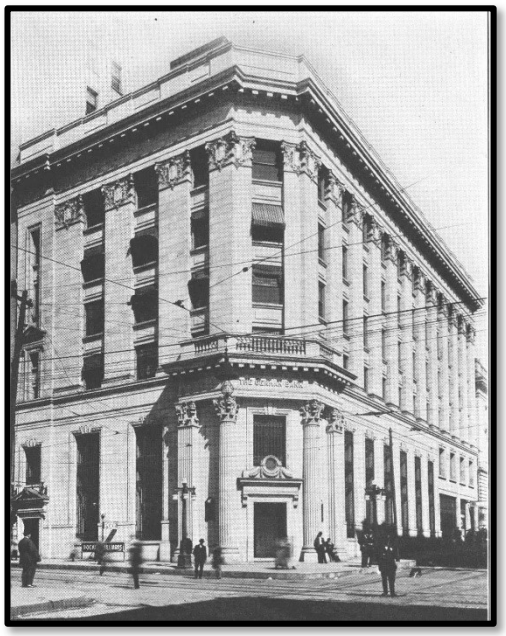
MASTER ARCHITECTS IN WEST VIRGINIA

FREDERICK F. FARIS

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

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FREDERICK FISHER FARIS

CONTEXT STUDY - PHASE II

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ABSTRACT

Frederick Fisher Faris was a prominent architect in Wheeling, West Virginia during the late 19th and early 20th centuries. He received no formal training in architecture, but his natural artistic ability made his one of the most respected architects in the state. He practiced architecture in Wheeling from 1891 until his death in 1927. For most of his career, he worked in partnership with other architects, but he spent the last 15 years in solo practice.

Faris created designs for many non-residential building types, including offices, banks, stores, theaters, schools, churches, clubs, manufacturing/industrial buildings and recreational buildings. His early work was in the Romanesque style, but his later work was largely in the Neo-Classical Revival style. He also designed several buildings in the Mission style, which was not a common style in Wheeling. Faris also designed numerous residences for Wheeling's professional and business leaders. He designed residences in the Shingle, Dutch Colonial Revival, Craftsman, Neo-Classical Revival, Renaissance Revival and Mediterranean Revival styles.

Frederick F. Faris designed several of Wheeling's landmark buildings, many of which are still standing, and his work continues to be valued and appreciated.

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INTRODUCTION

Fig. 1. Frederick Fisher Faris, 1916. (Who's Who in West Virginia)

Frederick Fisher Faris (Fig. 1) was a prominent architect in Wheeling, West Virginia during the late 19th and early 20th centuries. Although he was born in Ohio, he spent almost his entire life in Wheeling. He received no formal training in architecture, but his natural artistic ability made his one of the most respected architects in the state.

He practiced architecture in Wheeling from 1891 until his untimely death in 1927, at the age of 57. Most of his work was in vicinity of the Wheeling, but he designed some buildings in other parts of West Virginia and in some river towns in Ohio. During his career, he produced designs for many types of buildings and in various styles. His work varied from banks, stores, schools and clubs to utility buildings such as a stable, a warehouse and a water pumping station. He also designed numerous residences for Wheeling's professional and business leaders.

For much of Faris' career, he worked in partnership with other architects. He was a partner in Leiner & Faris (1891-94), Franzheim, Giesey & Faris (1894-1899), and Giesey & Faris (1899-1912). After 1912, he had a solo practice. The number of works produced by Frederick Faris is unknown. However, there are likely more that have not yet been identified.

BIOGRAPHY

Frederick Fisher Faris was born August 1, 1870 in St. Clairsville, Ohio to Joseph Anderson and Mary Elizabeth (Pratt) Faris. He was the sixth of ten children. His father, a Civil War veteran, was an artist who painted portraits and landscapes. About 1872, the family moved to Wheeling, where they had lived previously, and resided on the 1300 block of Jacob Street. By 1879, they had moved to 44 Kentucky Street (extant, OH-0002-4858) on Wheeling Island. Joseph had his studio at the same location. Frederick attended local schools, but he had no formal training in architecture. In 1888, at age 18, he was listed in the Wheeling City Directory as an architect with Klieves, Kraft & Co., a large lumber dealer and contracting concern. He trained under Edgar W. Wells, a Wheeling architect who was associated with the Klieves firm. It is unknown how long Faris worked with Wells, who died unexpectedly in May 1890. In the 1890 city directory, which was produced after Wells' death, Faris is listed as an architect with no company name.

Faris was employed in the office of Edward Bates Franzheim for an unknown period of time prior to late 1891, when he joined into a partnership with architect Joseph Leiner to create the firm Leiner & Faris. This partnership lasted until spring 1894, when Faris joined the recently-formed

partnership of Edward Bates Franzheim and Millard F. Giesey. The new firm, Franzheim, Giesey & Faris lasted until 1899, when Franzheim left the firm. Giesey and Faris continued working together as Giesey & Faris until 1912. After 1912, Faris had a solo practice until his death in 1927.

Faris married Nellie Egerter in Wheeling on January 6, 1898. She was the daughter of one of his early clients, Mrs. Adelaide Egerter. The couple had no children. Until his marriage, Faris continued to live with his parents on Kentucky Street. The newly married couple lived at 719 Main Street (extant, OH-0001-2153) in Wheeling. From approximately 1903-1905, they lived at 130 N. York Street (demolished) on Wheeling Island. Around 1906, they constructed their own house, of Faris' design, at 24 N. Front Street. This house was moved to its current location, 6 S. Front Street (extant, OH-0002-4587), in the 1950s because it was scheduled to be demolished for the construction of Interstate 70. Frederick and Nellie lived in this house until his death.

In 1912, Frederick Faris ran for a seat in the West Virginia House of Delegates on the Republican and Progressive party ballots. He won the election and served one term (1913-1914). In 1919, he was appointed to Wheeling School Board to replace a member who had resigned. He was a member of the Fort Henry Club, Knights Templar, Elks, Masons, Shriners and the Wheeling and Cedar Rocks Country Clubs. Faris received West Virginia architect license number 14 in the early 1920s, when the state began licensing architects.

In 1927, Frederick Faris contracted strep throat. He was ill for some time but continued working. He was admitted to Ohio Valley General Hospital and died there on June 20, 1927, at 57 years of age. His obituary noted that he was very public spirited and donated his architectural services on several occasions.

ARCHITECTURAL PRACTICE

Leiner & Faris

In late 1891, Faris joined with architect Joseph Leiner to create the firm Leiner & Faris. Their office was located at 1428 Main Street (demolished) in Wheeling. Their projects included the Watson Hotel in Fairmont (1893, demolished), Merchants National Bank in Clarksburg (1894, extant, HS-0471-0018), Bank of Wheeling (1892, demolished), the original portion of the Stone & Thomas store (1892, extant, OH-0001-3453), Lincoln School (1893, demolished), Egerter Building (1893, extant, OH-0001-3515) and a number of residences.

Faris had a long professional relationship with brewer Henry Schmulbach until the latter's death in 1915. In 1889-1890, Edgar W. Wells was drawing plans for the Schmulbach Brewery expansion that was completed in 1891. It is possible that Frederick Faris was involved with the project when he worked with Wells. Leiner & Faris designed the Stable House (1894, extant, OH-0001-3260A) for the Schmulbach Brewery (Fig. 2), other buildings at the Brewery (demolished) and several buildings (Fig. 3) at Henry Schmulbach's Mozart Park (1892-3, demolished).

Fig. 2. Schmulbach Brewery Stable House, 2018.

Fig. 3. Pavilion at Mozart Park, 1905. (Ohio County Public Library)

Leiner & Faris was dissolved in early 1894, and Faris joined the recently formed partnership of Edward Bates Franzheim and Millard F. Giesey. The new firm, Franzheim, Giesey & Faris (FGF) had offices in the Hub Building at 45 14th Street in Wheeling (demolished).

Franzheim, Giesey & Faris

Notable works by FGF in Wheeling include Riverside Iron Works Office (1896, extant, OH-0001-3430, NR#15000096), Vance Memorial Presbyterian Church (1896, extant, OH-0001-1059), Cathedral Parish School (1896, extant, OH-0001-2470) and First English Lutheran Church (1897, extant, OH-0001-3494). Other projects included the Fayette County Courthouse (1895, extant, FA-0017, NR#78002793) in Fayetteville, addition to the Mineral County Courthouse (1894, extant, MI-0029, NR#05001005) in Keyser, First National Bank (1896, demolished) in Grafton, First National Bank (1896, demolished) in Mannington, Methodist Episcopal Church (1898, extant, MA-0001-0018) in Mannington, and the original building of the Industrial Home for Girls (1899, extant, HS-0503) in Salem. The firm designed very few residences. In 1899, Franzheim left the firm, and the two remaining partners formed Giesey & Faris.

Giesey & Faris

Giesey & Faris located their office in rooms 11 and 12 of the Masonic Temple, 1407-9 Market Street (demolished). In the first five years of existence, the firm was responsible for the additions to the Stone & Thomas Main Street building (1896-1900, extant, OH-0001-3453), the Stone & Thomas Market Street building (1900, extant), Children's Home of Wheeling (1902, demolished), the addition of two floors and a new entrance at the Exchange National Bank (1904, extant, OH-0001-3463) and the Cathedral Residence (c.1904, extant, OH-0001-2441). Faris designed two houses and the entrance at the new Highland Park development (1901, all demolished). He also designed the John Howard mansion (1903, extant, OH-0001-0565) and carriage house (1903,extant, OH-0001-0564). Other notable homes designed by the firm include the L. S. Good Mansion (1894, extant, OH-0001-2484, NR#88002667) in Wheeling, the Point Breeze Mansion (1904, extant) in Bethany and a residence and hospital (1903, extant, OH-0001-2593) for Dr. Harriet B. Jones, the first woman licensed to practice medicine in the state of West Virginia.

In 1903, Giesey & Faris submitted the winning entry for the West Virginia Building at the 1904 Louisiana Purchase Exposition in St. Louis (Fig. 4). The Neo-Classical Revival building featured domes at the corners and a large central dome that housed an observatory. It had large porches supported by columns and large 2-story pedimented porticos supported by pairs of columns.

Fig. 4. West Virginia Building at the Louisiana Purchase Exposition, 1904. (At the Fair)

Between 1905 and 1912, the firm produced designs for the Wheeling Country Club (1905, extant, OH-0001-3719), Schmulbach Brewery office (1906, extant, OH-0001-3260B), Virginia Theater (1908, demolished), German Bank building (1911, extant OH-0001-3476), Wheeling High School (1911, demolished) (Fig. 5), St. John's Evangelical Protestant Church (1907, extant, OH-0001-3022), the Wheeling YMCA (1910, extant, OH-0001-3075) and the entrance portico at the State Penitentiary (1908, extant, MR-0593, NR#96000987) in Moundsville (Fig. 6). Faris designed the Schmulbach Building (1905, extant, OH-0001-3477), which at the time of construction, was the tallest building in West Virginia. He also designed the Market Auditorium (1911, demolished), which, at the time of construction, was the longest building in West Virginia. Faris was the architect for the Formosa Apartments (c.1909, extant, OH-0001-2432) and several single-family homes, including the James Sumner Jones residence (1908, extant, OH-0001-1097), George Rentsche residence (1910, extant, OH-0001-0629) and his own home (c.1906, extant, OH-0002-4587). The firm also designed the dancing pavilion at the State Fairgrounds on Wheeling Island (1906, demolished). Giesey and Faris ended their partnership in 1912, and each went into solo practice. Faris established his office in the Schmulbach Building.

Fig. 5. Wheeling High School, 1930s. (Ohio County Public Library)

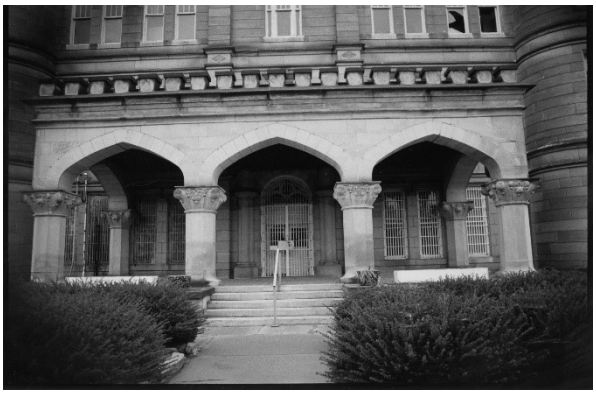

Fig. 6. Entrance to WV State Penitentiary, Moundsville, 1995. (National Register nomination)

Solo Practice

Although he was serving in the West Virginia House of Delegates in 1913-14, Faris produced many designs during the two years that he was a legislator. He designed the conversion of a residence into the Howard Apartments (1914, extant, OH-0001-0555). Faris was the architect for the

Wheeling Intelligencer and Locke Shoe buildings (c.1914, extant, OH-0001-3431), and he designed the Second United Presbyterian Church in Wheeling (c.1910, demolished) and the Warwood English Lutheran Church (1914, extant, OH-0001-1783). Faris also designed a number of schools in Ohio. During the remainder of the teens, Faris was extremely prolific. He designed commercial buildings for Browne Bros & Davis, Burkham & Tyler (1914, extant, OH-0001-3468), the Wagner Wholesale Grocery Warehouse (1914, extant, OH-0001-3143), and Quarter Savings Bank (1915, demolished). Faris was the architect for Madison School (1916, extant, OH-0002-5340) and Triadelphia High School (1917, extant, OH-0001-0063). He collaborated with Edward Franzheim on the design of the Wheeling YWCA (1915, extant, OH-0001-2417), and he designed the Scottish Rite Cathedral (1916, extant, OH-0001-2471). He also designed Mount Carmel Monastery (1917, extant, OH-0001-0929) and a major addition to the Trinity Lutheran Church (1916, extant, OH-0001-2417) in South Wheeling. Faris was the architect for the expansion of the Victoria Theater (1919, extant, OH-0001-3475), which had been in existence since 1908. Faris designed Shaw Hall (1916, constructed 1919-20, extant, OH-0001-4123, NR#96001528), a dormitory at West Liberty State College with M. L. Wells of Wellsburg. He did several plans for improvements to the State Fairgrounds, including a natatorium (demolished), which was constructed c. 1917.

In late 1918, just after the end of World War I, Faris designed a Soldiers' Memorial (Fig. 7) that was intended to be built at the top of Wheeling Hill. Although the plan had the support of many organizations, it appears that it was never constructed.

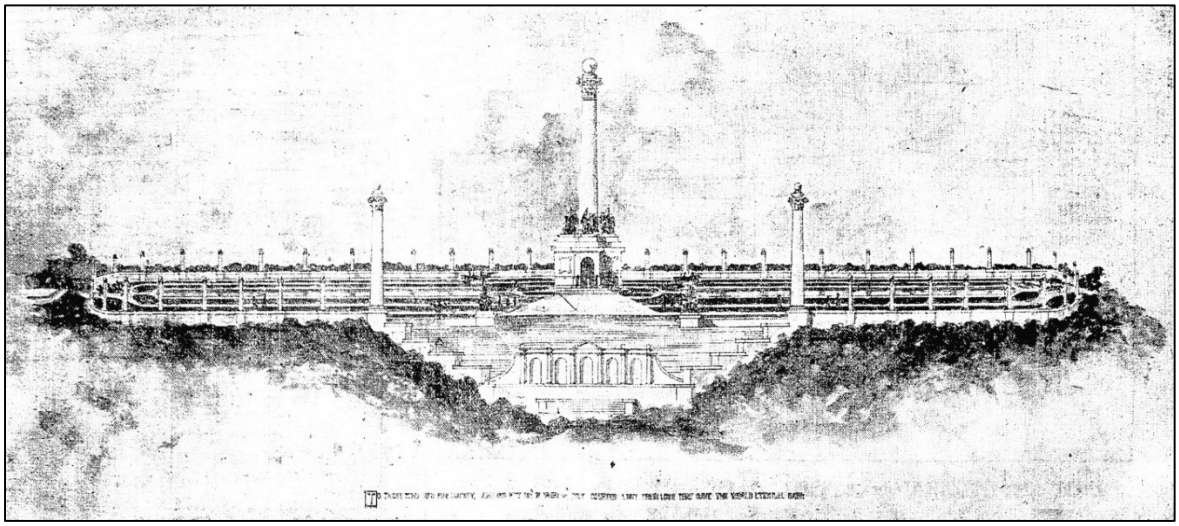

Fig. 7. Sketch of proposed Soldiers' Memorial, 1918. (Wheeling Intelligencer 11/18/1918)

During the 1920s, Faris designed additions to several buildings including the Stone & Thomas Market Street building (extant), Cooey-Bentz building (extant, OH-0001-3407), Scottish Rite Cathedral (extant, OH-0001-2471), Quarter Savings Bank (demolished) and Lincoln School (demolished). He designed the Plaza Theater (1921, demolished) in Wheeling and another theater in Steubenville, Ohio. He also designed several schools in Ohio and West Virginia,

including Park View School (1922, extant, OH-1217) and Ritchie School (1925, extant, OH-0001-3370), on which he worked with Charles W. Bates. He also worked with Bates on the Pythian Lodge (1927, demolished) in Wheeling and Wheeling Park's White Palace (1926, extant, OH-0838). He designed the Exposition Hall (1924, ruin[1], OH-0002-4531) at the State Fairgrounds. Faris was the architect for the Wheeling Electric Company building (1925, extant, OH-0001-3583), St. Joseph's Grade School (c. 1927, extant) on Wheeling Island and Elm Grove Junior High School (1927, extant, OH-0001-0017). The last work he completed was for the Home for the Aged (1927, extant, OH-0001-1781) in Warwood. It was constructed posthumously.

Building Styles

Non-Residential

Frederick F. Faris created designs for many non-residential building types, including offices, banks, stores, theaters, schools, churches, clubs, manufacturing/industrial buildings and recreational buildings. His early work was designed in the Romanesque style, but his later work was largely in the Neo-Classical Revival style. He also designed several buildings in the Mission style, which was not a common style in Wheeling.

Romanesque Revival

The Romanesque Revival style (1840-1880) made use of the architectural elements of the Romanesque style, which was common in the German and northern Italian regions in the 10th-12th centuries. The style was typically found in churches, public buildings and industrial buildings. Features included monochromatic brick or stone walls with belt courses, brick corbelling, arcaded corbel tables and round-arched window and door openings, sometimes with carved archivolts. Square towers with pyramidal caps were common. If a building had two towers, one was typically taller than the other. Except for the tower arrangement, most buildings were symmetrical. Windows were typically 6/6 or 4/4 double hung. An example of this style is the Smithsonian Institution (1848) in Washington, D. C., by James Renwick.

Romanesque examples include the Watson Hotel (1893, demolished) in Fairmont (Fig. 8) and Merchants National Bank of West Virginia (1894, extant, HS-0471-0018) in Clarksburg (Fig. 9). The Watson Hotel featured large arched openings and square towers. The Merchants Bank has a corner tower, arched openings and arched brick corbelling at the cornice. The earliest two portions of the Stone & Thomas Main Street building (1892 and 1896, extant, OH-0001-3453) had Romanesque features including round openings, heavy rusticated stone façade, arched and rectangular windows, modillions and columns with rusticated capitals. Other examples in

[1] The Exposition Hall was destroyed by fire on December 31, 2019.

Wheeling include Lincoln School (1893, demolished), Schmulbach Brewery Stable House (1894, extant, OH-0001-3260A) and the Egerter Building (1894, extant, OH-0001-3515).

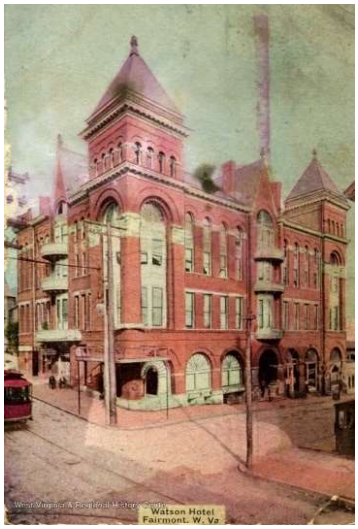

Fig. 8. Watson Hotel, Fairmont, c.1910, (West Virginia History On View)

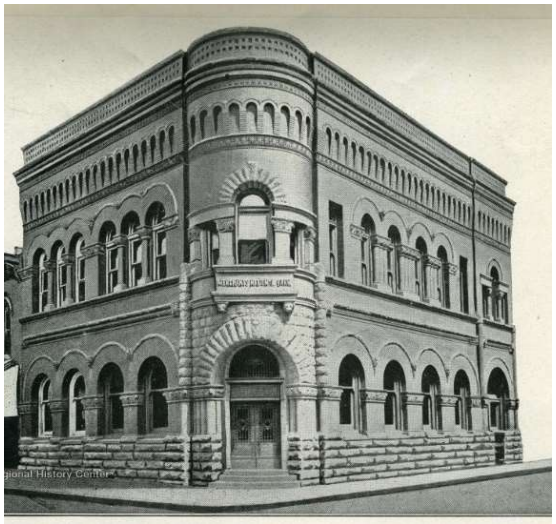

Fig. 9. Merchants' National Bank, Clarksburg, 1911. (West Virginia History On View)

Fig. 10. Bank of Wheeling, 1977. (Historic American Buildings Survey)

Richardsonian Romanesque

The Richardsonian Romanesque style (1880-c. 1900) was developed by architect Henry Hobson Richardson. Richardson began freely interpreting the Romanesque style during the 1870s. The style spread widely after his death in 1886. The massive style was frequently found on churches and public buildings. Buildings were asymmetrical and often featured cylindrical towers with steep conical or hexagonal roofs. Walls generally were rough-cut rock-faced ashlar stone with one or more belt courses. The buildings featured massive arches, sometimes with decorative archivolts, rock-faced stone piers with foliated capitals, engaged columns , short columns and colonettes. Roofs were steeply pitched, sometimes with cross gables and/or gabled dormers Window openings were deeply recessed, and windows were 1/1 double hung, often with transoms and stone mullions. Doors were recessed within semicircular or segmental-arch openings. An example of this style is Richardson's Trinity Church (1877) in Boston.

The Bank of Wheeling (1892, demolished) was designed in the Richardsonian Romanesque style and featured a stone façade, parapet roof, large arched openings and Corinthian columns (Fig. 10).

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 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. An example of Neo-Classical Revival is the Low Library (1893) at Columbia University in New York City, by McKim, Mead and White.

Almost all of Faris' non-residential work after 1900 was designed in the Neo-Classical Revival style. The 12-story Schmulbach Building (1905, extant, OH-0001-3477) features brick cladding with limestone accents. Other features include a three-story entrance bay with large arched opening. paneled Ionic pilasters, smaller arched openings, engaged Ionic columns, dentils and egg and dart molding. The limestone-clad German Bank (1911, extant, OH-0001-3476) features a corner entrance, pilasters with Composite columns, egg and dart molding and modillions. The brick and sandstone YMCA building (1910, extant, OH-0001-3075) features arched and rectangular openings, cast stone ornamentation including quoining, oversized brackets, modillions, balustrade and Composite columns and pilasters. The brick YWCA building (1915, extant, OH-0001-2417), which was done in partnership with Edward Franzheim, features an articulated base, arched and rectangular openings, splayed brick lintels with cast stone keystones, entrance portico with Corinthian columns, modillions and dentil molding. The brick Scottish Rite Cathedral (1916, OH-0001-2471) features cast stone ornamentation, Ionic engaged columns, cartouches, dentils and Greek key molding.

The Market Auditorium (1911, demolished) in Wheeling, at 506 feet long and 52 feet wide, was the largest and longest building in the state at the time it was constructed. The building featured parapet and hip roofs, arched openings, limestone cladding and Corinthian pilasters (Fig. 11).

Fig. 11. Market Auditorium, n.d. (Ohio County Public Library)

The Stone & Thomas Main Street building (1892-1900, extant, OH-0001-3453) was constructed in multiple phases. A 1900 addition features Classical elements, including Doric columns, and projects an overall lighter feeling than the earlier

Romanesque construction. The Market Street building (c.1900,1922, extant) which was also conducted in phases, exhibits a Neo-Classical Revival styling.

Faris designed three theaters in a modified version of the Neo-Classical Revival style. Since theaters were usually only two to three stories tall, the tripartite organization normally found in the style was modified to have a shorter base level. The Virginia Theater (1908, demolished), featured two large arched openings and a decorative cornice (Fig. 12). The Plaza Theater (later James Velas State Theater, 1921, demolished) featured engaged Corinthian columns and oversized finials at the top of the parapet wall (Fig. 13). Faris designed an expansion for the Victoria Theater (1919, extant, OH-0001-3475) Features include a cornice with modillions and dentil molding, large brackets and casement windows.

Fig. 12. Virginia Theater, n.d.
(Ohio County Public Library)

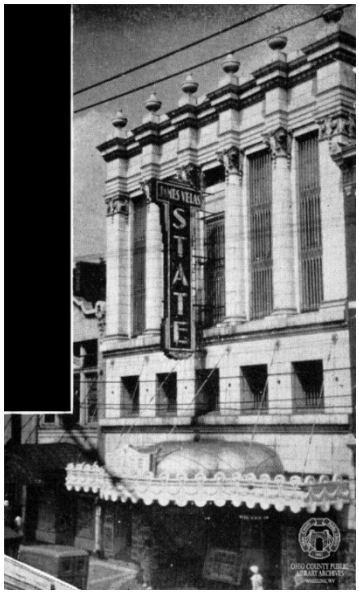

Fig. 13. Plaza (later State) Theater, 1937.
(Ohio County Public Library)

Faris designed several school buildings in the Neo-Classical Revival style, including Wheeling High School (1911, demolished), Madison School (1916, extant, OH-0002-5340), Triadelphia High School (1916, extant,OH-0001-0063) and Ritchie School (1925, extant, OH-0001-3370), which he did in association with Charles W. Bates. He also designed the women's dormitory building at West Liberty State College (now University), which is now known as Shaw Hall (1916, constructed 1919-20, extant, OH-0001-4123, NR# 96001528)[2]. This simple interpretation of the Neo-Classical Revival style features 2-story porticos with Ionic columns at the front and side (Fig. 14).

[2] Frederick Fisher Faris has been credited with the design of Shotwell Hall at West Liberty State. This is in error. Shotwell Hall was constructed in 1937 (ten years after Faris' death). It was designed by his nephew, Frederic Faris, who worked in his uncle's office and had his own practice after the elder Faris' death.

Fig. 14. Shaw Hall, West Liberty State University, 2011. (Wikipedia)

Other Faris designs in the Neo-Classical Revival style include the McFadden Building (c.1908, extant, OH-0001-3448), Intelligencer and Locke Shoe Buildings (c.1910, extant, OH-0001-3431), Bank of Fulton (1910, extant, OH-0001-1672), Browne Bros & Davis, Burkham & Tyler (1914, extant, OH-0001-3468), Wheeling Electric Company (1925 extant, OH-0001-3583), Wheeling Waterworks Pumping Station (1911, extant, OH-1216) and Wagner Wholesale Grocery (1914, extant, OH-0001-3143).

Gothic Revival

The Gothic Revival style (1830-1880) employed forms of Gothic architecture (mid-12th to 16th centuries) in designs for homes, churches and some public buildings. The style was popularized in America through widely-available pattern books, especially those by Andrew Jackson Downing and Alexander Jackson Davis. Facades were generally ashlar-cut masonry or polychromed brick and extended to the roofline without interruption, creating an emphasis on verticality. Gothic motifs, such as decorative brackets, finials, foils, battlements, hood and label moldings, pointed arches, towers and turrets were common features. Entry porches featured a flatted Gothic or Tudor arch, and occasionally, entrances were recessed. Gothic Revival buildings were topped with steeply-pitched gable roofs, and some had cross gable roofs. The projecting eaves were decorated with highly ornate bargeboard. Some roofs were flat with crenellated parapets. Tall chimney stacks featured decorative chimney pots. Windows could be lancet, ogee-arched, triangular-arched, casement, oriel or bay, often with stained glass. Paneled doors were usually partially glazed and set into lancet openings. An example of Gothic Revival is Trinity Church (1839-46) in New York City by Richard Upjohn.

St. John's Evangelical Protestant Church (1907-8, extant, OH-0001-3022) features steeply-pitched roofs, side towers, pointed arch bays, lancet windows, stained glass and battlement parapet. The Second United Presbyterian Church (1913, demolished) had square side towers, battlement

parapets, pointed arch bays, lancet windows with stained glass and steeply-pitched roofs (Fig. 15).

Fig. 15. Second United Presbyterian Church, n.d. (West Virginia History On View)

Fig. 16. Wheeling Children's Home, c.1904. (Ohio County Public Library)

Late Gothic Revival / 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.

The Children's Home of Wheeling (1902, demolished) featured battlement parapets, square towers, large pointed-arch bays, steeply pitched roof with dormers, and a large lancet window (Fig. 16). Other examples of Late Gothic Revival include the entrance portico at the former State Penitentiary (1908, extant, HPI, NR#96000987) at Moundsville (Fig. 6), Warwood English Lutheran Church (1914, extant, OH-0001-1783), and Trinity Lutheran Church expansion and façade addition (1916, extant, OH-0001-2417).

Mission

The Mission Revival style (1890-1930) is a simplified version of the 18th century Mission style, which originated in Spanish-settled regions of the future United States. It was most popular in the American Southwest and Florida, but examples are found in other parts of the country. The style was used both in residential and non-residential buildings. Walls were covered with stucco and sometimes featured terra cotta ornament. Semicircular arches topped window and door openings. Porches were often arcaded with roofs supported by heavy stuccoed piers. Low-pitched hipped roofs were covered in red or orange tile, and the eaves featured a significant overhang and exposed rafter tails. Roof and wall dormers and square bell towers were sometimes present. Windows were usually double hung and sometimes had a multi-light upper sash. The curved, scalloped parapet with terra cotta coping was a hallmark of the style. Unlike its predecessor, the Mission Revival style had very little sculptural ornament. An example of the style is the Herald-Examiner Building (1913) in Los Angeles, designed by Julia Morgan.

Faris designed the Mission-style Mount Carmel Monastery (1917, extant, OH-0001-0929) for the Order of the Discalced Carmelites. Features include smooth stucco walls, curved and scalloped parapet, scalloped eyebrow windows and arched window and door openings. Faris also designed a number of buildings at the West Virginia State Fairgrounds on Wheeling Island in the Mission style. The only building that was in existence into the 21st century was the Exposition Hall (ruin[3], OH-0002-4531). The large building had smooth walls, scalloped and curved parapets, arched openings and ramps to the second level. He also used the Mission style for the design of the Natatorium (swimming pool and related buildings, demolished) at the Fairgrounds (Fig. 17). Two other examples that have some elements of Mission style are Park View School (1922, extant, OH-1217) and the General Baking Company (1916, extant, OH-0001-2065). Both have scalloped parapet walls, but the walls are brick rather than the smooth stucco wall surface that is typical of Mission style.

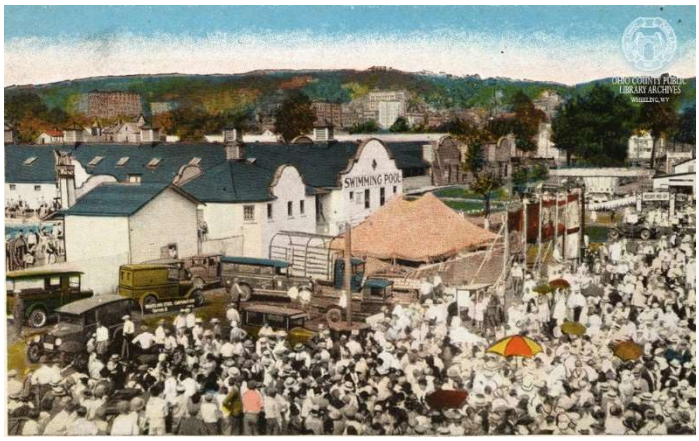

Fig. 17. Swimming Pool buildings at WV State Fairgrounds, c.1920. (Ohio County Public Library)

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

[3] The building experienced a fire on December 31, 2019. At the time of this writing, the building is in ruined condition and will likely be demolished.

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. 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.

Although more commonly used on residences, the Craftsman style was used by Faris in his design for the clubhouse at the Wheeling Country Club (1905, extant, OH-0001-3719). The front façade was originally clad with shingles rather than the half-timbering that is extant. The Clubhouse has a large front facing gambrel roof, side dormers, a full-width porch with Tuscan columns and a non-original portico over the steps.

Jacobethan

The Jacobethan style (c. 1900-1935), a sub-type of Tudor Revival, was based on the Jacobean and Elizabethan styles of the 16th and 17th centuries in England. The style, which was not common, was mostly found in educational buildings, apartment buildings and mansions. Features included projecting bays, steep roofs, front gables that rise above the roof line and sometimes battlement parapets and roof balustrades. Walls were usually brick, laid in Flemish or English bond, with limestone quoins, copings and window trim. Large window bays held double hung, casement, or large rectangular multi-light windows. Entrances were sometimes recessed and were located within arched openings. An example of the style is the Botany and Zoology Building (now Jennings Hall), Ohio State University, Columbus, Ohio (1914), designed by Joseph N. Bradford.

The only known Faris design in the Jacobethan style is Elm Grove Junior High School (1927, extant, OH-0001-0017), which was under construction at the time of his death. The building features a battlement parapet and engaged octagonal columns that extend above the roofline. Walls are laid in Flemish-bond brick and trimmed in limestone. A 2-story Tudor-arch frames the central entrance.

Residential

Faris designed residences in the Shingle, Dutch Colonial Revival, Craftsman, Neo-Classical Revival, Renaissance Revival and Mediterranean Revival styles. He also designed a number of residences in the Colonial Revival style, but none that were identified are extant.

Shingle

Shingle (c.1880-after 1900) was a domestic style that developed along the New England coast. Some of the most notable examples were by H. H. Richardson and McKim, Mead & White. The style was featured in architectural magazines, which resulted in a scattering of the style throughout the country. Houses were rambling and usually asymmetrical, with two or three stories. Cylindrical or hexagonal towers and bays were common. There was little ornamentation, other than the unpainted wood shingles themselves, which covered the walls and roof. Sometimes, the ground story was clad in rough-surfaced masonry with shingles on the upper stories. Large porches, sometimes integral to the house, were supported by plain, classical, shingled or stone columns. Roofs were gabled and covered with wood shingles. There were often intersecting gables, gabled or hipped dormers and eyebrow dormers. Windows were multi-light over single-light double hung or casement and were often grouped. Palladian windows were also common. A notable example of the style is the Isaac Bell House (1883) in Newport, Rhode Island by McKim, Mead & White.

The James Sumner Jones residence (1908, extant, OH-0001-1097) features a gambrel roof and a gambrel front gable with lunette window. Other features include a curved corner with a curved window, cobblestone porch posts and chimneys, and shingles at all levels. The George Snook residence (1910, demolished) had a large front gambrel with oval window, lunette dormer window, cobblestone porch base and posts, canted bay windows at the side elevations, and multi-light sash over single-light bottom sash (Fig. 18).

Fig. 18. George Snook residence, c.2006. (Friends of Wheeling)

Dutch Colonial Revival

Dutch Colonial Revival (c. 1900-1940) was a sub-style of the Colonial Revival style. It was very loosely based on buildings constructed by Dutch settlers in New York and New Jersey. The style reached its peak in the 1920s and was common in suburban areas and small towns. The most distinctive feature of a Dutch Colonial Revival house is the gambrel roof, sometimes with bell-cast eaves. Some buildings featured cross gambrels or a front-facing gambrel roof. The Revival style introduced dormers into the gambrel roof, which were not present in the original Dutch Colonial style. Windows were generally double hung with multiple lights. Lunette windows were

sometimes found at the gambrel ends. Doorways usually had some classical elements. Some buildings featured small porticoes. The Dutch Colonial Revival style was commonly used for modest houses in the early 20th century. Thus, there are few, if any, "high-style" examples.

The George Rentsche residence "Hyer Hyte" (1910, extant, OH-0001-0629) is clad with brick at the first level and shingles on the upper levels. It has a front gambrel with an oval window, dormers and canted bay windows. A wraparound porch features fluted Ionic columns and a pediment at the front entrance. Faris' own residence (c.1906, extant, OH-0002-4587) features an asymmetrical front gambrel, Palladian window, modillions and canted bay windows at the side elevations. The porch is supported by both stone posts and fluted ionic columns.

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 his 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. 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 two Craftsman-style residences designed by Faris are modest summer homes located on what was known as "Millionaire's Ridge", near Oglebay Park. The William Pfarr home (c.1914, extant, OH-0001-3717) features knee braces, wraparound porch with battered porch posts and multi-light upper sash windows. The Joseph Naylor home (c. 1912, extant, OH-0001-1451) features multi-light windows and battered porch 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 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. A residential example of Neo-Classical Revival is Miramar (1911-1915) at Newport, Rhode Island, by Horace Trumbauer.

The Formosa Apartments (c.1909, extant, OH-0001-2432) feature an articulated base, oversized keystones, French doors, quoining, decorative lintels, egg and dart molding and acanthus leaf brackets. The Home for the Aged (1928, extant, OH-0001-1781), now the Home for Men, was the last design Faris completed before his death. It features a recessed central bay with Tuscan columns, brick quoining and cast stone belt courses (**Fig. 19**).

Fig. 19. Home for the Aged, 2019.

Renaissance Revival

The Renaissance Revival (c. 1890-1930), which was also called Italian Renaissance Revival or Second Renaissance Revival, was reaction to the styles of the late Victorian period. It promoted a return to classicism by emulating the Renaissance architecture of northern Italy. The style was used in large civic buildings, apartments and mansions. Buildings were rectangular or square in plan. Houses were usually two or three stories. Walls were smooth masonry or stucco. The flat, symmetrical façade usually featured elaborate belt courses between each story, and it was common to apply different architectural treatments at each story. Buildings had a large cornice and no frieze. Decorative detailing included quoins, pilasters and dentils. Roof were low-pitched and generally hipped with wide overhanging eaves supported by decorative brackets. Some buildings had flat roofs with a balustrade or parapet. The ground-floor multi-light windows were often full-length and topped by arches. Often, the windows were different on each story. The main entrance door was often located in a recessed entry flanked by classical columns or pilasters. An ornate example of the style is The Breakers (1893-1895) in Newport, Rhode Island, by Richard Morris Hunt.

The symmetrical two-story John A. Howard residence (1903-06, extant, OH-0001-0565) features one-story side porches, entrance portico with Ionic columns, Ionic pilasters, balustrade parapet,

dentil molding and modillions. The Howard carriage house (1903, extant, OH-0001-0564), which has been converted into a residence, features symmetry, entrance portico with square Ionic columns, Ionic pilasters, dentil molding.

Mediterranean Revival

The Mediterranean Revival style (c. 1915-1940) was derived from the Mission Revival style, which used Spanish Colonial forms. The style featured elements from many cultures surrounding the Mediterranean including Spanish, Italian, Moorish and Egyptian. It was first popularized by the Pan-American Exhibition in San Diego in 1915. It is most commonly found in areas influenced by Hispanic culture, such as Florida and the American Southwest, but there are examples scattered throughout the nation. Mediterranean Revival differs from the Mission Revival style in that it generally has fewer arches and more rectangular window and door openings. The style was used in both residential and non-residential structures. Houses were generally one to two stories with low elongated massing and porches or pergolas at the side elevations. Walls were generally stucco and had deep window and door reveals. Roofs were low-medium pitched, often hipped, with shallow eaves and were topped by reddish-orange or green tile. Windows were arched or rectangular with casements or multi-light over single-light sash. The façade was sometimes adorned with wrought iron window grilles or balconets. Entrances were sometimes elaborate with carving and classical or Spanish Colonial forms. A high-style example of the style is Villa Vizcaya (1914-1923) in Miami, by F. Burrall Hoffman.

Three Mediterranean-Revival style properties were identified as designed by Faris. The McLain Apartments (1915, extant, OH-0001-2423) feature arched windows at the third level, double brackets at the cornice and iron balcony railings. The Howard Apartments (1914, extant, OH-0001-0555) feature a stucco finish, tile roof and arched openings. The Harry and Louisa Paull Mansion in Wellsburg (1907, extant, BR-0187, NR#86001075) is a variation of American Foursquare executed in a Mediterranean style with Spanish Colonial elements (Fig. 20). The stucco-clad house has a tile roof, arched windows, a large five-bay portico with Tuscan columns and wrought iron balconies.

Fig. 20. Harry and Louisianna Beall Paull Mansion, Wellsburg, 1985. (National Register nomination)

CONCLUSION

Frederick Fisher Faris was a prominent architect in Wheeling at the time of its greatest prosperity. Although he had no formal architectural education, his natural talent produced some of the most distinctive buildings in Wheeling. He produced designs in numerous styles and for many building types, including commercial, educational, cultural, religious, manufacturing and residential. He held the distinction of having designed the tallest building in the state at the time (Schmulbach

Building) and the longest building in the state at the time (Market Auditorium). A number of his buildings are still standing, and his work continues to be valued. He was inducted into the Wheeling Hall of Fame in 2015.

RECORDED RESOURCES

Most of the existing buildings designed by Frederick F. Faris 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 Faris. 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 Frederick Faris' 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.

In cases where an architectural firm is credited with a design, it is impossible to determine which architect designed the building or how much input others may have given to the project. In those cases where a specific architect is not credited, an arbitrary decision was made to include the project in the HPI forms for a specific partner in a firm.

A new or updated HPI form was created for each of the thirty resources, which are listed below. For additional extant resources in West Virginia that were designed by Frederick F. Faris, please see Appendix A. In addition, Faris' nephew, Frederic Faris, practiced architecture in Wheeling from the 1920s to his death in 1964. There have been some projects completed by the junior Faris that have been attributed to the wrong man. Appendix B contains a partial list of works by Frederic Faris, including some wrongly attributed to his uncle, who is the subject of this study.

For a key to NRHP Status and Firm, please see below. If no firm is identified, then the design was completed while Faris was in solo practice.

HPI#	Name	Address	Date	Style	NRHP Status	Firm
OH-0001-0017	Elm Grove Junior High School	19 Junior Ave., Wheeling	1927	Jacobethan	none	
OH-0001-0063	Triadelphia High School	1636 National Rd., Wheeling	1916	Neo-Classical Revival	Contributing to NRCHD	
OH-0001-0555	Howard Apartments	2 Arlington Dr., Wheeling	1914	Mediterranean Revival	none	
OH-0001-0564	Howard Carriage House	54 Arlington Dr., Wheeling	1903	Renaissance Revival	none	G&F

OH-0001-0565	John A. Howard Residence	26 Guilford Dr., Wheeling	1903-06	Renaissance Revival	none	G&F
OH-0001-0629	George Rentsch Residence "Hyer Hyte"	228 Carmel Rd., Wheeling	1910	Colonial Revival - Dutch	Contributing to WENHD	G&F
OH-0001-0929	Mount Carmel Monastery	102 Carmel Rd., Wheeling	1917	Mission	Contributing to WENHD	
OH-0001-1097	James Sumner Jones Residence	8 Kenwood Pl., Wheeling	1913	Shingle Style	Contributing to WENHD	
OH-0001-1672	Bank of Fulton	496 National Rd., Wheeling	1910	Neo-Classical Revival	none	G&F
OH-0001-2065	General Baking Company	407 Main St., Wheeling	1916	Mission	none	
OH-0001-2423	McLain Apartments	83 12th St., Wheeling	1915	Mediterranean Revival	Contributing to EWHD	
OH-0001-2432	Formosa Apartments	1301-11 Eoff St., Wheeling	1909	Neo-Classical Revival	Contributing to WHD	G&F
OH-0001-2471	Scottish Rite Cathedral	83 14th St., Wheeling	1916	Neo-Classical Revival	Contributing to EWHD	
OH-0001-3022	St. John's Evangelical Protestant Church	41 22nd St., Wheeling	1907-08	Gothic - Revival	Contributing to CMSHD	G&F
OH-0001-3075	YMCA	32 20th St., Wheeling	1910	Neo-Classical Revival	Contributing to CMSHD	G&F
OH-0001-3143	Wagner Wholesale Grocery	2001 Main St., Wheeling	1915	Neo-Classical Revival	Contributing to WWHD	
OH-0001-3453	Stone & Thomas	1020-32 Main St., Wheeling	1892-1900	Eclectic	Contributing to WHD	FGF, G&F
OH-0001-3468	Browne Bros & Davis, Burkham & Tyler	1416-20 Market St., Wheeling	1904	Neo-Classical Revival	Contributing to WHD	G&F
OH-0001-3475	Victoria Theater	1228-30 Market St., Wheeling	1908,1919	Neo-Classical Revival	Contributing to WHD	
OH-0001-3476	German Bank	1144 Market St., Wheeling	1877,1911	Neo-Classical Revival	Contributing to WHD	G&F
OH-0001-3477	Schmulbach Building	1134 Market St., Wheeling	1905	Neo-Classical Revival	Contributing to WHD	G&F
OH-0001-3478	McFadden Building	1122-24 Market St., Wheeling	1908	Neo-Classical Revival	Contributing to WHD	G&F
OH-0001-3515	Egerter Building	1101 Market St., Wheeling	1893	Romanesque Revival	Contributing to WHD	L&F
OH-0001-3717	William Pfarr Summer Residence	653 Oglebay Dr., Wheeling	c. 1914	Craftsman	none	

OH-0001-3719	Wheeling Country Club	100 Kensington Dr., Wheeling	1905	Craftsman	Contributing to WCC	G&F
OH-0002-4531	Exposition Hall at State Fairgrounds	S. Front St. (end), Wheeling	1924	Mission	Contributing to WIHD	
OH-0002-4587	F. F. Faris Residence	6 S. Front St., Wheeling	c. 1906	Colonial Revival - Dutch	Contributing to WIHD	G&F
OH-0002-5340	Madison School	91 Zane St., Wheeling	1916	Neo-Classical Revival	Contributing to WIHD	
OH-1216	Wheeling Waterworks Pumping Station	River Rd., Wheeling	1911	Neo-Classical Revival	none	G&F
OH-1217	Park View Grade School	111 Park View Ln., Wheeling	1922	Mission	none	

NRHP Status Key:

CMSHD	Centre Market Square Historic District (87000127)
EWHD	East Wheeling Historic District (99001402)
NRCHD	National Road Corridor Historic District (92000874)
WCC	Wheeling Country Club (90000711)
WENHD	Woodsdale-Edgewood Neighborhood Historic District (96000445)
WHD	Wheeling Historic District (79002597)
WIHD	Wheeling Island Historic District (92000320)
WWHD	Wheeling Warehouse Historic District (02001530)

Firm Key:

L&F	Leiner & Faris
FGF	Franzheim, Giesey & Faris
G&F	Giesey & Faris

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APPENDIX A -- OTHER EXTANT PROPERTIES

The following are other extant properties in West Virginia that have been attributed to Frederick F. Faris or a firm in which he was a partner. In the cases where a building was credited to a firm, it is impossible to determine, without additional information, which architect designed the building or how much input others may have given to the project. For completeness, all identified projects have been included in this list, with a notation if further information has attributed the design to an architect other than Frederick Faris. It is likely that there are many more extant properties associated with Faris that have not yet been identified.

For a key to NRHP Status and Firm, please see below. If no firm is identified, then the design was completed while Faris was in solo practice.

HPI#	Name	Address	Date	NRHP Status	Firm
HS-0471-0018	Merchants National Bank of WV	NW cor. Main & 3rd, Clarksburg	1894	Contributing to CDHD	L&F
OH-0001-3260A	Schmulbach Brewery Stable House	3305 Wetzel St., Wheeling	1894	Contributing to SWHD	L&F
none	Stone & Thomas Market Street	1025 Market St., Wheeling	1900	Contributing to WHD	G&F
OH-0002-4568	George W Lutz Residence	308 S Front St., Wheeling	c. 1900	Contributing to WIHD	G&F
MA-0001-0055	Mannington School	113 Clarksburg St., Mannington	1902	Contributing to MHD	G&F*
OH-0001-2558	Riley Flats	45-49 15th St., Wheeling	1902	Contributing to EWHD	G&F
OH-0001-3320	St Stephen's Reformed Church	3600 Eoff St., Wheeling	1902	Contributing to SWHD	G&F*
OH-0001-3170	St Ladislaus Polish Catholic Church	4501 Eoff St., Wheeling	1902		G&F*
MA-0001-0047	Mannington Presbyterian Church	301 Pleasant St., Mannington	1903	Contributing to MHD	G&F
OH-0001-2483	I. A. Garee Flats	102 14th St., Wheeling	1903	Contributing to EWHD	G&F
OH-0001-2593	Dr. Harriet B. Jones Residence	80 15th St., Wheeling	1903	Contributing to EWHD	G&F
none	Point Breeze Mansion	132 Point Breeze Dr., Bethany	1904	Contributing to BHD	G&F*
OH-0001-3558	William Hare & Sons	48 14th St., Wheeling	1904	Contributing to EWHD	G&F*

OH-0001-2484	L.S. Good Mansion	95 14th St.., Wheeling	1904	Contributing to EWHD / Individually listed (88002667)	G&F*
OH-0001-2474	Hupp Residence	86 14th St., Wheeling	1904	Contributing to EWHD	G&F
OH-0001-2441	Cathedral Residence	14 13th St., Wheeling	c. 1904	Contributing to EWHD	G&F
OH-0001-3260B	Schmulbach Brewery Office	3300 McColloch St., Wheeling	1906	Contributing to SWHD	G&F
BR-0187	Harry and Louisianna Beall Paull Mansion	1312 Pleasant Ave., Wellsburg	1907	Individually listed (86001075)	G&F
OH-0001-2128	Seybold Apartments	812-14 Main St., Wheeling	c. 1910	Contributing to NWHD	G&F
OH-0001-1488	Miss Abbie Brown Residence	15 Hamilton Ave., Wheeling	c 1910	Contributing to WENHD	G&F
OH-0001-3716	Joseph Naylor Summer Residence	375 Oglebay Dr., Wheeling	c. 1912		G&F
OH-0002-4535	H. S. Sands Residence	209 S. Front St., Wheeling	1913	Contributing to WIHD	
OH-0001-3449	E.B. Potts Building	950 Main St., Wheeling	1914		
OH-0001-1783	Warwood English Lutheran Church	1608 Warwood Ave., Wheeling	1914		
OH-0001-2417	YWCA (with E.B. Franzheim)	1100 Chapline St., Wheeling	1914	Contributing to EWHD	
OH-0001-2417	Trinity Lutheran Church (lg. addtn.)	3536 Eoff St., Wheeling	1916	Contributing to SWHD	
OH-0001-4123	Shaw Hall	West Liberty University, West Liberty	1919	NR96001528	
none	Curtis Rice Apartments	981-995 National Road, Wheeling	c. 1922	Contributing to NRCHD	
OH-0001-3407	Cooey-Bentz (lg. addtn.)	3601 Jacob St., Wheeling	1923	Contributing to SWHD	
none	W. E. Stone Servant's Residence	32 Orchard Rd., Wheeling	1923	Contributing to WENHD	
OH-0001-3370	Ritchie School (with C. W. Bates)	3700 Wood St., Wheeling	1924		
OH-0001-0004	Vincent Vercellotti Store & Apt.	2194 National Rd., Wheeling	1924		

OH-0001-0016	State Bank and Trust Co.	2207-09 National Rd., Wheeling	1924		
OH-0001-3583	Wheeling Electric Company	51 16th St., Wheeling	1925		
OH-0001-2949	Klieves Apartments	2237 Eoff St., Wheeling	1925	Contributing to CMSHD	
OH-0838	Wheeling Park White Palace (with C. W. Bates)	Wheeling Park, Wheeling	1926	Contributing to NRCHD	
none	St Joseph's School Catholic Grade School	111 N. York St., Wheeling	1927	Non-contributing to WIHD	
OH-0001-1781	Home for Aged (Home for Men)	1700 Warwood Ave., Warwood	c. 1928		

NRHP Status Key:

BHD	Bethany Historic District (82004311)
CDHD	Clarksburg Downtown Historic District (82004794)
CMSHD	Centre Market Square Historic District Boundary Increase (87000127)
EWHD	East Wheeling Historic District (99001402)
MHD	Mannington Historic District (95001313)
NRCHD	National Road Corridor Historic District (92000874)
SWHD	South Wheeling Historic District (100003668)
WENHD	Woodsdale-Edgewood Neighborhood Historic District (96000445)
WHD	Wheeling Historic District (79002597)
WIHD	Wheeling Island Historic District (92000320)

Firm Key:

L&F	Leiner & Faris
G&F	Giesey & Faris

* Attributed to Millard F. Giesey

APPENDIX B – PROPERTIES CREDITED TO FREDERIC FARIS (1901- 1964)

The following is a list of the some of the projects attributed to Frederic Faris (1901-1964), nephew of Frederick F. Faris. These are included to clarify some misinformation that has credited Frederick F. Faris (FFF) with some projects that his nephew designed long after his uncle's death. This is not an exhaustive list of the works of Frederic Faris. For further research, an excellent source is the Tracy Stephens Collection at the West Virginia and Regional History Center at West Virginia University. The collection contains architectural drawings and other documentation from the practices of both Frederick F. Faris (the subject of this study) and his nephew.

Name	Address	Date	Notes
Crispin Center	Oglebay Park, Wheeling	1937-38	
Shotwell Hall	West Liberty State University, West Liberty	1937	Wrongly attributed to FFF
Vineyard Hills Federal Housing Projects	Grandview Ave, Wheeling	c. 1939-	Demolished Wrongly attributed to FFF
Administration Building	Ohio County Airport, Wheeling	1947	Wrongly attributed to FFF
Wilson Lodge	Oglebay Park, Wheeling	1957	
City-County Building	1500 Chapline St., Wheeling	1959	