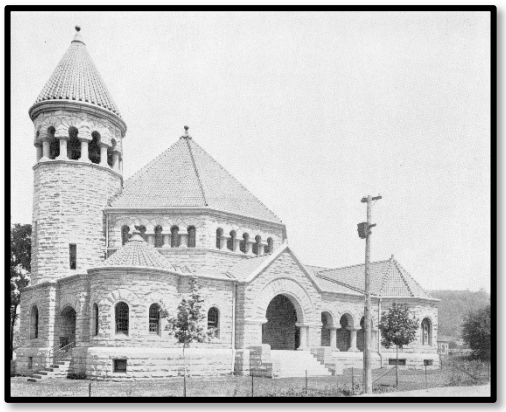
MASTER ARCHITECTS IN WEST VIRGINIA

EDWARD BATES FRANZHEIM

CONTEXT STUDY PHASE II



MARCH 23, 2020

Prepared for:
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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EDWARD BATES FRANZHEIM
CONTEXT STUDY - PHASE II

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ABSTRACT

Edward Bates Franzheim was a prominent architect in West Virginia during the late 19th and early 20th centuries. He received his architectural training in Boston, and he practiced architecture in Wheeling from 1889 until shortly before his death in 1942.

Franzheim created designs for many buildings types, including offices, courthouses, banks, stores, theaters, schools, churches, clubs and residences. His early non-residential work was designed in the Romanesque and Richardsonian Romanesque styles, but his later work was largely in the Neo-Classical Revival style. He also designed a few non-residential buildings in the Collegiate Gothic, Carpenter Gothic, English Revival and Art Deco styles. His residential work included designs in the Queen Anne, Shingle, Tudor/English Revival, Colonial Revival, Dutch Colonial Revival, Bungalow, Neo-Classical Revival and Mediterranean Revival styles.

In the early part of his practice, he executed designs for many building types, but for last 20 years, his work was almost entirely residential. Although he designed many significant non-residential buildings, his architectural legacy lies mostly in his residential work, which included many grand homes designed for the leading citizens of Wheeling. Many of his buildings are extant, and his work continues to be valued and appreciated.

TABLE OF CONTENTS

INTRODUCTION 3
BIOGRAPHY 3
ARCHITECTURAL PRACTICE 5
BUILDING STYLES 7
Non-Residential 7
Romanesque Revival 7
Richardsonian Romanesque 9
Neo-Classical Revival 9
Late Gothic Revival / Collegiate Gothic 10
Carpenter Gothic 11
Tudor/English Revival 11
Art Deco 12
Renaissance Revival 12
Residential 13
Queen Anne 13
Shingle 14
Tudor/English Revival 15
Colonial Revival 15
Dutch Colonial Revival 16
Bungalow 16
Neo-Classical Revival 17
Renaissance Revival 17
Mediterranean Revival 18
Other 19
Addition of Neo-Classical Porticos 19
CONCLUSION 21
RECORDED RESOURCES 21
BIBLIOGRAPHY 25
APPENDIX A -- OTHER EXTANT PROPERTIES 28
HISTORIC PROPERTY INVENTORY FORMS – EDWARD B. FRANZHEIM

INTRODUCTION

Fig. 1. Edward Bates Franzheim, n.d. (e-WV)

Edward Bates Franzheim (Fig. 1) was a prominent architect in West Virginia during the late 19th and early 20th centuries. A native of Wheeling, he resided in Boston for six years where he was tutored in architecture by professors from the Massachusetts Institute of Technology. He also worked as a draftsman in the firm of a prominent Boston architect. He practiced architecture in Wheeling from 1889 until shortly before his death in 1942. Most of his work was in the Wheeling vicinity, although he did some buildings in other parts of West Virginia and in eastern Ohio. In the early part of his practice, he executed designs for many commercial, educational, religious and residential buildings, but after 1920, his work was almost entirely residential. For most of his career, Franzheim kept a solo practice. He was in partnership with Millard Giesey and Frederick Faris for five years in the 1890s, and then he partnered with Archibald Klieves for about two years in the early 20th century.

Although Franzheim designed some significant commercial buildings, his legacy lies in his residential work. His clients were some of the wealthiest people in Wheeling, and his designs reflected their desire for grand, opulent homes.

According to his obituary, Franzheim was the architect for over 250 buildings. Although a large number of his buildings have been identified, there are likely many more that are extant.

BIOGRAPHY

Edward Bates Franzheim was born July 20, 1866 in Wheeling, West Virginia to George William and Mary Ann (Hornung) Franzheim. He was the youngest of six boys. His father, in partnership with C. A. Gaus, was an importer and seller of imported and domestic wines and liquor and Cuban cigars. He was also on the boards of several companies and served on the Wheeling City Council. He operated his business from 157 Market Street (demolished) and lived one door to the south at 155 (later 1137) Market Street (demolished). George died in 1877, but the family was still residing at 1137 Market Street in 1882.

Edward attended Linsly Institute (extant, OH-0001-2434), which at the time was located at 15th and Eoff Streets. He left Wheeling for Boston sometime after his graduation from Linsly in 1882. In the 1884 Wheeling city directory, Edward is listed as a student living with his widowed mother and three of his brothers at 925 Main Street (demolished), but he was likely in Boston at that

time. According to a biography[1], he studied at Chauncy Hall in Boston, but his name does not appear in the student catalog, so he may have attended for only a short time. He also had private tutoring by professors from the Massachusetts Institute of Technology (MIT) for three years

Franzheim worked for the architectural firm of Sturgis & Brigham and for John R. Sturgis[2] in Boston for five years. In the 1885 and 1886 Boston city directories, he is listed as a draftsman at 19 Exchange Place, room 9, which was the address for Sturgis & Brigham. Sturgis & Brigham, founded in 1866, was a prominent New England architecture firm. The firm designed the Boston Museum of Fine Arts (constructed 1870-76 at Copley Square, demolished), a Gothic Revival building of brick and terra cotta. The project was the first major application of terra cotta in the United States and led to the material's acceptance and widespread use. The firm designed other prominent buildings in the Boston area including the Codman Building (1874, NR#83004097), Church of the Advent (1876-88) and "The Cottage" (1871, NR#88000438) for H.H. Hunnewell, which is a very early example of the Queen Anne style. Sturgis died in 1888, but the practice was continued by his nephew, R. Clipston Sturgis.

While in Boston, Franzheim was exposed to many great works of architecture, including H. H. Richardson's Trinity Church, which is located at Copley Square, near the locations of Chauncy Hall and MIT in the 1880s. He also likely would have been exposed to the Shingle style, which developed in New England. Franzheim's early works include many examples of the Romanesque Revival, Richardsonian Romanesque and Shingle styles.

Franzheim returned to Wheeling in 1889 and established an architectural practice. He is listed as an architect in the 1890 City Directory. At that time, he was living with his mother and two of his brothers at 925 Main Street. He moved to the Fort Henry Club (extant, OH-0001-3492) in 1882. In early 1894, he formed a partnership with Millard F. Giesey. Later that year, Frederick Faris joined the firm and the name was changed to Franzheim, Giesey & Faris. The firm continued until 1899 when Franzheim left the partnership and returned to a solo practice.

Franzheim had a great love of the theater. He was a director and sometimes actor with the Players Club, a local theater group. After the Board of Trade/Court Theater Building (extant, OH-0001-3486) was constructed in 1901, he served as manager for the theater for five years in addition to practicing architecture. He traveled to Europe twice in 1904 and 1905. A professional partnership with Archibald Klieves lasted from 1905-07, after which Franzheim continued as a solo practitioner until the end of his professional career.

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[1] James Morton Callahan, History of West Virginia, Old and New, vol. 2 (Chicago: American Historical Society, 1923), p.412)

[2] In his application to join the American Institute of Architects (May 20, 1924), Franzheim stated that he worked for five years with Sturgis & Brigham and John R. Sturgis. John Sturgis' middle name was Hubbard. His firm passed to his nephew R. Clipston Sturgis at his death It is not known how long Franzheim stayed with the firm after the death of John Sturgis. It is possible that Franzheim confused the names when he completed the application

From about 1898 to about 1909, Franzheim lived with his widowed mother at 2 Echo Point (also known as Dewey Circle), in a house of his design (non-extant). He married Eliza Speidel on September 13, 1899 in Steubenville, Ohio. The marriage ended in divorce. He married May Whitty on November 1, 1905 in Wheeling. There were no children from either marriage. From 1908 until about 1920, he resided at the Virginia Apartments (extant, OH-0001-3448), which he designed in 1902. Around 1920, he and May moved to the Howard Apartments (extant, OH-0001-0556). Franzheim was a member of the Fort Henry Club, the Elks, Masons and Shriners Clubs and the Wheeling Country Club. He was also a member of the Pittsburgh Chapter of the American Institute of Architects.

Franzheim received West Virginia architect license number 20 in the early 1920s, when the state began licensing architects. He continued to practice architecture into his early 70s. He died May 11, 1942 at his home at the Howard Apartments in Wheeling.

Two of Franzheim's nephews were also architects. Kenneth Franzheim (1890-1959), son of Edward's brother Charles, became a prominent architect in Houston in the mid-20th century. Lawrence Woodward "Woody" Franzheim, Jr. (1924-2017), grandson of Edward's brother Harry, practiced architecture in Wheeling.

ARCHITECTURAL PRACTICE

Edward B. Franzheim established his architectural practice in Wheeling in early 1889. His office was located at 1128 Main Street (demolished) He had several high-profile commissions in his early years of solo practice. He designed Commencement Hall (1889, demolished) at West Virginia State University (Fig. 2), and he was the architect for the Lower Market House (1890, extant, OH-0001-3050, NR#75001896) at Wheeling's Centre Market. He was the architect for the transformation of the Howell Mansion to the Fort Henry Club (extant, OH-0001-3492) in 1890.

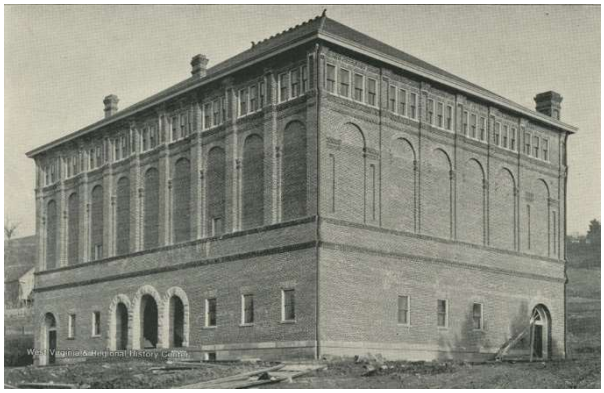

Fig. 2. Commencement Hall, West Virginia University, c.1891. (WV History On View).

Fig. 3. Wheeling Park Casino, 1905. (Ohio County Public Library)

In the early 1890s, he designed St. Paul's Protestant Episcopal Chapel (1891, extant, OH-0001-0336) in Elm Grove, the City Bank Building (1892, extant, OH-0001-3474) in downtown Wheeling, the casino (Fig. 3) at Wheeling Park (1891, demolished), the Charles Frissell (1891, extant, OH-0001-2469), John List (1892, extant, OH-0001-2137) and Mrs. Edward Hazlett (1892, extant, OH-0001-2136) houses and several others. By 1892, Franzheim had moved his office to Rooms 4 and 5 in the Public Library building at 45 14th Street (demolished).

Millard F. Giesey and Edward B. Franzheim formed a partnership in early 1894. Frederick Faris, who had worked in Franzheim's office in the early 1890s, joined the partnership in mid-1894 and the new firm was known as Franzheim, Giesey & Faris (FGF). They had offices in the Hub Building, 45 14th Street, Wheeling (demolished). Notable works include 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 of Grafton (demolished), First National Bank in Mannington (demolished), 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. Projects in Wheeling include Cathedral Parish School (1896, extant, OH-0001-2470), Riverside Iron Works Office (1896, extant, OH-0001-3430, NR#15000096), Vance Memorial Presbyterian Church, (1896, extant, OH-0001-1059) and First English Lutheran Church (1897, extant, OH-0001-3494). Very few residences were designed by the firm.

Franzheim left FGF in 1899 and went back to a solo practice. Between 1900 and 1904, he was the architect (with Frederick Faris) for the Board of Trade building/Court Theater (1901, extant, OH-0001-3486), the Virginia Apartments (1902, extant, OH-0001-3448), and several houses. He was also the architect for major additions to the mansion (extant, OH-0001-3713,NR#79002595) at Earl Oglebay's Waddington Farm. Franzheim placed an advertisement for his firm in the 1901 Wheeling City Directory featuring a drawing of the City National Bank building.

In 1905, Franzheim formed a partnership with Archibald Klieves. Klieves was the son of Bernard Klieves who, with his brother Theodore, founded the successful lumber business and contracting firm Klieves, Kraft & Co. Archibald had studied engineering at MIT and had worked in New York and Pittsburgh. Franzheim & Klieves had their office at 1217 Chapline Street (demolished). Works by the partnership include the German Fire Insurance Company (1906, extant, OH-0001-3573) and two lodge buildings (unidentified) at Waddington Farm (now Oglebay Park). Klieves left to start his own practice in 1907.

After Klieves left the practice, Franzheim continued as a solo practitioner and moved his offices to 705-6 Schmulbach Building (extant, OH-0001-3477). The teens were a very productive time for Edward Franzheim. His non-residential work in the Wheeling area included St. John's Episcopal Chapel (1912, extant, OH-0001-1203), First Unitarian Church (1914, demolished), Rogers Hotel (1914, extant, OH-0001-3557), Rex Theater (1914, demolished), Warwood High School (1917, extant, OH-0001-1782), which he did with Guy M. Pogue, and the Wheeling YWCA

(1915, extant, OH-0001-2417), which he did with Frederick Faris. Residential work in the Wheeling area included the George Laughlin home (1911, extant, OH-0001-1539). He designed buildings in Sistersville, Wellsburg and Parkersburg in West Virginia and in several Ohio towns in proximity to Wheeling. One of his most important works of the period was the Oglebay Hall of Agriculture at Bethany College. This addition to the historic Bethany Old Main (1911, extant, NHL#70000652) replaced a wing that had burned in 1879. The building was donated to the college by Earl W. Oglebay, who was an alumnus of Bethany.

In the 1920s, Franzheim's work was almost exclusively residential. He designed several homes in Sistersville, including the E. A. Durham house (1921, extant, TY-0019, NR#73001924). Residences in Wheeling included homes for Dr. Oscar W. Burdats (1924, OH-0001-0038), J. Sumner Jones (1925, extant, OH-0001-1532), L. Woodward Franzheim (1925, extant, OH-0001-1513), George M. Hannan (1928, extant, OH-0001-0034) and John Schenk's estate "Uplands" (1922, extant, OH-0001-0572). His most notable residential work of the 1920s was Shadow Knoll (1920, extant, OH-0001-0643), built for Henry G. Stifel. Franzheim also designed the Hearne (1925, extant, OH-0001-1064) and El Villa (1923, extant, OH-0001-0848) Apartments. He worked in association with fellow Wheeling architects Frederick Faris and Charles W. Bates on alterations and additions to the Fort Henry Club in 1922. Franzheim designed the Vance Memorial Fountain (demolished) and the Sonneborn Gate (extant, OH-0001-0066) at Wheeling Park in 1928, and in 1929, he designed the Louis Bertschy Memorial Gate (extant, OH-0001-0071) at Wheeling Park. He moved his office to 1425 Chapline Street (demolished) around 1920.

In the early 1930s, Franzheim designed the Headquarters for the Hazel-Atlas Glass Company (1931, extant, OH-0001-2525) and the Hoge Building (1931, extant, OH-0001-2525). He designed a large apartment complex to be located near the Center Market in 1933 as part of a "Slum Clearance Plan", but it was not built. No other work was found for Franzheim until 1939, when he executed a design for a lodge building at La Belle Farm (1939, extant, BR-0184) near Bethany.

BUILDING STYLES

Non-Residential

Edward B. Franzheim created designs for a many building types, including offices, courthouses, banks, stores, theaters, schools, churches and clubs. His early non-residential work was designed in the Romanesque and Richardsonian Romanesque styles, but his later work was largely in the Neo-Classical Revival style. He also designed a few buildings in the Collegiate Gothic, Carpenter Gothic, English Revival and Art Deco styles.

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.

Commencement Hall at West Virginia University (1889, demolished), one of Franzheim's earliest works, featured arched openings at the lower level and blind arcades at the upper level. (Fig. 2) The Fayette County Courthouse (1895, extant, FA-0017, NR#78002793) in Fayetteville features round arched window and door openings, square towers, stone columns and porch rails and balustrades (Fig. 4). The addition to the Mineral Co Courthouse (1894, extant, MI-0029, NR#05001005) actually constitutes the front façade. Features include a central tower, stone quoining and arched window openings (Fig. 5).

Fig. 4. Fayette Co. Courthouse, n.d. (WV History On View)

Fig. 5. Mineral County Courthouse, n.d. (Report to the Legislature)

The Lower Market Building at Centre Market in Wheeling (1890, extant, OH-0001-3050, NR#75001896) features a bell-shaped roof, large arched openings, knee braces and sandstone ornamentation. The North Benwood School (1895, extant, MR-0650) features round arched window and door openings and a square central tower with battlement parapet. The City Bank Building (1890, extant, OH-0001-3474) features heavy masonry construction, large arched openings, Corinthian columns, and a turret topped with a conical roof. First English Lutheran Church (1897, extant, OH-0001-3494) was constructed in the 1870s but received a new front façade in 1897. The ashlar stone façade features square towers, recessed entry and round arched window and door openings.

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 ashlar stone-clad Vance Memorial Presbyterian Church (1896, extant, OH-0001-1059) projects a massive appearance with round and octagonal towers, projecting entrance portico, large round arched openings at the first level and small round arches at the upper level.

The Riverside Iron Works Building (1896, extant, OH-0001-3430, NR#15000096) features Romanesque and Richardsonian Romanesque elements (Fig. 6). The triangular brick building has a rounded corner with rusticated ashlar stone at the first level. Other features include arched window and door openings, Corinthian pilasters, engaged Doric columns, quoining, and a large fanlight over the entrance. The building was originally three stories with brick corbelling at the cornice level. An unadorned fourth story was added after 1913.

Fig. 6. Riverside Iron Works Building before the 4th story addition, 1913. (Ohio County Public Library)

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 a 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 6 or 9 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 Board of Trade/Court Theater (1902, extant, OH-0001-3486) features a base articulated with stone and belt courses of Greek key design, arched openings, pediments, Tuscan and Ionic columns and classical ornamentation. The six-story Rogers Hotel (1915, extant, OH-0001-3557) features casement windows, metal cornice with classical detailing, soldier brick lintels with cast stone ends and a portico with Tuscan columns. The Hazel-Atlas Headquarters (1931, extant, OH-0001-2525) features a three-story arched recessed entrance, cast stone surrounds at the second and third story windows, metal spandrels with cartouches, metal casement windows and classical ornamentation. The Rex Theater (1914, demolished) featured a stepped parapet, arched windows with hoodmolds and classical ornamentation (Fig. 7).

Fig. 7. Rex Theater, 1937. (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 for 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 north wing of Old Main (1911, NHL#70000652) at Bethany College features a tower, large lancet windows with stone tracery, battlement parapets, buttresses and stone trim (Fig. 8). Warwood High School (1917, extant, OH-0001-1782) features a stepped parapet, lancet openings, windows with quatrefoil spandrels and a large projecting entrance (Fig. 9).

Fig. 8. Oglebay Hall of Agriculture, north wing of Old Main, Bethany College, 2018. (West Virginia Explorer)

Fig. 9. Warwood High School, 2019.

Cathedral Parish School (1896, extant, OH-0001-2470, NR#96001572) displays Romanesque Revival styling with some Gothic Revival elements. It features a central square tower, modillions at the cornice and sandstone belt coursing. Window and door openings are a combination of lancet, rectangular and round arches. The foundation and entrance are emphasized by the use of ashlar sandstone.

Carpenter Gothic

The Carpenter Gothic style (c. 1850-1910) is a subset of the Gothic Revival style (1830-1880) and was used for churches and residences. The wood-framed buildings were generally asymmetrical and had simple forms, with an emphasis on verticality. Gothic motifs, such as decorative brackets, finials, foils, pointed arches, towers and turrets, were common features. Carpenter Gothic buildings were topped with steeply-pitched gable roofs decorated with highly ornate bargeboard. Windows could be lancet, ogee-arched, triangular-arched, casement, oriel or bay, often with stained glass (in churches). Paneled doors were usually partially glazed and set into lancet openings. An example of this style is the Zion Memorial Chapel (1902) in New Hamburg, New York, by Edward Lansing Satterlee.

St. Paul's Protestant Episcopal Chapel (1891, extant, OH-0001-0336) is the only known work in Carpenter Gothic style that was designed by Franzheim. It features a lancet window openings and scroll-sawn wooden decoration at the steeple and the top of the gable.

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. Walls were often a combination of masonry (usually brick) at the 1st 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.

St. John's Episcopal Chapel (1912, extant, OH-0001-1203) is the only non-residential building designed in this style by Franzheim. It features half timbering, a square bell tower with bell roof and a brick entrance surround.

Art Deco

Art Deco (1925-1940) was a decorative style that was popularized by the *Exposition International des Arts Decoratifs et Industrielles Modernes* held in Paris in 1925. The style was based on the rejection of historic precedents, and it used Industrial-age materials and imagery. Art Deco as expressed in architecture featured smooth wall surfaces, streamlined designs, rectilinear massing, stylized ornament and futuristic imagery. Low-relief geometric designs, including fluting, zigzag, fretwork and stylized floral and animal ornament, were common. Windows were 1/1 double hung or casement and were sometimes arranged in vertical bands. Doors were often metal. Windows and doors were surrounded by fluted or reeded bands. The style was used mostly in office and commercial buildings. The premier example of the Art Deco style is the Chrysler Building (1930) in New York City, by William Van Alen.

The Hoge Building (1931, extant, OH-0001-2525) exhibits modest Art Deco styling with fluted pilasters, shell and floral decorations and round finials.

Renaissance Revival

The Renaissance Revival (c. 1890-1930), which was also called Italian Renaissance Revival or Second Renaissance Revival, was a 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. Non-residential buildings were usually three to four 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 German Fire Insurance Company (1906, extant, OH-0001-3573) is a small-scale Renaissance Revival building with brick quoining, cast stone keystones and belt coursing, pedimented entrance with Tuscan columns, modillions, dentils and an ornate parapet with balustrades. The YWCA building (1915, extant, OH-0001-2417) was designed in association with Frederick Faris. It features an articulated base, arched and rectangular openings, splayed brick lintels with cast stone keystones, entrance portico with simplified Corinthian columns, modillions and dentil molding.

Residential

Franzheim designed residences in the Queen Anne, Shingle, Tudor/English Revival, Colonial Revival, Dutch Colonial Revival, Bungalow, Neo-Classical Revival and Mediterranean Revival styles.

Queen Anne

The Queen Anne style (1870s-1910) was based on country-house Elizabethan architecture, with Tudor, Gothic, English Renaissance and American Colonial influences. Queen Anne buildings were asymmetrical, with irregular plans, and emphasized verticality. Many featured cylindrical towers with conical or bulbous roof, while other examples had square or polygonal towers. The style is highly decorative and featured details such as turned posts, spindle work, brackets, carved ornamentation, finials and cast iron cresting. Wall materials included stone, stucco, brick, clapboard (plain or patterned) and wood shingles. Porches covered most of the lower level and sometimes wrapped around to a side elevation. Some houses had upper story porches that were integrated into the building. Roofs were high-pitched and could be hipped, gabled or a combination. Overhanging eaves featured decorative bargeboard. Large windows usually had a multi-light upper sash over a single-light lower sash, sometimes with stained glass. Bay windows and oriels were common. Doorways were usually located off-center and had sidelights and transoms. The upper part of the paneled door might have a single light or many small lights. An exuberant example of this style is the Carson Mansion (1884) in Eureka, California, designed by Samuel and Joseph Cather Newsom.

Franzheim designed a number of houses in the Queen Anne style. The Henry M. Russell residence (c.1891, extant, OH-0002-4591) features shingle wall treatment, wraparound porch, oriel window and some Colonial Revival elements (Fig. 10). The Joseph Speidel residence (c.1892, extant, OH-0001-1220) features a tower, wraparound porch and an oriel window (Fig. 11). The brick Charles Frissell House (c.1891, extant, OH-0001-2469) features a three-story canted bay,

arched windows with stone trim, stained glass, decorative metal cornice and attic dormers trimmed with round finials. The brick John List House (1892, extant, OH-0001-2137) is a Gable Ell type with a 2-story rounded front bay, Palladian window, terra cotta dentil molding and limestone trim. The brick Mrs. Edward Hazlett house (1892, extant, OH-0001-2136), also a Gabled Ell type, features a large round town and an octagonal tower. Other features include oriel windows, terra cotta molding and limestone trim.

Fig. 10. Henry M. Russell residence, 1904. (Ohio County Public Library)

Fig. 11. Joseph Speidel residence, 1904. (Ohio County Public Library)

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 Harry C. and Jessie F. Franzheim residence (1897, extant, OH-0002-4585, NR#89000183) was designed for Edward's brother and sister-in-law. Features include a cross-gabled gambrel roof, large round towers, shingle wall treatment at all levels, and a large front porch with Ionic columns (Fig. 12). The Hullihen Quarrier residence (1901, extant, OH-0001-1198) features a large irregular front gable, lunette window, eyebrow window, shingle and masonry wall treatment, and a corner wraparound window (Fig. 13).

Fig. 12. Harry C. and Jessie Franzheim residence, 2010. (bwsmith84 at en.wikipedia)

Fig. 13. Hullihen Quarrier residence, 1904. (Ohio County Public Library)

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 Hearne Apartments (1925, extant, OH-0001-1064) were constructed in the same style as the home of owner Julian G. Hearne (1910, demolished). The apartment building is clad in brick and stucco with half-timbering. Other features include projecting bays and Tudor arches. The entrance has classical elements including Doric columns and a broken pediment. The brick George Laughlin residence (1911, extant, OH-0001-1539) features large projecting front-gabled bays, stone trim, windows with multiple lights in the upper sash and Tuscan columns.

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 Colonial Revival Charles Sonneborn residence (1916, extant, OH-0001-0744) features multi-light casement windows with multi-light sidelights and transoms and a shed-roofed dormer. The entrance features an elliptical-arched porch cover supported by Tuscan columns, and the door is surrounded by multi-light sidelights and an elliptical-arched multi-light transom.

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 Moses R. Elikan residence (c. 1916, extant, OH-0001-0743) features dormers in the gambrel roof. Round-arched openings with casement windows fanlights flank the entrance, which is accessed via a rounded 1-story portico supported by Tuscan columns. The Dutch Colonial A.M. Rice Residence (1921, extant, OH-0001-1363) features a gambrel bell roof bisected by a two-story entrance portico with fluted pilasters with Ionic columns and a large round pediment over the entrance.

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.

The Franzheim Bungalow (1902, extant, OH-0001-3720), the only building of this style attributed to Franzheim, was designed for his brother Harry and is located at the (former) Wheeling Country Club. Features include a hip roof with gablet and dormers, wrap around porch, canted bay window, and square columns.

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. The style was used for both public/commercial buildings and residences. Homes were usually two or two and a half stories in height. It typically used a tripartite vertical organization, with the lower and the topmost portions of the façade delineated by 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 6 or 9 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 limestone-clad John Schenk residence (1922, extant, OH-0001-0572) features a portico with large pediment and Corinthian columns, quoining, classical detailing and roof dormers.

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 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- to medium-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 George M. Hannan residence (1928, extant, OH-0001-0034) features a large wraparound front terrace, entrance portico and side porch supported by Doric columns, multi-light upper sash in the windows and splayed brick lintels with cast stone keystones. The L. Woodward Franzheim house (c.1925, extant, OH-0001-1513) features parapets and an entrance with classical details. Franzheim's most elaborate residential design was the Renaissance Revival "Shadow Knoll" (1920-21, extant, OH-0001-0643), which was built for Henry G Stifel. The large residence features limestone walls and a tile roof with round dormers, casement windows, wrought iron balcony railings, classical detailing, and a brick-paved terrace with stone balustrade.

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-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, Florida, by F. Burrall Hoffman.

Franzheim designed two large residences in Sistersville in the Mediterranean Revival style. The W. J. Neuenschwander residence (1916, extant, TY-0013) features side wings, stucco cladding, tile roof with dormers, grouped casement windows and wrought iron railings (Fig. 14). The E. A.

Durham house (1921, extant, TY-0019, NR#73001924) features stucco cladding, tile roof interrupted by a stepped parapet at the entrance, one-story side wings, grouped casement windows, wrought iron railings and classical detailing (Fig. 15).

Fig. 14. W.J. Neuenschwander residence, Sistersville, 2018. (Image Capture April 2018, (c) Google)

Fig. 15. E. A. Durham residence, Sistersville, 2015. (Library of Congress)

Franzheim designed the El Villa Apartments (1923, extant, OH-0001-0848) in the Mediterranean Revival style. The five-story apartment building features ashlar stone and stucco walls, quoining, round arches, casement windows, wrought iron railings and classical detailing. The Dr. Oscar W. Burdats residence (1924, extant, OH-0001-0038) features a stucco finish, tile roof and an arched entry. The J. Sumner Jones house (1926, extant, OH-0001-1532) features a rusticated stucco finish, arched window openings with casements and fanlights, wrought iron railings and classical detailing.

Other

The residence at Labelle Farm features simulated dry stack construction, and the interior has style elements found in lodges, including a vaulted ceiling and oversized fireplace.

Addition of Neo-Classical Porticos

Edward B. Franzheim added Neo-Classical front porticos to several buildings. The earliest known example was the c.1893 Gibson Lamb residence (extant, OH-0001-1052), which was remodeled by Franzheim in 1895 (Fig. 16). Franzheim added the two-story front porch with fluted Ionic columns and a classical rounded extension to the side porch (Fig. 17).

Fig. 16. Gibson Lamb residence, c.1893. (Weelunk)

Fig. 17. Former Gibson Lamb residence, 2019.

Between 1901 and 1905, he remodeled the mid-19th century house at Waddington Farms (Fig. 18), which is now the Oglebay Mansion Museum (extant, OH-0001-3713,NR#79002595). The large 2-story classical portico with large fluted Ionic columns and pediment were added to the front façade around 1905. The main entrance was supplemented with Ionic columns and a pediment (Fig. 19).

Fig. 18. Main House, Waddington Farm, 1904. (Ohio County Public Library)

Fig. 19. Oglebay Park Mansion Museum, 2019.

In 1903, Franzheim designed a new front portico for the Fort Henry Club (extant, OH-0001-3492) in Wheeling (Fig. 20). Another example was the Pryor-Wilson house at 11 Highland Park (non-extant). In 1922, Franzheim was commissioned to enlarge the 1852 brick farmhouse. He salvaged the front portico of the former James W. Paxton home on National Road that was being demolished and retro-fitted the front onto the Pryor Wilson house (Fig. 21).

Fig. 20. Fort Henry Club, 1904. (Ohio County Public Library)

Fig. 21. Pryor-Wilson house with salvaged portico from Paxton house. 1992 (National Register Nomination, Highland Park Historic District)

CONCLUSION

Edward Bates Franzheim was a prominent architect in Wheeling at a time when the city was at its peak in terms of growth and prosperity. His training in Boston was reflected in his designs, especially early in his career. His career was long and varied, and he produced designs in many styles and for many types of buildings, including commercial, educational, cultural, religious and residential. He designed many of the largest and most elaborate homes in Wheeling for the city's business and professional leaders, and his non-residential buildings were beautiful as well as functional. It is notable that a large number of his buildings are still standing, and the value of his work is appreciated even in the current day.

RECORDED RESOURCES

Most of the existing buildings designed by Edward B. Franzheim 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 Franzheim. 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 Edward Franzheim's 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 some cases, a building that was previously well-documented was chosen if it had undergone a substantial change to its appearance or if the architect was not credited by name in the earlier documentation. Therefore, some well-known examples of Franzheim's work were not included in the survey because the building has already been well-documented.

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 Edward B. Franzheim, please see Appendix A.

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

HPI#	Name	Address	Date	Style	NRHP Status	Firm
BR-0184	La Belle Farm	1064 La Belle Farm Ln., Wellsburg	1939	Other	none	
MR-0650	North Benwood School	4853 Eoff St., Benwood	1895	Romanesque Revival	none	FGF
OH-0001-0034	George M. Hannan Residence	1782 National Rd., Wheeling	1928	Renaissance Revival	Contributing to NRCHD	
OH-0001-0038	Dr. Oscar W. Burdats Residence	1 Stamm Ln., Wheeling	1924	Mediterranean Revival	none	
OH-0001-0336	St. Paul's Protestant Episcopal Chapel	132 Kruger St., Wheeling	1891	Gothic - Carpenter	none	
OH-0001-0572	John Schenk Residence	1387 National Rd., Wheeling	1922	Neo-Classical Revival	Contributing to NRCHD	
OH-0001-0643	Henry G. Stifel's "Shadow Knoll"	110 Carmel Rd., Wheeling	c. 1920	Renaissance Revival	Contributing to WENHD	
OH-0001-0743	Moses R. Elikan Residence	3 Linden Ave., Wheeling	c. 1916	Colonial Revival - Dutch	Contributing to WENHD	
OH-0001-0848	El Villa Apartments	1153 National Rd., Wheeling	1929	Mediterranean Revival	Contributing to NRCHD	
OH-0001-1059	Vance Memorial Presbyterian Church	905 National Rd., Wheeling	1896	Richardsonian Romanesque	Contributing to NRCHD	FGF
OH-0001-1064	Hearne Apartments	856 National Rd., Wheeling	1925	Tudor Revival	none	
OH-0001-1203	St. John's Episcopal Chapel	32 Heiskell Ave., Wheeling	1912	Tudor Revival	Contributing to WENHD	
OH-0001-1513	L. Woodward Franzheim Residence	10 Hawthorne Ct., Wheeling	c. 1925	Renaissance Revival	Contributing to WENHD	
OH-0001-1532	J. Sumner Jones Residence	36 Orchard Rd., Wheeling	1936	Mediterranean Revival	Contributing to WENHD	

OH-0001-1539	George Laughlin Residence	97 Bethany Pike., Wheeling	1911	Tudor Revival	Contributing to WENHD	
OH-0001-2136	Mrs. Edward Hazlett Residence	823 Main St., Wheeling	1892	Queen Anne	Contributing to NWHD	
OH-0001-2137	John List Residence	821 Main St ., Wheeling	1892	Queen Anne	Contributing to NWHD	
OH-0001-2417	YWCA (with Frederick Faris)	1100 Chapline St., Wheeling	1914	Renaissance Revival	Contributing to EWHD	
OH-0001-2469	Charles Frissell Residence	80 14th St., Wheeling	c. 1891	Queen Anne	Contributing to EWHD	
OH-0001-2470	Cathedral Parish School	77 14th St., Wheeling	1896	Gothic - Collegiate	Contributing to EWHD / Individually listed (96001572)	FGF
OH-0001-2525	Hazel-Atlas Headquarters Building	87 15th St., Wheeling	1931	Neo-Classical Revival	Contributing to EWHD	
OH-0001-3050	Lower Market Building	2200 Market St., Wheeling	1890	Romanesque Revival	Contributing to CMSHD / Individually listed (75001896)	
OH-0001-3448	Virginia Apartments	902 Main St., Wheeling	1902	Renaissance Revival	none	
OH-0001-3474	City Bank Building	1300 Market St., Wheeling	1892	Romanesque Revival	Contributing to WHD	
OH-0001-3486	Board of Trade/Court Theater	80 12th St., Wheeling	1902	Neo-Classical Revival	Contributing to WHD	
OH-0001-3494	First English Lutheran Church	35 16th St., Wheeling	1897	Romanesque Revival	Contributing to WHD	FGF
OH-0001-3506	Hoge Building	1201 Market St., Wheeling	1931	Art-Deco	Contributing to WHD	
OH-0001-3557	Rogers Hotel	44 14th St., Wheeling	1915	Neo-Classical Revival	Contributing to WHD	
OH-0001-3573	German Fire Insurance Company	1219 Chapline St., Wheeling	1906	Renaissance Revival	Contributing to WHD	
OH-0001-3720	Franzheim Bungalow	113 Kensington Dr., Wheeling	c. 1910	Bungalow – dormer front	Contributing to WCC	

NRHP Status Key:

CMSHD Centre Market Square Historic District (84003651)
EWHD East Wheeling Historic District (99001402)

NRCHD	National Road Corridor Historic District (92000874)
NWHD	North Wheeling Historic District (88002693)
WCC	Wheeling Country Club (90000711)
WENHD	Woodsdale-Edgewood Neighborhood Historic District (96000445)
WHD	Wheeling Historic District (79002597)

Firm Key:

FGF	Franzheim, 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 Edward B. Franzheim 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 Edward B. Franzheim. It is likely that there are many more extant properties associated with Franzheim 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 Franzheim was in solo practice.

HPI#	Name	Address	Date	NRHP Status	Firm
OH-0001-1220	Joseph Speidel Residence	5 Echo Point, Wheeling	c. 1891	Contributing to WENHD	
OH-0002-4591	Henry M Russell Residence	300 S. Front St., Wheeling	c. 1891	Contributing to WIHD	
OH-0002-4423	J.V.L. Rogers Residence	200 N. Front St., Wheeling	c. 1894	Contributing to WIHD	
BX-0090	William Edgar Haymond Residence	110 S. Stonewall St., Sutton	1894	Individually listed (04000356)	
MI-0029	Mineral Co. Courthouse Façade Addition	150 Armstrong St., Keyser	1894	Individually listed (05001005)	FG
FA-0017	Fayette Co. Courthouse	Court St. between Wiseman and Maple, Fayetteville	1894-5	Individually listed (78002793)	FG
TU-0013	Tucker County Jail & Sheriff's Residence	First and Walnut Sts., Parsons	1896	Individually listed (84003680)	FGF
OH-0001-3430	Riverside Iron Works Building	1507-9 Main St., Wheeling	1896	Individually listed (15000096)	FGF
OH-0002-4585	Harry Franzheim Residence	404 S. Front St., Wheeling	1897	Contributing to WIHD / Individually listed (89000183)	FGF
MA-0001-0018	Methodist Episcopal Church	118 Clarksburg St., Mannington	1898	Contributing to MHD	FGF
HS-0503	Industrial Home for Girls (original bldg.)	15 Industrial Blvd. , Salem	1899		FGF*
OH-0001-1198	Hullihen Quarrier Residence	1 Kenwood Pl., Wheeling	1901	Contributing to WENHD	

OH-0001-1452	Baird Mitchell Residence	17 Bethany Pike, Wheeling	c. 1908	Contributing to WENHD	
none	Oglebay Hall of Agriculture	Bethany College, Bethany	1911	National Historic Landmark (70000652)	
none	W. A. Driehorst Store, Apt. Bldg. & Garage	1131 National Rd., Wheeling	1914	Contributing to NRCHD	
OH-0001-0744	Charles Sonneborn Residence	1 Linden Ln., Wheeling	1916	Contributing to WENHD	
TY-0013	W.J. Neuenschwander Residence	100 Chelsea St., Sistersville	1916		
OH-0001-1782	Warwood High School	1610 Warwood Ave., Wheeling	1917		
TY-0019	E. A. Durham Residence	110 Chelsea St., Sistersville	1921	Individually listed (73001924)	
OH-0001-1363	A. M. Rice Residence	16 Poplar Ave., Wheeling	1921	Contributing to WENHD	
OH-0001-1527	H. D. Anderson Residence	26 Orchard Rd., Wheeling	1925	Contributing to WENHD	
OH-0001-0066	Sonneborn Gate	Wheeling Park SE entrance off National Rd., Wheeling	1928	Contributing to NRCHD	
OH-0001-0071	Louis Bertschy Memorial Gate	Wheeling Park N entrance off National Rd., Wheeling	1929	Contributing to NRCHD	
OH-0001-2557	O.D. McCoy Apartments	41 15th St., Wheeling	c. 1930	Contributing to EWHD	

NRHP Status Key:

EWHD East Wheeling Historic District (99001402)
MHD Mannington Historic District (95001313)
NRCHD National Road Corridor Historic District (92000874)
WENHD Woodsdale-Edgewood Neighborhood Historic District (96000445)
WIHD Wheeling Island Historic District (92000320)

Firm Key:

FG Franzheim & Giesey
FGF Franzheim, Giesey & Faris

* Project has been attributed to Millard F. Giesey