

VLR-3/21/72 NRHP-5/19/72

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM**

(Type all entries - complete applicable sections)

STATE: VIRGINIA	
COUNTY: Salem (city)	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

**1. NAME**

COMMON:

EVANS HOUSE

AND/OR HISTORIC:

EVANS HOUSE

**2. LOCATION**

STREET AND NUMBER:

213 Broad Street

CITY OR TOWN:

Salem (Richard H. Poff, Sixth District Congressman)

STATE

Virginia

CODE

51

COUNTY

Roanoke

CODE

161

**3. CLASSIFICATION**

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure 	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both 	<input type="checkbox"/> In Process <input type="checkbox"/> Being Considered <input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input checked="" type="checkbox"/> No

PRESENT USE (Check One or More as Appropriate)

<input type="checkbox"/> Agricultural	<input type="checkbox"/> Government	<input type="checkbox"/> Park	<input type="checkbox"/> Transportation	<input type="checkbox"/> Comments
<input type="checkbox"/> Commercial	<input type="checkbox"/> Industrial	<input checked="" type="checkbox"/> Private Residence	<input type="checkbox"/> Other (Specify)	
<input type="checkbox"/> Educational	<input type="checkbox"/> Military	<input type="checkbox"/> Religious		
<input type="checkbox"/> Entertainment	<input type="checkbox"/> Museum	<input type="checkbox"/> Scientific		

**4. OWNER OF PROPERTY**

OWNER'S NAME:

C. E. WEBBER

STREET AND NUMBER:

213 Broad Street

CITY OR TOWN:

Salem

STATE:

Virginia

CODE

51

**5. LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE, REGISTRY OF DEEDS, ETC.:

Roanoke County Court House, Clerk's Office

STREET AND NUMBER:

CITY OR TOWN:

Salem

STATE:

Virginia

CODE

51

**6. REPRESENTATION IN EXISTING SURVEYS**

TITLE OF SURVEY:

Historic American Buildings Survey Inventory

DATE OF SURVEY:

1969

Federal

State

County

Local

DEPOSITORY FOR SURVEY RECORDS:

Library of Congress

STREET AND NUMBER:

CITY OR TOWN:

Washington

STATE:

D. C.

CODE

11

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7. DESCRIPTION

CONDITION	(Check One)					
	<input checked="" type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered		<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site	

DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE

Occupying a prominent position on the west side of Broad Street, the Evans House does much to set the style of this area which still retains the flavor of one of Salem's most fashionable nineteenth century streets.

The Evans House is set back in a wide yard enclosed by an open-loop design cast iron fence supplied by the Camden Iron Works, Burwell and Market Streets, Salem. The fence is reinforced by molded posts with supporting buttresses and on the east side of the fence arrows fill the loops. A central gate supported by cruciform posts capped by male busts, opens onto a basket weave patterned brick walk.

The one-and-a-half- story Evans house is built of brick laid in American bond with a Flemish variant. Surrounding the base of the house is a twenty-eight inch high watertable. The L-shaped structure is covered by two concavely cut intersecting mansard roofs which are pierced by two paneled interior chimneys with corbeled caps. The roofs are covered by decoratively cut tiles laid in patterns and are accentuated by a molded metal curb with simulated dentils and ornamental corner brackets. A wide bracketed cornice interspersed with sawn decoration supports the overhanging roof. Some of the decoration is sheathed with pressed tin.

The three-bay eastern facade is symmetrically divided by a two story projecting central pavilion supported by a bracketed cornice and topped with a convexly rendered Mansard roof with metal cap and finial. The central entrance tower is composed of a one-bay entrance porch with a modillioned cornice. The support is supplied by chamfered and grooved posts resting on pedestals and surmounted by sawn consoles. This scheme is used as a decorative motif around some of the door and windows on the interior. The posts are joined to pilasters by an open work balustrade and cast iron carriage lamps flank the ornately paneled double doors. The finely cut white walnut doors, separated by slender turned trumeau attached to the south door, are decorated with sunburst and scrollwork motifs. A segmental shaped transom is filled with one light of frosted glazing etched in floral motifs. A molded architrave surrounds the door and a hood supported by brackets shades the entrance. The second story of the tower is lighted by a pair of round arched lunettes which have a vigorously molded hood broken by a molded pediment. Hooded oculi light the four sides of the tower roof. The entrance tower is flanked on the first floor by one-over-one segmental-shaped windows surrounded by a molded architrave and flanked by segmental-arched double-panel louvered shutters. The windows rest on decorative metal lug sills and are surmounted by gauged brick segmental arched lintels. The one-over-one-sash round arched dormers which pierce the roof have a flat end pediment cut with decorative scroll work.

The south side of the building is characterized by a two story Graham gable, the cross section of a gable top convex Mansard. On the first floor a three-sided bay window is topped by a bracketed entablature and lighted by windows similar to those of the front. Rectangular metal panels decorate the space beneath the lug sills and a segmental shaped molding runs along the lintels and through the elongated brackets which emphasize the corners. Paired round arched windows with one-over-one sash illuminate the second story. The roof is outlined by curved barge-boards which end in a sawn scroll work ornament behind which lies a louvered lunette.

The three-bay north side is a modified version of the south.

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Here a north west wing has been added to the Graham gable. The windows on this side are similar to those on the eastern facade. A one-and-a-half story gabled roof one-bay addition is attached to the rear of the mansard "L". A gable shaped dormer pierces the roofline, a simple six-over-six sash window lights the first floor, and an inside end chimney with a corbeled brick cap rises from the rear wall of the one-bay ell of the old kitchen. The rear wall of the kitchen has a small window under its southern eave onto which a one story two-bay enclosed frame porch has been incorporated. Back doors from the pantry and old entranceway lead onto the porch. From this western side of the main mass, the cross gable Mansard with bargeboards and gable ornament is blind except for a slender segmental arched window on the south side.

The interior of the Evans House is marked by a central hall plan entered through the central entrance tower. The hall divides the library on the south from the parlor on the north and a flight of straight stairs on the north side of the hall ascend to the second story. Although the two front rooms are similar in dimensions their entrance doors from the front hall are asymmetrically placed along the walls.

The inside of the front doors has bevelled panels separated vertically by a rondelle and bar motif. As on the front, a slender trumeau separates the double doors. The intricately patterned brass hardware is of particular interest. Throughout the house motifs of butterflies, vines and birds are combined with geometric chevrons to ornament the doorknobs, key holes, butt hinges, door plates, and the front door bellpull. Another highly ornamented feature is the closed stringer oak tread stairway decorated with diagonally slanted black walnut panels upon which rest the turned black walnut balusters. These balusters descend on a slant to the six foot black walnut newel post consisting of an octagonal base topped with a thirty inch decorative pinnacle. The bannister end post on the second story echoes the newel post. A closet added in 1948 now encloses the area under the stairway.

The library in the southeast corner of the house is lit by the three foot deep bay window with a segmental arched molded opening supported by colonettes on consoles. The three windows of the bay rise above paneled wainscoting. The distinctive fireplace on the west wall is fashioned from verigated brown marble and has a round arch opening topped by a raised cartouche and flanked by incised spandrels. The cast iron horseshoe-shaped fireback and grate, like most of the fire equipment, was manufactured by Conover, Wooly and Co. at 368 Canal Street in New York. The doors and windows of the parlor in the northeast corner of the house are ornately decorated with a robustly executed entablature supported by paneled pilasters. In the case of the doors this scheme surmounts a frosted transom with floral etching. The fireplace on the west wall is surmounted by a mirror and both panels are enframed in a hand-carved Neo-Renaissance motif rosewood border. The original French doorway leading into the dining room was replaced in the 1948 renovation by an archway. A second arch flanking the fireplace on the east wall of the dining room, is filled with a cupboard and is rendered in the Queen Anne manner. Chamfered pilasters with decorative diamond blocks bound the frieze with incised blocks encompassing stylized flowers. The decoratively chamfered

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fireplace surround enframes glazed yellow tile bricks into which are set the florally decorated cast iron grate and filler.

The old kitchen in the northwest ell to the rear, was converted into a breakfast room in 1948, paneled in pine and converted to modern use. The old pantry to the south of the breakfast room originally contained stairs to the maid's room above on the second floor.

The doorways on the second floor have four delicately molded panels topped with a frosted transom with a floral design. Elongated, fluted pilasters support a robustly molded arched pediment with cornerblocks, incised scroll work and fan motifs. Many of the rounded arched windows on this floor are surmounted by a bold pediment similar to that of the doors. As on the first floor two tiers of multi-paneled moveable louvered interior shutters shade the windows. Two round arch doors at the east end of the hall lead to the roof of the front porch. In the southeast room the mantelpiece reflects the forms of the doors where grooved pilasters support a paneled frieze with central cartouche. In the northeast bedroom on the other hand, paneled spandrels flank the central console of the black marble mantelpiece. A curious gable topped doorway in the northwest bedroom leads down a small flight of stairs to the servants' quarters in the far northwest ell. These quarters have triangular windows on the north and west sides. The stairway to the old pantry in the south wall of this room has been blocked.

3. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- |  |                                       |  |                                       |
|--|---------------------------------------|--|---------------------------------------|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century            | <input type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century  | <input type="checkbox"/> 17th Century | <input checked="" type="checkbox"/> 19th Century |                                       |

SPECIFIC DATE(S) (If Applicable and Known) 1882

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- |  |                                       |   |  |
|--|---------------------------------------|---|--|
| <input type="checkbox"/> Aboriginal              | <input type="checkbox"/> Education    | <input type="checkbox"/> Political      | <input type="checkbox"/> Urban Planning  |
| <input type="checkbox"/> Prehistoric             | <input type="checkbox"/> Engineering  | <input type="checkbox"/> Religion/Phi-  | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic                | <input type="checkbox"/> Industry     | losophy                                 | _____                                    |
| <input type="checkbox"/> Agriculture             | <input type="checkbox"/> Invention    | <input type="checkbox"/> Science        | _____                                    |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape    | <input type="checkbox"/> Sculpture      | _____                                    |
| <input type="checkbox"/> Art                     | <input type="checkbox"/> Architecture | <input type="checkbox"/> Social/Human-  | _____                                    |
| <input type="checkbox"/> Commerce                | <input type="checkbox"/> Literature   | itarian                                 | _____                                    |
| <input type="checkbox"/> Communications          | <input type="checkbox"/> Military     | <input type="checkbox"/> Theater        | _____                                    |
| <input type="checkbox"/> Conservation            | <input type="checkbox"/> Music        | <input type="checkbox"/> Transportation | _____                                    |

STATEMENT OF SIGNIFICANCE

The construction of the Evans House in 1882 coincided with the beginning of large-scale growth around Salem. In that year the decision was made to form a connection between the Norfolk and Western and the Shenandoah Valley railroads in the vicinity of nearby Big Lick, soon to become the city of Roanoke. Although Salem successfully dodged being engulfed by the rapid development of Roanoke brought about by this rail junction, the town's growth was encouraged by the area's general prosperity. A land development company was soon formed in Salem and new construction appeared throughout the town. The Evans House thus stands as an architectural manifestation of the prosperity of the 1880's and 90's experienced in Salem, as well as in numerous other towns up and down the Valley of Virginia.

Not only is the Evans House an expression of western Virginia's boom development, it ranks among the State's richest examples of the French Empire Style. The architectural value of the house to the Commonwealth is increased by the rarity of the style in Virginia. The Second Empire Style flourished in the North in the years following the War Between the States, but it appeared infrequently in Virginia and the South because of the impoverishment resulting from the War. Ironically too, the Evans House is a comparatively late example of the Second Empire style. This architectural mode waned in national popularity in the 1870's and the choice of the style for the Evans House is attributed by family tradition to John M. Evan's French wife. While the house employs such basic motifs of the style as a Mansard roof, ornamented dormers and a bracketed cornice, it exhibits a particular individuality in skillfully disguising its relatively small size with a bold outline and fine proportions. Although the architect, if any, is unknown, the house gives a brilliantly executed impression of mass and grandeur; the Evans House is the product of highly talented craftsmen.

The Evans House stands on land which was until 1871 the tanyard property of Henry and later Charles L. Snyder. After the sale and division of the property in 1871, John Evans bought Lot No. 4 on Broad Street where the house now stands for four hundred and fifty dollars. Built eleven years after he purchased the lot, the house was valued in 1883 at \$4,300. In contrast to its sixty-eight years as a tanyard, this area along Broad Street following its residential development was singled out by William McCauley in his History of Roanoke County, for "its tasteful residences with their ample and attractive yards (that) made it one of the handsomest thoroughfares in town." In 1891 the John M. Evans House, as one of the most fashionable houses in the town, was chosen to appear in a publicity booklet of the Salem land development companies.

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Born on April 22, 1837, John M. Evans was the son of Tifton B. Evans a prominent landowner near Hollins, Virginia. During the War between the States John Evans was a private in the "Salem Flying Artillery", Company A, 9th Regiment Virginia Infantry. Evans came to Salem following the War and in 1877 he was listed in the Virginia Business Directory and Gazetteer as a prominent farmer, owning one hundred and seventy acres, as well as a dry goods business on Main Street. Before his death in 1891, Evans had invested heavily in Salem's land boom which had started in 1889. When he died at the age of fifty-four John M. Evans was survived by his wife but no other heirs. In 1898 Jacob S. Baer purchased the land at a public auction from the Evans' estate. The house changed hands again in 1903 when it was bought by Captain Adam Given and in 1907 Samuel Morris Martin procured the house from Captain Given. In 1947 the present owner C. E. Webber bought the house and through his renovations the house has been maintained as one of Salem's major architectural landmarks.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Files of the Virginia Historic Landmarks Commission.  
 McCauley, W., History of Roanoke County, Roanoke, 1902.  
 Records in the Roanoke County Court House, Salem, Virginia.  
 Records of Oakey's Funeral Home, Salem, Virginia.  
Roanoke, Story of County and City, compiled by Workers of the Writer's  
 Program of the Work Projects Administration in the State of Virginia, The  
 Stone Printing and Manufacturing Company, Roanoke, Virginia, 1942.  
 Stellges, Lucy E. Rice, Letter, October 4, 1971.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY				O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES							
CORNER	LATITUDE				LONGITUDE			LATITUDE			LONGITUDE	
	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds
NW	°	'	"	°	'	"	37°	17'	43"	80°	03'	38"
NE	°	'	"	°	'	"						
SE	°	'	"	°	'	"						
SW	°	'	"	°	'	"						

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: Less than ten acres.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE

11. FORM PREPARED BY

NAME AND TITLE:  
Virginia Historic Landmarks Commission Staff

ORGANIZATION: Virginia Historic Landmarks Commission      DATE: February, 1972

STREET AND NUMBER:  
Room 1116 Ninth Street State Office Building

CITY OR TOWN: Richmond      STATE: Virginia      CODE: 51

12. STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National     State     Local

Name James W. Moody, Jr.  
 Title Va. Historic Landmarks Commission

Date MAR 21 1972

NATIONAL REGISTER VERIFICATION

I hereby certify that this property is included in the National Register.

Chief, Office of Archeology and Historic Preservation

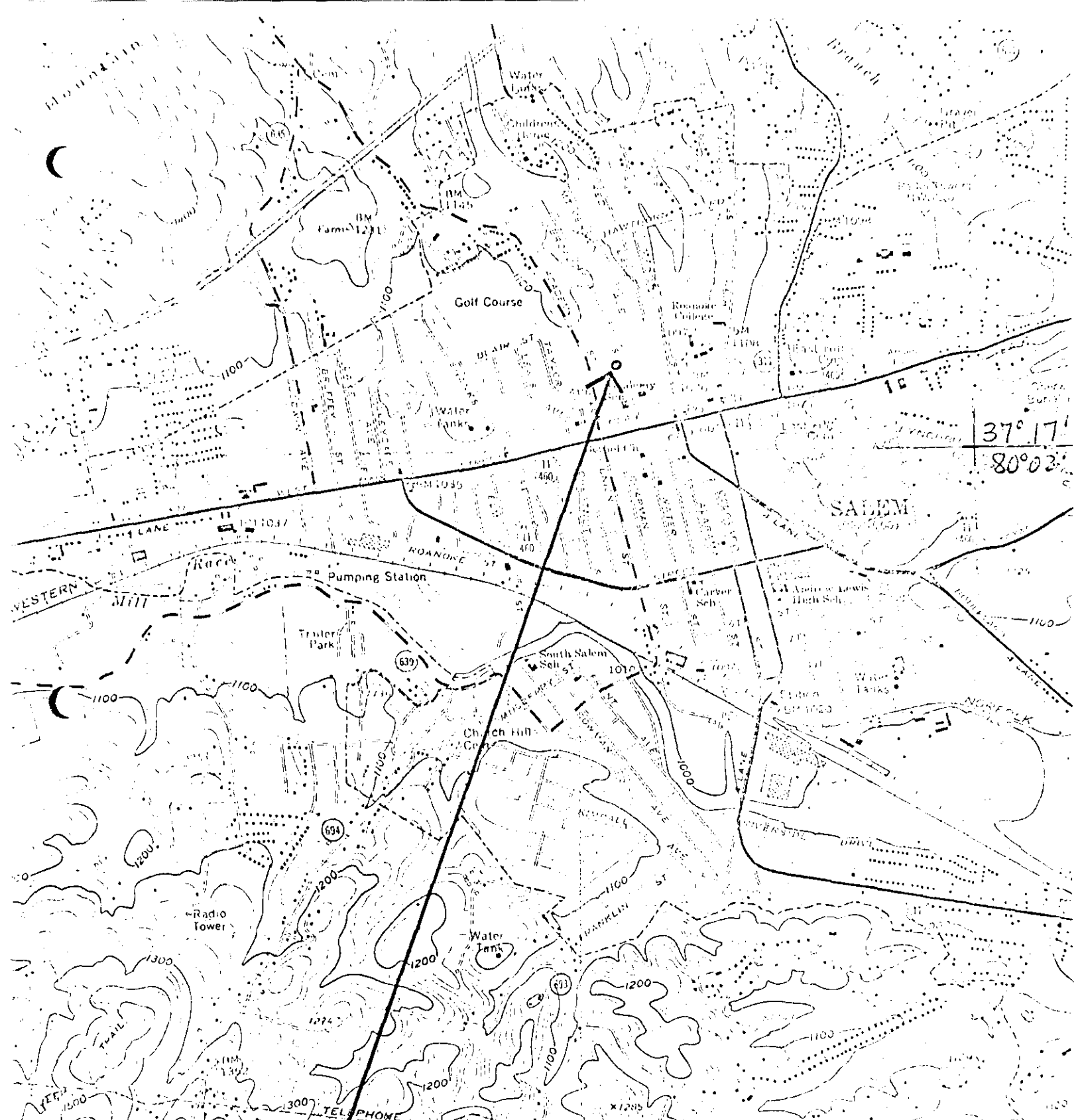
Date \_\_\_\_\_

ATTEST:

Keeper of The National Register

Date \_\_\_\_\_

SEE INSTRUCTIONS



37°17'  
80°03'

U.S.G.S. 7½' quadrangle (scale:1:24000)  
Salem, Va. 1963

EVANS HOUSE  
latitude  
37°17'43"

longitude  
80°03'38"

Hidden Valley  
Country Club

Golf Course  
Barnhardt