

BX-0010-0065, BX-0023, CB-0103, CB-0105, CB-0438, CB-0442, CB-0919
CB-1710-0002, CB-1747, CB-2710, CB-2711 to CB-2716, CB-2721, CB-2722
FA-0005-0028, JA-0005-0028, JA-0005-0023, KA-1343, LG-0281, MO-0313
MO-1110, NI-0006-0146, NI-0006-0169, NI-0006-0325, NI-0240, PU-0005-0125
PU-0014-0005, WA-0385, WA-0422 , WA-0423

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Master Architects Historical Context

Levi J. Dean

GAI Project Number: C180221.00

December 7, 2018

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1.0 Historical Context – Levi Dean

1.1 Introduction

Huntington-based architect Edward Tucker says that people are often surprised and impressed by the architecture found in Huntington, West Virginia (Hardiman 2012). The city's extant built environment reflects Huntington's prominence during the late nineteenth and early twentieth centuries. Levi Johnson Dean can be credited for the design of several of Huntington's, and the region's, most distinctive and stylistic buildings from this period. Dean, likewise a Huntington-based architect who practiced a century prior to Tucker, was influenced by his contemporaries and larger national trends. He came from a rural background and took courses in architecture from a correspondence school, where he gained skillsets in architecture, design, and drawing. Opening his own firm in Huntington in 1910, he left a physical influence on the city and around the state through his variety of commissions.

1.2 Early Life

Levi J. Dean was born on January 9, 1878 to George Dean (1831-1910) and Mary Jane (Davis) Dean (1831-1925) near Sutton, Braxton County, West Virginia. George Dean was born in Pendleton County, Virginia (now West Virginia) to John and Elizabeth Dean, farmers from Pennsylvania. By 1850, John and Elizabeth Dean moved their growing family to Braxton County, Virginia. George became a farmer, millwright, and boat-builder. He assisted his father with farming, until he purchased his own farm between 1850 and 1860. During the course of the Civil War, George served in the Confederate Army. He enlisted on May 23, 1861 as a private in Company K of the Virginia 14th Cavalry Regiment, serving until he mustered out on November 22, 1861 (Miller and Maxwell 1913, 1082; US Census 1850 & 1860; Ancestry.com 2009).

George married Mary Jane Davis in 1854, near Sutton, Braxton County, West Virginia. Mary was the daughter of Nathaniel and Barbara Davis, Scottish immigrants and farmers. George and Mary had thirteen children during their lifetime: Fleming S., born 1855; Lunis M., born 1857; Felix D., 1860-1932; Susan E., 1865-1948; John, 1866-1935; Thomas Jackson Ashby, 1867-1941; Catherine E., 1870-1960; Etta Ann, 1872-1880; Ransom Fero, 1874-1875; Levi J., 1878-1951; Sankey B., born 1881; Emry B., born 1883; and an unnamed daughter, 1884-1884 (Miller and Maxwell 1913, 1082-1083; US Census 1850, 1860, 1870, 1880, 1900).

Levi Dean attended local schools in Braxton County, WV, where he showed professional prospects in practical mechanics. At the turn of the twentieth-century, Dean briefly left West Virginia to attend school in Scranton, Pennsylvania at the International Correspondence School (ICS), where he took courses in architecture (Miller and Maxwell 1913, 1083; Agsten 1994).

Thomas Foster, a newspaper editor, established the International Correspondence School in 1891 following his published series on mining safety and regulations. At the height of the American Industrial Revolution during the late-nineteenth century, the ICS sought to bridge the growing socioeconomic divide between wage-earners and capitalists by providing "useful education" in fields of white collar professions. Studies and surveys in the 1880s and 1890s indicated fewer people pursued manual labor positions for a variety of reasons: safety concerns, low wages, unions, and "rags-to-riches" narratives. Students who enrolled in the ICS, as well as other correspondence schools, sought efficient courses with the prospect of immediate socioeconomic mobility. ICS differed from the higher education institutions established in the mid-nineteenth century, which focused on moral and philosophic reform. The institution's mission was to "provide practical men with a technical education, and technical men with a practical education" (350). ICS's model proved to be successful; enrollment expanded to a cumulative one million students in less than two decades. Most of these students were in their late-20s and early-30s, and identified themselves in census records as laborers (Watkinson 1996, 343-352).

Census workers recorded Dean as a carpenter prior to his professional schooling. Dean's intentions for enrolling in the school are largely unknown. The ICS required that each student record their enrolled courses, position seeking upon completion, and other potential positions on a card for the ICS student Aid Department. Unfortunately, the school destroyed these files, eliminating these personal narratives from their institutional history. Despite the ambiguity surrounding the initial purpose of Dean's enrollment, Dean began to practice "his profession, in connection with mechanical work" in Charleston, West Virginia following the completion of his courses (Watkinson 1996, 343-369; Miller and Maxwell 1913, 1083; US Census 1900).

Dean married his first wife, Ada Leonora Johnson, on November 18, 1901. Like Dean's father, Ada's father, Robert, served in the Confederate Army during the Civil War. Levi and Ada's union resulted in the birth of three children: Wayland Ogden, 1902-1930; Kildrae Pauline, 1904-1993; and Creola Bliss, 1908-1934. Ada passed away on September 12, 1910 at the age of 26. Following Ada's death, Dean married Susie Ada Webb on March 13, 1913 and had seven more children: Jewel Marlowe, 1913-1987; Vaughan Deloss, 1914-1914; Madge Janet, 1915-1990; Levi Johnson, 1917-1989; Sebren Brooks, 1920-2008; George William, 1924-1924; and Eiland Keith, 1926-2011. Wayland Ogden Dean became a professional baseball player, pitching for the New York Giants, Philadelphia Phillies, and the Chicago Cubs before tuberculosis caused his untimely death at the age of 27. Two of Dean's other sons, Sebren "Brooks" and Eiland "Keith" both served in World War II, and became architects, following their father's career path (Miller and Maxwell 1913, 1083; Findagrave.com 2010a; Findagrave.com 2010b; Findagrave.com 2011, Findagrave.com 2016).

1.3 Professional Career

In 1906, Dean moved his emerging career and his young family to Huntington, where he formed a brief professional partnership. However, he went into business alone by September 1910 (Figure 1). By 1913, Dean's work was recognized at a state level when a history and genealogy book noted that "Mr. Dean has already accomplished much, but if the past be a true index to the future, the coming years will witness his execution of works of still greater magnitude than those which now testify to his energy and skill" (Miller and Maxwell 1913, 1083).¹ As the author predicted, Dean's professional years in Huntington were a pivotal time of growth for the city and the region, in which Dean significantly contributed to its built environment (Agsten 1994).

Huntington originally began as a railroad hub and company town for the Chesapeake & Ohio (C&O) Railroad. Established in 1871, civil engineer, Rufus Cook, employed a gridiron plan of preplanned blocks centered between the Ohio River and the railroad. As Huntington transitioned from a railroad hub to a developing twentieth century commercial center, Dean designed several prominent downtown retail and commercial buildings for the city, including the Lewis Arcade Building, formerly on 5th Avenue, the Star Furniture Building at 839 4th Avenue, and the Summers-Buick Building formerly at 438-441 4th

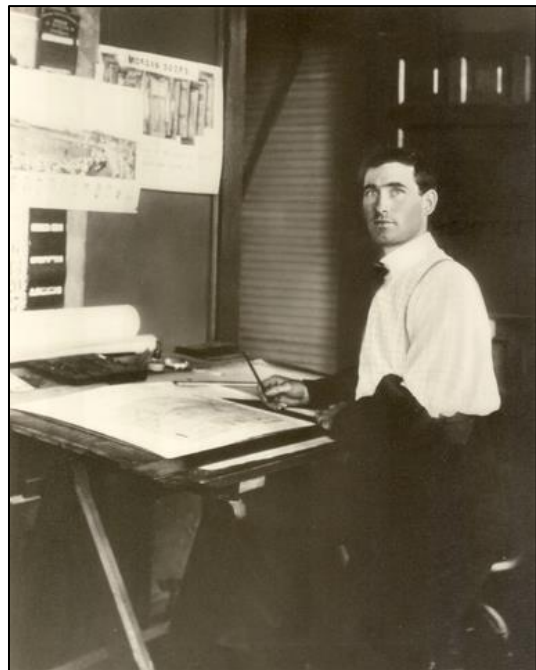


**Figure 1. Levi Dean at drafting table, n.d.
Edward Tucker Architects, Inc., 2018.**

1. Thomas Condit Miller and Hu Maxwell, *West Virginia and Its People, Volume III*, Lewis Historical Publishing Company, New York, 2013.

Avenue. Some of the best examples of Dean's commercial architecture can be found in O.J. Morrison Department Store buildings throughout West Virginia. Okey Johnson (O.J.) Morrison founded his department store chain as a single modest store in his hometown of Kenna, West Virginia, in about 1890. After his initial success, Morrison relocated to Ripley and began establishing additional stores in towns and cities throughout West Virginia. As he amassed his regional retail empire, Morrison commissioned Levi Dean to design his department stores, all of which exhibited some degree of Dean's typical Classical influence.

The first O.J. Morrison department store that Levi Dean designed was appropriately located in Huntington. Dean was hired in 1914, and the O.J. Morrison Building in Huntington was completed in 1919 (CB-0105). Located at 431 4th Avenue, the Morrison Building was, and still is, one of the largest retail buildings in the city. Its façade was planned with a classical design with a base of display windows, and three additional floors with three sections of vertical windows divided by brick pilasters. The pilasters have Tuscan capitals and support the entablature decorated with diamond-shaped reliefs and dentils along the cornice. A brick balustrade is located above the cornice (Marshall University 2009) (Figure 2). Dean later designed the Morrison Department Store in Logan, West Virginia in 1921 (LG-0281). The Morrison Building in Logan also had a first floor covered in plate glass. Pilasters were located at the corners of the first floor, supporting a cornice with dentils at the first floor plate. However, this original first floor design was heavily modified in the late-twentieth century when the building was renovated for use as a bank. The fifth floor has rounded arch windows with keystones. A metal cornice with corner brackets lines the roofline. Stepped parapets are located along the roof (Figure 3). In a slight departure from the design of his earlier O.J. Morrison buildings, the Fairmont Morrison Department Store, formerly located on Adams Street, was designed by Dean in 1920, with elaborate Second Renaissance Revival elements and a terracotta façade (Figure 4). Dean also designed the O.J. Morrison buildings in Charleston (KA-1343) and Point Pleasant (Figure 5). These commissions allowed Dean's work to become fundamental features of downtowns around the state (Callahan 1923, 473; Dobson, Sone & Valente 1991; Edward Tucker Architects 2018).



Figure 3. HPI Site Number: CB-0105, O.J. Morrison Department Store, Huntington.



Figure 2. HPI Site Number: LG-0281, O.J. Morrison Department Store, Logan.



Figure 5. O.J. Morrison Department Store drawing, 1928, Fairmont. Edward Tucker Architects. Non-extant.

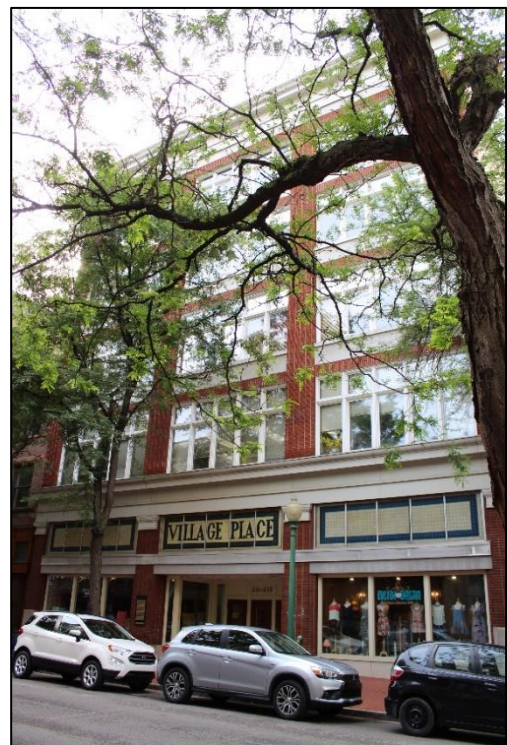


Figure 4. HPI Site Number: KA-1343, O.J. Morrison Department Store, Charleston.

In 1923, Huntington gained another significant building designed by Dean, which became one of the most ornate buildings in the city; the Reuschlein Building located at 825 4th Avenue (CB-0103). This building was planned with an eclectic style, including elements of the Italianate and Second Renaissance Revival styles. The building also featured an elaborate terracotta exterior, a feature which had grown in popularity with the emergence of taller masonry- and steel-framed commercial buildings during the early twentieth century. Particularly on the growing number of commercial buildings with three or more stories, terracotta had the benefit of being lighter and cheaper than cut stone, while also being moldable, allowing the possibility for elaborate and artistic facades. Additionally, terracotta allowed architects to add a fireproof material to their buildings. While the Reuschlein Building's complex cornice and decorative finials and parapet added an air of opulence to Huntington's local built environment, its fireproof terracotta exterior may have also provided an additional assurance to Dean's client, as Huntington experienced several widespread fires throughout the late nineteenth century that destroyed much of the downtown's original structures (Marshall University 2009; McAlester 2013, 78).

Dean also received several residential commissions during this period. By 1910, Huntington's population had exploded from 2,000 to 31,161 in less than four decades. Huntington's elite citizens sought to escape the city's growing downtown. As a result, the city's first subdivisions were constructed between 1900 and 1920. Areas of development during this period included Olmstead-like neighborhood designs with public parks and warped grid street patterns. Dean designed several elaborate homes in high revival styles during the 1910s and 1920s in these new neighborhoods, such as Ritter Park and Beverly Hills. One example of these homes was a Neo-Classical Revival house designed for Mrs. E. W. Venable in 1928. The Venable House plans included a two-and-a-half story structure clad in yellow brick and capped with a steeply-pitched hip roof covered in slate. The porch was the most elaborate feature with a gable roof supported by two-story Tuscan columns and pilasters. The entrance was designed in the center of the porch with sidelights and a fanlight (Figure 6). Dean's sketches note the house location at the corner of "10th Avenue and 6th Street" in Huntington, but it is not clear if the house was not built at that location or was softened from its original design (Bryant 2016; Hager 1990; Edward Tucker Architects 2018).



Figure 6. Venable House, Levi Dean Drawing, n.d. Edward Tucker Architects, Inc.

The first decades of the twentieth century proved prosperous for Dean. He received several requests for church and school designs throughout the state during this period. A majority of these community institutions were constructed in Huntington, but his work reached throughout the state of West

Virginia, and into parts of Ohio and Kentucky. Industrial growth throughout West Virginia in the late nineteenth and early twentieth centuries resulted in growing populations and developing commercial cores in previously isolated communities. Many of these towns required larger schools and a variety of churches to accommodate their population increases. By the end of his professional career, a majority of his commissions were church and school buildings. Most of his school designs utilized columns, arches, and parapets; combining degrees of Neo-Classical and Second Renaissance Revival with varying amounts of stylistic elements. The former Burch High School in Delbarton (Mingo County), built in 1921, is an extant example of Design's simplified Neo-Classical Revival school design (MO-9486). The Burch High School's original building is symmetrical with brick pilasters at the corners and on either side of the centered entrance. The Tuscan-order limestone capitals support a cornice with dentils. A parapet is located along the length of the roofline.

Like his school commissions, Dean's church designs were constructed in Huntington and throughout the state in towns such as Parkersburg, Grantsville, and Sutton. The congregations for these churches included Methodist, Lutheran, Presbyterian, Baptist, and Jewish, among other denominations. Dean utilized architectural styles that relied on popular revival styles of the time period, similar to many of his other commissions. These styles included Neo-Classical Revival, Colonial Revival, and Late Gothic Revival. Each of these styles and designs were simplified fashions that retained historical grandeur and significance. One of Dean's earliest dated church drawings was the Methodist Episcopal Church in Richwood, Nicholas County (NI-0006-0169). Dean designed the church in 1922 using Late Gothic Revival style characteristics. Popular from circa-1900 to circa-1930, the Late Gothic Revival style was a reaction to the eccentricities of Gothic Revival styles of the late nineteenth century. The Richwood Methodist Episcopal Church is clad in blond brick with stone coping and trim. Fenestration includes two-over-two wood sash windows and multi-pane, stained glass lancet windows. Entrances are located within lancet arches. An octagonal turret with parapets is perched on the west corner. Dean's Late Gothic Revival style churches remained examples of his portfolio from the 1920s. As style popularity shifted throughout his professional career, so too did his church designs.

In 1921, the West Virginia State Legislature created the State Board of Architects. The purpose of the newly formed board was to "safeguard the life, health, property, and public welfare of the people of this state and to protect the people against the unauthorized, unqualified and improper practice of architecture" (Board of Architects 2015, 7). To execute this mission, the 1921 state legislature passed House Bill 176, which required practicing and perspective architects to register with the board and take an examination. Dean was the 19th architect licensed under the state's new regulatory laws, becoming one of the state's first master architects. Other states passed similar laws throughout the first decades of the twentieth century; twenty states passed regulation boards and examinations for architects, engineers, and surveyors by 1920. This movement to professionalize the field of architecture in West Virginia coincided with Progressive Era. The Progressive Era sought, among other causes, a national effort to professionalize fields related to science, social sciences, and the public welfare (Board of Architects 2015).

Through the 1910s and 1920s, Dean and his work experienced popularity on local and regional scales. He began his operation in the Foster Building in downtown Huntington. By 1920, Dean moved his office to the Simms-Keller Building, a downtown Huntington office building of his own design (no longer extant). Continued commissions through the 1920s and changing architectural trends likely influenced Dean to design his own office (CB-0919), which was constructed in 1927. Dean planned this new office, located at 2748 Guyan Avenue, in an eclectic combination of revival styles, including Mission and Spanish Revival styles (Figure 7). Divorced from examples of his previous work, his office building contributed to his stylistic variety and repertoire (Agsten 1994; Kleppe 1989).

The prosperity of the 1920s collapsed in to economic depression during the 1930s. Despite economic hardships due to the Great Depression, Dean experienced additional opportunity. President Franklin D. Roosevelt's New Deal plan to create hundreds-of-thousands of government-contracted jobs led to the development of the Works Progress Administration (WPA). The WPA had the primary objective



Figure 7. HPI Site Number: CB-0919, Levi Dean's Office, Huntington.

providing work to millions of Americans, and a secondary objective of creating “the best possible projects we can.” These projects included public art, oral histories, and music programs. In another effort to achieve these goals, the federal government commissioned architects across the country to design public buildings and structures, which kept architects and construction crews employed simultaneously. The design and construction of schools, courthouses, post offices,

parks, community centers, and other buildings with a variety of uses resulted in the development of distinct styles associated with the WPA. These styles have since been classified as WPA Moderne and WPA Rustic. WPA Moderne employed elements of the Art Deco style: simple, streamlined, with classical motifs. Meanwhile, WPA Rustic reflected style characteristics of the Arts and Crafts Movement, primarily with the use of natural materials. Dean worked on “a number of Works Progress Administration projects in West Virginia.” Two of his most notable WPA projects include the Gassaway Municipal Building (BX-0203) and the Nicholas County Courthouse addition (NI-0002-0080; NRHP 91001014). He designed both buildings with Art Deco style elements, which differed from his typical commissioned work done in Neo-Classical and revival styles. These projects were constructed between 1940 and 1941 (Leighninger 1996, 226; Richardson 1991).

By the late 1940s, two of Dean’s sons, Brooks and Keith, completed their services in the U.S. Army and Navy during World War II and returned home to start their college education. They both chose to continue their father’s architectural legacy and apprenticed under Dean as part of their architect licensing requirements. However, Dean passed away in 1951 while Brooks and Keith were still in their architect apprenticeship program. In response to their family tragedy and professional needs, local architects, including Albert Tucker, offered to assist Brooks and Dean in finishing their education requirements so they could continue their father’s business. In 1956, Brooks and Keith Dean obtained the necessary licenses to practice as registered architects and began their business, Dean and Dean, to carry on Levi’s legacy. Dean and Dean operated for forty years, partnering with various other architects, until Brooks and Keith both decided to retire. During that time, the firm contributed significantly to the region’s mid-century and modern built environment. Their notable works include seven commissions for Marshall University, the Cabell County Library, and the Huntington Federal Savings Bank. They also designed several public schools, hospitals, commercial buildings, and private residences (Edward Tucker Architects 2018; Marshall University 2009).

1.4 Notable Styles and Works

According to a comprehensive list that he compiled in 1940, Levi Dean designed at least 139 structures over the course of nearly forty years, including 47 schools, 20 churches, 22 residences, 16 apartment buildings, 13 commercial buildings, and six banks. Though the list does not account for commissions received between 1940 and his death in 1951, it does represent the breadth and versatility of his work. Dean had a tendency to approach different types of buildings with a particular style, depending on its purpose and use. In general, however, Dean tended to gravitate toward classical designs, which was

likely influenced by the Eclectic Movement of the late nineteenth and early twentieth centuries in the United States. The Eclectic Movement drew on Western architectural influences, such as Ancient Classical, Medieval, and Renaissance Classical design, and encouraged the imitation of classical European architecture (McAlester 2013, 406-407; Gioulis 1990).

As such, Dean's public buildings, such as courthouses and schools, were typically designed in elaborate, classical styles such as Neo-Classical Revival or Beaux Arts, which gained considerable popularity in the late nineteenth century following the 1893 Columbian Exposition and were traditionally reserved for institutions and the homes of wealthy individuals. Dean's most significant courthouse design was the Jackson County Courthouse, located in Ripley, West Virginia (JA-0005-0001). Constructed in 1918, the courthouse was planned in a Neo-Classical Revival style. It is clad in limestone and capped with a low-pitch hip roof. The main entrance is located behind three segmental arches beneath a second-story portico. The portico consists of Ionic columns and pilasters supporting a gable pediment with an entablature. An octagonal cupola is perched atop the roof (Figure 8).



Figure 8. HPI Site Number: JA-0005-0001, Jackson County Courthouse, Ripley.

Another institutional building Dean designed in this likeness was the Ceredo-Kenova High School in Kenova, West Virginia (WA-0026) (Figure 9). Recently demolished, the school was built in 1923 with a Neo-Classical Revival style. A centered entrance is located beneath a segmental arch with a keystone.



Figure 9. Ceredo-Kenova High School, Kenova. Non-extant. Ceredo Historical Society, n.d.

Paired Tuscan order pilasters rested atop a limestone belt course above the entrance, supporting an abbreviated limestone entablature and pediment. An elongated arched window is located between the pilasters. The former Burch High School, built in 1921 in Delbarton, is a less elaborate, extant example of Dean's institutional Neo-Classical Revival designs with brick Tuscan pilasters and parapets (MO-9486) (WVSHPO 1997; Griffith 1997; ACACIA Environmental Group 2009). Unfortunately, the consolidation of schools in recent decades significantly contributed to the demolition of several schools designed by Dean.

Similarly, Dean used several revival stylistic elements in his commercial buildings, but typically used classical styles for his commercial commissions. As previously mentioned, Dean designed the Reuschlein Building with characteristics from Italianate and Second Renaissance Revival, utilizing components such as dentils, brackets, terracotta, and finials. Likewise, his O.J. Morrison Department Stores relied on Neo-Classical and Second Renaissance revival style elements. Dean's bank designs were also heavily influenced by Second Renaissance Revival and Neo-Classical Revival styles. The

former National Bank in Ripley was built in 1910 and employed characteristics from both of these styles (JA-0005-0023). The former bank's central entrance is recessed within an elongated archway framed by Tuscan pilasters supporting an entablature at the first floor plate. Pediments top the first floor fenestration on the north elevation and corners of the east elevation. Large, arched windows with keystones line the east elevation along South Court Street. A pediment with a terracotta medallion rests atop an exaggerated cornice. While the National Bank's arches indicate a strong reliance on Second Renaissance Revival, Dean's Putnam County Bank, built in 1922 in Hurricane, was designed with an emphasis on Neo-Classical Revival (PU-0014-0005). Tuscan-order columns and pilasters are paired, framing the recessed central entrance of the symmetrical building, referred to in classical architecture as distyle-in-antis. A large, centered pediment is rests on top of the entablature supported by the columns and pilasters. The former Bank of Fayette was designed with a terracotta façade and also employed the use of large arch windows, a parapet, and roofline balustrade (FA-0005-0028) (Figure 10) (Marshall University 2009; Pleska 1996; WVSHPO n.d.; Gioulis 1990).



Figure 10. HPI Site Number: FA-0005-0028, The Bank of Fayette, Fayetteville.

Dean's churches also often employed various revival styles in his designs. As previously noted, Dean planned several churches and associated buildings in Late Gothic Revival, Neo-Classical Revival, and Colonial Revival with varying degrees of stylistic elements. Some of his first church designs from the early 1920s were created in Late Gothic Revival styles, including the Richwood Methodist Episcopal Church (NI-0006-0169) and the St. Paul Evangelical Lutheran Church (CB-2714) in Huntington. This style was almost exclusively used for religious buildings and evoked elements of English Gothic architecture. However, most of his church designs utilized Neo-Classical Revival style elements. An elaborate example of this style trend is the Second Presbyterian Church, located in Huntington (CB-

2715). This church is listed as a contributing resource to the Ninth Street West Historic District (NRHP 80004016). Its brick-clad symmetrical massing with central Ionic columns, flanking pediments supported by Tuscan pilasters, and massive copper-covered dome is a dominant feature in the residential neighborhood. Dean's other Neo-Classical Revival churches have more simplistic features. Four extant churches Dean designed represent this commonly used style: St. Paul's M.E. Church in Sutton (BX-0010-0065), Baptist Church in Hurricane (PU-0005-0125), First Baptist Church in Kenova (WA-0385), and the Calvary Baptist Church in Huntington (Figure 11). Each of these brick-clad churches have central columns or pilasters supporting wide entablatures and pediments over the colonnade. Three of the churches have low-pitched hip roofs, while the fourth church was designed with a flat roof and a parapet. These examples demonstrate Dean's idea of a simple, yet imposing, Grecian-like church design.



Figure 11. Dean's Architectural Drawings of: Top Left: St. Paul's M.E. Church in Sutton, 1923 (HPI Site Number: BX-0010-0065); Top Right: Baptist Church in Hurricane, 1923 (HPI Site Number: PU-0005-0125); Bottom Left: First Baptist Church in Kenova, 1923 (HPI Site Number: WA-0385); Bottom Right: Calvary Baptist Church in Huntington, 1925. Edward Tucker Architects.

Varieties of these and other revival styles that were typically seen in grander, institutional buildings began to trickle down to common residential dwellings by the 1930s, which was also represented in Dean's work. Dean's residential designs reflected popular styles that evoked historical elements, such as Colonial Revival, Tudor Revival, and Italian Renaissance styles. The R.T. Price House, which Dean designed in 1940, represents his use of the Tudor Revival style, employing a brick exterior, interior stucco finishes, and wood detailing (MO-0129; NRHP-90001989). Dean designed the Shand House in 1925, utilizing Colonial Revival and Italian Renaissance Revival style elements (CB-1747). The house, built along the historic Ritter Park, has a hipped roof covered in tile. The central, rounded porch with Doric columns is located on the west elevation (Gioulis 1990; Hager 1990; Hager 1988).

Attesting to Dean's skills and abilities as an architect, he also practiced styles from the Early Modern architecture movement. This movement, occurring from 1900 to roughly 1940, included Prairie, Craftsmen, and Art Deco styles. Unlike the Eclectic Movement, Early Modern styles were distinctly American and influenced by nationally renowned architects, such as Frank Lloyd Wright and Louis Sullivan. As previously discussed, Dean's WPA commissions reflected the period's modernity through his Art Deco designs. Dean designed the Gassaway Municipal building as a WPA commission between 1940 and 1941 (BX-0203). The building is clad in sandstone and capped with a flat roof. The characteristic parallel lines of Art Deco are represented through the building's belt courses. Lacking the elaborate details of Neo-Classical or Second Renaissance Revival, the symmetrical massing is topped with a simple centered parapet. Dean also designed the 1940 addition to the Nicholas County Courthouse as a WPA project (NI-0002-0080). The addition is clad in sandstone with horizontal lines emphasized in a belt course above the second floor. Art Deco motifs decorate the entrances.

Dean also employed this style beyond WPA commissions. He designed the Cox Landing New School in Lesage, Cabell County, likely during the 1940s, although it was not constructed until the early 1950s. Although modified since its construction, the Art Deco style in parallel lines and chevron motifs are present in the building's main entrance. Dean also designed the Highlawn Baptist Church in 1934 in Huntington with Art Deco characteristics (CB-2721). Significantly altered in last half of the twentieth century, this church design included vertical lines, parallel patterns, and stone chevron motifs. While this building is still extant, the church now reflects more modernistic style elements designed by his sons' firm, Dean & Dean. Additionally, Dean's largest private commissions was the Rickett's House (NRHP 94000721) in Huntington, Cabell County, which he designed in a Prairie School style, emphasized horizontal lines. Designed in 1925, Dean uniquely included elements from the Tudor Revival Style in the design, underscoring the simultaneous, yet conflicting, architectural movements of the era (Richardson 1991; Agsten 1994; McAlester 2013, 406-407, 548-549).

1.5 Conclusion

While only a small number of Dean's works are individually listed on the National Register of Historic Places, many of his projects are considered contributing resources to several Historic Districts, including the Huntington Downtown Historic District, Ritter Park Historic District, the Ripley Historic District, and the Sutton Downtown Historic District, among many others. His early notable works and considerable experience allowed him to obtain the licensure and status as a Master Architect in the state of West Virginia and continue practicing architecture throughout the region. Levi Johnson Dean brought a variety of high architectural styles to the region that reflected the historical themes of his era. Dean often took liberties with these styles, combining similar and even contrasting influences to create unique designs. While he employed revival styles most often due to their contemporary popularity, he was also able to expand his repertoire into early forms of modernism. His projects impacted the daily lives of West Virginians: going to school and church, shopping at downtown retail spaces, and living private lives in their homes.

2.0 Recorded Resources

As part of the research for this historical context about Levi Dean, several individual resources were surveyed and recorded. These surveys informed the context of Dean's stylistic designs, as well as contributing to the documentation of new and previously-recorded Historic Property Inventory forms (HPIs). The 35 resources recorded during this research are listed in Table 1 and a brief description of each resource is included below. This is not a full list of all of Dean's extant works.

Table 1. Levi Dean Architectural Resources

Survey ID	Address	Name	Date	Style	NRHP Status
BX-0010-0065	188 Main St. Sutton, WV	Sutton Christ United Methodist	1924	Neo-Classical	Contributing to the Sutton Downtown Historic District (87001059)
BX-0203	416 Elk Street Gassaway, WV	Gassaway Municipal Building	1940	Art Deco	
CB-0103	821-823 4 th Ave. Huntington, WV	Reuschlein Building	1923	Italianate / Second Renaissance Revival	Contributing to Huntington Downtown Historic District (86000309)
CB-0105	831 4 th Ave. Huntington, WV	O.J. Morrison Department Store	1919	Neo-Classical	Contributing to Huntington Downtown Historic District (86000309)
CB-0438	416 9 th Street Huntington, WV	Honaker Building	1910	Italianate / Neo-Classical Revival	Contributing to Huntington Downtown Historic District (86000309)
CB-0442*	455-9 9 th Street Huntington, WV	Cabell County Public Library	1979	Modern Movement	
CB-0919	2748 Guyan Avenue Huntington, WV	Levi Dean Office	1927	Mission Revival / Spanish Revival	
CB-1710-0002	Ritter Park Huntington, WV	Ritter Park Amphitheater	c. 1932; 1976	WPA Rustic; Modern Movement	Contributing to the Ritter Park Historic District (90001774)
CB-1747	1316 12 th St. Huntington, WV	Shand House	c. 1925	Italian Renaissance Revival	Contributing to the Ritter Park Historic District (90001774)
CB-2710	839 4 th Ave. Huntington, WV	Star Furniture Company Building	1919	Italianate / Second Renaissance Revival	Contributing to Huntington Downtown Historic District (86000309)

Survey ID	Address	Name	Date	Style	NRHP Status
CB-2711	705 14 th Street Huntington, WV	Shop and Office Building	1925	Commercial elements	
CB-2712	745 7 th Avenue Huntington, WV	Bahnhof Building	1920	Mediterranean Revival elements	
CB-2713	900 9 th Street Huntington, WV	B'nai Israel Synagogue	1924	Italian Renaissance Revival / Moorish Revival	
CB-2714	721 12 th Ave. Huntington, WV	St. Paul Evangelical Lutheran Church	1925	Late Gothic Revival	
CB-2715	901 Jefferson Avenue Huntington, WV	Second Presbyterian Church	1924	Neo-Classical	Contributing resource to Ninth Street West Historic District (80004016)
CB-2716	1020 11 th Avenue Huntington, WV	Chesterfield Apartments	1924	Mediterranean Revival	
CB-2721*	2788 Collis Avenue Huntington, WV	Highlawn Baptist Church	c. 1935; 1970	Modern Movement	
CB-2722*	634 Fern Street (Ridgewood Avenue) Huntington, WV	Sadler House	1962	Bauhaus; Mid-Century Modern / International	
FA-0005-0028	125 N. Court Street Fayetteville, WV	The Bank of Fayette	c. 1921	Second Renaissance Revival / Neo-Classical	Contributing to the Fayetteville Historic District (90001845A)
JA-0005-0001	100 N. Court Street Ripley, WV	Jackson County Courthouse	1918	Neo-Classical	Contributing to the Ripley Historic District (04000919)
JA-0005-0023	202 Main St. Ripley, WV	The National Bank	1915	Second Renaissance Revival / Neo-Classical	Contributing to the Ripley Historic District (04000919)
KA-1343	231 Capitol St. Charleston, WV	O.J. Morrison Department Store	c. 1920	Neo-Classical	Contributing to the Downtown Charleston Historic District (06000166)

Survey ID	Address	Name	Date	Style	NRHP Status
LG-0281	229 Stratton Street Logan, WV	O.J. Morrison Department Store / National Bank of Logan	1921	Neo-Classical	
MO-0313	29 W. 6 th Avenue Williamson, WV	First Presbyterian Church	1939	Romanesque; Italian Renaissance Revival	Contributing to the Williamson Historic District (06001045)
MO-1110	414 Peter St. Williamson, WV	East Williamson Baptist Church	c. 1930	Art Deco	
MO-9486	127 Eutaw Avenue Delbarton, WV	Burch High School	c. 1920	Neo-Classical	
NI-0006-0146	6 E. Main St. Richwood, WV	New Star Theater	1926	Spanish Colonial Revival / Commercial	Contributing to the Downtown Richwood Historic District (01000778)
NI-0006-0169	3 Oakford Avenue Richwood, WV	First Methodist Church	1921	Late Gothic Revival / listed as Romanesque	Contributing to the Downtown Richwood Historic District (01000778)
NI-0006-0325	2 E. Walnut Street Richwood, WV	Methodist Church Parsonage	1921	Late Gothic Revival / listed as Romanesque	
NI-0240	2 Valley Avenue Richwood, WV	Richwood Gymnasium	c. 1927	Commercial Style	
PU-0005-0125	2635 Main Street Hurricane, WV	First Baptist Church	1924	Neo-Classical	
PU-0014-0005	2761 Main Street Hurricane, WV	The Putnam County Bank	1922	Neo-Classical	Contributing to potential historic district (CBD Hurricane)
WA-0385	1120 Poplar Street Kenova, WV	First Baptist Church	1926	Neo-Classical	
WA-0422	501 12 th Street (SW corner, Poplar and 12 th) Kenova, WV	Kenova Masonic Lodge	1925	Commercial Style; Neo-Classical elements	

Survey ID	Address	Name	Date	Style	NRHP Status
WA-0423	1129 Spring Valley Drive Spring Valley, WV	Spring Valley Presbyterian Church	1946	Colonial Revival	

* indicates resource was designed by Levi J. Dean's sons' architectural firm, Dean and Dean.

2.1 BX-0010-0065

The Sutton Christ United Methodist Church was constructed in 1924 and is a two-story masonry structure built in the Neo-Classical style. It stands 5 bays wide and five bays deep, and follows a generally symmetrical rectilinear plan, although both east and west elevations feature small jogs in the layout. The blond brick structure rests on a concrete foundation and is capped with a wide-hipped asphalt shingle roof with a prominent front-facing gable portico on the facade (north elevation). This Classical-style portico stands two stories tall and is supported by four square columns with simplified Doric capitals. The columns have wider, squared-off bases that rest on traditional Classical footings. A wide set of concrete steps with concrete-topped knee walls leads down to the street level. What was likely a full Classical entablature above the columns has since been altered and encased with vinyl soffit and fascia. Fenestration consists of a mix of styles and types. The facade, or north elevation, features one-over-one double-hung sash windows, with smaller casement windows set above a set of three of half-light wood paneled doors painted red. All of the windows on this elevation appear to have stained glass insert panels. The west elevation, which is also street-facing, features a repeated casement window and one-over-one double-hung sash windows, both single and as a triple band, which also have stained glass inserts. However, the fenestration pattern changes toward the south wall, and consists of three-over-three double-hung sash wood windows; this fenestration style also appears on the south and east elevations, although some of those windows are only two-over-two or are missing mutins / replacement windows. An external brick chimney is located on the south wall.

A date stone is visible on the first story at the northwest corner that reads, on the north side, "1956 CHRIST CHURCH UNITED METHODIST 1886 - 1924." On the west side, the stone reads, "Laid by the Masons Fraternity, Aug. 17, 1924, A.L. 5924. William E. Haymond, Grand Master, Pro Tem." Changes to the structure include the addition of the United Methodist cross and flame on the northwest corner between the two stories, and two large placards that depict the Ten Commandments on both the facade (north elevation) and west elevation.

2.2 BX-0203

This 1940 Art Deco style structure stands one story tall, although it features a full daylight basement at ground level, nine bays wide and six bays deep, and rests on a stone foundation with a flat parapetted roof. It follows a mostly rectangular plan with a protruding central front on the east elevation. The exterior is comprised of cut stone blocks of irregular shapes and sizes. Two horizontal cornice bands of larger, smoother stone are located just above the basement ground level as well as above the main level. These smooth stones are repeated as coping on the parapet. The central entrance (east elevation) is flanked by stone pilasters and capped with a peak. A central stone, perhaps intended or used for signage at one time, is located in the central portion. The large glass entrance with transom is recessed with three bands of stone trimwork. Metal lampposts with globes adorn the walls that line the stairs to the sidewalk. Two external stone chimneys with substantial bases flank both ends (north and south elevations) of the building. Fenestration consists of simulated eight-over-eight double-hung sash vinyl replacement windows; these feature large single pane transoms above each.

2.3 CB-0103

The five-story, brick-bearing commercial building is wrapped in a terracotta facade (north elevation) and is capped with a flat roof covered in asphalt. The bottom floor houses the storefront covered in black marble panels and storefront windows and a recessed entrance. The upper floors fenestration includes seven French renaissance windows per floor. Each window is divided by protruding terracotta mullions. Each floor is divided by rectangular surrounds with protruding molding. A complex cornice is located along the roofline with dentils, overhanging crown molding, and shaped brackets. Each end of the building has finials with green tiles extending between the roof ends. A shaped parapet is centered with a finial located atop.

2.4 CB-0105

The four-story, three-bay wide commercial building is wrapped in a brick exterior and capped with a flat roof covered in asphalt. The facade (north elevation) has a storefront base with picture windows, a recessed entrance, and a terracotta cornice with dentils at the first floor plate. The upper floors each have three bays consisting of ribbon panel windows. Brick pilasters are located on either side of the bays with Tuscan capitals. A frieze with diamond relieves and a cornice with dentils is located above the pilaster capitals. A brick balustrade with an hourglass pattern is located along the roofline.

2.5 CB-0438

The Honaker building is a three-story high masonry Italianate / Neo-Classical style structure built in 1910, and designed by local architect Levi Dean. Clad in blond brick, its two-bay wide facade (west elevation) is marked by a prominent protruding cornice just beneath the parapet of the roof supported by substantial carved brackets and decorated with thick dentil-style moldings. The brackets feature typical ornamentation of a fleur-de-lis. An additional cornice molding tops the gabled parapet of the roof, with a set of three small diamond patterns inset into the brick. Fenestration consists of two-pane fixed casement windows with paired transoms above each set on the second and third stories; a recessed storefront with full glazing on the ground level. A vertical stepped pattern in the brick on both sides of the sets of fenestration imitates pilasters, and each set of fenestration features additional brickwork that mimics moldings and cornice. A limestone cornice belt extends horizontally beneath each set of windows. The ground level has been modified with concrete tile work and awnings, according to the previous HPI form, circa-1980. Previously, above the frieze was located signage indicating it as HONAKER, INC in brass Phoenician script, which was extant when the previous HPI form was completed in 1983, but has since been removed, or is currently not visible behind the awning. It was still owned by the Honaker family in 1983 and was being operated as a photography studio at that time, although no further information could be recovered regarding its original use.

2.6 CB-0442

The resource was designed in a modern-style by Dean & Dean and constructed in 1979 on a concrete foundation. The large, square, concrete building has a flat roof with a recessed first floor supported by concrete piers. A modern, mansard-esque angled exterior covered in asphalt shingles wraps around the upper stories. The primary entrance is located on the east elevation, recessed beneath the concrete overhang. Large tripartite windows with steel mullions extend through the upper two stories above the entrance. Parking spaces are recessed beneath the concrete overhang on the west elevation, demonstrating the significance of personal vehicles in relation to architectural designs in the mid-twentieth century.

2.7 CB-0919

The resource is a 1926 Mission Revival / Spanish Revival style one story structure standing three bays wide and five bays deep. The original structure follows a generally rectilinear plan, with a circa-1939 one-story wing to the west creating an inverted L-shape. Clad in stucco, the office, now used as a residence, features prominent Mission elements, including a shaped parapet with coping that imitates Moorish ogee arches, decorative vents with tilework, and red brickwork trim made to appear as quoins and as trim around the fenestration. The facade (south elevation) features three prominent arches,

two of which are windows and one of which is the recessed integral entry with sidelights and transom. Each arch features a central keystone and decorative tile work arranged in a diamond shape. With the exception of the large picture window to the left of the entry, most of the windows are one-over-one double-hung vinyl replacement windows occurring singly and in pairs, although a small number of windows on the north elevation appear to be the original six-over-six double-hung metal casements. An internal brick chimney pierces the roofline on the west ell addition.

2.8 CB-1710-0002

The amphitheater is set into a slope in the higher ridge section of Ritter Park, and consists of approximately seven to ten levels of seating set on the slope as a series of wide, grassy terraces arranged in a semi-circular pattern around a central stage and bandshell (west end of the site). The terraces are supported by rusticated stone, and several feature original trees which were left to shade the audience from the sun to the west and south. An oversized rusticated stone wall with round pillars, exhibiting typical WPA-style features used in recreational park architecture during the period, serve as gates on the east end. A 1976 bandshell with a broad flared metal roof resting upon tan brick walls for support, was designed and built in 1976. With Wofford's oversight, Dean set the original amphitheater into the slope of the land, and much of the work of building the park's roads and facilities, including the amphitheater, was completed by the Works Progress Administration in the 1930s. In 1976, a Bicentennial Committee undertook a program of significant improvements to the park. Among them was a renovation of the amphitheater, with the addition of a bandshell. Levi Dean's sons, Keith and Brooks Dean, under the name of Dean and Dean, designed the bandshell.

2.9 CB-1747

The resource is a circa-1925 two- and a-half story masonry dwelling standing three bays wide and three rooms deep, resting on a brick over concrete foundation and capped with a wide hipped roof of green Spanish clay barrel tile. The residence lies along a row of grand homes that face the park, and is set back from the road with mature trees, landscaping, and a stepped concrete walkway to the front entrance. A large dormer with a peaked hipped roof punctuates the roofline on the west slope. Although its symmetrical massing and rectilinear plan suggest Colonial Revival or Classical Revival elements, its distinctive decorative elements place it firmly within the "exotic revivals" that its architect, Levi Dean, specialized in. This particular example contains many elements of Italian Renaissance style, with its clay tile roof, elliptical Palladian transom and sidelights on the front entrance, its buff colored brick exterior, and a wide, semi-circular front porch supported by Doric columns, with a wrought iron railing and balustrade on the balcony above. The porch also features stylized dentil bracketing on the eaves. Fenestration consists of four-over-one double-hung sash vinyl replacement windows, which replace the earlier documented three-over-one double-hung sash wood windows; the patterns include a variety of types, primarily tripartite, paired, and ribbon band in the dormers. An internal brick chimney pierces the roofline on the north elevation.

2.10 CB-2710

The resource is a four-story, three-bay wide, brick commercial building with Italianate and renaissance revival style features. The building is capped with a flat roof covered in tar. Each end of the front elevation has a shaped parapet with coping. A wide eave with large brackets is located between the parapets. The brick exterior has relief brickwork between the fenestration and in the cornice, is painted yellow. Fenestration includes a storefront on the first floor and four wood-sash modular panes on each floor, with each surrounded by side lights. The first floor is separated from the upper floors by a belt course. The primary entrance is located on the north elevation within the storefront.

2.11 CB-2711

The resource is a 1925 two-story masonry commercial structure encompassing almost the length of a city block, standing twelve bays wide, with four separate storefronts facing 14th Street. It is constructed in a simplified Commercial style, with red brick cladding and large plate glass storefronts

with transoms. Three of the storefront entrances, to the south, are recessed at an angle, a technique common to the period. The northeast corner storefront features a carved wood pilaster and a double-door entrance flush with the facade (west elevation). The second story fenestration, which is one-over-one double-hung sash vinyl replacement windows, features stone sills and cornices. A simplified brickwork entablature tops the line of windows just beneath the flat roof parapet. A single entrance to the upper story features a circular Palladian transom topped with keystone. An additional smaller storefront and entrance to the second story is located on the north elevation near the east end of the building. A quilt mural has been painted on the south elevation.

2.12 CB-2712

The resource is a 1920 two-story masonry commercial building built in a vernacular Mediterranean Revival style standing three bays wide and thirteen bays deep. It is capped with a shallow mansard-style roof of flat clay tile shingles. Two internal brick chimneys pierce the roofline on the east elevation. Fenestration is composed of simulated 20-over-one double-hung sash vinyl replacement windows on the ground level on the side elevations (east and west) and plate glass windows with stacked 10-pane transoms on the facade (north elevation); the second story features simulated 12-over-one double-hung sash vinyl replacement windows on the side elevations (east and west) with simulated 8-over-one double-hung sash vinyl replacement windows on the facade (north elevation). What was likely once a centralized entry on the facade has since been modified with a window, and the main entrance has been relocated to a c. 2010 addition on the west elevation. The most prominent features are the substantial knee braces that traverse the deeply recessed eaves on both north and east elevations. What was once likely a frieze, perhaps with signage, on the east elevation between the first and second story is still partially extant. Each window features stone sills and lintels, and decorative brick corbeling is still visible just below the line of the second story fenestration. The structure has been heavily modified as part of a renovation to adapt it as a German brewhouse and restaurant, with a large two-story shed roof addition to the west and oversized Bauhaus-esque sign lettering on both the east and north elevations that reads "Bahnhof."

2.13 CB-2713

B'nai Israel was constructed in 1924, is approximately one-and-a-half stories in height. It stands three bays wide and twelve bays deep, and is capped with a parapetted flat asphalt roof with a shaped semi-circular pediment on the facade (west elevation). It rests on a brick over concrete foundation and is clad in red brick with prominent tile accents, a trademark detail of Levi Dean's work. The facade, or west elevation, is accented by a recessed integral entry three bays wide with three sets of doors topped with semi-circular stained glass transoms. The doors are replacements and feature crosses. Each door is framed by a braided stone columns with cushioned Corinthian capitals and Moorish-influenced arches decorated with shimmering tile accents. This theme is repeated elsewhere on the facade with two recessed arches on each of the squared off towers on the northwest and southwest corners of the structure, bearing significant Italian Renaissance Revival and Moorish influence, each with braided pilaster topped with Corinthian capitals and adorned with the same tilework used throughout. A round stained glass window with the image of the dove and the olive branch is centered above the entrance; an earlier photograph from the Herald Dispatch shows this was originally a Star of David and was likely modified when converted to a Christian church. A marble inset of the Tablets of Stone, or Ten Commandments, is given prominent placement at the top of the arched pediment. The north elevation repeats similar themes, with a series of stained glass windows with arch tops framed by the braided columns and tile motif used on the facade. The stained glass windows feature common Jewish motifs, most notably the Star of David. A delicate marble entablature acts as a cornice band, and the parapet is topped with simple coping. Simplified one-over-one double-hung sash windows, along with two entrance doors, also line the ground level on the north elevation. There is a cornerstone that reads "Bethel Temple Assembly of God 1960."

2.14 CB-2714

The St. Paul Evangelical Lutheran Church is a 1925 two-story Late Gothic Revival style brick structure standing six bays wide and six bays deep. It follows a traditional liturgical cross-shaped design, with the narthex to the north the nave and altar to the south, and the transepts oriented east-west. It is clad in a tan brick, and is capped with a cross-gable roof of slate tile. The church utilizes many late period Gothic Revival elements, including stepped parapets, castellated parapets, steeply pitched rooflines, and brick pilasters decorated with stone niches and sconces. One of its more distinctive features is the central Gothic arched stained glass window above the prominent double door entry (north elevation); these arched windows are repeated in smaller form on the east and west elevations; other windows are multi-pane casement, often of stained glass. A frieze above the entry featuring painted shields utilizes traditional Christian symbolism. A small, steeply pitched spire of copper with protruding horizontal spires pierces the roofline at the central ridge. The date stone, located on the northeast corner of the building, reads "ST. PAVL'S EV LVTHERAN CHVRCH; And let them make Me a sanctuary, that I may dwell among them; AD 1924." A large 1957 two-story brick classroom addition to the south follows the Modern Movement tradition.

2.15 CB-2715

The Second Presbyterian Church is a 1924 Neo-Classical brick two-story structure that stands 11 bays wide. It follows a symmetrically massed plan, with north and south wings featuring front-facing gable pediments, each capped with an asphalt shingle gable roof, and a central square sanctuary topped with a flat asphalt roof capped with a circular dome. The central portion of the facade (east elevation) features four sets of sandstone columns with Ionic capitals supporting a full stone entablature with dentil molding and cornice, topped with an articulated parapet. On each side of these columns are a set of double doors with sidelights, trimmed using the same sandstone belt line that acts as base for the columns. Each of the front-facing pediment wings has a mirrored set of four brick pilasters with simplified stone bases and capitals, again support a wide frieze and cornice band. The basement is at almost fully at ground level. Fenestration is a mix of both old and new, with some original two-over-two double-hung sash wood windows, mostly paired, and simulated twelve-pane fixed casement vinyl replacement windows. Some of the windows on the north elevation are operational simulated six-over-six double-hung sash vinyl replacement with four pane transoms. These and other side elevations feature simple stone sills and lintels, with paired brick pilasters as the major decorative element. The fenestration in the central section has colored glass panes. The most prominent feature is the circular Byzantine-style dome topped with cupola, both of copper, with round fenestration. The cornerstone reads, "Second Presbyterian Church 1909-1924."

2.16 CB-2716

The Chesterfield Apartments is a multi-family masonry apartment complex constructed in 1924 in the Mediterranean Revival style, and is three stories high and five bays wide. Clad in red brick, it rests on a brick-over-concrete foundation and is capped with a flat asphalt roof with parapet accented with a prominent mansard roof of Spanish-style red clay barrel tile. The central portion of the facade (south elevation) has a Neo-Classical one-bay wide single-story porch capped with a flat roof supported by Doric columns, and trimmed with a straight entablature and cornice with dentil molding. A large wood door with leaded glass sidelights and elliptical Palladian-style window provide primary access to the structure. Fenestration follows a Classical pattern with Mediterranean elements, with single simulated four-over-four double-hung sash vinyl replacement windows flanking the central front entrance (south elevation) and continuing on the second and third stories. Oversized tripartite windows with transoms and wrought iron balconettes make up the remaining fenestration on the facade; side elevations feature more simplified single windows in various sizes. Decorative elements on the windows include a stucco inset arch with stone keystone on a set of paired windows just above the porch, and elaborate stone sills and lintel blocks suggesting bracketing. The resource is capped by a simple, wide entablature with a cornice supported by heavy dentil molding beneath the shallow pitch of the mansard clay tile roof.

2.17 CB-2721

The modern-designed church is clad in brick on a concrete foundation and is capped with a flat roof covered in tar. Fenestration includes paired window panes that extend the entire height of the building along the south and east elevations, and six-over-one vinyl double-hung windows. The building consists of two segments, with the west half being one window pane taller than the east half. The east half utilized an existing church, constructed in the 1930s and designed by Levi Dean. Levi Dean designed the former church at this location in 1932 using a combination of Late Gothic Revival and Art Deco styles; elements included stone trim, finials, stained glass, geometric patterns, and vertical emphasis. Dean's sons, Keith and Brooks, who owned the architectural firm, Dean & Dean, designed an addition and significant alterations to their father's original design. Dean & Dean retained the central bays of the east half, but added a new brick facade, and removed the stained glass and stone details. Brick pillars separate the central bays and extend above the roofline. They also kept the stone finials, which they replicated on the west half of the building, acknowledging their father's original design and past architectural styles. A pyramidal spire is centered on the facade of the 1970 addition, topped with a cross. The primary entrances are located on the south elevation, centered in the east half, and east of the spire on the west half.

2.18 CB-2722

The resource is a single-story L-shaped dwelling designed by Dean & Dean, clad in metal siding on a steel beam foundation, and is capped with a flat roof covered with expanding foam insulation. A metal chimney pierces the roof's surface near the center of the dwelling. The dwelling's vertical steel frame is visible, extending above the roofline and separating the building's bays. Built into a hillside, the dwelling sits on a steel beam foundation anchored to the ground with concrete piers. This method exaggerates the dwelling's horizontal planes and alludes to previous International designs, including the Farnsworth House. Fenestration includes floor-to-ceiling plate glass windows.

2.19 FA-0005-0028

The Bank of Fayette, now used as Fayetteville's town hall, is a two-story masonry building constructed c. 1921 in the Neo-Classical / Second Renaissance Revival tradition. It stands three bays wide, follows a highly symmetrical plan, rests on a concrete foundation, and is clad in smooth gray stone cut in even, symmetrically arranged blocks. Fenestration is comprised of paired and tripartite one-over-one double-hung sash replacement windows on the upper level with semi-circular paired casement windows above single pane plate glass on the lower level. The centrally placed front entry (northeast elevation) features double glass doors topped with an oversized transom and arched frieze. Gold plate letter blocks read: "Fayetteville Town Hall / Est. May 24, 1883." Additionally lettering in the transom also reads: "Town Hall, Mayor's Office, Superintendent's Office, Municipal Court, Council Chambers," etc. Decorative elements follow the Classical form, and include stone block pilasters at regular intervals imitating Classical columns set upon substantial pediments. Upper level fenestration features deep sills supported by curved stone brackets; stonework around each window mimics detailed frames. A frieze set just below a full entablature reads in stone: BANK OF FAYETTE. The building is capped with a full traditional entablature featuring elaborate cornice detailing with modillions and dentil molding, most notably rendered in floral elements. A restrained pediment on the parapet finishes the roofline.

2.20 JA-0005-0001

The Jackson County Courthouse was built in 1918, designed by Huntington architect Levi Dean in the Neo-Classical style, out of smooth cut limestone blocks. It stands approximately three stories high, although the basement level is at grade. It sits three bays wide and six bays deep, and follows a symmetrical rectilinear plan. It is capped with a partially hipped roof that follows a central ridge, adorned with a unique cast iron Classical style tower with protruding clock face. The tower also features numerous Classical stylings, including pilasters, arched windows with articulated moldings and keystones, and a miniature entablature with dentil molding. It appears the tower was once likely its

natural copper or cast iron color but has since been painted white. The structure follows a traditional Neo-Classical design, with the two-story pedimented portico supported by Ionic-style columns on the facade (east elevation) its most prominent feature. Interestingly, the columns rest atop a more substantial base that acts as main entrance portico. The squared columns follow archways elaborated with sunburst designs wrought in the same symmetrically line-cut stone used throughout the first and ground levels. The Classical-styled columns support a traditional pediment with front-facing gable, beneath which is the floral wreath and banner motif so often seen in Neo-Classical designs. The frieze features floral medallions with the words "Jackson County Courthouse" interspersed between them. The third level fenestration beneath the pediment is decorated with a delicate wrought iron balconette. The courthouse is capped with a traditional full entablature with dentil molding. Fenestration is primarily one-over-one double-hung sash vinyl replacement windows. Beneath the central entrance portico and on either side of the entrance doors (east elevation) an engraved stone tablet describes the Builders as Prescott Construction Company, and names Levi J. Dean as the Architect, although it appears his name was originally misspelled as "Levy" and later corrected. Both the north and south elevations feature secondary entrances using the same portico style as the facade, sans the Classical pediment and columns above. The west elevation has been altered with the addition of a circa-1960 3-story limestone wing done in a Modern Movement vernacular style topped with a flat asphalt roof.

2.21 JA-0005-0023

The First National Bank of Ripley is a circa-1915 three-story masonry commercial building standing three bays wide and five bays deep. Constructed in a Second Renaissance Revival / Neo-Classical style, it is clad in blond brick and accented with decorative elements of smooth sandstone. The most prominent feature of the facade (north elevation) is the double-height recessed arched portico, imitating a more traditional Classical pediment, with its smooth sandstone pilasters flanking a recessed entrance with semi-circular transom and sidelights. The coved ceiling and sides of the recessed entrance are coffered in the Classical style, and the portico is capped with a wide frieze and extended entablature with a narrow-set balconette above. Other Classical details include small-scale pediments above several first floor windows, second-story quoins of sandstone imitating fluted columns, and an extended full entablature at the cornice capped with a gently gabled parapet, within which an Art Nouveau-style wreath and garland are wrapped around the logo, "N1B," a stylized abbreviation of the bank's name. The east elevation, facing Court Street, features oversized fenestration on the first level capped with semi-circular transoms recalling Palladian-style windows; although they are replacement, they retain the pattern of the originals. Second story fenestration on all elevations is more subdued and is primarily one-over-one double-hung sash vinyl replacement windows. A sandstone beltline emphasizes the fenestration on the first level, as well as a more narrow repeat above the second-story line of windows. The bank is now used as office space.

2.22 KA-1343

The resource is a five-story, three-bay wide circa-1920 commercial building clad in brick and capped with a flat roof covered in asphalt/tar. A simple cornice is located along the roofline, resting atop brick pilasters with Tuscan order capitals. Fenestration in the upper four floors includes ribbon panel windows. The first floor storefront includes picture windows with the primary entrance recessed in the center bay. A concrete course belt extends above the three bay openings. Tuscan order brick pilasters extend on either side of the first floor bays. A stone entablature rests across the pilasters, separating the first and second floors. Glass tiles are located between the entablature and the first floor bay openings.

2.23 LG-0281

The resource is a five story masonry commercial structure standing five bays wide and occupying the length of the block between Stratton and the railroad tracks to the north, this 1921 Neo-Classical structure stands on a concrete foundation and is capped with a flat asphalt roof with parapet. Fenestration consists of one-over-one double-hung sash metal replacement windows, with arched

windows on the top story. The majority of the fenestration has little decoration other than stone sills and vertical brickwork lintels, but the top floor arched windows feature triple keystones. Additional brickwork at each major corner of the building mimics pilasters. The first story features a Classical-styled treatment of uniform sandstone blocks capped with a traditional entablature and belt course with five-part cornice and egg-and-dart molding. What were once likely large display windows appear to have been modified, likely during the bank's tenure, to smaller fixed casements. The entries are recessed. The building is finished with substantial carved bracketing supporting a Classical cornice with a shaped parapet above decorated with square stone medallions with raised relief designs.

2.24 MO-0313

The First Presbyterian Church of Williamson is a two-story masonry church structure constructed in 1939 in an eclectic Romanesque and Italian Renaissance Revival style characteristic of its architect, Levi Dean. It stands five bays wide and rests on a stone and concrete foundation; it is capped with a gabled roof shielded from view by a stepped, peaked gabled parapet. The parapet is accented by Art Deco-influenced stonework, including nested inset chevrons which create the illusion of capped pilasters. The central section of the facade (east elevation) features a protruding pediment with its own shallow-set parapeted gable. A round rose window with four keystones accents this gable, and a ribbon band of one-over-one double-hung sash stained glass windows are trimmed with a stone belt line as sill and a series of arched top niches with keystones, alluding to a semi-circular transom. Downward-facing smooth stone chevrons further accent the series of three recessed porticos, or arched doorways, that are topped with semi-circular transom lights, also of stained glass, and four-panel double-wood doors, likely replacements. Variegated stonework on each side creates the look of quoins. The arched-top window illusion theme is repeated in two-story high stained glass windows that flank the central entrance on the east side, as well as a series of two-story high stained glass windows that traverse each side elevation (north and south). Although it follows a largely symmetrical, rectilinear plan common to Protestant churches, it does feature a two-story high classroom wing at the rear (west elevation). The previous survey form for this resource, dated 1990, noted the existence of a square, Italianate-style tower cupola at the rear (west) gable end, but this no longer appears to be extant. A cornerstone on the northeast corner reads FIRST PRESBYTERIAN CHURCH A.D. 1939.

2.25 MO-1110

The East Williamson Baptist Church is a circa-1930 brick two-story structure, resting on a stone and concrete foundation and standing six bays wide and eight bays deep. It is capped with a cross-gable asphalt shingle roof and features squared towers at both the northwest and southwest corners. The fenestration on the south elevation has been boarded over but decorative features remain, including geometric-inspired squared off recessed niches imitating arches, brickwork pilasters, and sandstone sills and lintels (some of which have been painted). The facade fenestration (west elevation) is six-over-six double-hung sash metal windows with heavy storm inserts. The panes are marbled colored glass. The central paired entrance on the west elevation is recessed and repeats the unique squared arches. A large eight-pointed star out of sandstone is set above the entrance. No date stone is visible, but from the Art Deco-inspired decorative elements, it appears to have been built circa-1930. Other than the fenestration, the remainder of the resource appears to be in stable, largely unaltered condition.

2.26 MO-9486

The original portion of this resource, dating to c. 1920, is a two-story, ten-bay wide masonry secondary school structure clad in red brick and capped with a flat asphalt roof with parapet. The symmetrical massed building follows a traditional rectangular plan for high schools of this time period, and as was popular with educational institutions, features Neo-Classical detailing. This includes brick pilasters flanking the original central entrance (since modified to be a window), as well as sandstone trimwork and detailing above each window. Fenestration is one-over-one metal replacement windows with covered transoms, although many windows are broken or missing. A curved shaped parapet tops the

building with a central sandstone decorative element. Multiple additions and modifications have been made to the structure, including a substantial gymnasium addition to the south, c. 1960. A prominent feature of the property is the stone retaining wall which traverses the front (east elevation), as the complex is built nested into a hill. Another addition, appearing to date from the same time period, c. 1960, is located to the north and is mostly comprised of a ground level storage area with space above for classrooms or offices. The property is in poor condition and multiple sections have collapsed, including much of the roof and rear (west elevation) wall.

2.27 NI-0006-0146

The resource has concrete block-bearing walls with a blond brick facade, capped with a flat roof covered in tar. Brown brick within the facade create diamond patterns, a belt course, and outlines around the window openings. Brown bricks are also located behind terra cotta letters spelling "New" and "Theatre". A terra cotta star is located between the lettering. A crenulated parapet with coping is located on the north elevation roofline. Fenestration includes a storefront on the first floor, and vinyl sash, one-over-one and horizontal sliding windows. The main entrance is recessed on the facade (north elevation).

2.28 NI-0006-0169

The five bay wide, two-story church is clad in blond brick and capped with a cross gable roof with slight parapet gable ends, covered in asphalt shingles. Stone trim is located on all elevations. A castellated bell tower with coping is located on the west corner. Fenestration includes two-over-two and three-over-three double hung wood sash windows, ten-over-ten and eight-over-twelve double hung wood sash lancet windows. Each elevation has a large mullion lancet window consisting of both double hung and stationary windows. All window panes are stained glass. The primary entrances are located at the east and west corners of the north elevation.

2.29 NI-0006-0325

This resource serves as the parsonage for the Methodist church next door was constructed at the same time in 1921. Compared to the church next door, it is a more simplified dwelling that uses restrained Romanesque styling. It stands two-and-a-half stories tall, and is two bays wide by two bays deep. It follows an L-shaped plan that is capped with a cross-gabled roof. The most definitive Romanesque element are the stepped parapets at the roofline, as well as the battered basement level, which is visible on the east elevation of the dwelling. Fenestration is replacement vinyl, primarily one-over-one double-hung sash; tripartite, paired, and single styles are all used. The front-facing gable facade (north elevation) features a prominent bay window on the first level, likely a later addition. A six-pane narrow casement window adorns the peak of the front-facing gable at attic level (north elevation). Jack arches are used over all windows, paired with brick sills. A flat-roofed one-story porch with squared brick pillars wraps around the entirety of the facade (north elevation). The east elevation features an external brick chimney with stepped corbeling at the top. The resource was last surveyed in 1991, with the major alterations since that time being the removal of evergreen vegetation at the front of the dwelling and updated fenestration.

2.30 NI-0240

The Gymnasium is a c. 1927 two-story brick Commercial-style structure 16 bays wide capped with a mostly flat roof with a slightly gable peak at the center. Fenestration occurs in centers of three at the ground level and four at the second level, although most of this has been boarded over. Between each set of fenestration are simple brick pilasters. A one-story square brick entrance vestibule, c. 1960, provides access at ground level on the north elevation and features multi-pane metal casement windows. This entrance is shielded by a flat-roofed Mid-century Modern style porch with thin metal supports. Metal lettering on the north elevation spells out GYMNASIUM AUDITORIUM.

2.31 PU-0005-0125

The Levi Dean-designed central section of the First Baptist Church, now used primarily as office and classroom space, but which once served as the main sanctuary, is a two-story blond brick structure of Neo-Classical design, capped with a side-gable and clipped hipped style asphalt shingle roof. The church, built in 1924, rests on a brick foundation and stands eight bays wide. It follows a rectilinear plan that is primarily symmetrically massed, with a east wing also massed symmetrically. As with many of Dean's Neo-Classical designs, the two-story Classical portico is its most distinguishing elements, with its twin fluted Doric columns topped with a typical Classical order entablature with dentil moldings and articulated frieze. It is topped with a front-facing gable pediment with matching dentil molding and four-part cornice, with blond brick decorating the pediment. The secondary entrance on the east wing is trimmed with simplified square pilasters and topped with a smaller, matching gable pediment. Fenestration consists of one-over-one vinyl replacement windows with brick jack arches above and stone sills below. A sandstone belt course runs just beneath the second story fenestration. A corner date stone at the northeast corner of the building reads: "Hurricane Baptist Church; Founded May 26, 1860; Laid June 8, 1924; A.L. 5924," one one side and "Laid by the Masonic Fraternity Fred C. Steinberger Grand Master," on the other. The distinctly Modern styled addition to the west, dated 1965, utilizes a similar toned brick and is connected to the original through a one-story breezeway.

2.32 PU-0014-0005

The resource is a two-story high 1922 Neo-Classical style commercial structure two bays wide and seven bays deep. Clad in blond brick, it is capped with a flat boxed roof of standing seam metal. Fenestration is replacement metal, primarily vertical tripartite fixed windows. In line with its Neo-Classical style, notable features include the central recessed front entry (north elevation), with its large tapered sandstone Classical columns with simple Doric capitals, flanked by square pilasters, and topped with a full Classical order entablature, also of sandstone, which shows some influence of emerging Art Deco elements in its fluted keystone pattern. This feature is topped by a shaped sandstone parapet with shield decoration. The west elevation shows typical symmetrically massing and placement of windows, with a notable feature being the set of three larger recessed windows, each flanked by its own set of brick pilasters with sandstone capitals. Several bands of brick coping above the fenestration imitate belt courses. Although it remains in the same ownership as when constructed, multiple alterations have occurred, including a partial enclosure of the front portico (north elevation) with glass, a rooftop expansion clad in metal, and a circa-1976 two-story brick parking garage at rear (south elevation), and perhaps most notably, a circa-1960 two-story brick addition to the west elevation, which includes a drive-through and glassed-in entry lobby.

2.33 WA-0385

This resource is a 1926 two-story brick Neo-Classical Revival structure that stands nine bays wide, and is capped with a clipped gable roof of asphalt shingle. The wide cornice band at the parapet has been clad in vinyl siding, but the tripartite flared entablature remains. Background research revealed a photograph from shortly after its completion which shows the original cornice and frieze had typical Classical styled elements including egg-and-dart molding. Windows are a mix of styles that include fixed stained glass with Gothic arches, two-pane casements of modern stained glass, one-over-one double-hung sash vinyl windows, and tripartite casement windows. The most prominent feature on the facade (west elevation) is the trademark front-facing gable pediment, with semi-circular transom in the pediment eave, and fluted Doric columns, with brickwork recessed niches above each set of the triple doors. Dual staircases provide access to either end of the portico, and the roof is topped with an octagonal tiered cupola and belfry with steeple. The original 1926 portion of the church sanctuary is square in plan, with a substantial L-shaped addition c. 1950 to the north along Poplar Street. Several elements, most notably a large stained glass arched window, appear to have been re-used from what was likely the original north elevation, and are now placed on the west elevation of the addition. Another addition to the east is more Modern in style but also dates to c. 1950, according to background research, and the large steeple was first installed in 1978, and replaced in 1980 after a storm.

2.34 WA-0422

The Kenova Masonic Lodge was constructed in 1925, as its cornerstone, visible at the northeast corner of the building, states, and is a five bay wide two-story Commercial style structure with notable Neo-Classical detailing. As with the First Baptist Church across the street, it was designed by Levi J. Dean, and contains many of his characteristic decorative flourishes. The facade level facing Poplar Street (east elevation) likely once contained one or several storefronts, but has since been modified to include an open-air garage and plate glass windows as part of an auto repair shop. The lintel above the original fenestration is still visible, utilizing a bettered brick element popular on Commercial style buildings during the early twentieth century. Upper level fenestration includes simulated 12-over-12 double-hung sash vinyl replacement windows topped with arched transoms, with a sandstone belt course acting as sill. What was likely once a full entablature above has since been boxed in with vinyl siding. Paired pilasters resting on sandstone bases and topped with sandstone capitals decorated with shield motifs frame the Poplar Street facade. A sandstone medallion with the Masonic logo is visible in the gable peak of the shaped parapet, which is topped with metal coping. The cornerstone reads, "Laid by the Mason Fraternity; April 12, 1925; AL 5925; Clyde T. Dutton, Grand Master," on one side and on the other, "Kenova Lodge No. 110, A.F.&A.M., Building Committee" with the names of committee members listed below, including Levi J. Dean as Architect.

2.35 WA-0423

The Spring Valley Presbyterian Church was built in 1946, and is a two-story red brick structure 11 bays wide that follows an elongated rectilinear plan, with a cross-gable asphalt shingle roof marked by two prominent front-facing gable pediments bookending a recessed portico. Within the portico, a line of tripartite Palladian-esque windows, which are vinyl replacement, punctuate the facade (north elevation). Most windows are topped with arches with sandstone keystones. The theme is repeated in each bookended pediment, with simulated six-over-one double-hung sash vinyl replacement windows topped with closed sandstone arches, also trimmed in jack arches and keystones. A curious Neo-Classical detail are the sandstone quoins at each corner of the building which are topped with miniature pediments of their own within the larger pediment. Both the pediments are trimmed with wide cornice boards and dentil molding. The portico is likewise treated with a tripartite cornice board entablature with dentil molding; the columns are simplified Doric style. Steeply pitched gable dormers adorn the front (north elevation) slope of the roofline above the portico, and each front-facing gable end contains a circular window. A traditionally styled Colonial cupola with copper roof, clad in vinyl siding, sits atop the flat portion of the clipped roof. A two-story wing to the west appears to contain classrooms, and has paired simulated six-over-six vinyl replacement windows, a one-story porch with flat roof, and a square metal belfry with spire. Based on background research, it appears likely this wing was the expansion undertaken in 1950 after Levi Dean's death, although it is possible he designed the expansion prior to his passing.

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Master Architects Historical Context, Levi J. Dean
West Virginia Division of Culture and History

APPENDIX A

Historic Property Inventory Forms

Master Architects Historical Context, Levi J. Dean
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