

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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

FOR NPS USE ONLY
RECEIVED **NOV 3 1980**
DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
Monterey
AND/OR COMMON

2 LOCATION

STREET & NUMBER *N of Odessa rd.*
Bayview Road — NOT FOR PUBLICATION
CITY, TOWN *Odessa rd.* CONGRESSIONAL DISTRICT
McDonough VICINITY OF
STATE **Delaware** CODE **10** COUNTY **New Castle** CODE **002**

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME **Edward F. and Esther A. Higgins**
STREET & NUMBER **Bayview-McDonough Road**
CITY, TOWN **Middletown** VICINITY OF **Delaware**

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. **City/County Building**
STREET & NUMBER **800 French Street**
CITY, TOWN **Wilmington** STATE **Delaware**

6 REPRESENTATION IN EXISTING SURVEYS

TITLE **Delaware Cultural Resource Survey (N-432)**
DATE **1978** FEDERAL STATE COUNTY LOCAL
DEPOSITORY FOR SURVEY RECORDS **Old State House, The Green, P.O. Box 1401**
CITY, TOWN **Dover** STATE **Delaware 19901**

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Monterey is a two-story, five bay house of full Georgian plan - center hall, double pile with an original ell to the rear and a frame, two-story addition to the extreme rear. The exterior walls are of brick laid in common bond, with seven rows of stretchers to one row of headers. Thin bands of mortar bind the smooth, red bricks. The low hipped roof of metal with standing seams extends twelve to fifteenth inches beyond the mains, over a modillion block cornice. Four chimneys rise, two each, from both sides of the interior walls of the main block, creating a visual reference of the width of the center hall. A fifth chimney rises from the south end wall of the ell; all have corbelled caps. Throughout the original portion the windows are six-over-six, sliding sash, six feet in overall height. Those on the lower floor have plank shutters with three raised panels each; louvered shutters appear on the second floor. Lug sills and lintels are of grey and white marble. The center door on the facade has six fields of raised panels, a transom light of two panes painted in a vine design in orange and yellow, and side lights of stenciled glass in a floral design - three panes per side. A one-bay portico surrounds this main entrance; it is flat-roofed with a balustraded parapet, visually suggesting a second floor balcony. The balusters are of a heavy, turned type. Four sets of piers support the portico; of these, two pairs are attached pilasters and two pairs are full piers. All have chamfered corners and are fluted. Dentillated moulding runs along the top of the porticos. The east porch is identical, with the exception that it has six single piers, half of which are engaged pilasters. The porch at the southwest corner of the main block and its junction with the ell has two piers and four engaged pilasters. Now screened, this porch has a band of diagonal patterned lathe work extending two feet from the top and large removable frames of wire screen that are removable. Another porch, extending from the rear of the main block to the projecting frame addition to the back of the ell on the east side, has the same details with the exception of the substitution of Gothic Revival trim for the dentillated moulding.

Interior details include random width heart pine floors, eleven inch baseboard, eleven foot ceilings, molded plaster cornices, plaster applied directly to brick walls, six panel doors, marble chimney pieces, and architrave mouldings. To the west side of the center hall is the largest, most elaborately finished room. It is a double parlor with two doors balanced between two marble mantelpieces with Moorish arches and marble plugs for stove pipes. There are two windows on each of the three walls; the window surrounds are beaded and have cyma reversa trim. There is a very intricate cornice and ceiling decoration executed in molded plaster forms. The cornice is a running band of oak leaves and acorns. A secondary frieze moves out to a slightly coffered ceiling outlined in another frieze of alternating floral clusters and Empire shields. In the center of the ceiling is a medallion of floral design cast in full relief, and having provision for a chandelier. The center hall has an open string stair with paired, turned balusters; the bannister rises from the octagonal newel post to a landing that serves the second floor of the ell, then rises six steps higher to the second floor of the main block. The newel post and bannister are of mahogany.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input checked="" type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input checked="" type="checkbox"/> INVENTION		

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The significance of Monterey may be realized best in the recognition of the connections between architecture and agriculture. The Greek Revival style in which it is executed is important not only in its national parallels but in the fact that Monterey is one of the finest examples of a regional variation of the style. In the early 1830's, the introduction of commercial crops of peaches at the Ribald farm near Delaware City was to serve as a model from which many landowners in upper Delaware were to follow and experience as a result great economic prosperity. Concurrent with this new wealth there developed a new fashion in architecture that is virtually unique to this area. The peach mansion, as it is now known, is a regional variation of the Greek Revival style incorporating the formal values of Georgian symmetry and plan, Federal detailing, and presupposing early values of the Italianate style. Moreover, it evokes the transition from one branch of Romanticism to another - from the values of the Greek Revival to those of the eclectic period preceeding the full-blown Victorian - and is an exemplary survivor of a particularly Romantic period of what was to become a short-lived prosperity for many builders of such houses. The peach boom suffered a series of misfortunes, the greatest of which was a blight which which all but annihilated all of Delaware's crops. Peach mansions, are, then for the most part confined to a very narrow period of construction and echo the great optimism that preceeded the fall.

It remains uncertain as to when exactly Monterey was built but the builder was almost certainly George W. Karsner who bought 142 acres from Robert Cochran in 1832 - the start of the peach boom. Karsner bought smaller parcels of adjacent land in 1847 and 1854; and it was certainly within the two later dates that the construction occurred. In 1878, a sheriff's sale awarded Zadock S. Pool the property for twenty-eight thousand, one-hundred dollars. Pool, an owner of great amounts of property, had among his other properties Silver Hill, a Victorianized Georgian house on Delaware Route Nine. Pool lived at Monterey until his death, and the property was not sold by his heirs until 1932. Dr. Howard J. White, who bought the property in 1939, was an employee of the duPont Company influential in the invention of cellophane.

The floor plan of Monterey reflects the formal values associated with the Georgian style. The tripartite, bilaterally symmetrical facade indicates the center hall, double pile plan of the main block, with the exception of a double parlor on one side of the hall. Service rooms, arranged more for practicality than conformance to strict mental guidelines of formal room placement, are relegated to the ell and later frame addition. The arrangement of rooms on the second floor of the ell is simply a string of rooms opening onto a hall that runs their length. Superimposed upon these values was a desire to reflect the new status of the owners of these peach houses. The Greek Revival style presented the owners with a new and stylish option from which they could choose.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Alexander, D. B. Texas Homes of the Nineteenth Century. Austin, University of Texas, 1966.

ACREAGE NOT VERIFIED

UTM NOT VERIFIED

10 GEOGRAPHICAL DATA

(NOTE: No UTM grid on map; see geographic coordinates on continuation sheet)

ACREAGE OF NOMINATED PROPERTY approximately 1 acre
 UTM REFERENCES Middletown (see continuation sheet)

1: 24,000

A	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	ZONE	EASTING	NORTHING
C	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

B	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	ZONE	EASTING	NORTHING
D	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

VERBAL BOUNDARY DESCRIPTION

The property nominated is bounded as follows: Beginning at a point on the south side of the right-of-way of Delaware Road 423 and 70 feet east of a lane leading to Monterey thence 300 feet south until it intersects a line directly south and parallel to the south wall of the southernmost barn on the property and thence 150 feet west until it intersects a line west and parallel to the west wall of the westernmost barn on the property and thence 300 feet north until it intersects the south edge of the right-of-way of Delaware Road 423 and thence 150 feet east to the point of beginning.

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

STATE	CODE	COUNTY	CODE
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STATE	CODE	COUNTY	CODE
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11 FORM PREPARED BY

NAME / TITLE

Robert A. Warnock

ORGANIZATION

(University of Delaware)

DATE

April 13, 1979

STREET & NUMBER

74 N. Chapel Street

TELEPHONE

(302) 366-8478

CITY OR TOWN

Newark

STATE

Delaware

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation 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.

Deputy

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Daniel R. Shuffelt

TITLE

Chief, Bureau of Archaeology & Historic Preservation

DATE

10/17/80

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

W. Ray Luce

DATE

12/5/80

DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION

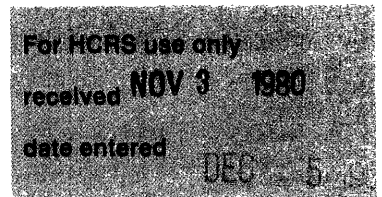
ATTEST

DATE

KEEPER OF THE NATIONAL REGISTER

**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**



Continuation sheet

Item number

7

Page

1

A simple plaster cornice in a running floral pattern is identical to those in the two east rooms. These rooms, identical in size, have a wide doorway between them, marking the spot where sliding doors once hung. The southern of these rooms, the library, has a recessed bookcase with a plain-capped cyma reversa moulding and recessed panels at the bottom. Starting at a passageway connecting the main block and the ell, the decorative detailing becomes a simplified expression reflecting the more elaborately demonstrated ideas that occur in the main block. Window mouldings are plainer, the decorative plaster cornices and medallions are absent, a smaller, closed string stair winds within a beaded partition wall to the second floor. The newel post is chamfered and capped, similar to the piers seen on the porticos. A small pantry adjacent to the passageway serves the large dining room at the rear, south wall of the original extent of the house. The chimney piece in this room is of wood, not marble, and is in the Greek Revival style. A china closet with leaded glass doors has the same terminations at top and bottom as does the book case in the library. The two-story, frame addition attached to the rear of the dining room has but one door connecting it to the main house at the dining room. While much altered, its present use and other details suggest that it served originally as a kitchen when constructed later in the nineteenth century. The rooms above, with a separate stair, served as servants' quarters. The detailing in this frame section is very plain. The first floor spaces have been largely redefined with the exception of the one wall with the enclosed stair to the upper floor. Upstairs in the main block are four equal sized rooms, two on either side of the hall. The two rooms to the west have plaster cornices as in the library and a small parlor downstairs. Both rooms have closets and chimneypieces. The two rooms opposite are without cornices and have a door connecting them. A bathroom at the front of the stair hall between the two north rooms also has a plaster cornice. While it appears that this room is original in its dimensions, its interior cornices may have been altered significantly or added at the time when the present bathroom was installed.

Outbuildings original to the construction of the house include a carriage house, ice house and granary. All are of brick construction as is the smoke house of the same time. The smokehouse has a subterranean room with one exterior entrance and the smoke room itself has another exterior entrance. In the latter are forged hooks for hanging meat whitewashed walls and plastered ceilings.

A copper weathervane in the shape of a hog rests atop the ventilator as is common on all of the early outbuildings. An octagonal privy of about 1850 has a similar ventilator. It is decorated in the bracketed type and constructed of wood framing with weatherboarding. A series of later dairy barns of mixed frame and concrete block construction have been connected to an older early barn.

Adjacent to the carriage house is a modern two-story frame building converted into an apartment. An asphalt driveway runs from Bayview Road along the east end of the house to the carriage house when it breaks into a circle. To the east of the driveway are the granary and ice house, set back slightly from the frame addition to the main house. The smoke house is between the driveway and the house and the privy is in the back of the frame addition. The barns are located behind the privy west of the carriage house. A row of trees line the driveway, east of which is an in-ground swimming pool. A row of boxwood runs from Bayview Road to the front entrance portico. Trees randomly dot this front yard.

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DEC 5

Continuation sheet

Item number 8

Page 1

Regardless of whether or not this style was popular in that it symbolized the growing strength of a new nation, the peach growers, and others involved in this great prosperity, created unique and imposing forms upon their landscape that remain a very distinct type today. Attention to visual harmony in fenestration, and overall larger windows had been popularized to some extent with the Federal style - as was also the case with elaborate plaster work - but it seems unlikely that Monterey represents some stylistic evolution. More likely these details, as present in Monterey, indicate a number of things simultaneously: the knowledge of differences in Georgian and Federal styles, a new technology as related to these details, and an ability to modify established forms with fashionable detail. D. B. Alexander writes of this style new to the peach growers:

...following the Federal style, which was based on late Georgian and Palladian influences, the Greek Revival came into being as the first native expression of the new nation and, at the same time, the last manifestation of the pre-industrial age.¹

The Italianate or Villa style initially popularized by design books of Vaux, Davis, and Downing may be commonly found in its vernacular form in this area - a form retaining many of the Georgian values insofar as the public rooms and overall plan of the house are concerned. Indeed, the style is frequently recognizable in its details alone and not in overall form. The significance or similarity in the Greek Revival and Italianate styles is that both are very fashionable conveyances of the owner's affluence of money of current style trends superimposed upon a traditional notion of symmetry and plan.

Monterey is of architectural significance not only in the sense that it is a peach house of considerable refinement of taste, but in that it has survived with very few and insignificant alterations since the 1850's by which time the rear frame addition and privy were built. Outside of alterations in the addition, major changes are confined to the introduction of indoor plumbing and wiring. Moreover, a number of important outbuildings have also survived. While this may owe to the fact that they are of brick construction, their presence and relation to one another and to the main house is important to any understanding of the facilities necessary to support a house of its kind. While no census records of George W. Karsner have yet been located, Beer's Atlas of 1868 indicates that Zadock A. Pool is living in the house; a number of small houses in a string along Bayview Road each with his name as owner would indicate that a number of people were important to maintaining the farm and household. The outbuildings in which much of the servants' work must have occurred are in the back yard - a yard clear today with the exception of a few large shrubs or small trees, whereas the front yard is planted in a formal boxwood garden, echoing the distinction between facade and the frame or service addition. In the service yard, the buildings are arranged in a court plan, yet again with a greater concern for utility than adherence to formal plans as is the case in the ell and addition to the house. The relatively recent outbuildings, while of little architectural significance in themselves, are important in that they reflect the earlier established plan for these service buildings. It is, then, the intactness of the house and service buildings that gives Monterey a significance beyond the separation and classification of its decorative elements.

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date entered DEC

Continuation sheet

Item number

8

Page

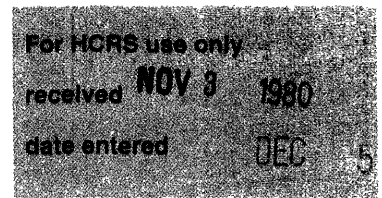
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Monterey survives as a Romantic statement of this briefly affluent period in the history of Delaware agriculture, a statement reflecting the owner's desire to present himself in a manner not only reflecting this prosperity but symbolizing its new nature. Monterey must be viewed not only in its architectural significance but in the light of the agriculturally prosperous period that made its construction possible.

¹Dury Blakely Alexander, Texas Homes of the Nineteenth Century, University of Texas for Amon Carter Museum of Western Art, Austin, 1966, p. 85.

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Continuation sheet

Item number

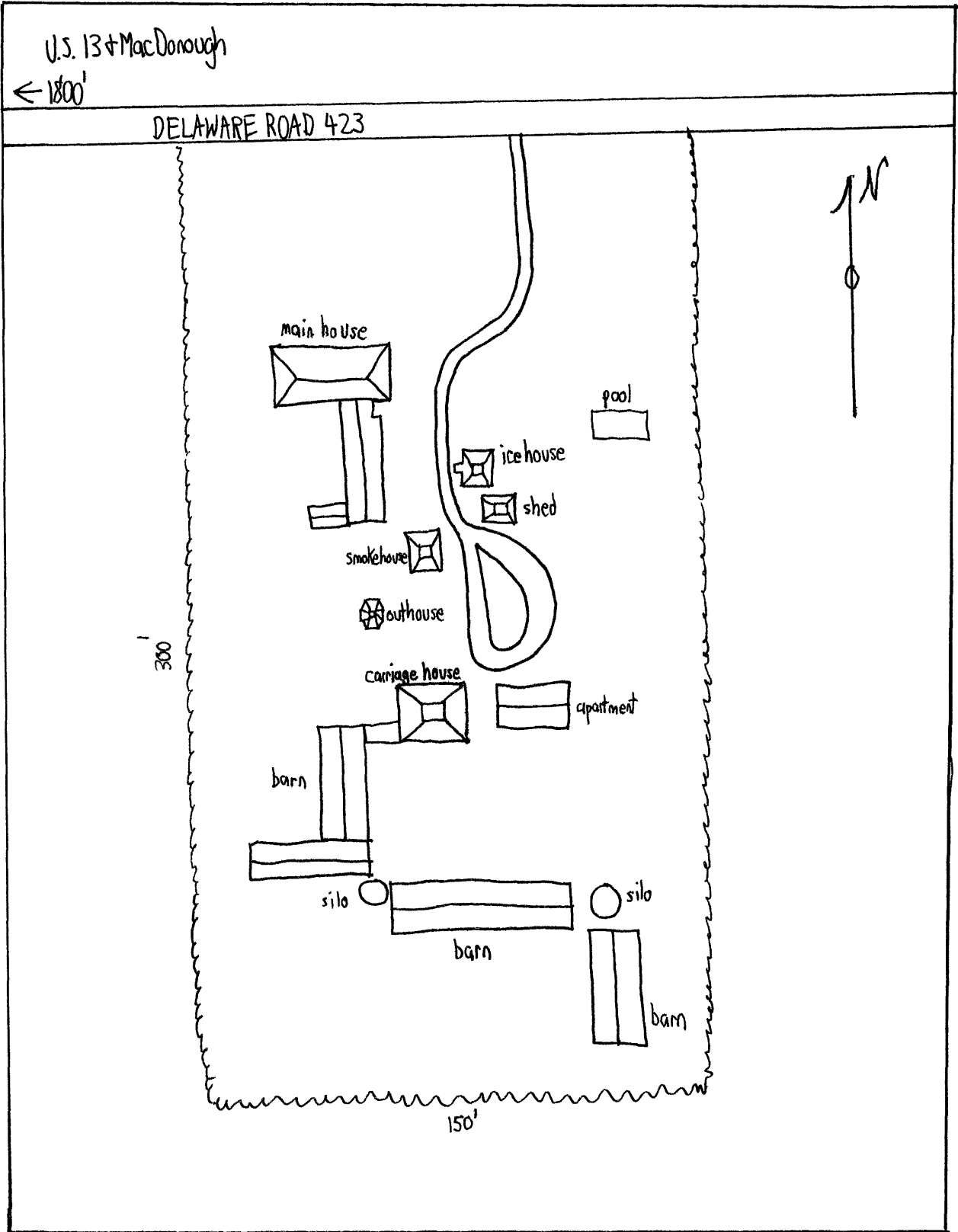
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Page 1

Geographical Data: (Continued)

UTM grid marks do not appear on the Middletown U.S.G.S. Map. The geographic coordinates are as follows:

- A 75°38'35" longitude
39°29'29" latitude
- B 75°38'35" longitude
39°29'24" latitude
- C 75°38'29" longitude
39°29'29" latitude
- D 75°38'29" longitude
39°29'24" latitude



(NOT DRAWN TO SCALE)

MONTEREY

NOV 3 1980