

United States Department of the Interior
National Park Service

VLR-4/22/98
NRHP-3/5/99

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **Monterey**
other names/site number VDHR file no. **129-0012**

2. Location

street & number **110 High Street** N/A not for publication
city or town **Salem** N/A vicinity
state Virginia code VA county **Salem** (Independent City) code 775 zip code 24153

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation **Act of 1986**, as amended, I hereby certify that this **X** nomination — request for determination of **eligibility** meets the documentation standards for registering properties in the National Register of Historic Places and **meets the procedural** and professional requirements **set** forth in **36 CFR Part 60**. In my opinion, the property **X meets — does** not meet the National Register Criteria. I recommend that this property be considered significant — nationally — **statewide** **X** locally. (See continuation sheet for additional comments.)


Signature of certifying official>Title


Date

State or Federal agency and bureau

In my opinion, the property — **meets** — does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other **official>Title**

Date

State or Federal agency and bureau

4. National Park Service C

I hereby certify that this **property is:**

Signature of the Keeper

Date of Action

— entered in the National Register.

— See continuation **sheet**.

— determined eligible for the National Register.

— See continuation **sheet**.

— determined not eligible for the **National** Register.

— removed from the National Register.

— other (explain):

—

5. Classification

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
3	1	buildings
0	0	sites
1	0	structures
0	0	objects
4	1	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

Category

DOMESTIC
DOMESTIC
DOMESTIC
DOMESTIC
AGRICULTURE
LANDSCAPE

Subcategory

single dwelling
secondary structure
multiple dwelling
hotel
animal facility
street furniture/object

Current Functions

(Enter categories from instructions)

Category

DOMESTIC
DOMESTIC
LANDSCAPE

Subcategory

single dwelling
secondary structure
street furniture/object

7. Description

Architectural Classification

(Enter categories from instructions)

Greek Revival

Materials

(Enter categories from instructions)

foundation walls	BRICK
roof	METAL
other	WOOD

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

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

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

COMMERCE

INDUSTRY

Significant Person

(Complete if Criterion B is marked above)

Huff, Powell H.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

Criteria Considerations

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

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past fifty years.

Period of Significance

Ca. 1852-1926

Significant Dates

Ca. 1852

Ca. 1853

1926

Cultural Affiliation

N/A

Architect/Builder

Eubank & Caldwell

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

- recorded by Historic American Engineering Record

Primary location of additional data:

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

Name of repository:

10. Geographical Data

Acreage of Property approximately 2.87 acres

UTM References

(Place additional UTM references on a continuation sheet.)

Zone	Easting	Northing	Zone	Easting	Northing
1	17	583880	3	17	4127790
2	17		4	17	

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title	<u>J. Daniel Pezzoni</u>	date	<u>January 22, 1998</u>
organization	<u>Landmark Preservation Associates</u>	telephone	<u>(540) 464-5315</u>
street & number	<u>6 Houston St.</u>	zip code	<u>24450</u>
city or town	<u>Lexington</u> state <u>VA</u>		

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

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

name Katherine A. Burke

street & number 110 High St. **telephone** (540) 389-5528

city or town Salem **state** Virginia **zip code** 24153

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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**Monterey
Salem, Va.**

NARRATIVE DESCRIPTION

Summary

Monterey, located on a 2.87-acre landscaped parcel at 110 High Street in downtown Salem, Virginia, is a two-story brick house built about 1853 and depicted soon after completion in Edward Beyer's painting of Salem. The house has been enlarged or altered several times since construction, but it retains its original tripartite form with projecting central pavilion and two-tier Doric portico as well as much of its original Greek Revival exterior detail. A two-story rear wing was added to the house at the end of the nineteenth century, and one-story front porch extensions and other minor additions were made in the early twentieth century. The interior preserves its original room arrangement based on a cruciform plan, but a two-story entry foyer and many secondary features were inserted as the result of a 1926 remodeling. Behind the main house stands a two-story brick dependency that also appears to date to the 1850s. This two-room-plan building probably originally housed servants quarters and work rooms for the support of the household, and it now features a two-tier front porch and garage addition from the 1920s. Other buildings and structures on the property include a story-and-a-half frame dwelling--referred to as the Tanyard House throughout the nomination report--that appears to date to about 1852; a cinder-block chicken house from the mid-twentieth century; and a sandstone retaining wall along Clay Street (the property's southern boundary) with a gateway at the corner of Clay and High streets. The Monterey property is shaded by mature deciduous and evergreen specimen trees with numerous rock terrace walls and other landscape features dating to the 1920s. Williams Branch, a tributary of the Roanoke River, flows across the eastern edge of the property. Monterey's elevated site affords it wintertime views of the surrounding Salem downtown and the mountains that ring the Roanoke Valley.

Inventory

1. Monterey (ca. 1853). Contributing building.
2. Dependency (ca. 1853). Contributing building.
3. Tanyard House (ca. 1852). Contributing building.
4. Wall and gates (early 20th c.). Contributing structure.
5. Chicken house (mid-20th c.). Noncontributing building.

Main House: Exterior Description

Like most houses of its period, the brickwork on Monterey's south-facing front elevation is different than that on the sides and rear. The front is constructed in a stretcher bond with every five courses of stretchers separated by header-stretcher courses. The other elevations--original

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Salem, Va.****Description (continued)**

as well as those of the ca. 1890 addition that fills in one corner of the home's cruciform plan--are constructed of four-course American bond. Pencilling of the mortar joints survives in sheltered areas. The original section has a brick foundation and the addition has a poured concrete foundation. The east-west arm of the roof, which is hipped, and the north-south arm, which is gabled, are both sheathed with metal roofing.

Monterey's dominant exterior feature is its two-tier front portico. The portico is supported by fluted Doric columns (the columns of the second tier are foreshortened) and is capped by a pediment with a flush-board tympanum. The upper tier has a Chinese-influenced wooden railing that predates 1890 and may be original, whereas the lower tier does not appear to have ever had a railing. One-story porches were added to each side of the portico about 1910; these have fluted Doric columns that closely match the originals and Chinese-influenced balustrades at roof level. At the meeting of the original portico and the side porches with the house wall are fluted square pilasters.

Along with the front portico and porches are three other porches or porch-like projections, all dating to the extensive remodeling of 1926. On the west end of the house is a one-story sun porch that replaces a ca. 1900 bay window. The porch has banks of 6/6-sash windows separated by stuccoed corner piers. In the northwest reentrant corner at the rear of the house is an arcaded brick porch with round-arched openings and cast-stone impost blocks. A two-tier frame porch extends from the north end of the ca. 1890 addition. This porch has vertical matchboard infilling between pilasters with molded caps, and latticed windows in the upper tier. Latticed fence panels connect the corners of this porch to the front porch of the rear dependency, forming a screened door yard.

The house retains most of its original paneled wooden window lintels, corner-block window surrounds, and 6/6-sash arrangements. The window surrounds of the ca. 1900 addition closely match those of the original section. The front entry, transom, and sidelights are contained in a bracketed Greek Revival surround. The entry has a six-panel door and the transom and sidelights have lead came that form elliptical patterns; both the door and the came date to the twentieth century. Four chimneys--three belonging to the original section and one to the addition--rise up the inside of the perimeter walls.

Main House: Interior Description

Monterey retains its original cruciform room plan. The front entry opens into a projecting entry

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Monterey
Salem, Va.

Description (continued)

hall behind which is a dining room that forms the north arm of the cross. The east and west arms of the cross are formed by parlors that open off of the entry hall. Typical interior details and finishes include wallpapered plaster and lath walls and ceilings, wood floors, peaked and eared Greek Revival door and window surrounds (some original, some 1926 copies), paneled doorway embrasures, and six-panel doors with crystal door knobs (all apparently from 1926).

The originally one-story entry hall was heightened to two stories in 1926. A three-run stair rises up the east side of the hall to a balcony that provides access to the upstairs bedrooms and an entryway opening onto the second tier of the portico. The stair may incorporate original features such as a paneled spandrel and slender turned newel posts; other features--such as ramped and eased handrails and a spiraled handrail at the bottom step--apparently date to 1926. The turned balusters of the stair are continued in the balcony balustrade.

The west parlor is dominated by a late-nineteenth-century marbled slate mantel with an arched fireplace opening, an ornate carved keystone under the shelf, and red and ochre marbling on black. Doorways on each side of the fireplace open into the sun porch, which has a ceiling divided into a coffered design by battens and a floor paved with broken red tiles in a cement matrix. The east parlor has a Craftsman brick mantel from 1926 with a segmental-arched fireplace opening and corbeled shelf, and an elevator in a wood-paneled enclosure installed in the 1940s. The dining room has a Craftsman brick mantel similar in design to that in the east parlor. The kitchen, which occupies the first floor of the ca. 1890 addition, has a modern dropped ceiling and cabinets. The upstairs contains six bedrooms and two 1926 bathrooms with tiled walls and floors. A notable feature of the partially excavated basement is a four-panel door with reddish mahogany graining on one face. This door and the paneled embrasure that accompanies it were likely recycled from the upstairs when the house was remodeled in 1926.

Dependency

The two-story brick dependency is constructed of four-course American-bond brickwork and has a metal-sheathed gable roof and a conventional "I-house" form with exterior gable-end chimneys. The building has a two-door front elevation that reflects a two-room arrangement within. A small nineteenth-century front porch was replaced by the present two-tier porch in 1926. The present porch has an outside stair, square wood posts, and a partial enclosure formed from louvered shutter panels that were apparently taken from the main house. A ghost impression in the whitewash on the house wall under the present porch may indicate the location of an earlier outside stair. Other additions to the building include a 1926 gabled nine-course American-bond

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Salem, Va.****Description (continued)**

brick garage off the east gable end, a shed-roofed brick room off the north elevation, and a small entryway vestibule with matchboard enclosure on the west gable end.

On the interior the dependency has plaster and lath or gypsum-board walls and ceilings and beaded matchboard partitions. Greek Revival stylistic influence is seen in a first-floor mantel with simple pilasters and shelf bed molding, and in a two-panel door to the partially excavated cellar. The front doors are of batten construction and one has a wooden lock box with iron-plated edges and escutcheon. The first-floor floor joists in this building, as in the original section of the main house, are straight-sawn.

Other Buildings, Structures, and Landscape Features

At the southeast corner of the nominated parcel in the low ground beside the channelized bed of Williams Branch stands the Tanyard House, a story-and-a-half frame dwelling that has changed little in overall form and appearance since it was depicted in the ca. 1855 Beyer painting. The dwelling's exterior finishes have changed, however; wood roof shingles were replaced with metal sheathing around 1900 (according to Sanborn maps) and the original white weatherboard siding was replaced or covered with asbestos shingles sometime in the mid-twentieth century. The stretcher-bond brick chimney on the west gable end (with random header courses for reinforcement) and the brick foundation remain the same as in the mid-1850s.

The present front porch was substantially rebuilt in recent years but it closely matches the earlier nineteenth-century version. The porch has square wood columns with plain caps and molded bases, a shed roof with exposed rafters, an enclosed west end, and a board knee wall in lieu of a railing. Attached to the rear is a kitchen shed room with brick flue, a bathroom addition, and a screened porch with a partial beaded matchboard enclosure. These back rooms replaced or incorporated a nineteenth-century ell at some point after 1932. The house has 6/6-sash windows on its first story and a small four-light window in the west gable (similar small windows are depicted in the east gable in the ca. 1855 Beyer painting). The small yard in front of the house is landscaped with a concrete walkway, picket and wire fencing, and retaining walls of stone, brick, and cinder block. (An investigation of the interior was not possible at the time of the survey.)

To the east of the main house stands a cinder-block chicken house with conventional shed-roofed linear form. The building's other features include a poured-concrete foundation, corrugated metal roofing, and east-facing wood-framed screened windows. Extending along the south edge of the

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Salem, Va.****Description (continued)**

Monterey property is a high sandstone retaining wall created before 1925 when the bed of Clay Street was lowered. The wall extends from just west of the Tanyard House to the corner of Clay and High where it joins to a set of sandstone gate pillars that flank the entrance to the drive leading up to Monterey. One gate pillar is inscribed "MONTEREY."

Monterey's curtilage has evolved continuously over the past century and a half. The largest specimen trees on the property include oaks, hemlocks, firs, an osage orange; several of these were planted before the present owner of the house took residence in 1925. Boxwood, yucca, ivy, and periwinkle are some of the old shrubs and ground covers on the property. Beginning in the mid-1920s, Emma Albert directed the construction of various rock-lined planting beds, low retaining walls, steps, and a kidney-shaped fish pond. Near the south end of the chicken house stands the brick base of a former sundial. Monterey's approach drive is paved in asphalt and bordered by a concrete walkway.

Integrity Statement

Monterey retains architectural integrity from all periods of its development. The additions and alterations of ca. 1890 and 1926 were executed in the same Greek Revival style as the original construction. The sole appreciable modern change to the interior of the house was the installation of new cabinets and a dropped ceiling in the kitchen. Between 1900 and the 1930s Monterey gradually lost its complement of nineteenth-century domestic and agricultural outbuildings, including a white weatherboarded building (probably a meathouse) that appears in the ca. 1855 Beyer painting; but at the end of the same period the property gained the landscaping elements described above, and the property retains its most important antebellum outbuilding: the two-story rear dependency.

More significant are modern changes to Monterey's general surroundings. The Roanoke County courts complex and five-story jail were built across Clay Street in the 1980s and the four-lane Thompson Memorial Drive (VA 311) was constructed along the course of Williams Branch on the east side of the property. Topography helps to mitigate these intrusions--both the courts complex and highway are mostly lower than the house--and Monterey's landscaped curtilage effectively screens its surroundings from view during the summer. Monterey's wintertime views take in much of old Salem, including adjoining or nearby properties and areas listed in the National Register of Historic Places such as the Downtown Salem Historic District, the Roanoke College Main Campus Complex, and the Salem Presbyterian Parsonage.

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Monterey
Salem, Va.

NARRATIVE STATEMENT OF SIGNIFICANCE

Summary

Monterey, located in downtown Salem, Virginia, is a grand Greek Revival residence of considerable architectural and historical interest. The two-story brick house was built about 1853 for Salem merchant Powell Huff on a hill-top site a block away from the Roanoke County Courthouse and Roanoke College. Sisters Evaline Tompkins and Sarah McFarland operated a boarding house and summer resort in the home at the turn of the twentieth century, catering to families from the Deep South, and the home served briefly as quarters for the Roanoke College chapter of the Omega Beta Chi/Kappa Alpha fraternity in the 1920s. Highway contractor C. A. Albert acquired the property in 1925 and remodeled it the following year according to plans by the Roanoke architectural firm Eubank & Caldwell.

Monterey is distinguished by its tripartite facade, its two-tier Doric portico (later given one-story wings), and its unconventional entry-hall plan, as well as by many secondary exterior and interior features dating from the original construction through the 1926 remodeling. Behind the house is a contemporaneous two-story brick dependency that served as servants quarters in the 1920s and likely earlier, and at the east edge of the property stands the Tanyard House, a small antebellum frame dwelling associated with the ca. 1870 Chapman Tan Yard. The Monterey house and its landscaped curtilage have been maintained and preserved by C. A. Albert's daughter, Katherine A. Burke, since the 1940s.

Justification of Criteria

Monterey is eligible for the National Register of Historic Places under criteria A, B and C. The property is eligible under Criterion A in the area of commerce for the use of the main house as a boarding house and summer resort during the late nineteenth and early twentieth centuries. It is also eligible under Criterion A in the area of industry for its inclusion of the ca. 1852 Tanyard House, apparently the dwelling of a tanyard worker during the third quarter of the nineteenth century. The property is also eligible in the commerce area of significance under Criterion B for its association with the first owner of the Monterey house, prominent Salem merchant, landlord, tobacco factory owner, and civic leader Powell Huff. The Monterey house is eligible under Criterion C in the area of architecture for its notable tripartite form, for the refinement of its original Greek Revival portico and detail, and for later features such as the 1926 remodeling by Roanoke architects Eubank & Caldwell. Contributing to the property's architectural significance is its two-story dependency, an important vestige of Monterey's original domestic complex. Monterey's period of significance extends from ca. 1852, the apparent date of construction for the Tanyard House, to 1926, spanning the years of the property's architectural development. The property is eligible at the local level of significance.

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Monterey
Salem, Va.

Statement of Significance (continued)

Acknowledgments

Several individuals and organizations assisted in the preparation of this report. Foremost among these were Mrs. Katherine A. Burke, Monterey's owner, and John David Robbins of the Salem Historical Society. The Salem Historical Society sponsored the project. Anne Beckett and John Kern of the Roanoke Regional Preservation Office of the Virginia Department of Historic Resources, Salem Historical Society Museum Director Mary Crockett Hill, Roanoke College Archivist Linda Angle Miller, Carol Tuckwiler of the Virginia Room of the Roanoke Public Library, and Salem historians Woody Middleton and Frankie Robbins also provided assistance to the author.

Historical Background

Salem business leader Powell H. Huff (1793-1884) built Monterey about 1853, according to tax records and other sources. Huff's involvement in the business and civic life of Salem--the antebellum market center and county seat of Roanoke County--dates at least back to 1831 when he served on the board of the town's male academy. In 1849 Huff was a town trustee, and three years later he was an officer or major investor with the Bank of Roanoke in Salem. Court records from 1855 shed additional light on his many and varied activities. With Adolphus E. Huff he comprised the firm of Huff & Company, with another partner he comprised Huff & Thomas, and he was full or part owner of two brick store buildings and two frame offices in Salem's downtown as well as a tobacco factory. According to the census of 1850, his real estate holdings amounted to \$7,300 and he possessed ten slaves.¹

Huff's success in business allowed him to purchase considerable real estate in and around Salem. In the early 1850s he owned several parcels adjoining the town, ranging from one to nearly seventy acres in size, and the 1853 county land book records a \$1,500 improvement to one of them, a substantial figure commensurate with the construction of a residence of Monterey's size and refinement. The ca. 1853 date is substantiated by an 1866 description of Salem from which

¹ Middleton, *Salem*, 60, 69 and 70; Roanoke County Deed Book E, p. 305; and 1850 census.

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Salem, Va.****Statement of Significance (continued)**

it is known that Monterey was built between 1849 and about 1855. William McCauley, in a letter to his brother describing Edward Beyer's painting of Salem, completed about 1855, wrote: "A large building a little to the right of the centre of the picture and setting prominently on a hill was built by Powell Huff . . . It is the most attractive location in Salem. This hill was when you left [in 1849] a cultivated field."²

The Beyer painting provides detailed information on Monterey and its surroundings shortly after construction. Major features of the house such as its cruciform plan and portico were in place, as was the rear dependency. Features now missing included a two-story frame section tucked into the home's northeast corner, replaced by a late-nineteenth-century brick addition; a white weatherboarded outbuilding--probably a meathouse or kitchen--that stood near the present driveway on the east side of the house until it was demolished in the 1920s; and a set of green-painted shutters that apparently survive incorporated into the porch of the rear dependency. A walkway linked the front portico to Clay Street, which was bordered by a whitewashed board or picket fence. Also depicted was the Tanyard House at the southeast corner of the present property on Williams Branch. Land book records suggest this dwelling was built about 1852, presumably as a rental unit or as housing for one of Powell Huff's slaves or employees. (The house later developed an association with an adjoining tannery.) The Monterey house itself was occupied by Huff, his wife Eliza Ann (1812-85), and several of the couple's seven or more children. No sooner had Powell Huff completed his fine home than a business reversal forced him to place it into the hands of trustees. Salem hostler Henry H. Chapman acquired the property in 1862, and in 1864 the house and 2.5 acres were sold to Chapman's daughter Columbia Palmer (1841-1910) as a consequence of the settlement of her father's estate.³

The Tanyard House was acquired by Salem merchant Robert Stevens, who sold it in 1862 to Henry Chapman's son Flavius Josephus Chapman. F. J. Chapman operated a tanyard next to the house in 1870. Described as the Chapman & Parrish Tannery in the census of that year and as the "Chapman Tan Yard" in period deeds, the tannery employed four male hands in the production of \$6,012 worth of leather in 1870. The other half of the partnership was Jacob Parrish, who with another associate, John W. Harveycutter, later acquired the operation. In Sanborn maps of 1898 and 1903 the enterprise appears as "Harveycutter's Tannery," with

² Roanoke County land books; Kern and Beckett, "Monterey."

³ Beyer painting; Roanoke County land books; survey forms for Monterey; and 1850 census.

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Monterey
Salem, Va.

Statement of Significance (continued)

tanning vats, a bark shed and mill, a lime shed, and a leather finishing building on the premises. The tanyard closed between 1903 and 1908 and its buildings disappeared over the following years. The Tanyard House was acquired by Roanoke County farmer Christian Wertz in 1876, but it is not known whether Wertz and his family occupied the dwelling or what if any association Wertz had with the tannery. The dwelling presumably served as a tanyard worker residence at some point in its existence owing to its close proximity to the tannery buildings--approximately thirty-five feet away according to later Sanborn maps--as well as the fact that the tanyard was described in 1875 as having been "heretofore attached" to the house lot, and because of the likelihood that the equipment, hides, and other materials associated with the tannery would have needed to have been guarded by a watchman who could have conveniently lodged in the house.⁴

Columbia Palmer, her husband John H. Palmer, and the couple's family lived at Monterey for a number of years before selling the property to Mrs. L. L. Monteiro in 1871. (Salem historian Woody Middleton has speculated that there may be a connection between Mrs. Monteiro and the name Monterey, although the house could just as likely have been named after the Mexican War engagement at Monterey, which occurred several years before its construction.) In 1885 the property was acquired by Sarah J. McFarland (d. 1910), who resided there with her sister Evaline (or Emmeline) Tompkins (d. 1916) until her death. A third sister, Patsy Wells, was married to Roanoke College professor S. Carson Wells--a connection that may explain Tompkins and McFarland's business interest in Monterey, located as it was across the street from Roanoke College among other residences that doubled as boarding houses.⁵

Soon after acquiring Monterey, McFarland and Tompkins expanded their boarding business to accommodate guests from the Deep South who preferred Salem's cool mountain summers to the heat and fever of their home states. Summer accommodations at springs resorts, small town hotels, and private residences proliferated in the mountains of Virginia during the period. A summertime photograph of Monterey, taken about 1890, shows members of the Hardy family

⁴ Roanoke County land books and Deed Book E, p. 305, Deed Book F, p. 788, and Deed Book J, pp. 121, 196 and 268; 1870 census; and Sanborn maps.

⁵ 1880 and 1900 censuses; Roanoke County Deed Book H, p. 428; survey files; Middleton collection; and photograph (with caption) of Monterey in the Fowler Collection, Roanoke College Library.

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Salem, Va.****Statement of Significance (continued)**

of Galveston, Texas standing under the portico; presumably the Hardys were guests at the house. The *Salem Times-Register & Sentinel* reported in August 1906 that "Mr. R. E. Smith, general superintendent of motive power of the Atlantic Coast Line Railway Co. [located in the Tidewater Southeast], in a special car, came to Salem on Tuesday with his family, who will spend the remainder of the season here as guests of the 'Monterey,' Mrs. C. C. Tompkins' private boarding house on High Street." An advertisement for the "Monterey Hotel" in an August 1908 issue of the *Pensacola Journal* offered room and board to a limited number of guests and "half rate for servants and children."⁶

College students numbered among Monterey's boarders throughout the period, as did hack driver L. A. Ballard, who met guests at Salem's Norfolk & Western depot and drove them and their luggage to Monterey. The aforementioned ca. 1890 photograph shows a number of black domestic servants who, with the servants of guests, probably lodged in the two-story dependency behind the house. In addition to providing rooms, the "Monterey" served meals to non-resident guests, among them a delegation of Lutheran educators who visited Salem in 1910. Although Monterey catered only to a small number of guests at any given time, Tompkins and McFarland did see the necessity to add on rooms, first about 1890 when they built a two-story brick wing, and again in the first decade of the twentieth century when a range of one-story rooms later enlarged to two-stories was built as a connector between the main house and dependency. Monterey appears to be the only self-described hotel of its time to survive in Salem, according to Salem historian Woody Middleton and a recent historic resource survey of the downtown area.⁷

Monterey changed hands once again in 1920 when Bessie Tompkins Williams, daughter of Evaline Tompkins, sold the property to Ella Price. The following year Ella E. Price and her husband Michael S. Price leased rooms in the house to the Omega Beta Chi fraternity, which had been established at Roanoke College in 1914. The editor of the October 11, 1921 issue of the Roanoke College *Brackety-Ack* opined that "the 'Monterey' will give the members a better chance to enjoy home life and pleasant associations. The attractiveness of the interior of the

⁶ Photograph, Fowler Collection; Burke and Middleton collections; and Middleton, *Salem*, 144.

⁷ Burke and Middleton collections; *Salem Times-Register & Sentinel*, April 29, 1909; Middleton, *Salem*, 252; Sanborn maps; and Leslie Giles, personal communication.

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Salem, Va.**Statement of Significance (continued)**

house, the large porch and shrub-covered lawn, together with the companionship of Mr. and Mrs. Price, make the 'Monterey' the ideal home for the fraternity." The fraternity brothers added their own touch to the interior several weeks later when they hosted a Halloween house warming in their new lodgings. "The lower floor of the building," wrote the school paper, "was very tastefully decorated with cats, witches, pumpkins, skeletons, candles and black and gold crepe paper streamers—all symbols of Halloween. The soft yellow lights and the mellow glow of the big open fireplace created a romantic atmosphere which few could resist." The fireplace mentioned was probably the one in the dining room, which the fraternity used as its chapter hall. The members lodged in the rooms that had been framed up between the main house and dependency. In 1924 Roanoke College's Omega Beta Chi chapter was accepted into the Kappa Alpha fraternity.⁸

In 1925 the Prices sold Monterey to Charles Allen Albert, and the new owner, his wife Emma Virginia Ryan Albert, and couple's three daughters moved in. Katherine A. Burke, one of the daughters and the current owner of the property, recalls that her father essentially swapped houses with the Prices, who went to live in the former Albert home in Shawsville, Virginia. At the time C. A. Albert was a highway grading contractor and president of Albert Brothers Contractors, Inc., which included his brothers Lewis and Archie Albert. "We move the mountains," claimed the company motto. Albert Brothers operated in Virginia and the adjoining states of West Virginia, Kentucky, and North Carolina, and contributed to the construction of important regional highways such as the Blue Ridge Parkway and Virginia's Lee Highway (US 11). As a new resident of Salem, C. A. Albert involved himself in the life of the community, participating in the activities of the local Kiwanis club and the First Methodist Church and serving for a time as president of the Bank of Salem. But according to his daughter, "Dad's true love was farming," and for many years Albert operated a farm and nursery at the present location of Salem's Green Hill Park. Emma Albert too became active in community affairs, involving herself with the garden club and church. Emma was particularly interested in charity work, and her daughter recalls the two of them driving people to the doctor or delivering leftovers from the household hog butchering to needy families.⁹

⁸ Roanoke County Deed Book 103, p. 472; *Brackety-Ack*, October 11 and November 1, 1921; Katherine Burke interview; and Eisenberg, *First Hundred Years*, 440.

⁹ Roanoke County Deed Book 146, p. 246; Katherine Burke interview.

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**Monterey
Salem, Va.**

Statement of Significance (continued)

For their first year at Monterey the Alberts shared the house with the Kappa Alphas, who had an unexpired lease. In the summer of 1926, after the fraternity moved out, Albert stripped away the rear frame rooms and remodeled the house according to designs by the Roanoke architectural firm Eubank & Caldwell. During this period the dependency was occupied by the Alberts's black cook, Lottie Abbott, and the Tanyard House was occupied by the yard man, John Herbert, who was also black.¹⁰

C. A. Albert deeded Monterey to his daughter Katherine in 1947. Katherine, who married Richard Frank Burke at about the same time, worked as a secretary at her father's office on College Avenue. Katherine has maintained a long-term interest in Salem's history. She attended meetings of an informal group known as Save Old Salem (SOS) and was afterwards a founding member of its successor, the Salem Historical Society, today the city's premier historical and museum organization. Mrs. Burke's interest in history has contributed to her sensitive preservation of Monterey over the years.¹¹

Architectural Analysis

Monterey's tripartite facade and cruciform plan may be unique in the Roanoke Valley, where most elite houses of the late antebellum period adopted the boxy form of the one- and two-room-deep center-passage plan. The home's builder used the cruciform plan to accentuate the classical character of the dwelling; the gabled north-south axis with its Doric portico evokes the form of the archetypal classical temple and is akin to the more literal interpretations of the Greek Revival style prevalent in the northern United States and in Virginia's larger cities during the period but rarely attempted in Southwest Virginia. In other respects Monterey is typical of its contemporaries. Its symmetrical composition, brick construction--contrasted with the white woodwork of portico, window surrounds, and cornice--secondary Greek Revival details, and I-house-form dependency were normative features of the time. Monterey's builder is unknown. Some have suggested it was the prolific Roanoke Valley builder Benjamin Deyerle; others have disputed the attribution.¹²

¹⁰ Katherine Burke interview.

¹¹ Ibid.

¹² Fulghum, "Monterey;" Armistead, "The houses Deyerle built--or did he?"

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Monterey
Salem, Va.

Statement of Significance (continued)

The various additions to the house are notable in that they adhere closely to the original styling. The rear wing added about 1890 replicated the brickwork and window detailing of the original house--an approach also taken in the major additions completed about 1890 at another antebellum Roanoke Valley mansion, Buena Vista--and the front porches added about 1910 used fluted Doric columns similar to those of the portico, while at the same time acknowledging the popular combination one- and two-story Classical Revival porch of the early twentieth century.

The Roanoke architectural firm Eubank & Caldwell respected Monterey's Greek Revival character in its remodeling design, executed in 1926. The architects closely matched the peaked and eared surrounds of the original door and window openings in new ones and they appear to have replicated the stair balustrade details in the newly created two-story foyer space. Eubank & Caldwell also replaced the ca. 1900 room-sized bay window on the west elevation with a classically detailed sun porch more in keeping with the house. Other changes of 1926, such as the two Craftsman brick mantels inserted in the downstairs, were inspired more by stock domestic designs of the period than by any classical prototype. Eubank & Caldwell were responsible for many projects in the Roanoke Valley during the 1920s, a fact that probably commended them to C. A. Albert. Albert may also have known of the firm through its work on the faculty apartments at nearby Roanoke College, completed a short while before he acquired Monterey.¹³

¹³ Wells and Dalton, *Virginia Architects*, 133-134.

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Salem, Va.**

Verbal Boundary Description

The boundaries for the Monterey nominated parcel corresponds to the present boundaries of the city lot on which the house and associated features stand. The boundaries are depicted on the approximately 1" = 100' map that accompanies this nomination.

Boundary Justification

The boundaries for the Monterey nominated parcel encompass the main house known as Monterey and surviving associated resources including the antebellum Tanyard House. Adjacent areas that were originally a part of the Monterey property have been subdivided and built upon with historic and modern buildings not directly associated with the history of the house; these areas have been excluded from the nomination.

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Salem, Va.

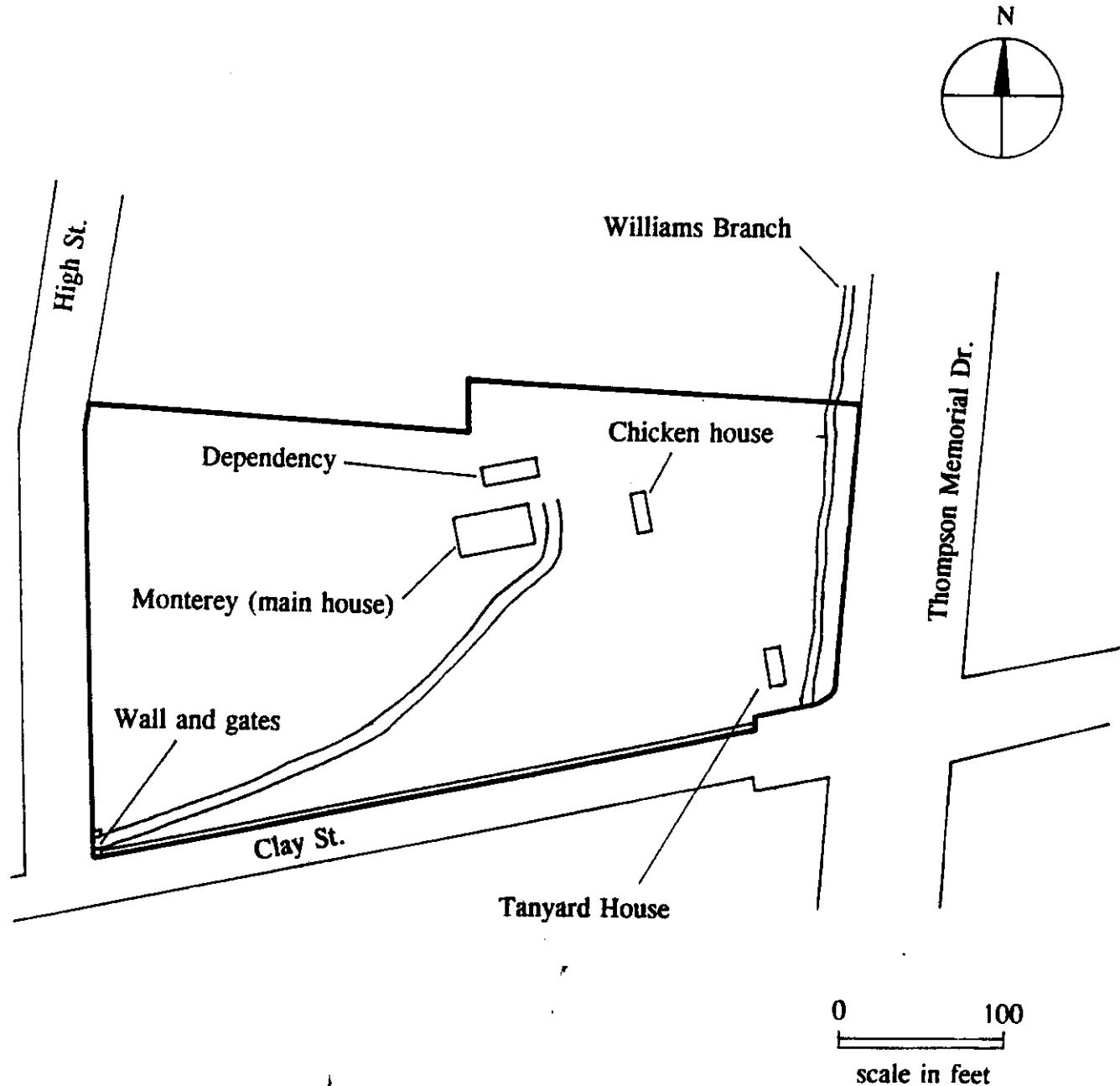
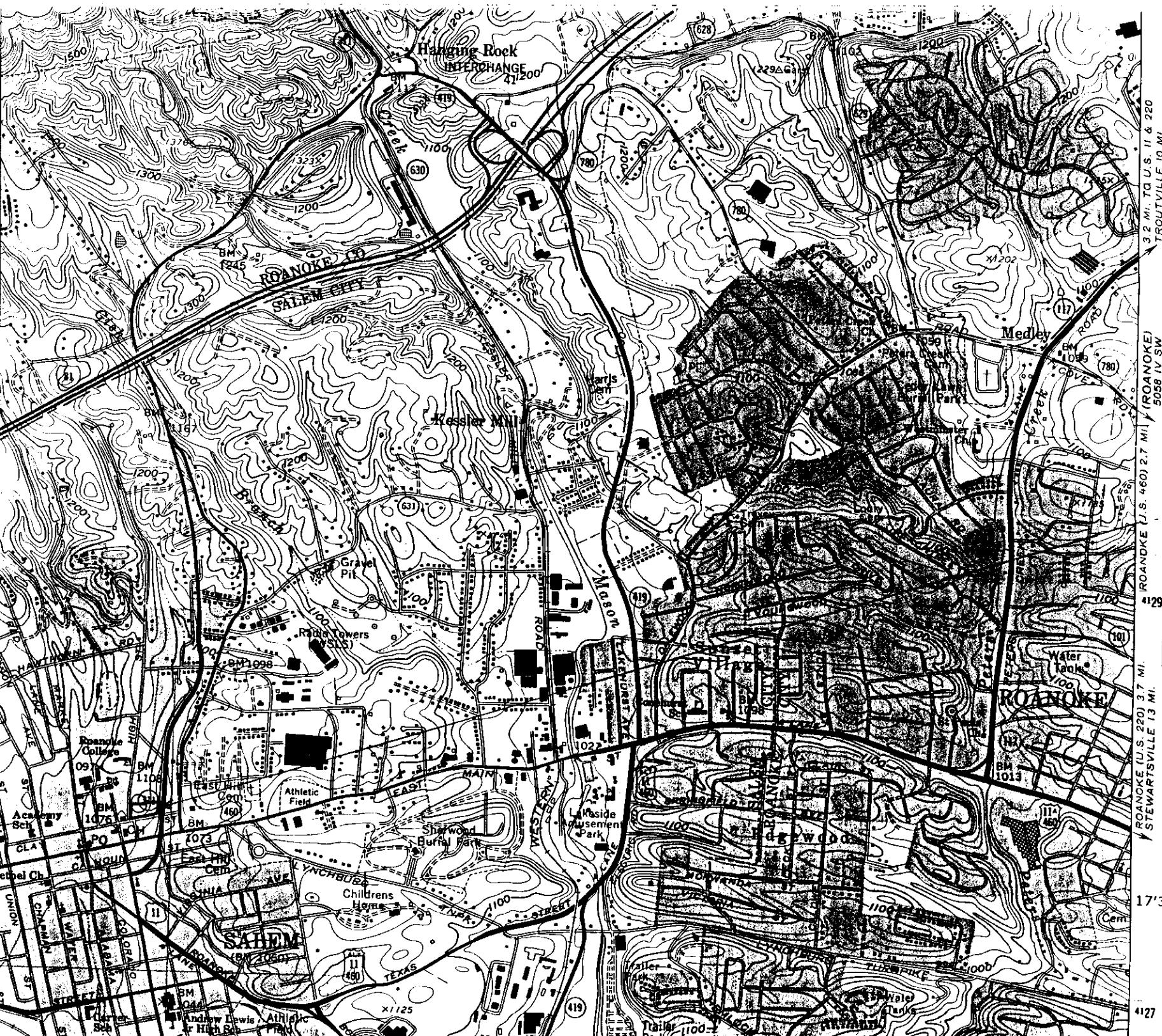


Exhibit A: The Monterey nominated parcel. Scale: approximately 1" = 100'. Building location, scale, and footprint approximate.



MANTELEY
Salon, Va.

29 UTM ref. /zone 17,
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SALEM
USGS