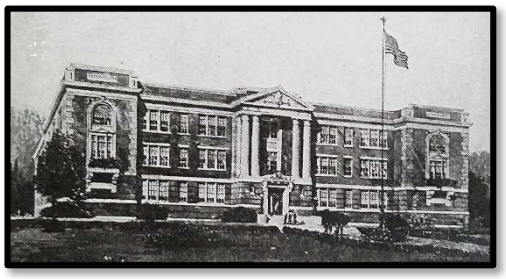
MASTER ARCHITECTS IN WEST VIRGINIA

CHARLES W. BATES

CONTEXT STUDY PHASE II



MARCH 23, 2020

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WV Department of Arts, Culture and History
The Culture Center
Capitol Complex
1900 Kanawha Boulevard East
Charleston West Virginia 25305-0300

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HERITAGE

MASTER ARCHITECTS IN WEST VIRGINIA
CHARLES WINNING. BATES

CONTEXT STUDY - PHASE II

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ABSTRACT

Charles W. Bates was one of the prominent architects of West Virginia in the early 20th century. He was trained in architecture and structural engineering in Chicago, and he practiced architecture in Wheeling from 1908 until his death in 1931.

Bates designed commercial, educational, theater, recreational, religious, industrial and residential buildings. His Chicago training was reflected in his non-residential buildings, many of which were executed in the Neo-Classical Revival and Beaux Arts styles. Bates specialized In educational facilities, and he designed over 50 schools in West Virginia and Ohio. He also designed a number of factory and warehouse buildings for the many industries in the Wheeling area. His residential designs were in the Tudor/English Revival, Colonial Revival, Craftsman, Bungalow, Prairie and Neo-Classical Revival styles.

Charles W. Bates designed some of the most prominent and acclaimed buildings in Wheeling, and his work continues to be valued and appreciated.

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INTRODUCTION

Fig. 1. Charles W. Bates, 1928.

Charles W. Bates (Fig. 1) was one of the prominent architects of West Virginia in the early 20th century. A native of Wheeling, he received architectural and engineering training at the Armour Institute of Technology and the Art Institute of Chicago. While in Chicago, he worked for the architectural practice of Daniel R. Burnham, one of the nation's leading architects in the early 20th century. Bates practiced architecture in Pennsylvania before returning to Wheeling in 1908, where he kept his main office until his untimely death in 1931, at the age of 51.

Bates usually acted as both architect and structural engineer on his projects. He designed commercial, theater, recreational, religious, industrial and residential buildings, but his specialty was in schools. He designed over 50 schools in both West Virginia and Ohio during his career.

His Chicago training was reflected in his non-residential buildings, many of which were executed in the Neo-Classical Revival and Beaux Arts styles. He also designed a number of factory and warehouse buildings for the many industries in the Wheeling area. His residential designs were in the Tudor/English Revival, Colonial Revival and Bungalow styles.

Bates generally practiced as a solo architect, although he did partner with Wheeling-based architects Frederick Faris and Edward Bates Franzheim on a few projects. He also had a partnership with a licensed engineer for a time in the 1920s.

Bates has a relatively short career in West Virginia of about 22 years. Many of his projects were schools in Ohio, especially in the Cleveland suburbs. The total number of projects is not known, but it appears that about 40% of his work was outside West Virginia. Although Bates produced publications showcasing his work, there may be additional projects that have not been identified.

BIOGRAPHY

Charles Winning Bates was born December 27, 1879 in Wheeling, West Virginia to Dr. William J. Bates, Jr. and Jane Winning "Jennie" (Campbell) Bates.[1] Charles was the youngest of their three children. His father and paternal grandfather were physicians in practice together with an office at 73 12th Street (demolished) in Wheeling. In 1880, both Bates families lived on 12th Street, but

[1] Some sources list Bates' birth year as 1880, and he does not appear with his family in the 1880 census (which was taken in the middle of the year). However, his World War I draft registration record and his death certificate list his birth year as 1879.

around 1882, William Jr. and his family relocated to a small farm on Bethany Pike that had been granted to Jane by her parents. At the time of the relocation, it appears that William Jr. gave up his medical practice to engage in farming. Charles' maternal grandfather was John C. Campbell, a prominent attorney and physician who served several terms in the Virginia House of Delegates.

Charles attended local public schools and the Linsly Institute in Wheeling. At the time, Linsly was located at 15th and Eoff Streets (extant, OH-0001-2434). While a student there, Charles may have stayed with his paternal grandparents, who lived a few blocks away at 75 12th Street (extant, OH-0001-2419, NR#93001229). He graduated from Linsly in 1895. He was a clerk for the Wheeling and Lake Erie Railroad from about 1897 to at least 1900. In the 1903 and 1904 City Directories, he was listed as a bookkeeper at W. A. Wilson, a building supply company.

During his early years of adulthood, Charles lived at various times with his parents and with his paternal grandmother, Ann Bates (widow of William Sr.) on 12th Street. Ann Bates died in 1905, and the same year, William J. and Jane Bates leased their farm to the Wheeling Country Club.

Bates left Wheeling for Chicago in 1904. He was listed as a freshman in the Armour Institute of Technology Yearbook for the 1905-06 academic year but does not appear in the subsequent year. He attended the Art Institute of Chicago and the Armour Institute, but it appears he did not graduate. He received training as a structural engineer and later practiced in that field along with architecture. While in Chicago, he worked in the offices of D. R. (Daniel R.) Burnham & Co. and Horatio R. Wilson. Due to the success of Chicago's 1893 Columbian Exposition, with Daniel Burnham as Director of Works, the Burnham firm was one of the most respected in the country. The firm designed skyscrapers using steel frame construction in many U.S. cities. Wilson, although not as famous as Burnham, was a prominent Midwestern architecture firm.

At some time around 1907, Charles moved to Pittsburgh and worked for the architecture firms of James T. Steen, Sidney F. Heckert and Thomas J. Herron. He worked for a time as a station designer for the Pennsylvania Railroad and then traveled to Europe. After returning from Europe, he formed a partnership with Adolph W. Rudolph of Altoona, Pennsylvania in about 1907. Designs produced by Rudolph and Bates included an office building, theater, churches and residences. It is unknown how many of these buildings were erected.

In June 1908, Charles W. Bates returned to Wheeling and established a solo architectural practice with his office on the third floor of the Board of Trade Building (extant, OH-0001-3486). It appears that his father returned to the practice of medicine sometime after the farm was leased to the Wheeling Country Club. In 1910, Charles was residing at his parents' house at 101 14th Street (extant, OH-0001-2487) in Wheeling. On December 1, 1910, Charles married Isabell Harwood Jepson in Wheeling. After their marriage, Charles and Isabell resided at the Formosa Apartments (extant, OH-0001-2432) at 1301-11 Eoff Street in Wheeling. They moved into their own house at 20 Hawthorne Court (extant, OH-0001-1567), which Bates designed, in about 1911. The couple had three sons: William Jordan Bates III (b. 1912), Samuel Jepson Bates (b. 1913), and Charles

Winning Bates, Jr. (b. 1916). Bates was a member of the Fort Henry Club and the University Club. He also belonged to three country clubs – Belmont Hills (St. Clairsville, Ohio) Cedar Rocks and Wheeling (both in Wheeling).

Charles W. Bates practiced architecture and engineering in Wheeling for about 23 years, from 1908 until 1931. He received West Virginia architect license number 13 in the early 1920s, when the state began licensing architects. In 1931, Bates became seriously ill. While being transferred by ambulance to the Cleveland Clinic for treatment, he suffered a cerebral hemorrhage and died on November 28, 1931, one month before his 52nd birthday. His death certificate indicated that he died of a brain tumor, malignancy unknown.

ARCHITECTURAL PRACTICE – WEST VIRGINIA

Most of Bates' early commissions were residences. The earliest commission found, a "half-timbered English-style" house at 7 South Broadway, Wheeling Island, (demolished) was noted in a Wheeling newspaper in July 1908. He designed several residences "out the Pike", on and near the National Road east of Wheeling. His most prominent residential design was the Edward F. Stifel home "Edemar" at 1330 National Road (1910, extant, OH-0001-0582, NR#91001728), which now houses the Stifel Fine Arts Center. He designed at least five houses on Hawthorne Court, including his own residence. In June 1908, he submitted a design for the new Wheeling High School, and his submittal was the first runner up. He received a $100 prize, but the commission went to fellow Wheeling architects Giesey & Faris. However, his design for the Wheeling Public Library (1910, extant, OH-0001-3074) was chosen, and the building was completed in 1911. He was the architect for the reconstruction and fireproofing of the Board of Trade/Court Theater Building (extant, OH-0001-3486) in Wheeling, which was damaged by fire in late 1908.

Bates was also a structural engineer, so he received many commissions for larger buildings. In addition to West Virginia, his practice included work in Ohio and Pennsylvania. Bates was featured in the September 1909 edition of The Ohio Architect, Engineer and Building magazine and again in the November 1912 edition. The 1912 article stressed his use of reinforced concrete in his designs and his advocacy of fireproof construction.

During the teens, he completed designs for the Neuralgyline (Sterling Drug) Building (1913, demolished), the National Bank of West Virginia (1914, extant, OH-0001-3509), the Hawley Building (1912, extant, OH-0001-3538), all in Wheeling, and the Stone Presbyterian Church (1914, demolished) in Elm Grove (now part of Wheeling). Bates was hired as the structural engineer for the Windsor Hotel (1914, extant, OH-0001-3544), but at some point, he became the architect as well.

Bates also designed several factory buildings, all of which have been demolished, including at the Central Glass Works, Wheeling Stamping, and Hazel-Atlas Glass in Wheeling and the Fostoria

Glass and U.S. Stamping plants in Moundsville. He also designed a warehouse for his former employer, W. A. Wilson & Sons (demolished). He served as the associate and supervising architect for Ohio Valley General Hospital (extant, OH-0001-3113). In this timeframe, Bates began to develop a specialty in the design of school buildings. By 1920, he had designed at least 26 schools in three states. Educational facilities in West Virginia included high schools in Morgantown, Moundsville, Farmington, Kenova, Point Pleasant (all demolished) and Cairo (extant), grade schools in Westover (extant), Wellsburg (three demolished, one ruin) and Moundsville (extant, MR-0648), and the Potomac State School (extant) in Keyser. He also designed many schools in Ohio, especially in the towns in close proximity to Wheeling. In 1914, Bates served on a committee to review the Wheeling Building Code. Around 1914, Bates moved his office to the newly-completed National Bank of West Virginia (1914, extant, OH-0001-3509), which he designed. Bates did not have any other architects as partners in his practice, but he did train at least one man who went on to open his own practice. Guy M. Pogue worked with Bates for several years and left to open his own architectural practice in Wheeling in 1915. After about five years, Pogue moved to Clarksburg and partnered with Ernest C. S. Holmboe.

The 1920s was Bates' most prolific decade. In Wheeling, his buildings included the Riley Law building (1922, extant, OH-0001-1158), Central Union Trust building (1924, extant, OH-0001-3504), Knights of Pythias Lodge (1927, demolished), with Frederick Faris, and the Capitol Theater (1928, extant, OH-0001-3537). The Metropolitan Theater (1924, extant, MG-1311, NR#84003631) and the Bank of Morgantown (1921, extant) were constructed in Morgantown from his designs. Bates was the architect for the Nurses' Residence at Ohio Valley General Hospital (1927, extant, OH-0001-3511) and the Wheeling Clinic (1923, extant, OH-0001-2587). He also designed the high school football stadium (1927, extant but modified) on Wheeling Island. His factory work continued with the design of the Fokker Aircraft Company factory (1928, extant, MR-0649) in Glen Dale. He advertised in school-related magazines, such as *The American School Board Journal*, as a school architect. He designed at least another 26 schools in West Virginia, Ohio and Pennsylvania, including many schools in the suburban Cleveland area. Bates designed the Law School Building at West Virginia University (1922, extant, MG-093) and he also designed a new building for Linsly Institute (1925, demolished), his alma mater. He collaborated with fellow Wheeling architects Edward B. Franzheim and Frederick Faris on modifications to the Fort Henry Club (extant, OH-0001-3492) in Wheeling. In the early 1920s, Bates moved his office to 77 12th Street (extant, OH-0001-2421), next door to the 12th Street Garage (1921, extant, OH-0001-2422), which was also one of his projects. He opened a branch office in Cleveland in the early 1920s, and he opened offices in Pittsburgh, Pennsylvania and Youngstown, Ohio in the mid-1920s. In the mid-1920s, he partnered with William H. Cook, Registered Engineer, who lived in Youngstown. At the end of the decade, he moved his office to the Hawley Building (1912, extant, OH-0001-3538) at 1025 Main Street in Wheeling.

BUILDING STYLES

Non-Residential

In his career, Charles W. Bates produced designs for a variety of non-residential building types, including large offices (some with banks), free-standing banks, a hotel, medical buildings, commercial garages, theaters, schools, churches and industrial buildings. The influence of Bates' Chicago training is visible in many of his non-residential buildings. Most of that work was done in the Neo-Classical Revival and the Beaux-Arts styles.

Neo-Classical Revival

The Neo-Classical Revival style (1895-1950) was popularized by the success of the 1893 Columbian Exposition ("the White City") in Chicago. The formal style was derived from the Classical Revival (1770-1830) and Greek Revival (1830-1850) styles and used forms from classical antiquity. Neo-Classical Revival generally featured post and lintel Grecian forms, although there was also some use of Roman arches. It typically used a tripartite vertical organization, with the lower and the topmost stories delineated by horizontal banding to create the base-shaft-capital formation. The style was used for both public/commercial buildings and residences. Non-residential buildings were usually multi-story. Facades were symmetrical and commonly featured a large two-story portico and wood or stone columns with Corinthian, Doric or Ionic capitals. Full-height pilasters were also common. The buildings generally had a wide frieze below the cornice, which often featured modillions and dentils. Roofs were side-gabled, hipped or gambrel and were low-pitched with moderate eave overhang. Others had parapet walls, and some had balustrades at the roofline. Windows were symmetrically arranged and were sometimes grouped by two or three windows. Upper sashes were often multi-light, with six or nine lights, over a single-light lower sash. Some buildings featured arched or bay windows. Entrances were centrally located and featured classical elements, such as decorative lintels or broken pediments over the door. An example of Neo-Classical Revival is the Low Library (1893) at Columbia University in New York City, by McKim, Mead and White.

The 10-story brick Neo-Classical Hawley Building (1912, extant, OH-0001-3538) has a tripartite vertical orientation with contrasting brick at the top stories, which delineates the capital. The building features cast stone belt courses and ornamentation. The 10-story Central Union Trust Building (1924, extant, OH-0001-3504) features dark brown textured brick contrasting with light-colored cast stone at the two-story base. A cast stone belt course and cast stone splayed lintels with center bracket delineate the capital. The base has large arched openings with classical ornamentation.

Smaller bank buildings included the First National Bank in Keyser (Fig. 2) and Davis National Bank in Piedmont (Fig. 3). The two-story First National Bank in Keyser (c.1919, demolished) was clad in cast stone and featured Ionic pilasters and pediments. The two-story Neo-Classical Davis

National Bank (c.1919, demolished) featured a single-bay front façade with two-story Ionic columns.

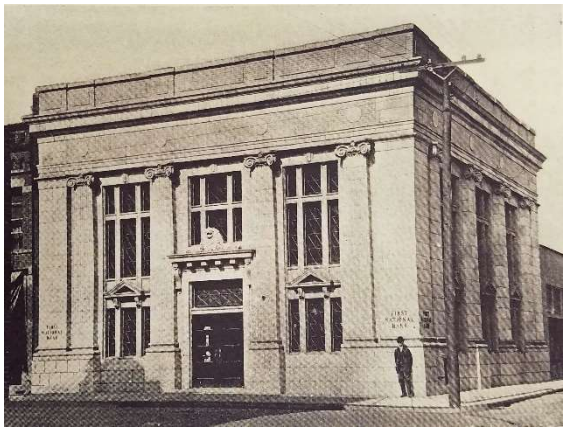

Fig. 2. First National Bank, Keyser, c.1920. (Selection of Photographs, c.1926)

Fig. 3. Davis National Bank, Piedmont, c.1920. (Selection of Photographs, c.1926)

The Windsor Hotel (1914, extant, OH-0001-3544) in Wheeling is the only hotel that was identified as a Bates design. The 12-story brick building features brick quoining, contrasting brick at the base and capital and arched windows at the top story. A large cornice with brackets topped the building. It features a full-width two-story portico with square brick columns and Ionic capitals.

Bates was the architect for the Nurses' Residence (1927, extant, OH-0001-3511) at Ohio Valley General Hospital. The building features an ornate central entrance and cast stone belt courses. He also designed the Wheeling Clinic (1923, extant, OH-0001-2587). The brick building features brick quoining, cast stone belt courses and arched openings at the first level. The arched entrance is accessed via a shallow portico with Ionic columns supporting a partially-broken arched pediment with acanthus leaves and cartouche.

The symmetrical Neo-Classical Metropolitan Theater (1924, extant, MG-1311, NR#84003631) in Morgantown (Fig. 4) is clad in brick and cast stone. It features fluted Ionic pilasters, cast stone window hoods, dentil molding, and a flat roof with parapet. The Delmar Building (c. 1925, extant, MG-1990) in Morgantown features a tripartite organization and a stepped parapet at the roof.

Fig. 4. Metropolitan Theater, Morgantown, 2015. (Library of Congress)

Additionally, Bates designed the Neuralgyline (Sterling Drug) office building and factory (Fig. 5) in East Wheeling (1913, demolished). The Neo-Classical Revival building was clad in cast stone with brick accents. It featured an arched entrance and fluted Corinthian columns at the upper stories of the central bay and a parapet roof.

Fig. 5. Neuralgyline (Sterling Drug) Building, Wheeling, 1913. (Selection of Photographs, c.1926)

Fig. 6. Knights of Pythias Lodge, Wheeling, 1937 (Ohio County Public Library)

Bates designed a few buildings for fraternal organizations. However, the only known building of this type that was constructed in West Virginia was the Knights of Pythias Lodge (Fig. 6) that was located on the southeastern corner of 16th and Market Streets in Wheeling (1927, demolished). Frederick Faris was associate architect. The three-story building featured brick and cast stone, fluted pilasters and large pediments at the corners. The building was located immediately north of the former Baltimore and Ohio Railroad Terminal (extant, OH-0013, NR#79002596), which now houses West Virginia Northern Community College. The Pythian Lodge was demolished in 1989 to create a park (extant, OH-0001-3496) on the site, but the three of the building's pediments were preserved and incorporated into the park design.

Charles Bates designed several commercial garages with Neo-Classical elements. The P.F. King Motor Company Garage (1917, extant, OH-0001-1063) has a parapet roof with projecting center motif above a projecting cornice. It features large storefront windows and a storefront entrance, which provided maximum visibility of the cars on display. The building has alternating soldier brick lintels with cast stone keystones and flat cast stone ornamentation at the parapet. The 12th Street Garage (1921, extant, OH-0001-2422) was a ramp garage that was originally constructed to accommodate 250 cars. The five-story building is faced in brick and features Neo-Classical elements. The garage doors have decorative cast stone surrounds, and the lintels are alternating soldier course brick with cast stone keystone and end pieces.

Bates designed at least 19 schools in West Virginia, including grade schools, high schools, and two college buildings. Except for the College of Law (1922, extant, MG-0093) at West Virginia University, Bates' school buildings were designed in the Neo-Classical Revival style. School buildings were symmetrical with two or three stories. Some schools consisted of a block with a central entrance, such as the Westover School (c.1912, extant) in Westover, St. Mary's High

School in St. Mary's (1919, demolished), and the Potomac State School (c.1919, extant) in Keyser (Fig. 7). Other buildings were comprised of a block with a central entrance and projecting blocks at each end. Schools with this type of configuration include Wellsburg High School (1928, extant, BR-1536), Ritchie School (1925, extant, OH-0001-3370), Moundsville High School (Fig. 8) (1918, demolished) and the Linsly Institute (Fig. 9) (1925, demolished). The end blocks often had less windows than at the central block. Sometimes the end block was a blank field at the front façade and contained windows at the side elevation. (Fig. 8) The buildings usually had stepped parapet walls. Windows were arranged singly or most often in groups of two or three.

Fig. 7. Potomac State School, Keyser, 2017. (Justin A. Wilcox)

Fig. 8. Moundsville High School, 1920s. (Selection of Photographs, c.1926)

The central entrance bay was always emphasized, either by projection from the façade or by contrasting materials. Some buildings featured pilasters or engaged columns that framed the entrance bay. A few buildings, such Wellsburg High School (extant, BR-1536) and Linsly Institute (Fig. 9) (demolished) had projecting porticos with columns supporting a pediment.

Fig. 9. Linsly Institute, Wheeling, 1958. (Ohio County Public Library)

Fig. 10. Detail of arched ornamentation at Third Street School, Moundsville, 1922. (West Virginia State Archives)

Most of the buildings were brick with cast stone ornamentation. Cast stone belt courses delineated the tripartite organization of base-shaft-capital that is a hallmark of the Neo-Classical Revival style. In several cases, Bates used cast stone in the shape of a slight arch over the windows at the top story. This feature was seen in St. Mary's and Moundsville High Schools (both

demolished) and also in the Third Street School (Fig. 10) (1918, extant, MR-0648) in Moundsville, which was constructed at the same time as the High School.

Like the majority of Bates' school designs, the Wheeling Public Library (extant, OH-0001-3074) was also designed in the Neo-Classical Revival style. It features brick quoining, projecting entrance bay with pediment, cast stone ornamentation and belt coursing.

Beaux-Arts

The Beaux Arts style (1880-1930) was introduced to the United States by Americans who studied at the Ecole des Beaux Arts in Paris in the late 19th century. The formal style adapted features of French architecture of the 16th to 18th centuries. The highly decorative style was used for public buildings and some residences. It featured a massive symmetrical façade, sometimes with a projecting pavilion, with ashlar stone walls and rusticated stonework. Features included classical columns, sometimes paired, paired pilasters, engaged columns, enriched entablatures, arched dormers and balconies. Ornamentation included cartouches, swags, wreaths, floral patterns, ornamental keystones, medallions, egg and dart, leaf, Greek key and dentil molding, sculptural figures and quoining. Roofs were flat, low-pitched or mansard, and some had a balustrade at the roofline. Domes and rotundas were also featured. Rectangular or arched windows were usually 1/1 double hung and sometimes had balustrades, pediments or balconets. Doorways were flanked by columns and/or pilasters. An example of the style is the Brooklyn Museum (1895) in Brooklyn, New York, which was designed by McKim, Mead and White.

The 10-story Beaux-Arts National Bank of West Virginia (1914, extant, OH-0001-3509) is clad with white terra cotta. The central bays are emphasized with green and gold terra cotta, and there are belt courses of ornate terra cotta above the first story and below the top story. Ornamentation includes acanthus leaf and floral motifs, shields, shells and scrolled brackets. The building features a semi-elliptical corner canopy over the entrance doors.

The Capitol Theater in Wheeling (1928, extant, OH-0001-3537) is asymmetrical with a slightly projecting entrance bay that is defined by large pilasters. At the second story, a large mullioned arched window with six multi-light panels is flanked by pairs of reeded and fluted Ionic columns. Ornamentation includes fluting, Grecian urns, shells, flowers, leaves, scrolls and cartouches. Musical instruments, including horns and lyres, and comedy and tragedy masks also adorn the building.

The White Palace (1926, extant, OH-0838) at Wheeling Park, which Bates designed with Frederick Faris, was a simple Beaux-Arts design.

Commercial/Chicago Style

The Commercial/Chicago style (1875-1930) was developed by the Chicago School, a group of architects that worked in Chicago after the Great Fire of 1871. The style was seen primarily in

multi-story office and retail buildings. It had a tripartite organization, with a "base" consisting of the bottom one to four stories, a mid-section (the "shaft") consisting of multiple stories, and the top "capital", which could be one to four stories. The buildings, which were basically unadorned, and featured large overhanging cornices. Structural steel framing facilitated large window openings, that were often filled with Chicago-style windows separated by decorative spandrels. An example of the style is the Marquette Building (1895) in Chicago, which was designed by Holabird & Roche.

The 10-story Riley Law Building (1922, extant, OH-0001-1158) was constructed in the Commercial / Chicago style, which is much simpler and less ornate than Neo-Classical Revival. It features a tripartite vertical arrangement and a generally tripartite window arrangement (except stairwells). Other features include brick quoining, cast stone belt courses, and soldier course lintels with cast stone ends.

Georgian Revival

Georgian Revival (c.1900-1950) is a formal style that exhibits many of the characteristics of 17th and 18th century Georgian architecture. It was contemporaneous with the Colonial Revival style and had many of the same features. Buildings were rectangular and symmetrical and often had a two-story projecting portico with classical columns. Most examples were of brick laid in Flemish bond and had belt courses of stone or projecting bricks. Features included a classical cornice with dentils, modillions and/or moldings and double chimneys at one or both ends. Roofs were generally hipped, gabled or sometimes gambrel with gabled dormers and boxed eaves with shallow overhangs. Windows were often 9/9 double hung with heavy frames and flat lintels with prominent keystones. Some buildings featured Palladian windows. An example of this style is the West Virginia Executive Mansion (1925) in Charleston, which was designed by Walter F. Martens.

The College of Law at West Virginia University (1922, extant, MG-093) was designed in the Georgian Revival style. The symmetrical two-and-a-half story (with raised basement) building features tripartite organization, brick quoining, 6/6 double hung windows in groups of three, cast stone lintels and belt coursing, and dormers with arched windows.

Late Gothic Revival Gothic / Collegiate Gothic

Late Gothic Revival (c.1900-1930) was a simpler version of the High Victorian Gothic that was popular from about 1860 to 1890. The secular version of this style was known as Collegiate Gothic because it was used in many buildings on college and university campuses. Late Gothic Revival was also used for many churches that were constructed in the early 20th century. Late Gothic Revival buildings were generally larger in scale and more massive than the earlier versions of Gothic Revival. As a reaction to the excesses of High Victorian Gothic, Late Gothic Revival had much simpler ornamentation. Walls were generally brick or smooth ashlar stone, trimmed with stone or terra cotta, and featured early Gothic elements, such as buttresses and finials. Some

secular buildings were clad with terra cotta. Large lancet window openings featured stained glass and stone tracery. Doors were often recessed into a lancet opening. A secular example of this style is the Cathedral of Learning at the University of Pittsburgh (1926) by Charles Klauder, and a religious example is the West Point Cadet Chapel at the United States Military Academy (1906-1910), designed by Bertram Goodhue, Ralph Adams Cram, and Frank Ferguson.

Bates designed a few church designs in the Late Gothic Revival style, including the Stone Presbyterian Church (1914, non-extant) in Elm Grove, which is now part of Wheeling. An unbuilt design that Bates did c. 1908 for a Presbyterian Church in Phillipsburg, Pennsylvania (Fig. 11) bears several similarities to the Stone Church (Fig. 12). The Wheeling church featured two square towers, battlements, round, segmental and pointed segmental arch openings, stained glass windows and stone tracery.

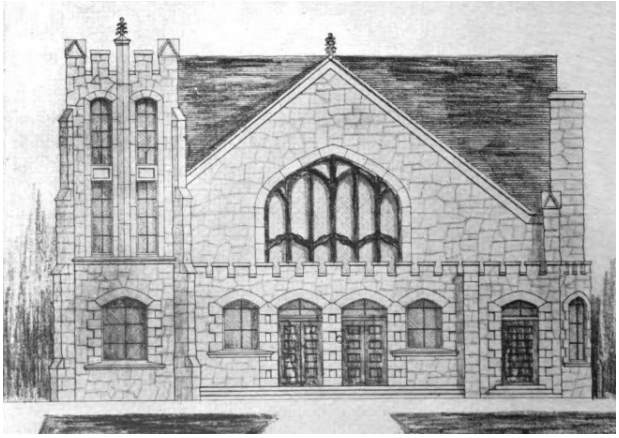

Fig. 11. Unbuilt design, Presbyterian Church, Phillipsburg, PA, c.1908. (Ohio Architect, 1909)

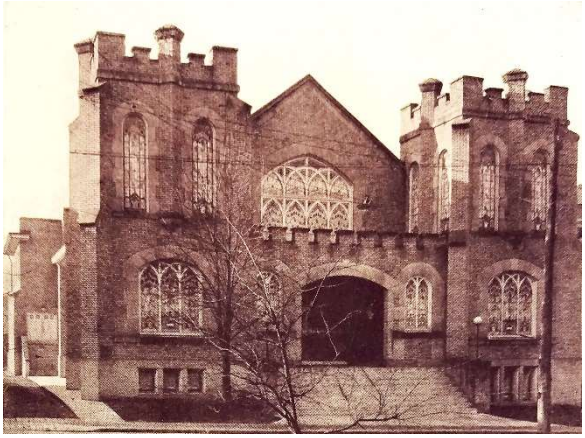

Fig. 12. Stone Presbyterian Church, Elm Grove, n.d. (Selection of Photographs, c.1926)

Beech Bottom Community Christian Church (1926, extant, BR-1537) is a simple Late Gothic Revival design featuring a large lancet arch opening under a mullioned oculus window.

Other – Factory

Factory buildings generally have no discernable style. The model for the early 20th century factory was developed by Albert and Julius Kahn, who used reinforced concrete instead of wood in factory construction. The result was the ability to create large expanses of open space to accommodate assembly lines and other methods of manufacturing. Albert Kahn's design for the Packard Motor Car Company (1903) in Detroit was the first to use this construction method, and thereafter, most new factories were designed using reinforced concrete.

Possibly due to his background as a structural engineer, Bates received several commissions for industrial and warehouse buildings. He designed buildings for the Hazel-Atlas Glass Works, J. L. Stifel & Sons and Wheeling Stamping, all in Wheeling, and the Fostoria Glass Works and U.S. Stamping Company in Moundsville. He also designed warehouse buildings for Central Glass

Works and W. A. Wilson & Sons. All of these buildings have been demolished. In 1928, Charles Bates designed the Fokker Aircraft plant (1928, extant, MR-0649) in Glen Dale. It is a long one-story brick building with large window openings, each containing twelve 15-light metal awning windows.

Common Features

Bates sometimes used similar elements on more than one building. Since lintels were not structural members in this era of construction, Bates used them as decorative elements. A typical lintel on a brick building was soldier course (or alternating soldier course). Cast stone blocks were used as keystones and/or end blocks. The P.F. King Garage (Fig. 13) features cast stone keystones and end blocks. At the 12th Street Garage (Fig. 14), Bates used keystones and elongated end blocks. Lintels on the Riley Building (Fig. 15) have end blocks and no keystones. The Hawley Building (Fig. 16) features end blocks and a center stone below the lintel.

Fig. 13. Detail of lintels at P.F. King Garage, 2019.

Fig. 14. Detail of lintel at 12th Street Garage, 2019.

Fig. 15. Detail of lintel at Riley Building, 2019.

Fig. 16. Detail of lintels at Hawley Building, 2019.

Elliptical canopies were used on the National Bank of West Virginia (Fig. 17), Central Union Trust Building (Fig. 18) and the Main Street entrance of the Windsor Hotel. The canopy on the National Bank of West Virginia is the only one extant.

Fig. 17. Elliptical canopy at National Bank of West Virginia, 2019.

Fig. 18. Elliptical canopy (non-extant) at Central Union Trust Building, c.1960. (Ohio County Public Library)

Bates also used stone geometric decorations at the tops of pilasters in lieu of a capital. This feature is visible on the Hawley (Fig. 19) and Potomac State (Fig. 20) buildings. He also used stone as a decorative element at the parapet. This feature is seen at Potomac State (Fig. 20) and also at the P.F. King Garage (Fig. 21).

Fig. 19. Stone "capitals" at the Hawley Building, 2019.

Fig. 20. Stone "capitals" and decoration at Potomac State, 2017. (Justin A. Wilcox)

Fig. 21. Geometric stone decoration at the P.F. King Garage, 2019.

Residential

Bates designed residential buildings in the Tudor/English Revival, Colonial Revival, Craftsman, Bungalow and Prairie styles. His most ornate residential design was the Neo-Classical Revival Edward F. Stifel residence.

Tudor/English Revival

The Tudor/English Revival style (1880-1940) is derived from the English architecture produced during the reign of the Tudors (1485-1558). Although primarily domestic, there are some examples of non-residential architecture that were constructed in this style. The facades were usually asymmetrical. The walls were often a combination of masonry (usually brick) at the first level and stucco with false half-timbering above, although there are many examples that feature all-masonry facades. Roofs were gabled (sometimes cross-gabled) and usually steeply pitched with shallow overhanging eaves and bargeboard at the gable ends. Some roofs were gabled with parapet walls. Many buildings had steeply-pitched triangular dormers at the roof. Windows were double hung or narrow casements and were sometimes arranged in groups of three or four. Door openings featured decorative elements or a structure around the door and often incorporated a round or Tudor (four-centered) arch. An example of this style is Stan Hywet Hall (1911) in Akron, Ohio, by Charles Schneider.

The C. B. McLain (1909, extant, OH-0002-4264) and J. K. Graham (1909, extant, OH-0001-1246) residences are two stories with brick cladding at the first story and stucco with half-timbering at the upper story. The J.D. Merriman residence (c. 1910, extant, OH-0001-1511) is two stories with stucco cladding at both levels and half timbering at the second level. Other two-story examples include the George W. Eckhart house (c. 1909, demolished) at 16 Park Road, Wheeling and the W. L. Glessner house (1910, demolished) at 1911 National Road, Wheeling. Bates also designed one-and-one-half story houses in the Tudor/English Revival style, including the Seth Hosking

house[2] (c. 1909, extant, OH-0001-0040) and the Hal Speidel house (c. 1910, demolished), which was located at 1287 National Road in Wheeling.

Colonial Revival

The Colonial Revival style (1890-present) was an attempt to reflect the country's past. Its order and symmetry were a reaction to the excesses of the Victorian era. Colonial Revival architecture featured a free interpretation of the styles popular during the Colonial period. An early advocate of the style was the New York architectural firm of McKim, Mead and White. The style was popularized by the restoration of Colonial Williamsburg in 1925. Numerous magazines and pattern books also publicized and popularized the style. In addition to homes, the style was used for schools, libraries and other public buildings. Colonial Revival buildings tended to be larger than their Colonial prototypes, and architectural details were often exaggerated. The style featured rectilinear forms and symmetry. Walls were clad with brick, often in Flemish bond, or wood siding. There was usually a prominent portico supported by columns, which sometimes extended the full width or full height of the façade. Other features included a classical cornice with dentils and modillions, pediments, Tuscan columns, Palladian and bay windows, fluted pilasters and classical ornamentation. Roofs were hipped or gabled with a box cornice. Windows were generally double hung with multiple lights. Fanlights, sidelights and shutters were common. Entrance doors were often crowned by a pediment and flanked by pilasters. A non-residential example of the style is the Mount Kisco (NY) Town and Village Hall (1932), designed by Mott B. Schmidt.

The H. W. Gee (1917, extant, OH-0001-0036), R. B. Naylor (c.1914, extant, OH-1215) and J. R. Jungling (1919, extant, OH-0001-0742) houses in Wheeling and the W.F. Dalzell (c.1922, MR-0041-0061) house in Moundsville are all brick residences in the Colonial Revival style. Each of these feature prominent entrance bays, brick quoining at the corners and one or two side porches with Doric or Ionic columns. Some of the side porches have been enclosed. The brick residences feature lintels of alternating soldier course brick with cast stone ends and keystones, which are also common on Bates' commercial work.

Craftsman

The Craftsman style (1900-1920) was a product of the Arts & Crafts Movement, which was influenced by Englishmen William Morris and John Ruskin. The Movement was a reaction against industrialization and mass-production and advocated traditional craftsmanship and simple forms. In the United States, the Arts & Crafts Movement was popularized by Gustav Stickley, who produced the magazine *The Craftsman* (1901-1916). He also sold architectural plans for Arts & Crafts houses. As a result, Craftsman became the most popular style in the nation for smaller dwellings. The Arts & Crafts Movement influenced both the Craftsman and Prairie styles.

[2] This house was constructed by Edward F. Stifel as an investment, and Seth Hosking was an early tenant. The residence is referred to as the Seth Hosking house to avoid confusion with Edward Stifel's residence "Edemar", located at 1330 National Road.

Craftsman houses were one, one and a half or two stories. Facades were asymmetrical and occasionally had a battered (tapered) foundation. Often, the walls were a combination of masonry at the first level and stucco, wood shingles or weatherboard at the upper levels. The style featured partial- or full-width porches with front-gabled covers supported by square or battered columns. There was an emphasis on outdoor rooms, such as living, dining and sleeping porches, and pergolas. Porte cocheres were common. Roofs were generally front-gabled with a low to moderate pitch and had wide overhanging eaves with exposed rafter tails and triangular knee braces. Some houses had gabled or shed dormers with exposed beams. Windows were generally double hung, with multi-light upper sash, or casement. Doors were battened with wrought-iron hardware. An example of this style is the Gamble House (1908), Pasadena, California, designed by Greene and Greene.

The A.A. Wheat house (c.1910, extant, OH-0001-1510) features a low-pitched roof with deep eaves, multi-light upper sash windows and half-timbering at the gable end. The Chauncey E. Frazier (c. 1910, extant, OH-0001-1760) house in the Warwood neighborhood of Wheeling (Fig. 22) exhibits some Craftsman-style characteristics such as knee braces and multi-light upper sash windows.

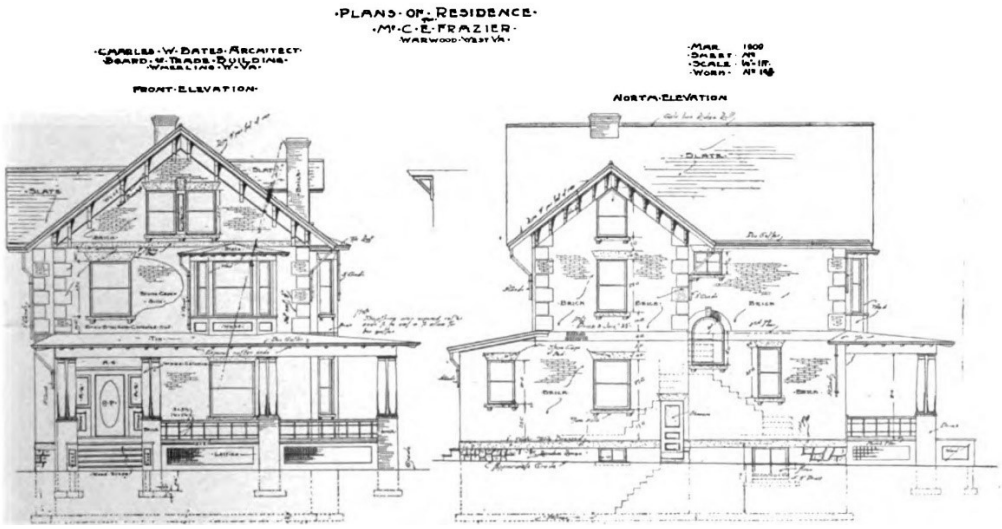

Fig. 22. Front and north elevations of the Chauncey E. Frazier house, Warwood, c.1909 (Ohio Architect 1909)

Bungalow

The first Bungalows were constructed in British India in the mid-19th century. Bungalows (1905-c. 1935) first appeared in the western United States in the early 20th century and were pioneered by the Pasadena, California firm of Greene and Greene. The Bungalow style was popularized by Gustav Stickley through his magazine *The Craftsman* (1901-1916). Bungalows were modest, low-profile frame houses of one or one and a half stories. They were square or rectilinear and had wide front porches with square or battered porch posts. Wall treatments included weatherboard

or rustic butt shingles. Low-pitched side-gable roofs featured exposed roof beams and rafter tails. Many had a front-gabled or shed-roofed dormer. Windows were generally multi-light over single-light, and sometimes they were grouped by two or three. Wood trim was generally plain. Many bungalows were constructed, and many survive, but there are not well-known examples of modest Bungalows. However, the Bungalow Heaven Historic District (1900-1930) in Pasadena, California has over 800 small Craftsman homes, many of them Bungalows.

Bates designed his own home (c.1911, extant, OH-0001-1567) in the Bungalow style. It features a large shed-roofed dormer, full-width front porch with large round columns, side porch, decorative exposed rafter tails and windows with multiple lights in the upper sash. Other Bungalows designed by Bates include the Lee Paull house at 4 Highland Park (c.1911, extant, OH-0001-0108), and the Dr. L.K. Cracraft residence in Elm Grove (c.1909, demolished).

Prairie

The Prairie style (1900-1930) originated with the Prairie School, a group of architects practicing in Chicago beginning in approximately 1900. Many architects were part of the Prairie School, but by far the most well-known was Frank Lloyd Wright. The Prairie style was influenced by the Arts & Crafts Movement, which advocated traditional craftsmanship and simple forms. Buildings were integrated with the site to provide a low-profile, horizontal appearance. Homes were generally one or two stories, and the central portion was often higher than the adjacent flanking wings. The walls were generally brick, concrete block, or light-colored stucco with contrasting wood trim between stories. Porches and porte cocheres usually had roofs supported by square or battered columns. The buildings were topped by low-pitched hipped or gabled roofs with broad eaves. Some houses had hipped or gabled dormers. Windows were 1/1 double hung or casements, sometimes with leaded or stained glass. The windows were often grouped in horizontal bands or sets of two and three. A well-known example of the Prairie style is the Frederick Robie House (1909-1910) in Chicago, designed by Frank Lloyd Wright.

The John E. Reid house (1915, extant, OH-0001-0868) features low-pitched roofs with wide overhangs, knee braces, stucco walls and a side porch. The Helen de Vries residence (1911, extant, OH-0001-0099) features a horizontal appearance with a broad porch and massive support posts.

Neo-Classical Revival

The Neo-Classical Revival style (1895-1950), as interpreted in residential work, follows the same basic tenets as it does in non-residential work. Homes were usually two or two and a half stories in height. The tripartite vertical organization is evident but on a smaller scale. The base and capital are delineated by some type of horizontal banding to create the base-shaft-capital formation. Facades were symmetrical and commonly featured a large 2-story portico and wood or stone columns with Corinthian, Doric or Ionic capitals. Full-height pilasters were also common. The buildings generally had a wide frieze below the cornice, which often featured modillions and

dentils. Roofs were side-gabled, hipped or gambrel and were low-pitched with moderate eave overhang. Others had parapet walls, and some had balustrades at the roofline. Windows were symmetrically arranged and were sometimes grouped by two or three windows. Upper sashes were often multi-light, with six or nine lights, over a single-light lower sash. Some buildings featured arched or bay windows. Entrances were centrally located and featured classical elements, such as decorative lintels or broken pediments over the door. A residential example of Neo-Classical Revival is Miramar (1911-1915) at Newport, Rhode Island, by Horace Trumbauer.

By far, the most elaborate of Charles W. Bates' residences is the 1910 Edward F. Stifel home "Edemar" (Fig. 23), which is individually listed on the National Register of Historic Places (NR#91001728). The former home currently houses the Stifel Fine Arts Center.

Fig. 23. Edward F. Stifel Mansion, 2019.

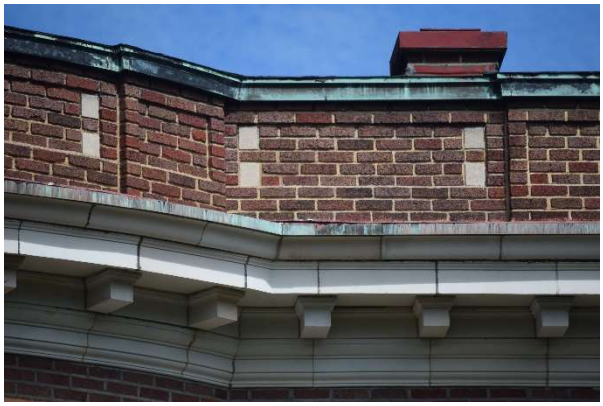

Fig. 24. Detail of stone decoration at Stifel Mansion, 2019.

The 30-room Neo-Classical Revival mansion features fireproof construction through the use of concrete (including floors) with steel I-beams and a brick façade. The front façade features a full-height, full-width porch with six segmented, fluted Corinthian columns. Other features include a main entrance with terra-cotta columns, wide sidelights and a semi-elliptical fanlight and a Palladian window/door arrangement at the second level. Although this was an early design, several features that are seen in Bates' later work are evident, including brick quoining, alternating soldier course lintels, and cast stone ornamentation above the cornice (Fig. 24). This home, which took two years to build, surely cemented Charles W. Bates' reputation as a talented architect.

Common Features

As in his commercial work, Bates sometimes used similar elements on more than one residence. Many of the Tudor/English Revival homes had side porches or front porches that extended past the house on one side, including the aforementioned Merriman, Hosking, and Eckhard houses. The Eckhard house had a pergola-style roof on one side of the porch (Fig. 25) that was later extended out past the end of the house (Fig. 26).

Fig. 25. Detail of pergola porch at Eckhard house, c.1909. (Ohio Architect 1909).

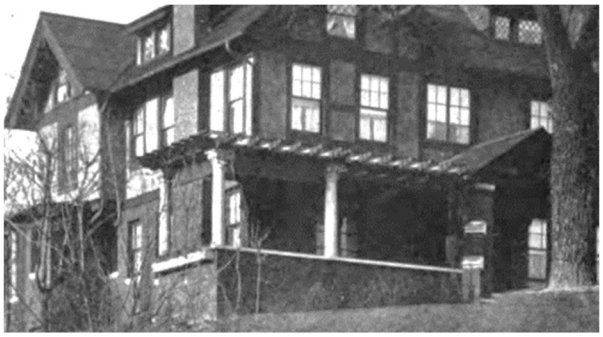

Fig. 26. Detail of Eckhard house with extended pergola porch, c.1912. (Ohio Architect 1912)

The Merriman residence features battered (tapered) stucco posts at both the side and front porches (Fig. 27). The Bates (Fig. 28) and DeVries residences feature oversized Tuscan columns.

Fig. 27. Detail of battered porch posts at Merriman residence, 2019.

Fig. 28. Detail of oversized Tuscan columns at Bates residence, 2019.

An unusual feature that Bates used on several Colonial Revival residences was the placement of a second story window within a chimney. This feature was used on the Gee, Naylor (Fig. 29) and Jungling (Fig. 30, not visible due to trees) houses. In addition, the Jungling residence features two windows in the firebox area at the 1st story.

Fig. 29. Detail of window in chimney of the Naylor house, 2019.

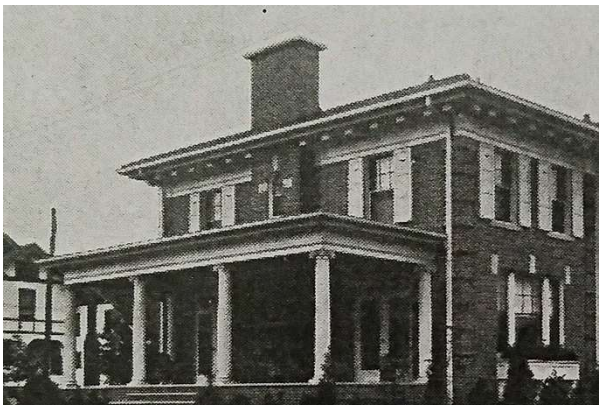

Fig. 30. Detail of window in chimney of Jungling house, c.1919. (Selection of Photographs, c.1926)

CONCLUSION

Charles W. Bates was a prominent architect in Wheeling in the early 20th century during a time of growth and prosperity in the city. Bates applied his Chicago training in his work, and he designed some of the most prominent and acclaimed buildings in Wheeling. Building types include commercial, educational, theater, industrial, religious and residential. Bates specialized in schools, and he produced over 50 designs for schools in West Virginia and Ohio, especially in the suburbs of Cleveland. It is a testament to Bates' talent that many of his school buildings are still in use at a time where old school buildings are being demolished on a regular basis. Although most of his factory buildings are non-extant due to the decline of industry in the region, much of his other non-residential work is still standing, and his work continues to be valued and appreciated.

RECORDED RESOURCES

Most of the existing buildings designed by Charles W. Bates have previously been recorded on West Virginia Historic Property Inventory (HPI) forms, although the information on most of those forms is minimal. Many of the buildings contribute to historic districts listed in the National Register of Historic Places, and some resources are individually listed in the National Register.

An intensive survey was conducted for thirty (30) resources designed by Bates. One of the goals of this project is to expand the knowledge and understanding of the architect's work. The resources chosen to be documented through HPI forms are intended to illustrate the various building types and styles that constitute Charles Bates' extant body of work in West Virginia. In addition, the chosen resources were not previously well-documented, either by an HPI form with a detailed description or by a National Register nomination for an individual property. Therefore, some well-known examples of Charles Bates' work were not included in the survey because the building has already been well-documented.

A new or updated HPI form was created for each of the thirty resources, which are listed below. For a key to NRHP Status, please see below. For additional extant resources in West Virginia that were designed by Charles W. Bates, please see Appendix A.

For a key to NRHP Status, please see below.

HPI#	Name	Address	Date	Style	NRHP Status
BR-1536	Wellsburg High School	1447 Main St., Wellsburg	1928	Neo-Classical Revival	Contributing to WellsHD
BR-1537	Beech Bottom Community Church	3rd and High Sts., Beech Bottom	1926	Gothic – Collegiate	

MG-0093	School of Law	West Virginia University Campus, Morgantown	1922	Georgian Revival	
MG-1990	Delmar Building	381 High St., Morgantown	c. 1925	Neo-Classical Revival	Contributing to DMHD
MR-0041-006	W. F. Dalzell Residence	1204 7th St., Moundsville	c. 1922	Colonial Revival	
MR-0648	Third Street School	1600 3rd St., Moundsville	1918	Neo-Classical Revival	
MR-0649	Fokker Aircraft Corp. Factory	601 Baltimore Ave., Glen Dale	1928	Other (Factory)	
OH-0001-0036	H. W. Gee Residence	36 Stamm Ln., Wheeling	1917	Colonial Revival	
OH-0001-0040	Seth Hosking Residence	1720 National Rd., Wheeling	c. 1909	Tudor Revival	Contributing to NRCHD
OH-0001-0099	Helen DeVries Residence	9 Highland Park, Wheeling	1911	Prairie	Contributing to HPHD
OH-0001-0742	H. R. Jungling Residence	5 Linden Ave., Wheeling	1919	Colonial Revival	Contributing to WENHD
OH-0001-0868	John E. Reid Residence	18 Lynwood Ave., Wheeling	c.1916	Prairie	Contributing to WENHD
OH-0001-1063	P. F. King Motor Company	841-43 National Rd., Wheeling	1917	Neo-Classical Revival	
OH-0001-1158	Riley Law Building	45 14th St., Wheeling	1922	Commercial/Chicago	Contributing to WHD
OH-0001-1246	J. K. Graham Residence	37 Maple Ave., Wheeling	1909	Tudor Revival	Contributing to WENHD
OH-0001-1510	A. A. Wheat Residence	18 Hawthorne Ct., Wheeling	c. 1910	Craftsman	Contributing to WENHD
OH-0001-1511	J. D. Merriman Residence	14 Hawthorne Ct., Wheeling	c. 1910	Tudor Revival	Contributing to WENHD
OH-0001-1567	C. W. Bates Residence	20 Hawthorne Ct., Wheeling	c. 1911	Bungalow – dormer front	Contributing to WENHD
OH-0001-2422	12th Street Garage	79-81 12th St., Wheeling	1921	Neo-Classical Revival	Contributing to EWHD
OH-0001-2587	Wheeling Clinic	58 16th St., Wheeling	1923	Neo-Classical Revival	Contributing to EWHD
OH-0001-3074	Wheeling Public Library	2100 Market St., Wheeling	1910	Neo-Classical Revival	Contributing to CMSHD
OH-0001-3370	Ritchie School	3700 Wood St., Wheeling	1925	Neo-Classical Revival	
OH-0001-3504	Central Union Trust Building	40 14th St., Wheeling	1924	Neo-Classical Revival	Contributing to WHD

OH-0001-3509	National Bank of West Virginia Building	1201 Main St., Wheeling	1914	Beaux-Arts	Contributing to WHD
OH-0001-3511	OVGH Nurses Residence	2000 Eoff St., Wheeling	1927	Neo-Classical Revival	
OH-0001-3537	Capitol Theatre	1015 Main St., Wheeling	1928	Beaux-Arts	Contributing to WHD
OH-0001-3538	Hawley Building	1025 Main St., Wheeling	1912	Neo-Classical Revival	Contributing to WHD
OH-0001-3444	Windsor Hotel	1143 Main St., Wheeling	1914	Neo-Classical Revival	Contributing to WHD
OH-0002-4264	Dr. C. B. McLain Residence	204 S. Broadway St., Wheeling	1909	Tudor Revival	Contributing to WHD
OH-1215	R. B. Naylor Residence	16 Hawthorne Ct., Wheeling	c. 1920	Colonial Revival	Contributing to WENHD

NRHP Status Key:

DMHD	Downtown Morgantown Historic District (96000441)
CMSHD	Centre Market Square Historic District (Boundary Increase) (87000127)
EWHD	East Wheeling Historic District (99001402)
HPHD	Highland Park Historic District (93000222)
NRCHD	National Road Corridor Historic District (92000874)
WellsHD	Wellsburg Historic District (79002597)
WENHD	Woodsdale-Edgewood Neighborhood Historic District (96000445)
WHD	Wheeling Historic District (79002597)
WIHD	Wheeling Island Historic District (92000320)

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APPENDIX A -- OTHER EXTANT PROPERTIES

The following are other extant properties in West Virginia that have been attributed to Charles W. Bates.

For a key to NRHP Status, please see below.

HPI#	Name	Address	Date	NRHP Status
OH-0001-1506	J. O. Tucker Residence	17 Hawthorne Ct., Wheeling	c. 1908	Contributing to WENHD
OH-0001-0582	Edward F. Stifel Residence (Edemar)	1330 National Rd., Wheeling	1910	Individually listed (91001728)
OH-0001-1760	Chauncey E Frazier Residence	2000 Warwood Ave., Wheeling	c. 1910	
OH-0001-0108	Lee Paull Residence	4 Highland Park, Wheeling	c. 1911	Contributing to HPHD
none	Cairo School	422 School St., Cairo	1912	
MG-1356	Westover School	NW cor. of East & North Sts. (also listed as Morrison St.), Westover	c. 1912	
OH-0001-1756	John Ellis Residence	1910 Warwood Ave., Wheeling	c. 1918	
none	Potomac State School	101 Fort Ave., Keyser	c. 1919	
OH-0001-1988	George S. Dorsch Residence	1100 Warwood Ave., Wheeling	c. 1920	
none	Bank of Morgantown	265 High St., Morgantown	1921	Contributing to DMHD
MG-1311	Metropolitan Theatre	371 High St., Morgantown	1924	Individually listed (84003631)
none	High School Stadium	Wheeling Island, Wheeling	1926	Non-contributing to WIHD
OH-0838	White Palace (w/ Frederick Faris)	Wheeling Park, Wheeling	1926	Contributing to NRCHD
OH-0001-1518	Dr. Robert J. Reed Residence	3 Emerson Ave., Wheeling	1926	Contributing to WENHD

NRHP Status Key:

DMHD	Downtown Morgantown Historic District (96000441)
HPHD	Highland Park Historic District (93000222)
NRCHD	National Road Corridor Historic District (92000874)
WENHD	Woodsdale-Edgewood Neighborhood Historic District (96000445)
WIHD	Wheeling Island Historic District (92000320)