

United States Department of the Interior National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

1. Name of Property

historic name: Arbuckle, John E., House

other name/site number: Glenville State College Alumni Center

2. Location

street & number: 213 Court Street

not for publication: n/a

city/town: Glenville

vicinity: n/a

state: WV county: Gilmer

code: 021

zip code: 26315

3. Classification

Ownership of Property: private

Category of Property: building

Number of Resources within Property:

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register: n/a

Name of related property listing: n/a

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7. Description

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Architectural Classification:
Late Victorian/Queen Anne

Other Description: _____

Materials: foundation sandstone roof asphalt shingle
walls brick other wood
metal

Describe present and historic physical appearance. x See continuation sheet.

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8. Statement of Significance

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Certifying official has considered the significance of this property in relation to other properties: local.

Applicable National Register Criteria: C

Criteria Considerations (Exceptions) : n/a

Areas of Significance: architecture

Period(s) of Significance: 1910

Significant Dates: n/a

Significant Person(s): n/a

Cultural Affiliation: n/a

Architect/Builder: West, A.N.

State significance of property, and justify criteria, considerations, and areas and periods of significance noted above.
 x See continuation sheet.

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Summary

The John E. Arbuckle house, located on Court street near Glenville State College, is an intact and representative example of a turn-of-the-century Queen Anne style house. The two and a half story building remains substantially unaltered from its original 1910 appearance. The house's most outstanding characteristics are its octagonal tower, classical porches, and extraordinary detail on the interior.

Materials

The house sits on a foundation of cut sandstone blocks laid in regular courses. Common bond brick veneer covers a wood frame wall underneath. An asphalt shingle roof caps the house although the original roof shingles were slate.

Exterior

The Arbuckle house main entry facade faces southeast to Court Street. This facade is symmetrical with the exception of the octagonal tower on the corner of the southeast side. The tower has a high pitched roof with an original weathervane at its peak. Characteristic Queen Anne wooden shingles cover the tower at the attic level. The tower windows and all of the other windows in the house have smooth stone sills and lintels.

The entrance bay is located in the center of the facade. The opening is an oak-framed single pane glass door with flanking side lights and a transom. On the second level above the entrance is a round arch space with a door opening onto the porch roof. Adjacent to this, is another arched window opening. On the opposite side of the facade from the tower is a two story segmental bay. In the facade's roof stands a gabled dormer that intersects with the main hipped roof. The dormer contains a Palladian window and fish-scale shingles. The porch on the facade is one of the house's most notable features. It extends from the tower and wraps around to the northeast facade. Ionic columns support the porch roof and they stand in groups of three in front of the house's main entrance.

The southwest facade is similar to the main facade with the exception of the porch. The door on this side opens out onto a symmetrical porch that has a curved roofline on Doric column supports. This porch has a dentiled cornice which is identical to the cornice that runs the perimeter of the house's main roof. Like the main facade, this side has a segmental bay and a gabled dormer with a Palladian window.

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The rear of the house contains the only alteration. The first level of the two story porch has been enclosed behind metal siding. The second level, however, is open and has its original wooden turned posts and balustrade.

Interior

Like the exterior of the Arbuckle house, the interior has undergone few changes. The plan is unaltered and the fireplaces, doors, windows, and the original interior trim are all intact. Three of the four rooms on each floor contain ornamental wooden fireplaces in a variety of styles. The oak trim throughout the house is in its original unpainted finish. A hand-carved flower with leaves and a stem has been applied to the base of each door surround. The stairway is one of the most outstanding features of the interior. It is located in the center of the house and has turned balustrade posts all the way up to the attic level. A decorative newel post stands at the base. The placement of the floorboards is another of the interior's interesting details. In each room except for the kitchen, the floorboards are placed following the angle of the segmental bays. In most houses, the boards simply extend straight across the floor without following the angle of the wall.

Site

The Arbuckle house sits on a corner lot in a spacious yard. The Glenville State College Campus borders the property on three sides.

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Summary

The Arbuckle House is eligible for listing in the National Register of Historic Places under criterion C in the Area of architecture. It is an intact Queen Anne style house but, unlike other Queen Houses in Glenville, it also illustrates the trend towards a more simplified style that was popular after the turn of the century. The house shows typical Queen Anne characteristics such as the tower, and wrap-around porch. The plan, however, is basically symmetrical, very much like the American four-square house of the 1910's and 1920's. The Arbuckle house is in excellent condition and retains its architectural integrity of design, materials, workmanship, and location.

Significance

In the middle of the nineteenth century, the well-known architect and pattern book writer A.J. Downing initiated a trend in the United States for picturesque, asymmetrical design in residential buildings. Throughout the rest of the century, architects followed Downing's example and promoted a variety of asymmetrical facades. Before the Civil War, most architect-designed houses were based upon European sources, as evidenced by the abundance of Gothic and Italianate houses. Beginning in the 1870's, however, there was a greater emphasis on the artistic effect that resulted in a more uniquely American style. The Queen Anne style provides the best example of this trend towards artistic expression. Popularized by the English architect Richard Norman Shaw, the Queen Anne style in England was characterized by tall chimneys, asymmetry, and decorative tile¹.

American architects became familiar with the English Queen Anne through English architectural magazines that circulated widely in the United States. One of the earliest promoters of the Queen Anne style in the United States was the New York architect, Henry Hudson Holly who introduced his ideas first in Harper's Monthly and then in an 1878 pattern book titled Modern Dwellings. Holly departed significantly from the English examples to create what he considered to be a uniquely American style that was more irregular and artistic than the English Queen Anne². Compared to the Queen Anne houses built in the 1880's and 1890's, the buildings that Holly introduced in 1878 were relatively plain and unoriginal. George and Charles Palliser and Robert W. Shoppell promoted houses in the 1880's with greater emphasis on the artistic effect. To achieve this, these architects exaggerated the external and internal features of the house, varied the designs more, and applied more ornamentation. Today the term "Queen Anne" generally applies to these late nineteenth century houses of various scales that display artistic features³.

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Although Queen Anne houses were built well into the twentieth century, the style was becoming old-fashioned by around 1900. At that time, Americans began to question and reject the old Victorian lifestyle that had dominated the country since the middle of the century. Victorians were known for their conspicuous display of material things and their love of decoration. Turn-of-the-century Americans lost interest in the formal Victorian lifestyle. They turned to simpler and more practical ways of living. A house style that was functional and plain served their purposes perfectly. Four-squares and bungalows became the style of choice for middle-class Americans across the country, reflecting the trend towards simplicity.

The design that Arbuckle chose for his house was a simplified version of the ostentatious Queen Anne style that was popular in the 1880's and 1890's. The house has some of the most important Queen Anne characteristics such as the tower, asymmetrical facade, fish-scale shingles, and a wrap-around porch. What it lacks, however, is a sprawling, irregular plan and extreme ornamentation which were common features of Queen Anne houses of every scale.

The Arbuckle house interior also reflects the transition stage. The stairway, decorative woodwork, and fireplace mantels are characteristically Queen Anne. Stairways in Victorian houses were nearly always decorative showpieces in a prominent position in the house⁴. The Arbuckle house stairway occupies the center of the plan. It has turned balustrade posts all the way up to the attic level and a decorative newel post at the base. The detail in the woodwork throughout the house is extraordinary and also typically Queen Anne. An oak floorboard runs the perimeter of each room and where it meets the door surround, is a beautifully-detailed applied wooden flower with a stem. The flower design is located throughout the house and it illustrates the Queen Anne preference for artistic detail. The six ornamental fireplace mantels also indicate this preference. Each one is different and, although some are more ornate than others, each is decorative in some way. The most detailed fireplace has a two-tiered mantel with Corinthian columns supporting each level. An Adamesque swag decorates the lower tier.

Other aspects of the interior are more characteristic of the early twentieth century. The spatial arrangement of the interior, except for the location of the stairway and the partially octagonal shaped room, is similar to four-square houses. Unlike the Queen Anne style's irregular plan with seemingly wasted space, the Arbuckle house plan is basically symmetrical with roughly rectangular shaped rooms and little unused space. The horizontal panelled doors are another characteristic more typical of the twentieth century Craftman style than the earlier period. Queen Anne interior doors were taller with vertical panels and there was usually a transom above the door.

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The Arbuckle house easily qualifies as a Queen Anne style house. What makes it different from Glenville's other houses of the period, however, is that it illustrates the early twentieth century trend toward simplification in house design. Inside and out, the house was recently restored to its original appearance that clearly reveals its extraordinary detail and quality of construction. Like other Americans at the turn of the century, Mr. Arbuckle must have found it difficult to break with a grand older style but he also made his house more fashionable by following the trend towards a simpler design.

NPS Form 10-900

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Notes

1. Girouard, 208-210.
2. Wilson, 74-78
Holly, "The American Style", 267
3. Clark, 78
4. Clark, 114

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9. Major Bibliographical References

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x See continuation sheet.

Previous documentation on file (NPS): n/a

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary Location of Additional Data:

- State historic preservation office
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository: _____

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10. Geographical Data

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Acreege of Property: less than one acre

UTM References: Zone Easting Northing Zone Easting Northing

A	<u>17</u>	<u>514260</u>	<u>4309326</u>	B	_____	_____
C	_____	_____	_____	D	_____	_____

Verbal Boundary Description: See continuation sheet.

The property line extends 100' to the southeast from the corner of Court and Linn Streets, then northeast 105', northwest 100', and 105' back to the origination point at the south corner.

Boundary Justification: See continuation sheet.

The boundaries include all of the property historically associated with the Arbuckle house.

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11. Form Prepared By

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Name/Title: Stacy Sone, surveyor

Organization: SHPO

Date: 8/26/91

Street & Number: Cultural Center

Telephone: 304-348-0240

City or Town: Charleston

State: WV ZIP: 25305

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Bibliography

- Bame, Sue. "Arbuckle House". The Glenville Democrat/Pathfinder. Aug. 25, 1977.
- Clark, Clifford Edward. The American Home, 1800-1960. Chapel Hill: University of North Carolina Press, 1986.
- Girouard, Mark. Sweetness and Light. The "Queen Anne" Movement, 1860-1900. Oxford: Clarendon Press, 1977.
- Holly, Henry Hudson. "The American Style". The American Architect and Building News 2(Aug., 1877):267.
- _____. Modern Dwellings in Town and Country Adapted to American Wants and Climate. New York: Harper and Brothers, 1878. Reprint. Watkins Glen, NY: Library of Victorian Culture, 1977.
- Wilson, Richard Guy. "American Architecture and the Search for a National Style in the 1870's". Nineteenth Century 3 (1977): 74-78.



GSC
ALUMNI

GSC
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HOUSE