Cottage No.2. Sailors' Snug Harbor, Staten Island, New York. 1885. (Courtesy of HABS)

usually runs from the front of the building to the rear, and the roof is hidden by a cornice, giving the impression of a flat roof. As homes grew larger and floor plans became more complex, roofs were often designed with a multitude of intersecting gables and dormers. The Second Empire style often incorporated the mansard roof. A mansard consists of a



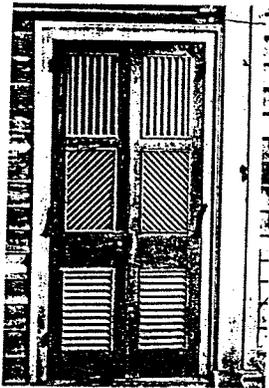
Detail, Standing seam metal roof on gable roof. Mills-Stebbins House. Springfield, Massachusetts. 1849-1851. (Courtesy of HABS)

steeply sloped roof (often curved) with a top roof that appears flat from ground level. Mansard roofs allowed for the appearance of a roof without the loss of ceiling height and floor space common to more conventional roofs. The Queen Anne and Late Victorian vernacular styles were characterized by their irregular roof lines and shapes. Along with wooden shingles, roofing materials of the late nineteenth century included standing seam metal and slate. By 1910, composition shingles (principally asphalt) had become the most widely used roofing material for residential construction.

# SCREEN and STORM DOORS

Prior to the addition or replacement of a screen or storm door in the New Castle Historic Area, the owner must establish the period and style of the structure to determine the most appropriate door style and design. A door of incorrect design can have an adverse effect on the character of a structure and, in turn, have a negative impact on the Historic Area. This is especially important since the door is often the dominant feature of a facade.

The use of screens and storm doors first began in the Mid-Atlantic Region in the mid-eighteenth century. Many historians speculate that a crude form of today's screens may have been used since the first settlements. The National Park Service has several examples of old window screens with remnants of cheese cloth which were stretched across the wood frames. Research has shown that although wire mesh screens were used in the late eighteenth and early nineteenth centuries, the high cost of the mesh and its tendency to disintegrate rapidly prevented its widespread use.



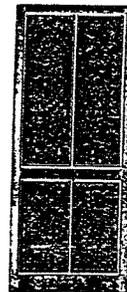
*Detail, variation of the vernacular double leaf louvered door (or "blinds"). Odessa, Delaware. Reprinted from the Early Architecture of Delaware.*

Storm doors were also used in the eighteenth and nineteenth centuries. A few rare examples still exist from this period. The doors were commonly referred to in the period as "double glazing". They were usually double-leaf, glazed doors. Due to high cost, double glazing was only used on more imposing structures. In urban areas such as Philadelphia, Wilmington, and New Castle, the vestibule acted as the primary thermal barrier.

Prior to the introduction of the modern screen door, many buildings in New Castle were fitted with double-leaf louvered doors (see: Doors and Entrances). These louvered doors provided ventilation, privacy, and a small degree of protection from insects. The doors were commonly put up in the late spring and taken down after the first killing frosts. A good example of double-leaf louvered doors can be found at No. 2 East Third Street.

## Guidelines

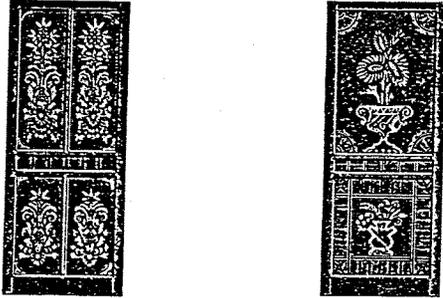
- Existing screen and storm doors, if historically appropriate, should be retained and repaired. Where inappropriate doors exist, removal and replacement with an historically correct or compatible door is encouraged.
- Installation of aluminum- or vinyl-clad doors is strongly discouraged. Doors are a focal point in the facade of a building, and the materials used should be in harmony with the materials of the existing door(s) and surrounds.
- Wooden storm doors, screen doors, or combination doors (storm and screen inserts) of appropriate design are strongly encouraged.
- Double-leaf louvered doors are appropriate and in keeping with their long established vernacular use in New Castle.
- In response to recent demands for high quality, well-designed reproduction millwork, certain companies have introduced lines of historically appropriate screen and storm doors which can be seasonally changed from screen to storm. These high-quality reproductions are readily available and have equal if not better thermal qualities (if properly installed) than most commercial grade metal- or vinyl-clad doors.



*Selection of screen doors compatible with most of the structures within the Historic Area. Reprinted from the Old House Journal, July 1980, P. 81.*

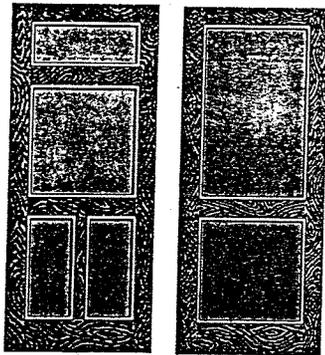
# SCREEN and STORM DOORS

of spindle work or panels could create a Second Empire formality or an asymmetrical composition suitable for a Queen Anne-period structure.



*Decorative stenciled screen doors popular from 1850 to 1890. Reprinted from the Old House Journal, July 1980, P. 81.*

In the mid-nineteenth century, technological advances and America's increased interest in the outdoors popularized the use of the screen door in a form which has not changed radically to this day. Early screen doors were constructed of

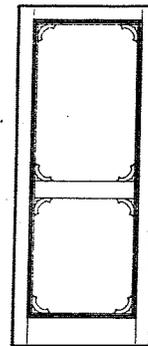


*Detail, screen doors typical of early twentieth century homes. Reprinted from the Old House Journal, July 1980, P. 80.*

wood and ranged from the most simple design to elaborate assemblages with brackets, spindles, and stenciled screens. Trade catalogs from the nineteenth and early twentieth centuries prove that the design and degree of ornamentation for screen doors were limited only by the owner's pocket-book. Photographs from the Perry, Shaw & Hepburn survey of New Castle in December of 1946 show the presence of screen doors at that time at Nos. 17, 25, and 57 The Strand.

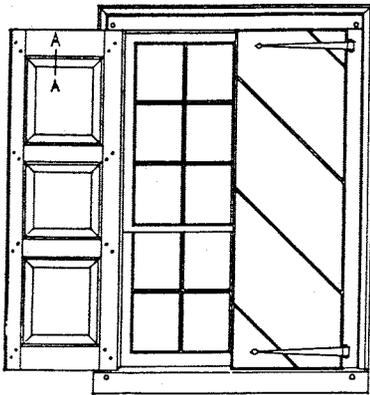
These trade catalogs demonstrate how the appearance of an element as simple in concept as the screen door could be easily adapted to complement and enhance the architectural style of a structure. A change of brackets or the arrangement

In the early twentieth century, the combination screen and storm door became popular. These doors were constructed of wood and featured removable screens and glazing, allowing the owner to seasonally change the door without taking it down. The standard design for these doors often featured a small horizontal panel at the base. Many of these doors were manufactured in the 1910-1930 period and are most often associated with the Comfortable House and Bungalow styles. There are a number of excellent examples of the combination door in New Castle at this time. Few houses, however, were constructed in New Castle during the Comfortable House and Bungalow periods.



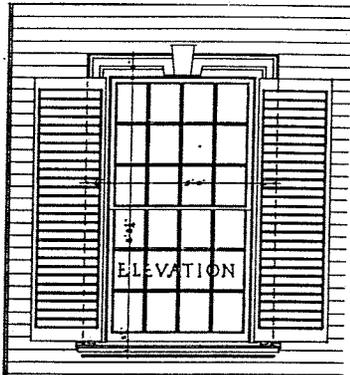
*Custom crafted wooden screen/storm door (with interchangeable screen and Plexiglas panels) suitable for a Mid-Victorian vernacular or high-style structure. Reprinted from Grand Era Reproductions catalog (Vol. 3, 1990), Lapeer, Michigan.*

# SHUTTERS



*Detail, Georgian style shutters with raised panels and strap hinges. Brown House. Peach Bottom, Pennsylvania. Reprinted from Early Domestic Architecture of Pennsylvania.*

Shutters play an important role in defining the historic character of New Castle. Today shutters are considered more of an ornamental than functional feature; however, in the past they were an essential form of climate control. New Castle experiences wide temperature fluctuations ranging from the hot humid summers to the frigid cold waves of January and February. Before the advent of central heating in the nineteenth century and, more recently, air conditioning, shutters were frequently used on a daily basis to provide privacy, insulation, and ventilation.



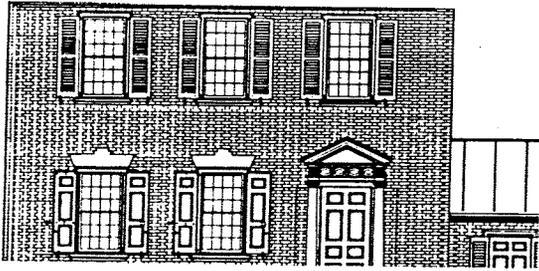
*Detail, fixed louvered (Venetian) shutters with raised panels and strap hinges. Old Manse. Suffield, Connecticut. C. 1790. Reprinted from the Architectural Treasures of Early America.*

In the mid-eighteenth century, New Castle's homes and public buildings closely followed English customs for the use of shutters. Many of the early structures built in the colony did not have exterior shutters, a carryover from the generally mild English climate and the Georgian preference for classical detailing. Many houses were fitted with interior shutters to control light and ventilation. However, New

## Guidelines

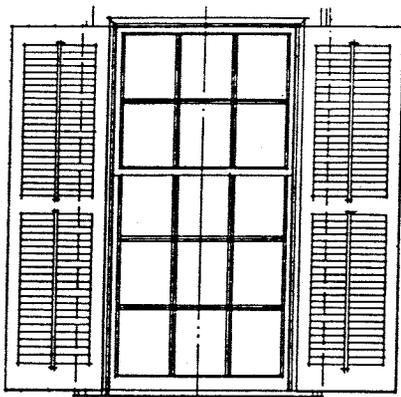
- Existing historic shutters should be retained and kept in good repair through continual maintenance and painting.
- If repairs are required, the new work must match the original. If the repair is not structural in nature, the use of wood preservatives and reconsolidation techniques is recommended.
- Where replacement shutters are warranted, the new units should match the original historic shutters in proportion, size, detail, configuration, and material.
- When new shutters are installed to restore missing originals, the new shutters must be appropriate to the style and period of the structure. The use of shutters not appropriate to the style or period will create a false historical appearance and is therefore not recommended.
- Shutters should be sized to cover the window opening only.
- The use of metal or vinyl shutters or awnings is not appropriate and not recommended.
- Shutters should always be hung using the appropriate hardware. Fixed attachment to the house by the use of nails or screws is not appropriate.
- Shutter hardware must be in keeping with the style and period of the structure. The use of incorrect hardware will create a false historical appearance and is therefore not recommended.
- When undertaking the restoration of a structure to a specific period, removal of later shutters should be carefully considered on a case-by-case basis. The presence of later shutters reflects historic changes over time, and such shutters can be important historic elements in their own right.

# SHUTTERS



*Detail, Late Georgian paneled and venetian shutters. Chancellor Kensey Johns House, New Castle, Delaware. 1790. (Courtesy of HABS)*

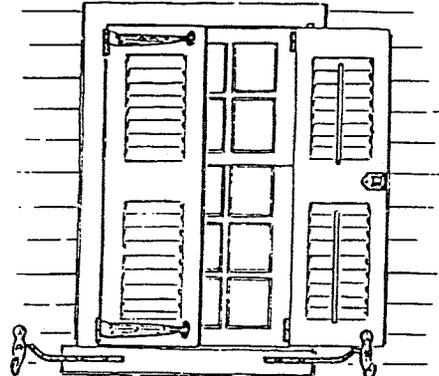
Castle's builders soon adapted to the New World climate and began to use exterior shutters more frequently. Almost universally, solid paneled shutters were used on the ground floor; if shutters were used on the second floor, they were usually louvered. The louvered shutters from this period, often referred to as "venetians", differed from the later type of shutter first used in the Greek Revival period in that they did not have operable louvers. Several early examples of fixed louvered shutters exist throughout New Castle; an excellent example from the early nineteenth century is at 144 East Third Street.



*Detail, shutters showing movable louvers. The John Vogler House, Winston-Salem, North Carolina. Reprinted from the Architectural Treasures of Early America.*

The other major identifying feature of eighteenth-century shutters is the hardware. Almost without exception, they were constructed using strap hinges bolted through the stiles and hung using driven pintles. The shutters were usually held back against the wall by wrought iron shutter dogs. When closed, they were either secured with sliding bolts or with through-shutter pins.

Generally, the solid shutters were constructed with the molded profiles integral to the rails, stiles, and panels. Fixed louvered shutters tended to be sturdily constructed with wider and thicker louvers than often found today. These shutters, if properly maintained over the years, are usually in excellent condition, owing largely to the original fine craftsmanship, the materials, and the strap hinges which prevented the sagging so often found in the late-nineteenth-century shutters.



*Detail, window installed with movable louvered shutters hung with strap hinges. Courtesy of Ball and Ball, Exton, Pennsylvania. Reproductions of Antique House and Cabinet Hardware and Accessories.*

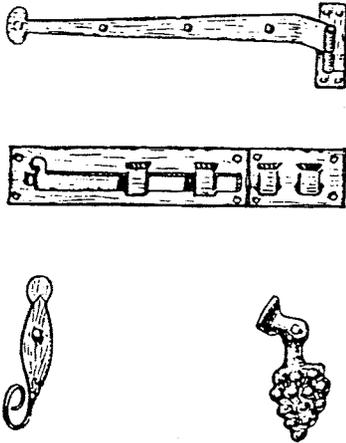
The designs of Georgian- and Federal-period shutters are quite similar. Subtle changes did occur over time, however, the most important being the decline in use of raised panels and the increased use of lighter and more delicate molding details in the Federal period.

The first major design change to shutters occurred in the Greek Revival period. In this era, one sees the introduction of the use of flat panels and applied moldings. With more elaborate shutters, the panels may be stepped back and applied Greek ovolo moldings used to frame the panels. This period also saw the introduction of cast iron hardware, i.e., slide bolts, hinges, and shutter dogs with ornamental stops. An intact installation from this period showing the change to flat panels is at the Janvier-Black House at No. 17 The Strand. A more unusual example of the use of multiple applied moldings is at the Kensey Johns Van Dyke House at 300 Delaware Street.

By the mid-nineteenth century, standard shutter designs were changing. If solid shutters were used, the most common form employed low relief panels and applied moldings. The applied molding used throughout the second half of the nineteenth century and well into the early twentieth century is the so-called "Gothic" profile. Louvered shutters changed significantly in this period with the universal introduction of movable or adjustable louvers. The major characteristic of

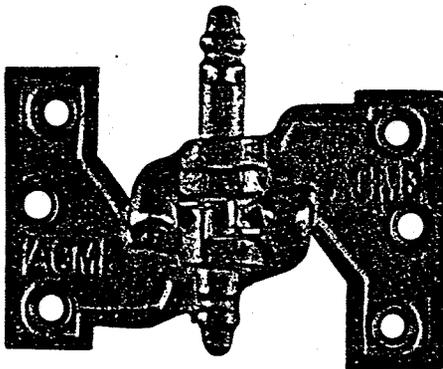
# SHUTTERS

these shutters is the presence of a vertical wood strip at the center of each shutter, allowing for easy adjustment of the louvers from the inside when the shutters are closed. An



*Samples of strap hinges, shutter bolts, and decorative cast iron hold backs. Courtesy of Ball and Ball, Exton, Pennsylvania. Reproductions of Antique House and Cabinet Hardware and Accessories.*

example of this type of shutter can be found on the Arsenal. The method of hanging shutters also changed during this period. Strap hinges were used less and less, while applied and self-holding hinges became the norm. These latter types are still the most commonly used hinges today.



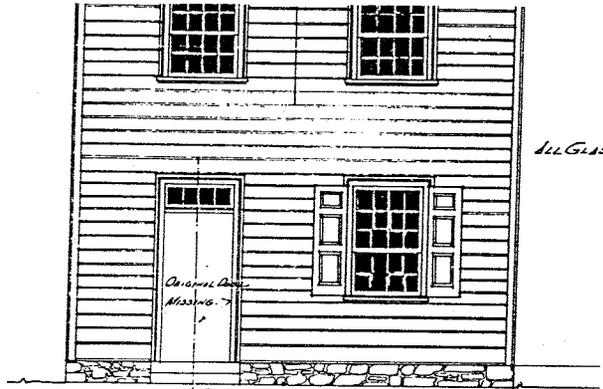
*"ACME" self-holding shutter hinge. Courtesy of Ball and Ball, Exton, Pennsylvania. Reproductions of Antique House and Cabinet Hardware and Accessories.*

No appreciable change in shutter design occurred after this period, except for the introduction of the pole closure. This allowed one to easily close the shutters from inside the house and eliminated the need to hang out of the window to disengage the shutter dog.

In the early twentieth century shutter design came full circle, and raised panel shutters, strap hinges, and other eighteenth- and early-nineteenth-century detailing became the vogue in the Colonial Revival period. Surprisingly, the fixed louvered shutter did not regain its popularity. Movable louvers remained the norm, the exception being the most academic restorations which followed every detail of the earlier period. Representative examples of Colonial Revival shutters can be found on the houses at 124-26 Harmony Street.

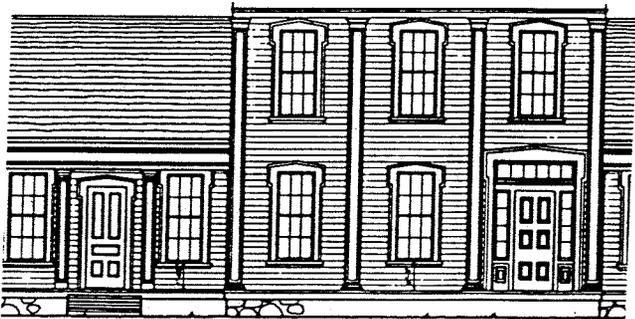
Another shutter type found in New Castle is the folding night shutter, frequently used to protect bulkhead shop windows. When the establishment was open, the multi-sectioned shutters would fold up much like an accordion into side pockets or against the wall. These night shutters rarely survive today. An excellent intact example from the Italianate period is located at the corner of Second and Harmony Streets.

# SIDING



Detail, clapboard siding. "Pre-Revolutionary Period" house in Odessa, Delaware. C. 1760. Reprinted from *Early Architecture of Delaware*.

A significant number of historic buildings in New Castle are built of frame construction with wood siding. Wood siding can go by many names and is comprised of various sizes, widths, and patterns. Most commonly referred to as clapboard, depending on its configuration and method of application (i.e., grooved or lapped), it can also be termed weatherboard, drop siding, and German siding. Other forms of cladding include riven (split) clapboards and shingles; sawn, lapped-groove weatherboards; board and batten; vertical board flush or beaded; and diagonal laid. A prominent early example of wood siding in New Castle is No. 49 The Strand, where the clapboards are installed in a flush manner to give the appearance of a masonry facade. A more typical example of the use of sawn, lapped weatherboards or clapboards in New Castle is Aull's Row, 47-51 East Second Street, constructed c.1802.



Detail, ship lap clapboard. James Fraser House. Honey Creek Falls vicinity, Wisconsin. 1855. (Courtesy of HABS)

## Guidelines

- Artificial siding is discouraged for use on structures in the district. Owners are encouraged to remove existing artificial siding from historic structures and restore the underlying original wood siding and/or shingles. In instances where the original siding is no longer intact, new siding or shingles should be installed appropriate to the style and period of the structure.
- Siding corner boards, fascias, barge boards, and other ornamental work that is no longer intact should be replaced with new wood to match. It is strongly recommended that the use of wood preservatives or reconsolidation alternatives be considered before the decision for wholesale replacement is made.
- If frame elements at or near a structure's foundation show evidence of deterioration, then check closely for rising damp in the foundation. This problem can usually be corrected by the installation of damp-proofing materials and/or the utilization of proper ventilation methods.
- Structures should be routinely inspected for termite and pest damage. In addition, a bi-annual inspection of the roof, gutters, and drains, and a program of routine maintenance should help to prevent water damage to wooden elements.
- Original siding should not be removed or replaced with a siding inappropriate to the style and period of the structure. Such replacement will result in a false appearance not compatible with the structure, its age, or the district.

The majority of New Castle's clapboard structures were built in the second half of the nineteenth century. By that time, the brick construction typical to New Castle's Georgian/Federal period had given way to an increased use of frame construction. The prevalence of wood siding in New Castle is well represented by numerous frame structures constructed in the Italianate, Queen Anne, Colonial Revival, and Bungalow styles.

# SIDING



Detail, board and batten siding. A.B. Austin House. Paris, Illinois. 1854. (Courtesy of HABS)

Most of the frame houses in New Castle's Historic Area date from the Italianate period. The majority of these structures are vernacular in style. A good representative example is 213 Second Street, which is part of a contiguous row of Late-Italianate period row houses. This row demonstrates the use of German siding, or "novelty siding," the most common wood siding type used in the late nineteenth and early twentieth centuries for both principal and ancillary structures (such as garages and sheds).

Dyke House, 400 Delaware Street, and the two-story, frame bay addition at the south end of Van Leuvenigh House are excellent examples of the use of wood siding for a small architectural feature.

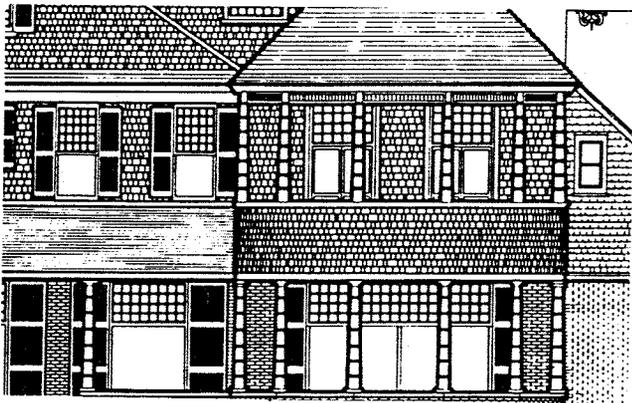
In the early twentieth century, asbestos and other mineral - composition shingles and siding became commercially available and widely used for both new construction and recladding earlier structures. The 1946 Perry, Shaw &



Detail, clapboards and decorative shingles. Miss Parks House. Cape May, New Jersey. C. 1876. (Courtesy of HABS)

Hepburn survey of New Castle documents the extensive use of these materials in the Historic Area. Today, the majority of these siding materials have been removed. Moreover, asbestos and other mineral - composition shingles and siding are no longer available due to the health hazards they impose.

Concurrent with the development of new siding materials, architects and builders working in the Colonial Revival



Detail, shingle siding. Isaac Bell House. Newport, Rhode Island. 1882-1883. (Courtesy of HABS)

Along with clapboards, a common type of wood siding is shingles. The use of shingles is concentrated predominantly in those styles dating from the Late Victorian era (1870-1900). Though there exist entire houses clad with shingles, this siding type is more often used as an ornamental feature in gables, to cover a single story, or to highlight a specific detail. The small side entrance addition at the Nicholas Van

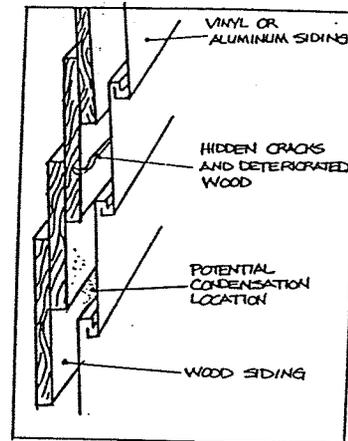


Illustration of artificial siding and its potential problems when installed over wood siding.

# SIDING

period made a return to the materials of the Georgian and Federal periods. They utilized beaded clapboards extensively, employing the siding material at walls and at dormer cheeks.

Following World War II, the use of aluminum and vinyl as siding materials became increasingly widespread. Today, when a homeowner is faced with the replacement of wood siding, the initial cost of both aluminum and vinyl will be found to be less than that of wood. Both types of siding, though, have serious drawbacks. Aluminum is very susceptible to dents and similar damage and, particularly in areas exposed to traffic, can soon take on a shoddy appearance. A number of examples exist within the Historic Area. In the case of vinyl, it is especially important to recognize that the material has a limited life. (Manufacturers' warranties generally range from 15 to 30 years, or about what one would expect from a good quality asphalt roofing shingle.) This means that replacement likely will be necessary within this time frame. Long before that, however, the effects of aging and weathering will become apparent.

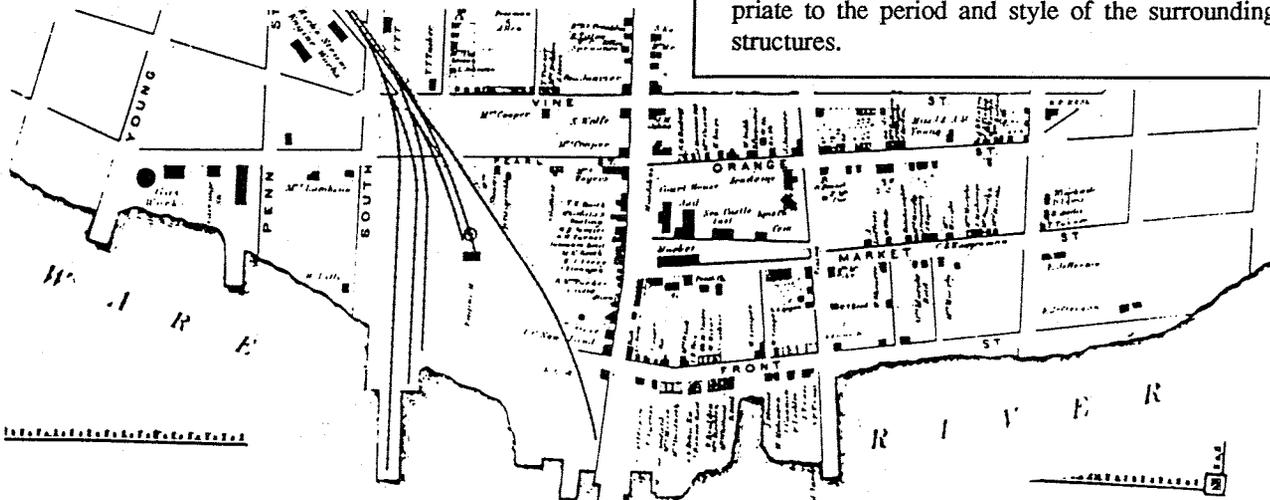
# SITework

The location of New Castle on the Delmarva Peninsula and along the Delaware River has been a significant feature of the development of the town. In the early settlement period, the town was laid out in a grid, with Delaware Street and The Strand serving as the main thoroughfares. A notable early feature of New Castle is the town common, which includes



*Detail of New Castle from Latrobe's Survey, 1804.*

major public buildings such as the Court House, the Old Town Hall, the Arsenal, the Academy, and the Immanuel Episcopal Church. The battery along the waterfront reflects a later period of public improvements and amenities and further chronicles the town's development and expansion. Numerous side streets and alleyways with their cobblestones, brick and slate pavers, and granite curbstones strongly contribute to the overall character of the New Castle Historic Area. The gardens and rear yards found throughout the town provide open green space and scenic vistas which visually unify public and private spaces into a holistic townscape, lending to New Castle's unique historic character. This evolution and growth of the man-made environment within the Historic Area has made New Castle one of the country's most notable historic towns.



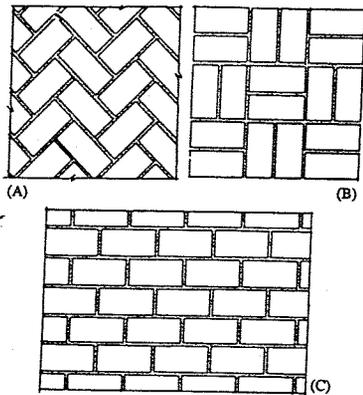
*Detail of New Castle from Beers Atlas, 1868.*

## Guidelines

- Should sidewalks, walkways, curbs, or walls require repair, the new work should be undertaken using the same or similar materials as were in place prior to the repair work. The new work should match the original in color, size, shape, and texture.
- Replacement of sidewalks, walkways, curbs, or walls should match the original materials and details. Where a non-original sidewalk is to be replaced, the new work should employ materials compatible with adjacent work and the streetscape.
- Any repointing of walls must match the original work in terms of the composition and color of the mortar and the joint width and profile.
- Repair or replacement of a wood or iron fence should be conducted so as to match the material, style, and size of the original work.
- New fencing should be appropriate to the style and period of the structure. New fences which have stringers and posts should be installed with the flat or finished side facing out, i.e., facing a street or public right-of-way or the neighboring lot if along a property line.
- Repair of early streetscape features, such as curbstones, mounting blocks, and hitching posts, should be undertaken in the same material, color, size, and texture of the original features. Replacement of the features should be in accordance with their historic appearance and condition and be appropriate to the period and style of the surrounding structures.

# SITework

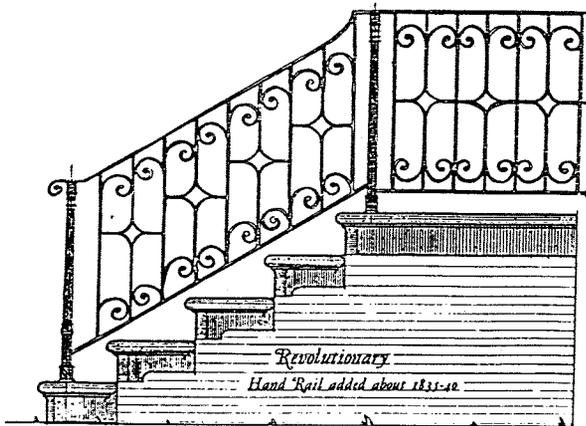
The earliest settlement in New Castle was located near Fort Casimir. The waterfront and wharfs rapidly developed into a flourishing commercial and residential area. As the town prospered through the eighteenth and nineteenth centuries and the marsh lands were drained, the commercial and residential district expanded to encompass areas further inland. The public buildings were concentrated on or near the town common. The commercial area was centralized along the waterfront, The Strand, and Delaware Street.



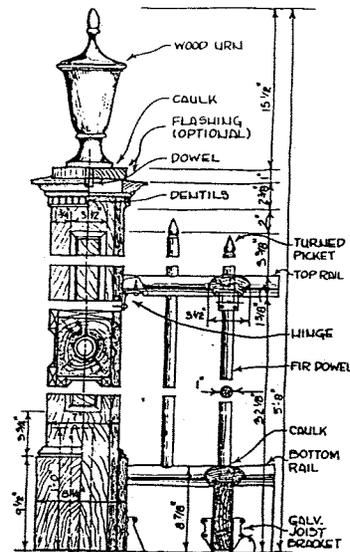
Typical brick paving patterns found in the Historic Area: (A) Herringbone, (B) Basketweave, (C) Running. Reprinted from Architectural Graphic Standards, Second Edition.

One of the prominent features of the Historic Area is the extensive use of brick and slate for sidewalks and alleys and the use of granite for curbs. Cobblestone is still used as a road surface in some places, with Second Street being the most visible example.

Walls and fences are also important elements of the overall character of the Historic Area. Within the Area vernacular and high-style brick and stone walls can be found, along with

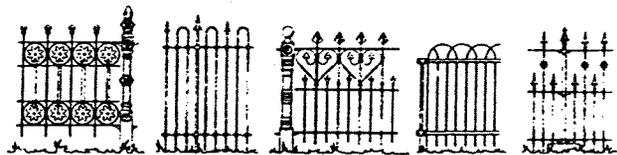


Detail, molded stone steps and wrought iron railing. Reprinted from Early Architecture of Delaware, plate no. XXX.



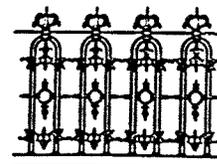
Detail, high-style Colonial Revival picket fence and post design. Reprinted from The Old-House Journal, July 1983.

wrought iron, cast iron, and wood fences. The first masonry walls constructed in New Castle were most likely of brick or stone. A prominent early example is the stuccoed wall surrounding the Immanuel Episcopal Church. Wood fences were likely post and rail or board fences. During the eighteenth century, picket and board fences were commonly used since they were well-suited for a wide variety of



Typical mid- and late-19th-century wrought iron fence designs. Reprinted from The Old-House Journal, July 1983.

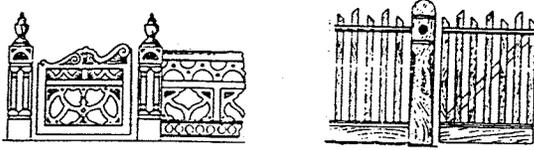
applications. Utilitarian fences were often simply designed, consisting of posts and planks, whereas the high-style examples could include ornamented fence posts. During the early nineteenth century, advances in millwork technology made possible a vast variety of wood details for fences. Cast iron fencing was popular during the mid-nineteenth century due to its availability and its allowance for numerous decorative patterns. The cast iron fence enclosing the terrace of the Court House is a notable example. The nineteenth



Typical cast iron fence design frequently used in the mid-19th century. Reprinted from The Old-House Journal, July 1983.

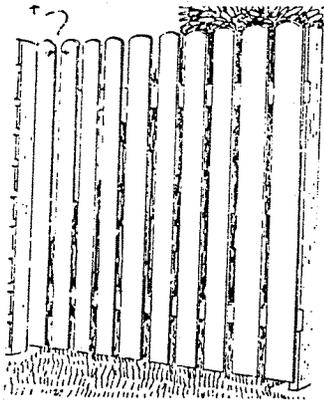
# SITework

century also saw the construction of ornate stone walls. In the early twentieth century, picket fences and stone walls became popular once again during the Colonial Revival period.



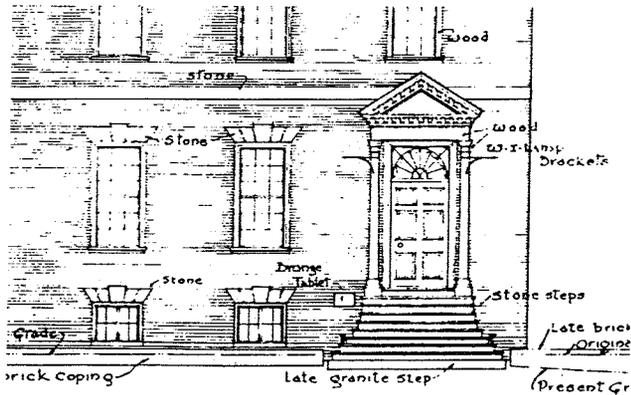
*High-style designs for fences and gates from the late 19th century.  
Reprinted from The Old-House Journal, July 1983.*

Beyond paving materials, walls, and fences, the Historic Area is also enhanced by other details. Houses set back from the sidewalk, such as at 13-16 East Third Street, provide intimate front yards within the urban setting. Original hitching posts and mounting blocks, which contribute to the historic nature of the town, can be found along several of the streets. Public monuments provide additional character to the Historic Area. Examples include the eighteenth-century tombstones in the Immanuel Episcopal Church cemetery, the late-nineteenth-century fountain in front of the Court House, and the commemorative statue of William Penn installed on Second Street in 1984.



*Simply designed picket fence appropriate for most properties in the Historic Area.*

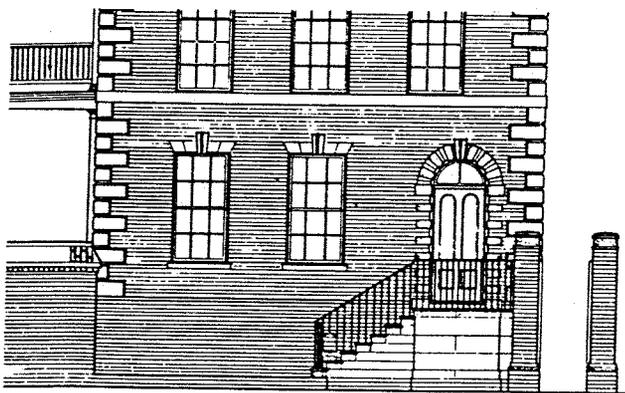
# STEPS and STOOPS



*Mid-Georgian period, portland stone steps with molded treads. Whittle House. Norfolk, Virginia. 1791. (Courtesy of HABS)*

Steps play an important role in defining the character of the structures within the New Castle Historic Area. The steps and stoops found throughout the area date from the mid-eighteenth century to the present. The materials used range from marble to wood. Some structures have richly detailed stoops and steps with elaborate wrought iron railings. Others have only a simply dressed block of granite. The wide variety of step types and materials — along with facades, sidewalks, curbs, and fences — makes for visually interesting streetscapes. The eclectic nature of New Castle's steps is an important feature of the area.

In the eighteenth and early nineteenth centuries, the high-style structures in the area would have had marble or imported Portland stone steps. Often these steps had molded treads and decorative tooling. Wrought iron railings were not common; however, when they were used, they were



*Late Federal period, marble steps and stoop with wrought iron railing. Gadsden House. Charleston, South Carolina. C. 1800. (Courtesy of HABS)*

## Guidelines

- Begin a bi-annual inspection and maintenance plan to preserve steps, stoops and railings.
- Always repair damaged sections whenever possible. Repairs must match the material (i.e., marble, sandstone, wood), color, and detailing of the original.
- If new steps are required, always match the design and materials of the originals. If the original steps have been removed sometime in the past, then the new design should match the appearance of the missing original or be based on an historically accurate design appropriate to the style and period of the structure.
- Where the reconstruction or restoration of historically appropriate masonry steps is not possible due to financial restrictions, wooden steps of an appropriate design should be installed as a temporary measure.
- Inaccurate design or use of non-historic materials (i.e., brick on a mid-nineteenth-century structure) is discouraged.

beautifully crafted. In the Greek Revival period, the fashion was for marble steps. These steps, built up from large blocks reflecting the Neo-Classical preference for unornamented monumentality, reflected both the architectural fashions of the era and the technology of steam powered saws which resulted in the ready availability of marble.

By the mid-nineteenth century, marble was still being used. However, fashions changed and the preferred materials became granite and sandstone. The use of these materials was in keeping with the earth-toned materials and color schemes preferred in the Italianate and later Victorian Revival and Eclectic styles.

In the early twentieth century, the fashions came full circle with marble regaining its popularity in the Colonial Revival movement. It was during this period that brick steps were first introduced to the New Castle area. Several buildings were constructed in the Colonial Revival and Georgian Revival styles. In addition, many buildings were restored to

# STEPS and STOOPS



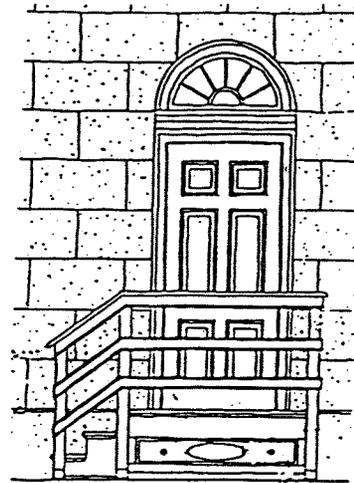
*High-style Italianate-period steps made of granite with cast iron posts and railings. Robert Campbell House. St. Louis, Missouri. C. 1855. (Courtesy of HABS)*

recapture their early appearance. It is of great interest to note that many of these Revival buildings and restorations incorporated both the authentic use of marble and the historically inaccurate use of brick.

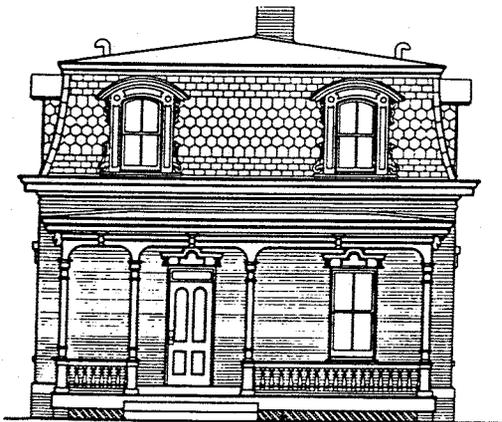
The one material used for steps throughout all of the periods and styles represented in New Castle is wood. Today, the widespread use and popularity of wood steps in the past is often forgotten. In both high-style and vernacular structures, wood steps were often used as a temporary feature until the owner could upgrade to a more expensive material. One should never assume, then, that a structure's marble or granite steps are original; they may very well have been added decades after the structure was built. Moreover, not only were wood steps a common feature in the eighteenth, nineteenth, and early twentieth centuries, but they also were often as carefully detailed and proportioned as their stone counterparts. Old photographs and views show this attention to detail in the use of beaded and chamfered edges, molded nosings, and ornamental vent cuts and lattice work.



*Italianate-period wooden steps at a corner entrance. Superintendent's House, Tower Grove Park. St. Louis, Missouri. 1868-1869. (Courtesy of HABS)*



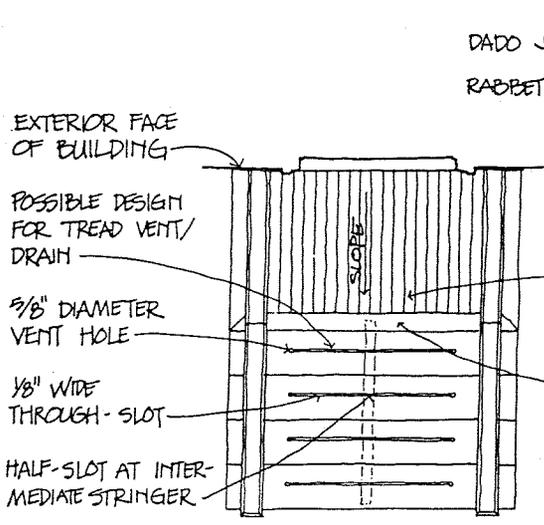
*Suggested design for wooden steps and railings to a doorway within the Historic Area.*



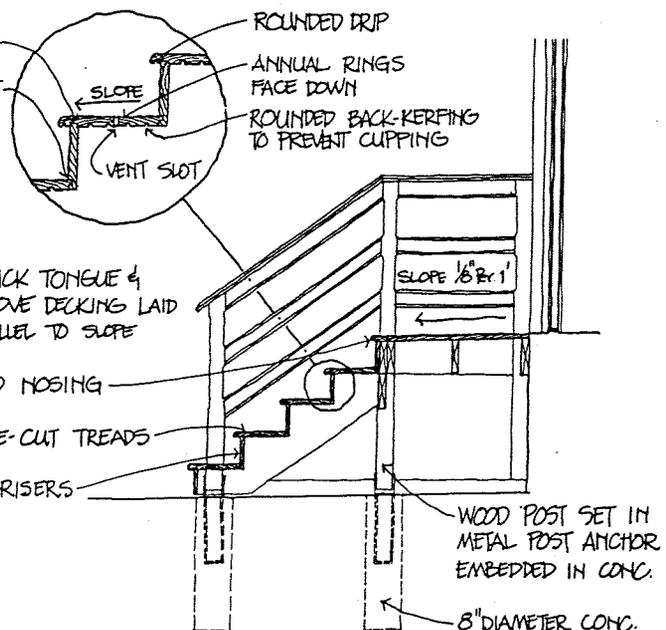
*Vernacular Second Empire-period wooden steps. Captain's Cottage No. 2. Sailors' Snug Harbor, Staten Island, New York. 1885. (Courtesy of HABS)*



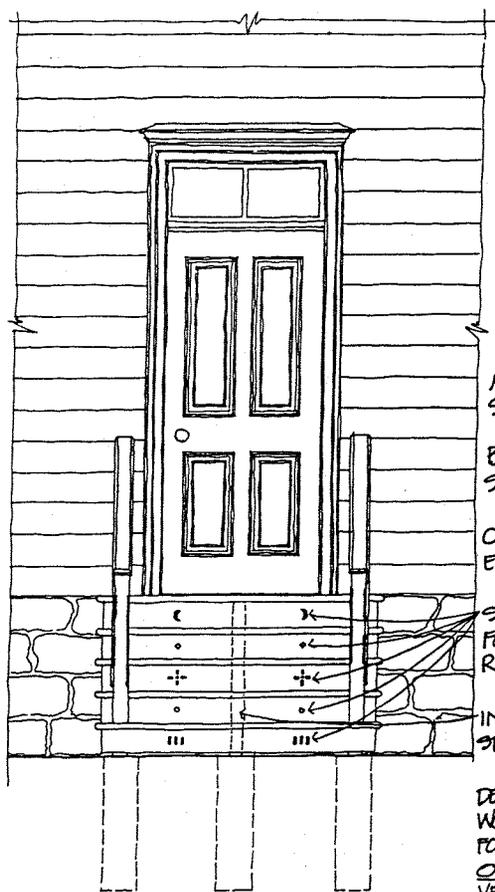
*Wood steps with brick cheeks. Prentis Store. Williamsburg, Virginia. 1740. (Courtesy of HABS)*



**Plan**



**Section**

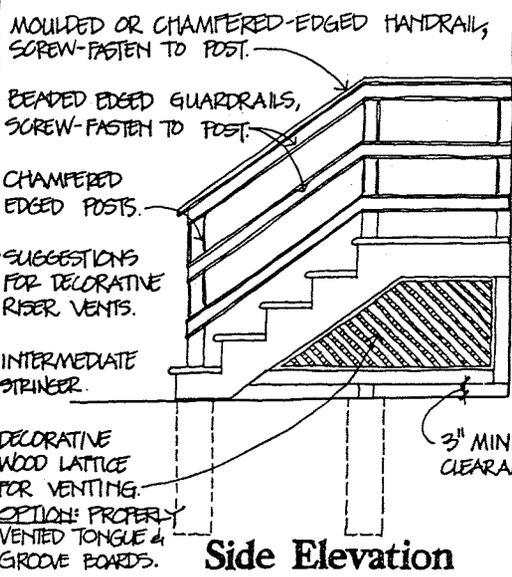


**Front Elevation**

**Notes:**

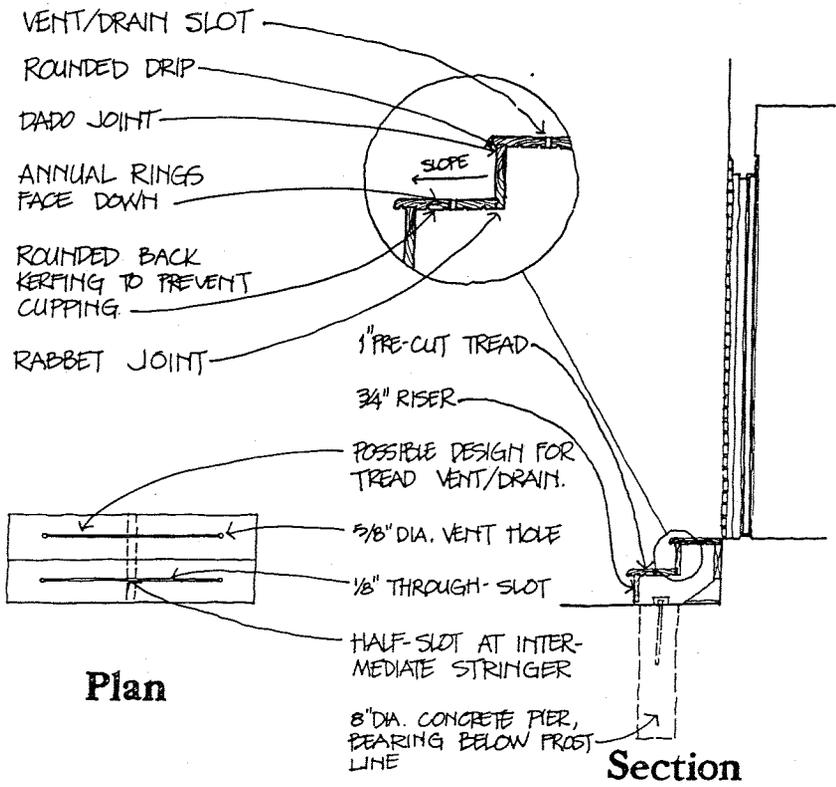
- PRE-TREAT ALL TREADS, RISERS & TRIM WITH PRESERVATIVE, THEN BACKPRIME.
- PAINT: 2 COATS OIL-BASED DECK ENAMEL (NON-SLIP).
- CAULK ALL JOINTS.
- RECOMMENDED WOOD: FIR

SCALE: 1/4" = 1'-0"



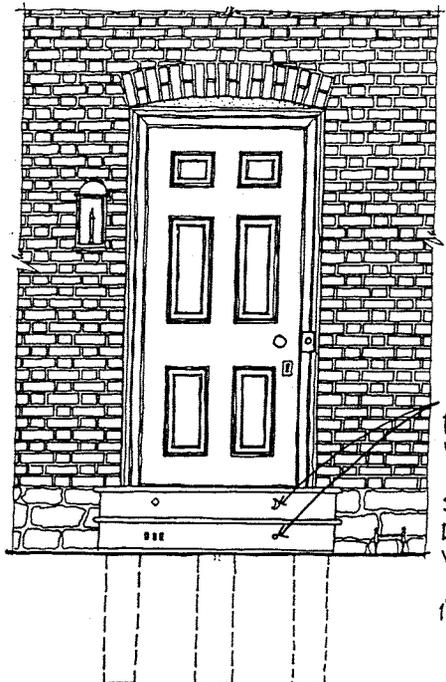
**Side Elevation**

**Front Approach Stair:** RECOMMENDED FOR USE ON WIDE SIDEWALKS



**Plan**

**Section**



**Front Elevation**

**Notes:**

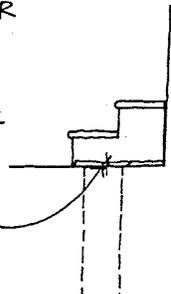
- PRE-TREAT ALL TREADS, RISERS & TRIM WITH PRESERVATIVE, THEN BACKPRIME.
- PAINT: 2 COATS OIL-BASED DECK ENAMEL (NON-SLIP).
- CAULK ALL JOINTS PRIOR TO PAINTING.
- RECOMMENDED WOOD: FIR

SCALE:

SUGGESTIONS FOR DECORATIVE RISER VENTS.

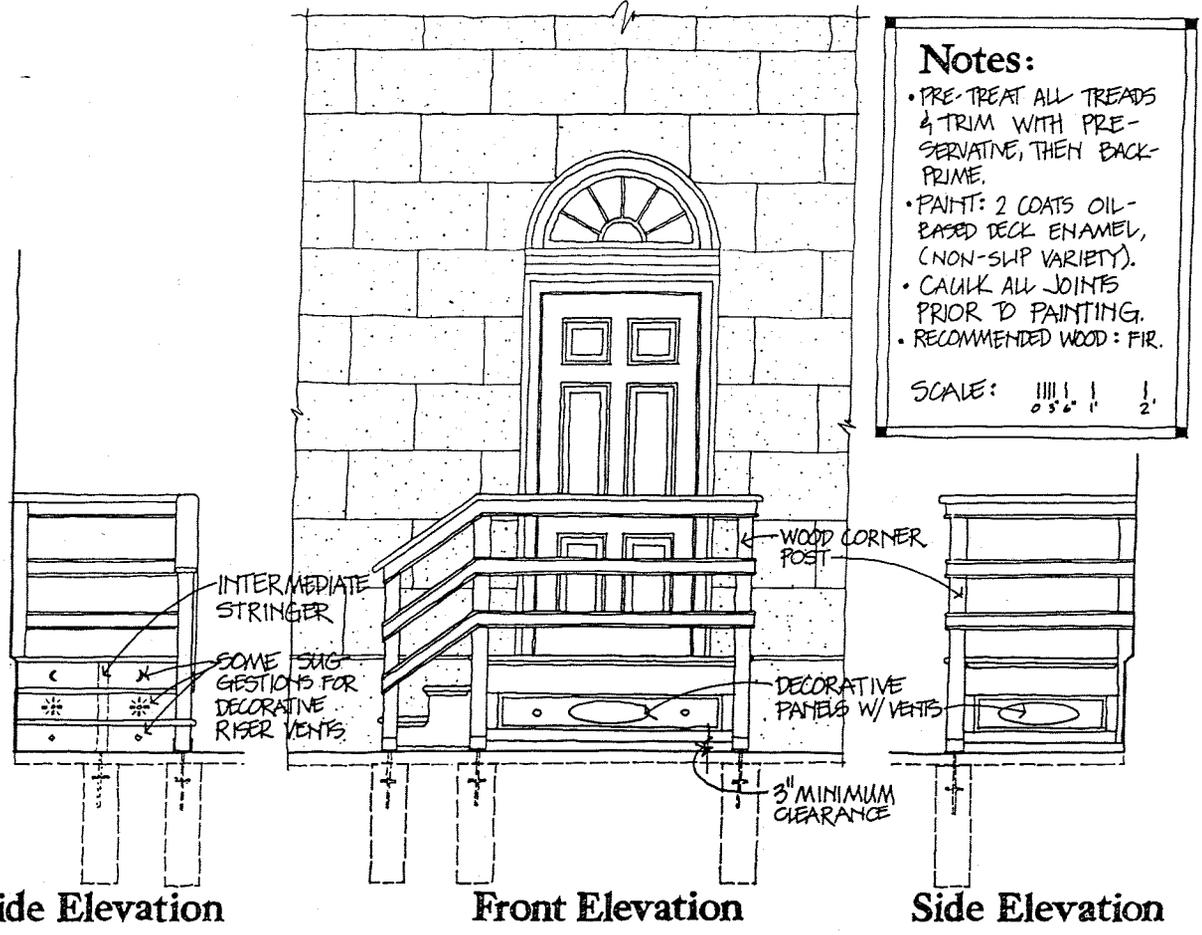
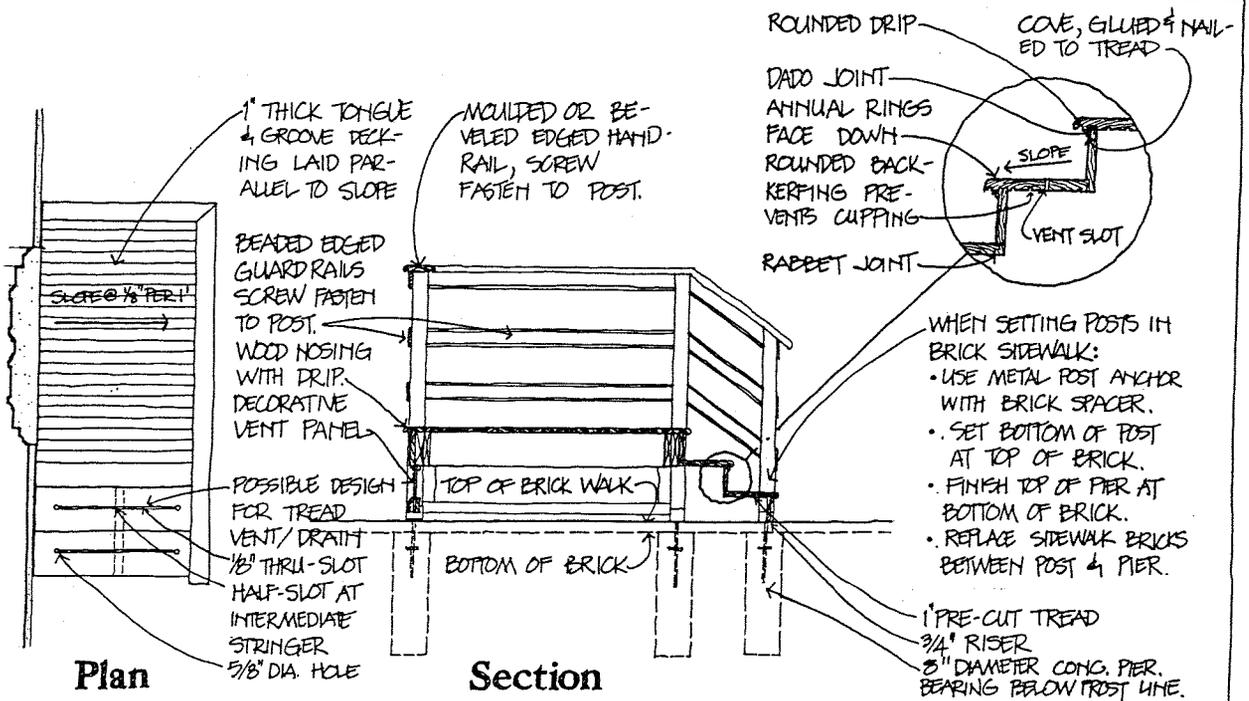
SUGGESTION FOR DECORATIVE SIDE VENT

1'-3" CLEARANCE



**Side Elevation**

**Front Approach Stair:** RECOMMENDED FOR USE AT DOORS WITH LOW THRESHOLDS.



**Side Approach Stair:** RECOMMENDED FOR USE ON NARROW SIDEWALKS

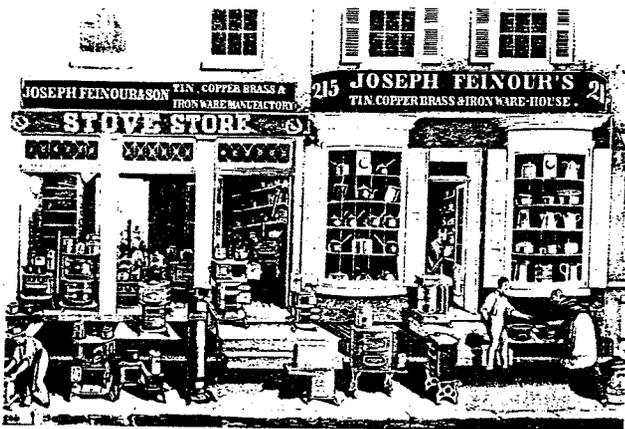
# STOREFRONTS

New Castle's commercial architecture reflects the town's evolution from its earliest incarnation as a fort-town, through its later eras as a government center and transportation hub, to the modern era. Unfortunately, the vast majority of New Castle's earliest commercial structures are no longer extant or have been substantially altered.

Throughout the town's history, the blocks bounded by Delaware, Second and The Strand have historically been the merchant district, while Delaware Street and its immediate environs from the river to Fourth Street have been the commercial area. New Castle in the eighteenth-century, while still the state capitol, most likely had many commercial structures. However, most of these structures are gone; many were lost in the 1824 fire and others have been substantially altered. Today, the most visible commercial structure in the historic area is the Town Hall constructed in 1824. The Town Hall once served as the Head House for the market which once extended behind the Hall in a series of sheds or "shambles". The market operated on Wednesdays and Saturdays and was established in the 1730s.

In the nineteenth-century, New Castle gained prominence as the terminus for the Delaware River packet lines and the stage coach routes crossing the Delmarva Peninsula. Later in the mid-nineteenth-century, the New Castle and French Town Turnpike, and the New Castle and French Town Railroad spurred commercial development. The importance of travel to the town began a tradition of providing services and lodging for travelers.

Today most of the commercial structures in New Castle are located on Delaware Street. But old accounts and atlases of



Examples of a Greek Revival Style shopfront (left) and a Federal Style shopfront (right). Joseph Feinour's Stove and Hardware Stores, Front Street south of Spruce, lithograph by Wagner & McGuigan after W.H. Rease, ca.1845. (Courtesy of the Library Company of Philadelphia)

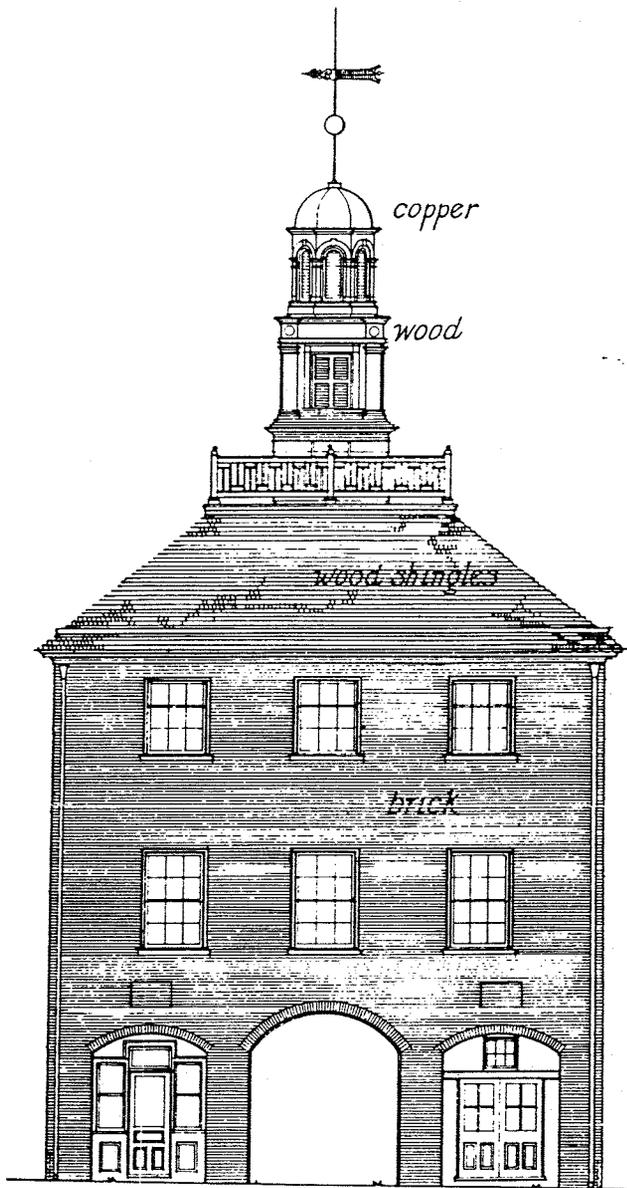
## Guidelines

- Existing architectural details, including but not limited to doorways, windows, trim work, steps, awnings and hardware should be retained.
- Repairs to existing storefronts should always be completed in kind.
- Alterations to storefronts should be historically correct in design, scale, materials, location and color.
- Signs should be placed only where significant architectural features are not obscured.

the town recall commercial structures were once scattered throughout the historic area. This diversity existed well into the mid-twentieth century as evidenced by the 1949 Architectural Survey of New Castle undertaken by Perry Shaw & Hepburn. Many of these commercial structures have since been altered or adapted for new uses. "The Gilpen House" 210 Delaware Street has, since its original construction, been successively altered and enlarged for use as a tenement, tavern, dwelling, hotel and store. Currently the structure is occupied as a bank. "Bouldens Store" built in 1825 at #25 The Strand demonstrates the conversion of a former store to a residence. This structure retains its original storefront with a pair of multiple light projecting shop windows and central door. The well-detailed trim, shop windows and cornice are a fine representative example of commercial design from the Greek Revival Period.

In the mid-nineteenth century, storefront designs often changed to incorporate details from the popular Italianate style. In commercial structures, the style is characterized by the use of larger plates of glass, heavier moldings and, in some examples, the introduction of cast iron work. The use of large brackets and wide projecting cornices are also associated with this period. Several Italianate commercial structures were built in New Castle due to the economic boom of the mid-nineteenth-century. The most notable high style Italianate example in New Castle is the old Farmers Bank, #4 The Strand. This bank, which was converted to a residence within a decade of its construction demonstrates the bold detailing and use of brownstone and cast iron to create a monumental appearance suitable for a bank. A more typical Italianate storefront is located at 11 Second Street, which incorporates bulkhead windows and bracketed pro-

# STOREFRONTS



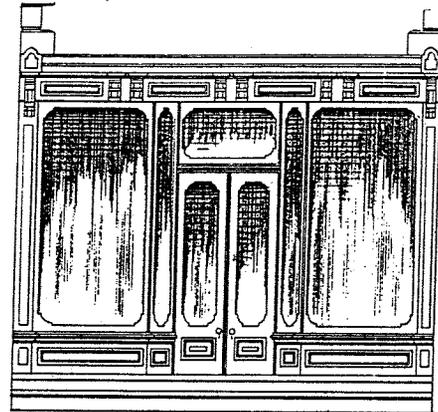
*Old Town Hall, New Castle, Delaware. c.1824. (Courtesy of HABS)*

jecting cornice. This period saw the widespread adoption of the corner entrance supported on an often highly ornamental cast iron column. 129 E. Second Street is one of the few surviving examples of this type in New Castle.

Commercial structures seemingly more than any other building type quickly adopted the most current design trends to remain competitive. Over the years, New Castle's businessmen, shop keepers, innkeepers and tavern owners often updated or built new establishments in the latest styles. In the 1870s, several new establishments were constructed or older buildings "modernized" in the Second Empire style. There were once numerous examples from this period scattered throughout New Castle, the majority have since been demolished or altered. The Masonic Temple, designed by Philadelphia architect Theophilus P. Chandler, is the most prominent example of the Second Empire style in New Castle.

By the 1890s, the late Victorian style storefront was used extensively in New Castle. These structures were generally constructed of brick and featured storefronts fitted with large sheets of plate glass. Another material associated with this style was pressed metal often used for ornamental work such as cornices and brackets.

In the early twentieth century, the Colonial Revival and Beaux Arts styles became the popular choice for commercial establishments in New Castle. The Colonial Revival style was characterized by the re-introduction of multiple light



*Typical late Victorian storefront with large plate glass windows. From: Detail, Cottage and Constructive Architecture. Published under the Director of A.J. Bicknell, New York. 1873.*

windows, pediments, prominent columns or pilasters and classical style entrances based on Georgian and Federal period models. The Beaux Arts style overlapped the Colonial Revival period and was frequently built of brick or stone with ornamental terra cotta detailing. This style, characterized by the use of constructed classical ornamentation, often combined several stylistic periods. The most notable example of this period is the Beaux-Arts style bank at 224 Delaware Street which combines both English renaissance and American Georgian details.



*Commercial Georgian Revival design. Detail: New Jersey Trust and Safe Deposit Company. Cape May, New Jersey. 1895. (Courtesy of HABS)*

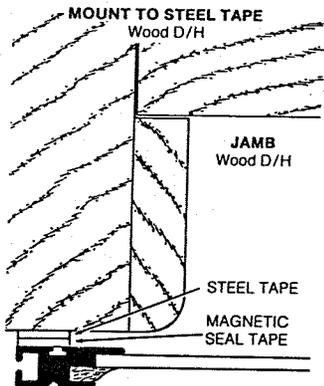
# STORM SASH

One of the significant features of the New Castle Historic Area is the variety of original window sash found throughout the town. The installation of storm sash over original window sash must be carefully considered in order to prevent the obstruction of this important character-defining feature. The visual effect and reflective quality of New Castle's old window glass is subtle, but it does contribute significantly to the integrity of the Historic Area. Indiscriminate placement of storm sash can have a negative impact on the appearance of the building and its historic integrity.

Prior to the use of storm sash, exterior and interior wood shutters were used on most houses throughout New Castle, both to protect the primary sash from weather and to control light (see: Shutters). For most of the eighteenth century, glass panes were very small, due to high importation costs and the limited glass technology of the day. It was not until the nineteenth century that advances in glass manufacturing made possible mass production and affordable glass. It was during the mid-nineteenth century that glass storm sash as we know it today began to be widely used.

Today, there are several options and alternatives available to the property owner considering appropriate new storm sash. The first step in weatherproofing your house is to install caulking and weatherstripping and to replace any broken panes of glass and missing or aged putty. This can be accomplished by most homeowners and can greatly reduce air drafts. In addition, this simple process may eliminate the need for storm sash.

One option, if windows are tight and are not frequently opened, is to install interior magnetically-mounted storm sash. This type of mounting system is used by numerous house museums and can be an effective solution.



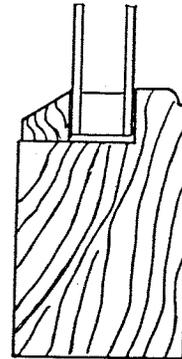
*Interior magnetically-mounted storm sash. The Magnetic One Lite (MOL). Reprinted from Allied Window Inc. catalog. Cincinnati, Ohio.*

Another option is to recondition the existing primary sash with double glazing. This involves the addition of a second pane of glass behind the existing single pane. In many

## Guidelines

- Inappropriate new storm sash that detracts from the appearance and character of the structure should not be installed.
- Storm windows should be constructed with wood frames or be painted or anodized metal to match trim colors.
- Storm sash should not have reflective characteristics or tints that block views of the primary sash.
- Storm sash meeting rails should align with those of the primary sash.

instances, this option actually provides more insulation than a single pane sash and a storm sash. Reconditioning the sash in this way maintains the configuration, the profile of the original windows, and the reflective qualities, and provides insulation as well. This technique is often recommended for windows on primary or highly visible facades.



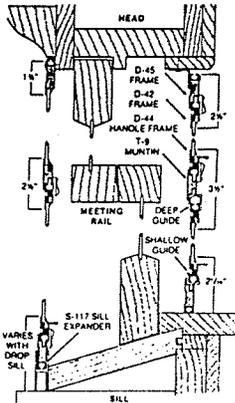
*Double glazing. A 1-3/8" thick insulated sash. Reprinted from Midwest Wood Products catalog. Davenport, Iowa.*

The most common option today is retrofitting single-glazed windows with storm sash. Property owners selecting this option should purchase quality frames painted or anodized to match the house trim colors. In addition, the cross member of the storm sash should match the cross member of the historic sash. The matching of cross members is essential on double hung windows with sash of two sizes.

Many homeowners are now choosing to install storm sash on the interior of their homes. Generally, interior storm sash is less expensive to maintain than exterior storm sash. The

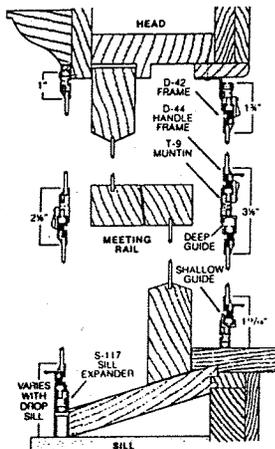
# STORM SASH

interior storm sash also maintains the aesthetic appearance of the exterior of the building, while providing easy access to the sash for cleaning, especially on upper floors. It is important to remember that as with exterior-mounted sash, interior storm sash must be properly vented to prevent condensation.



*Exterior storm sash. The Historic One Lite (HOL). Reprinted from Allied Window Inc. catalog. Cincinnati, Ohio.*

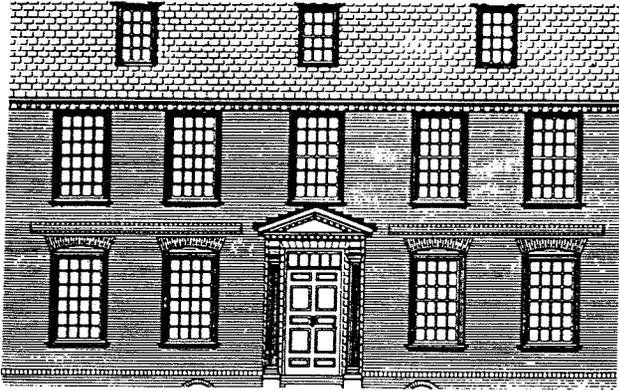
Many of the older houses in New Castle were fitted with wooden storm sash hung from the window frames. Several examples of this type of storm sash still exist throughout the Historic Area. One option is to retain this original storm sash and upgrade the sash with weatherstripping and caulk. This type of storm sash requires seasonal removal; depending on the structure, this may be a time-consuming task owing to the size and weight of the sash.



*Interior storm sash. The Allied One Lite (AOL). Reprinted from Allied Window Inc. catalog. Cincinnati, Ohio.*

# WINDOWS

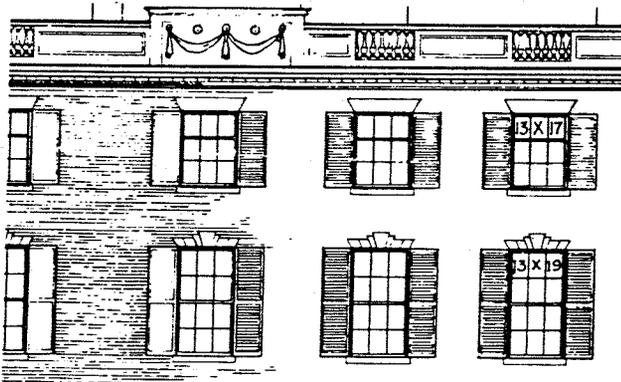
Windows play an important role in defining the character of New Castle's Historic Area. The design and details of a window (i.e., the sash, frame, sill, and decorative elements) are an integral part of a structure's particular architectural style and history.



Mid-Georgian period, twelve-over-twelve double hung sash. Derby House. Salem, Massachusetts. 1752. (Courtesy of HABS)

The diversity of window types and styles in New Castle is remarkable, as is the survival of so much original sash. Few historic districts have as much original window sash as New Castle, especially from the Mid-Georgian and Federal periods.

Generally, windows fall into the following seven stylistic categories: Georgian, Federal, Greek Revival, Italianate, Mid-Victorian, Late Victorian, and Colonial Revival. In all



Federal period, six-over-six double hung sash. Armory Ticknor House. Boston, Massachusetts. 1804. (Courtesy of HABS)

of these periods, the majority of the windows were double hung, i.e., they had two movable sash which could be raised and lowered as needed. With few exceptions, the majority of New Castle's windows are constructed of wood.

## Guidelines

- Existing windows should be maintained and repaired with matching materials when necessary. Repair includes replacing broken lights with new lights to match, repair and replacement of deteriorated frame elements with new elements to match, and regular painting.
- Installation of modern metal-clad and plastic windows is discouraged. Where wholesale window replacement is needed, new frame units to match the original design are required.
- Glass replacement should be avoided if at all possible. However, if needed, glass which matches original eighteenth- or nineteenth-century glass is available. Also, simple greenhouse glass is similar to old glass and is readily available.
- Stained glass, leaded glass, or other decorative glass should not be removed.
- Use of "snap-in" muntins is strongly discouraged. These units are fabricated with members which are almost always much thinner than, and easily distinguished from, integral wood units.

Dating windows is not always a simple task. Early sash was often removed in response to changes in taste and the advances in window technology. In some cases, the old sash simply wore out and was replaced. New Castle, which preceded many towns in their preservation efforts, has numerous structures with restored sash from the early twentieth century. Today, this sash is nearly indistinguishable from "authentic" sash. Finally, New Castle's builders for the most part were conservative; window designs and details



Early Italianate period, two-over-two double hung sash. Robert Campbell House. St. Louis, Missouri. C.1855. (Courtesy of HABS)

# WINDOWS

typical of one period often overlapped into later periods. This is especially true of vernacular structures in the Area.

There are no set rules concerning the number of panes, or "lights", found in windows constructed in the Georgian or Federal periods. Generally, earlier structures had more lights and thicker muntins. The second floor sash of No. 49



*Late Italianate period, two-over-two double hung sash. Morrow House. Lawrence, Kansas. 1870-1875. (Courtesy of HABS)*

The Strand and the sash at Amstel House (Fourth and Delaware Streets) are good representative examples of Mid-Georgian sash. The first floor sash of No. 49 The Strand dates from the Early and Late Federal periods. The house provides a unique case study in New Castle, then, enabling one to observe on a single facade the stylistic differences and details of sash from three periods.

No. 49 The Strand shows the general progression towards larger lights and thinner muntins. The Academy at Third and Harmony and the Nicholas Van Dyke House at 400 Delaware Street, both high-style structures built within a year of each other, show the great differences in configuration and detail that can be found in structures built within the same period.



*Second Empire period, one-over-one double hung sash. John DeKoven House. Chicago, Illinois. 1874. (Courtesy of HABS)*

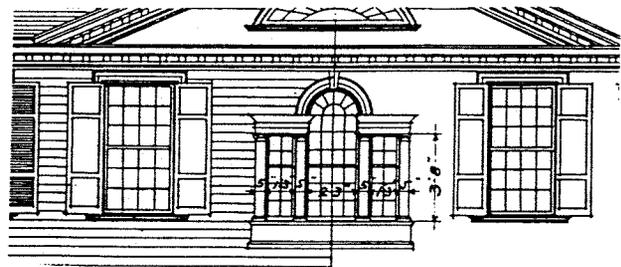
Details often found on windows from the Georgian and Federal periods include keystones, voussoirs, dressed sills,



*Queen Anne period, one-over-one double hung sash. Miss Parks House. Cape May, New Jersey. C.1876. (Courtesy of HABS)*

palladian windows, and the so-called "Gothick" sash found in semicircular-headed windows (see: Dormers).

In the Greek Revival period, most windows had narrow, unornamented frames. In high-style houses, marble sills and lintels were employed, often with "bull's eye" blocks. The



*Palladian window. The Field House. Longmeadow, Massachusetts. Reprinted from Architectural Treasures of Early America.*

Kensy Johns Van Dyke House at 300 Delaware Street and the Janvier-Black House at No. 17 The Strand are near perfect examples of Greek Revival window treatment.

The Italianate-period window is distinguished by larger lights and heavy, molded frames. A common form is four lights over four lights with an exaggerated center mullion, giving the impression that the sash is a casement rather than double hung. The second floor sash of The Old Farmers

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Bank at No. 2 The Strand is an excellent high-style example of this treatment.

The early Victorian period saw the introduction of the two-light over two-light sash. This sash was first popularized in the Second Empire period and was installed as a replacement sash in many of New Castle's early houses. Fine examples from this period include 17 West Fourth Street, a Mid-Victorian Mansard-period example, and 22-24 West Fourth Street from the Eclectic Victorian period.

In the Late Victorian period, one-over-one-light sash gained popularity, as did multiple-light sash arranged in a wide variety of patterns. The transom of the Old Library Museum on East Third Street is a notable example of the eclectic and highly imaginative designs of this period.

In the early twentieth century, "Colonial sash" with multiple lights became popular. Early Colonial Revival windows often consisted of a Late Victorian single-light sash on the bottom with a multiple-light sash above. By the 1920s, double hung, multiple-light sash had become the norm for both new construction and restoration of New Castle's early homes. This era of restoration is well represented by the rehabilitation of the Jefferson House, No. 5 The Strand, undertaken in the late 1930s.

# THE NEW CASTLE ZONING ORDINANCE (1968)

## Section 7 Historic Review Certificate Required in Historic District

Prior to the issuance of a building permit or certificate of zoning compliance as required by this ordinance in any Historic Residence or Historic Commerce District a historic review certificate shall be obtained prior to any building, structure, premise, sign, use of site being erected, constructed, built, created, reconstructed, moved, altered, added to, converted, or demolished.

## Section 8 Historic Area Commission

The intent of this section is to safeguard the heritage of the city by protecting and preserving buildings and sites within an area which represents elements of New Castle's cultural, social, political, and architectural history; to promote the educational, cultural, and economic value to the public by maintaining said area as a landmark of the city's history and architecture.

### Proceeding of the Historic Area Commission

The Historic Area Commission shall organize itself, make and adopt rules necessary in the conduct of its affairs, and in keeping with the provisions of this ordinance. The chairman, or in his absence the acting chairman, may administer oaths and compel the attendance of witnesses. All meeting shall be open to the public. The commission shall keep minutes of its proceedings, showing the vote of each member on each question, and shall keep records of its examinations and other official actions, all of which shall be public record.

It shall not be necessary for the Commission to advertise in accordance with Section 16 of this ordinance unless in the Commission's sole discretion it determines such advertising to be in the public interest, or the Commission intends to consider rules or guidelines of general application, provided, however, that the Commission shall in all instances be required to comply with 29 Del. C Chapter 100 as it may be amended from time to time.

## Section 9 Powers and Duties of the Historic Area Commission

The commission shall have the following powers and duties:

### Function

It shall be the function of the Historic Area Commission to review and act upon any request for a historic review certificate as required by this ordinance. The commission may require plans elevations, architectural drawings, and other information to aid in rendering a decision. A copy of any application for building permit or certificate of zoning compliance which necessitates the issuance of a historic review certificate shall be made available to the commission by the administrative official.

In deciding upon applications for historic review certificates the commission shall keep in mind the main purpose of this section and shall consider, among other things, the historical and architectural value and significance, the general design, arrangement, texture, material and color of the building, site, or structure and appurtenant fixtures in question, the relation of such features to similar features and buildings in the immediate surroundings, and the position of such building, structure, or site in relation to the street or public way and to other buildings, structures, and sites. using the above guides, yard and lot requirements shall be individually established by the commission as provided for by the Schedule of District Regulations of this ordinance.

The salient factor to be considered in granting a historic review certificate is that the result will be compatible with the colonial period of New Castle history.

#### Approval by the Commission

Upon approval of an application, the Historic Area Commission shall transmit a report to the administrative official stating the conditions upon which approval was granted, and cause a historic review certificate to be issued. Final action shall be taken within sixty days after filing of the request; if not, the application shall be deemed to be approved, except when mutual agreement between the commission and the applicant has been made for an extension of the time limit.

#### Disapproval by the Board

Upon disapproval of any application, the Historic Area Commission shall forward a written statement containing the reasons therefore to the applicant. (Recommendations of changes necessary to make approval of an application possible, if approval indeed is possible also, shall be forwarded to the applicant.) Notice of such disapproval and a copy of the written statement shall be transmitted to the administrative official.

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