

NPS Form 10-900
(Rev. 8-86)

OMB No. 1024-0018

United States Department of the Interior National Park Service
NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

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1. Name of Property

=====

historic name: "Edemar"

other name/site number: Stifel Fine Arts Center

=====

2. Location

=====

street & number: 1330 National Road

not for publication: N/A

city/town: Wheeling

vicinity: N/A

state: WV

county: Ohio

code: 069

zip code: 26003

=====

3. Classification

=====

Ownership of Property: Private

Category of Property: ~~District~~ BLDG.

Number of Resources within Property:

Contributing

Noncontributing

2

 buildings

2

 sites

4

 structures

4

 objects

0 Total

Number of contributing resources previously listed in the National Register: N/A

Name of related property listing: N/A

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this

1 ~~2~~ meets
 does not meet
the National Register Criteria. See continuation sheet.

Date 10/10/61

_____ meets
_____ does not meet
the National Register criteria. See continuation sheet.

Date

Date

Date of Action

=====

6. Function or Use

=====

Historic: Domestic Sub: Single Dwelling
Domestic Secondary Structure

Current: Rereation & Culture Sub: Museum
Domestic Secondary Structure

=====

=====

7. Description

=====

Architectural Classification:
Late 19th and 20th Century Revival: Neo-Classical Revival

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Other Description: N/A

Materials: foundation stone roof tile
walls brick other _____

=====

Describe present and historical 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: state.

Applicable National Register Criteria: C

Criteria Considerations (Exceptions) :

Areas of Significance: Architecture

Period(s) of Significance: 1910-1914

Significant Dates: 1910 _____

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: Charles W. Bates, Architect
Ross R. Kitchen, Builder

=====

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

X See continuation sheet.

_____ 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 # _____

- State historic preservation office
- Other state agency
- Federal agency
- Local government
- University

10. Geographical Data

Acreage of Property: 2.8 acres

A 17 527200 443528 B —————
C D

The nominated property is inclusive of "Lots 1, 2, 3 of the subdivision of a part of Cochran portion of the John Reid Farm on the National Road" recorded in Deed Book 85 Page 319, Clerk of County Court, Ohio County, West Virginia.

Boundary Justification: See continuation sheet.

The property is inclusive of the grounds upon which "Edemar" and its secondary structure is situated.

11. Form Prepared By

Name/Title: Harriette Shull Hopkins, AICP

Organization: _____ Date: September 10, 1991

Street & Number: RD#4 Box 120 Telephone: (304) 242-6733

City or Town: Wheeling State: WV ZIP: 26003

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 1

This formidable Neo-Classical Revival mansion is situated on 2.8 acres fronting National Road in the Pleasant Valley District of Wheeling, West Virginia. Started in 1910, construction of this home of Edward W. Stifel, Sr., president and chairman of the board of Stifel & Sons, and Emily Pollock Stifel, his wife, took two years to complete.

The Stifels named their home "*Edemar*" for the Stifel children Edward, Emily and Mary, and it remained their home until the death of Mrs. Edward W. Stifel, Sr. in 1976 at the age of 97. Late that year, Mrs. Stifel's children and their descendants deeded the property to Oglebay Institute to be used as the Stifel Fine Arts Center.

The fireproof construction of this well-built house is extraordinary. Built throughout of brick, steel I-beams, concrete block, and poured concrete, including the floors, "*Edemar*" reflects Mr. Stifel's concern for fire. The surrounding property contained formal Victorian gardens, cutting beds and vegetable gardens, a garage/carriage house with caretaker's quarters, a fish pond, swimming pool, tennis court and putting green. The home provided activities for not only the Stifel family, but for the numerous friends of three generations. Many Wheelingites have fond memories of swimming or playing tennis at "*Mom*" Stifel's. The home's conversion to the Stifel Fine Arts Center continued this open tradition and is a legacy from the family to the community.

Exterior: (for orientation purposes, as the house faces Northeast, the front elevation will be termed "north")

The front property line along National Road is dressed with a low brick wall, brick columned, and steel pipe railing system stepping from east to west accommodating the change in elevation. Center to the mansion is an elaborate wrought iron entrance gate displaying the Stifel Family Crest featuring lions holding the trademark of J. L. Stifel & Sons, a boot. Near the west property line is the driveway entrance gate, again with elaborate, fine wrought iron. The ornamental iron gates were the products of The J. E. Moss Iron Works of Wheeling, WV. The columns reflect the construction of the mansion with brick, limestone and cement. The fence with its iron gates comprises a contributing structure.

The approach to the mansion up the front walk from National Road causes the visitor to feel the massiveness of the structure. The terrain slopes toward the house then rises on four steps flanked by lions to an embankment upon which the two and one-half story house sits upon a raised basement. Adding to its presence, the entire front facade is dominated by a full-height, full-width porch supported by six large fluted Corinthian columns set upon brick pedestals. The far

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 2

right pedestal is incised "1910."

The porch has red tile flooring with steps leading off its sides to the drive and yard. The eight-paneled front door with large iron hinges is surrounded by terra cotta columns, side lights and a semi-elliptical fanlight above. The wrought iron railings reflect the Craftsman style as do the wall lights on the porch. There is a second story porch with railing over the front entry, the width of the center columns. Access to this porch is through a Palladian arrangement of double doors, fanlight above, and double hung side windows. There are roundels with lions heads with rings on either side of the windows.

The brickwork of the house is rusticated only on the first story of all elevations with a course of four bricks, then one course indented. The delineation between the first and second stories is a vertical brick string course, again continuing to band the building's four elevations. The entablature of the porch continues on the east and west elevations with a terra-cotta cornice with modillion brackets; the frieze comprised of six courses of brick; and the architrave again of terra-cotta. There is a brick parapet wall above the cornice.

As with the brickwork, windows styles are particular to which story of the house in which they are located, and continue in style on all elevations. All first floor windows are double hung, single pane and have radiating voussior brick lintels with a keystone of limestone. The splayed sills are also of limestone. The double hung, single pane second story windows have limestone lintels reflecting the lintels of the first story and have console bracketed sills.

The two and one-half story west elevation with driveway features a porte-cochere (with an entablature similar to that of the porch) providing an entrance through a hall into the house's foyer. There is also a walkway with steps leading to the porch, and a side servants entrance. There are small windows in the frieze panel, providing light into attic rooms. The raised basement windows contained in the brick foundation with limestone veneer have wrought iron grills.

The east elevation facing Cypress Avenue features a large dominant bay (almost a curved wall) providing the living room and bedrooms above with added exposure to the side yard and gardens. Though this is a more formal side of the house with no frieze windows, the rear porch on the southeast corner of the house provides a less formal access to the house through the gardens and lawn.

The rear or south elevation of the house, due to the contouring of the grounds, is four stories. The ground level basement is fully exposed limestone with doors to the laundry and changing rooms for the pool. Again, the brickwork and windows found in the other elevations

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 3

continue to this side. However, the terra-cotta cornice and architrave stop after a return, but continuing on in their place are two vertical brick belt courses. There is a wrought iron balcony above the rear porch which once had a glass and wrought iron canopy, however, only the iron skeleton remains. The attic windows on this side are now double hung and have wrought iron balconettes above the bracketed limestone sills.

Interior:

"Edemar" contains 30 rooms, 9 bathrooms and 42,000 square feet of space. The front door opens into an entrance vestibule with interior glass doors and leaded glass side lights. The ceiling light fixture is similar to the Craftsman wall fixtures found on the porch.

The grand scale foyer is elegant with fluted Ionic pilasters spaced down the side walls with a deep architrave cornice above. The flooring is white marble with a gray marble base trim. Central to the foyer is an impressive open-well stairway with a continuous walnut handrail with plain blusters, three to a step. Rising a single flight to a landing, the stairway then divides and returns up two steps to the second floor hall of size equal to the foyer below.

Opening left off the foyer through double pocket doors is the living room reminiscent of a baronial English county house. The room is surrounded by six foot, nine inch walnut wainscoting. The large bay with four windows overlooking the grounds is, due to its size, almost a round wall. The fireplace located at the far end of the room and set between French doors, one leading to the rear porch, the other a closet, is surrounded by an elaborate mantel, possibly of terra-cotta, featuring griffins, dogwoods, flowers and the Stifel coat of arms. The room has an intricate plaster strap work ceiling and original gas and electric double light wall sconces. Located in the living room is the rare, oak-cased Steinway concert grand piano. The piano is of special interest as it was reportedly made to the personal specification of Mr. Steinway. Mr. Steinway found, however, that the piano was too large for the room he had in mind for it, so Mr. Stifel acquired it in 1912 for Mrs. Stifel, who was a classically trained pianist. It was restored to its original condition in 1987 by A & C Piano Craft, Inc., New York, New York. The piano is used for the Emily Pollock Stifel Piano Concert Series and other presentations at the Stifel Center.

Opening off the foyer on the right is a small library/reading room with a French influence. The bookcases and fireplace are surrounded with elaborate details of swags and fan-like motifs. The bookcases on either side of the fireplace have side panels with doors of delicate leaded glass, while those on the west wall are open.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 4

A hallway leading left off the foyer provides an entrance to the house from the porte-cochere and contains the elevator that runs from basement to attic. This area also accesses the working part of the home - a kitchen area, butler pantry, storerooms and hallways with borrowed lights, servants' stairs to the upper floors, and serving access to the dining room. The house is still operating off the original 400 amp electrical panel board, a buss fuse system mounted on marble behind glass doors, found in the hallway leading to the kitchen.

The dining room is located in the southwest corner of the house. The room is elegant with lattice walnut paneling, four curved glass windows set in a bow overlooking the rear, and an ornamental plaster ceiling with honeysuckle, daisies, and bead and reel trim. Again the lighting fixtures are original to the room with a suspended upright central to the room and torch sconces along the walls. The tiled fireplace is surrounded by walnut Ionic order pilasters and the Stifel crest appears again above.

Connecting to the dining room through a wide doorway is the conservatory or solarium, which is located behind the stairway. Separated from the foyer by a series of four single-pane glass doors, the flooring of the conservatory is a continuation of the foyer's marble. Rich with detail that evokes a garden and arbor, this bowed room contains four double hung leaded stained glass windows with pastel rose swags. Below a central single leaded stained glass window with floral basket is a marble pool and surround carved with cat tails, frog and turtle, providing a fine setting for a bronze boy with conch shell fountain statue by Payson Graham, S.C., 1914.

The rear informal entrance to the home is provided through a side porch. The porch was originally constructed to be open, the walls and columns being the rusticated brickwork. The porch was enclosed in c. 1914, the enclosure system of windows and doors are most sympathetic.

Mr. Edward W. Stifel's den or office was at the top of the flight of the grand stairway. Outside the room Oglebay Institute has provided the visitor with the following description:

Edward W. Stifel, Sr.'s grandfather, J. L. Stifel, immigrated to the United States in 1833 from Neuffen, Wurtemberg, Germany, and arrived in Wheeling in 1834. When Edward Stifel built his home he commissioned the stained glass windows you see here, in homage to his German ancestry. The windows depict a castle of the Hohenzollern family that was located above the village of Neuffen. The window on the left depicts the ruins of the castle as they appeared at the turn of this century, while the window on the right depicts the artist's conception of how the castle once looked.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 5

The door that originally hung between the two windows was also stained glass. A photograph of the door appears to the right. In the center of the door is the Stifel coat of arms as designed by William F. Stifel. You will note that the lion is holding a boot, which was the trademark of the J. L. Stifel & Sons Calico Works. The original door now graces the "Edemar" room of one of the Stifel children.

The room has Craftsman influences with oak window casings and an architrave trim surrounding the room. The light fixtures on the walls and ceiling are of Craftsman style.

The spacious second floor hall, the size of the foyer below, now provides gallery space for the Fine Arts Center. The north end that connected with a vestibule to the second floor front porch has been enclosed as have several of the doorways leading into bedrooms.

The master bedroom was in the northeast corner of the house and features French Provincial decorative plaster work, windows overlooking the front grounds, and a since-closed fireplace situated in the northeast corner of the room. On one wall is a door bell indicator specifying:

Front Door.
Serv'ts Ent.
Rear Porch.
Port Coch'e.
Cellar Ent.

The master bath was elaborate containing a pedestal sink, both a tub and shower stall, and stainless steel appointments. The room is tiled with what is most probably Wheeling Tile, white with a border of lavender and green floral trim. The original tub and toilet have been replaced with toilet stalls to accommodate the Center.

A hall leading off the bedroom, with light borrowed from the master bath, connects to closets to accommodate seasonal wardrobes and a safe, no doubt for valuable papers and jewelry, and into a suite of rooms, used for sitting, dressing, etc. Off a connecting bath is the southeast corner bedroom. The primary feature of this room is its triple hung, floor length window providing access to the balcony overlooking the gardens. This was the room of Edward W. Stifel, Jr. Again, mantels have been removed and fireplaces covered, however, the tile hearths remain.

The rooms on the west side are of smaller scale and lesser importance to the house. Mary Elizabeth Stifel occupied the bedroom in the northwest corner of the house. Its dominant feature is the intact

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 6

marble mantled fireplace. A bathroom connected this room to the bedroom of her sister, Emily Jule Stifel. The common bath has been totally renovated into a multi-stalled restroom. These bedrooms were connected to a service hall containing the elevator. The southwest corner of the second floor was devoted to the servants with three bedrooms, linen and other closets, and stairways connecting to the kitchen below and attic above.

Aside from its usual storage functions, the attic of the house contained a playroom for the children, a gift wrapping room that Mrs. Stifel kept under lock and key, and the penthouse for the elevator.

The basement, which is at grade on the south elevation, provided two (one for men, one for women) changing rooms complete with showers, for the swimming pool. In addition to the expected laundry rooms, etc., there were separate storage rooms/cellars for furs, candles, fruits, and wines. There is also the elevator and the furnace serving the house. It is in the basement that one can appreciate the remarkable construction of this house. Visible are the concrete encased steel I-beams, the system of piers, cross beams, and bearing walls that support this concrete floored residential structure.

To rear of the house in the southwest portion of the lot is the contributing brick, tiled roofed three bay carriage barn/garage reflecting the construction of the house with concrete encased, and in one instance exposed, steel I-beams. Also containing complete living quarters for the caretaker, the structure has double hung windows with patterned glass with golden-colored marbleized glass windows above.

Though the swimming pool, tennis court and putting green have since been removed, the fish pond with its spouting frogs and the formal garden remain and are planted seasonally. Brick walkways lead through the gardens and provide access to the house, either to the rear porch entrance or into the basement. Along the walks are benches for resting and viewing. These typical elements of a Late Victorian garden form a contributing structure. Trees throughout the grounds are mature and include elm, magnolia, ginkgo, pin oak, English oak, Japanese maple, Chinese dogwood. Centrally located off the northeast corner of the house is a large spruce that the Stifels decorated with Christmas lights and a large star. Oglebay Institute continues the long-standing tradition. A paved parking area has been installed in the rear of the property to accommodate the Fine Arts Center.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 1

"Edemar" is eligible for the National Register of Historic Places under Criterion C for its architecture, Neo-Classical Revival, and its architect, Charles W. Bates. This majestic mansion typifies Neo-Classical Revival architecture. The exterior treatment of the house is comprised of dark red rough-surfaced brick with light-colored mortar, terra-cotta of a limestone color, limestone, and cement. Its full-height, full-width porch creates an impressive facade to the historic National Road. The six massive columns, terra-cotta over concrete and steel, are fluted with Corinthian capitals and set upon high pedestals. The large entablature, topped with a brick parapet, is comprised of a terra-cotta cornice with modillions, a wide brick frieze board, and a terra-cotta architrave; all of which continues and bands both the east and west facades. The original roof of the house was flat, however, supposedly due to leaking problems, a red tile hipped roof was constructed over it in c. 1914.

Also typical of the Neo-Classical Revival style, the front facade is symmetrically balanced with a center door and two windows to each side. The elaborate doorway is a large eight paneled door surrounded by terra-cotta columns and side lights with a semi-elliptical fanlight above. There is second story porch set between and extending to the center columns. Access is provided through a neoclassical Palladian "window," the center of which is a double door.

Windows around the house are typically rectangular with double-hung sashes, both single pane. Such windows on the first story are treated with radiating voussior brick lintels with a limestone keystone and limestone splayed sills. Windows in the second story have keystone lintels of limestone reflecting the voussior brick found below and console bracketed sills, also of limestone.

The grand foyer of the home is richly Neo-Classical Revival with its fluted Ionic pilasters with architrave and its marble flooring. The impressive open-well stairway with its continuous walnut handrails rises a single flight to return two steps to the second floor hall. Other rooms within the house reflect varying styles: Baronial English, French Provincial, and Craftsman. Floors are two inch wide maple, typically with two bands of walnut running the circumference of the room with a pattern of three maple, two walnut, three maple, one walnut, then maple continuing. This pattern does not occur in the dining room nor in the bedrooms on the west side of the house.

The integrity of the house is excellent. When "Edemar" was given to Oglebay Institute and converted to the Stifel Fine Arts Center, few alterations were made to accommodate this change of use. Period lighting fixtures throughout the house are original. There are

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 2

exceptional Craftsman fixtures on the exterior as well as in Mr. Stifel's office, impressive wall torches in the dining room, and double-light sconces in the living room and on the pilasters in the foyer. Though the house has an elaborate electrical system, many of these fixtures were also gas equipped in case of electrical failure.

In order to create gallery space, the second floor hall has been altered - doorways have been covered, though not removed; the vestibule to the second story porch has been cut off; and track lighting has been installed. Bathrooms have been modified in order to accommodate the Center's numerous visitors. Due to its original fireproof construction, the home required no modifications in order to meet today's fire and building codes. Throughout the house Oglebay Institute has provided old photographs of the rooms as they looked when the home was the Stifel residence and opulently furnished.

Though "Edemar" is a significant example of Neo-Classical Revival architecture, it is its unique construction that makes it additionally distinctive. Mr. Stifel required that the building be fireproof, so steel, brick, concrete, and concrete block were used throughout. All floors, including the attic floor, are poured concrete; interior walls, some eight inches thick, are concrete. Supposedly, if a fire starts in one room it cannot spread to adjoining rooms if the doors are closed. The structural system to support this massive structure is concrete enclosed steel I-beams supported by piers and bearing walls. In 1910 when this house was being built, such construction techniques would have been limited to "skyscrapers" and other large commercial structures, not a single family's private residence.

"Edemar" reflects the life-style of a wealthy and influential industrial leader of Wheeling during its "golden era." Mr. Edward W. Stifel, Sr., hired the best architect of the day, Charles W. Bates, and probably Ross R. Kitchen was the best contractor. Mr. Stifel had stained glass commissioned, as found in his den windows. The best of materials were used throughout - marble, terra-cotta, walnut, maple, and marble. The house had 30 rooms, 9 bathrooms including servants' quarters, wine cellar, root cellar, fur, trunk and candle storage rooms, changing rooms for the swimming pool bathers. In addition to the pool, there was a tennis court and a putting green. Mrs. Stifel was champion of the West Virginia Tennis Women's Doubles, the first member of the U. S. Senior Women's Golf Association, twice runner-up in the West Virginia golf tournament, and continued to play golf into her later years. Her daughter, Mary Elizabeth, was a champion golfer and is in the Wheeling Hall of Fame for her numerous achievements. "Edemar" signifies a life-style of elegance, culture, activity, travel, and, most importantly, civic commitment to the community.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 3

"Edemar" also qualifies under Criterion C in that its architect, Charles W. Bates, "was most probably the most prominent architect in Wheeling." (Wheeling Register, November 29, 1931) He was born in Wheeling on December 27, 1879, the son of Dr. William J. and Jennie Campbell Bates. Educated at Linsly Institute, Wheeling, and the Armour Institute of Technology in Chicago, Illinois, he practiced architecture in Pittsburgh and Chicago between 1904 and 1909. He returned and established his practice in Wheeling in 1909.

He designed numerous buildings located in Wheeling's historic districts and listed on the National Register of Historic Places. His practice was diverse ranging from office buildings to banks, hospitals, schools, factories, to elegant single family homes. Some of the outstanding examples of commercial architecture are the Central Union Building, the Hawley Building, where he located his office, the Riley Law Building, and the spectacular terra-cotta National Bank of West Virginia building. He designed schools in Ohio, Pennsylvania and West Virginia, included in the latter is Linsly Institute, now the Duvall Center for Wheeling-Pittsburgh Steel Corporation, and the West Virginia College of Law, Morgantown, WV. However, it is with the Capitol Theatre in Wheeling that his reputation as "The Dean of Wheeling Architects" can rest. Designed in 1928, this Beaux Arts building, resplendent with detail - cartouches and festoons, is listed as a pivotal structure in the Wheeling Historic District.

Aside from designing "Edemar" for Mr. Edward W. Stifel, Sr., Mr. Bates designed residences for other members of the Stifel family, such as the homes of Mr. Arthur C. Stifel and Mr. Harry W. Gee, and for friends such as R. B. Naylor. Evidence of this friendship and friendship with other influential members of Wheeling's business community can be found in his obituary, "The following close friends will serve as pallbearers it was announced last night: J. B. Baum, R. B. Naylor, J. R. Naylor, A. C. Stifel, W. B. Higgins, J. S. Jones, and H. W. Gee."

The Edward W. Stifel family occupied the house from its completion to 1976 when Mrs. Stifel, Sr. died at "Edemar," and the family gave the home to Oglebay Institute to be used as the Stifel Fine Arts Center. Mr. Edward W. Stifel, Sr. had previously died at "Edemar" in 1947. Though "Edemar" is the formal name for this residence, it has commonly been known as the Stifel home and documentation of the house cannot exclude the prominence of the Stifel family in the city of Wheeling.

"The history of the Stifels, one of Wheeling's pioneer families and one of the first German families to settle in the Ohio Valley, is interwoven into the fabric of Wheeling's history. Since the first Stifel arrived in 1834 to the present, family members have played major roles in the commercial, industrial, and business life of the

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 4

community, sharing a commitment to improve the quality of life for all Wheeling area citizens through public service and philanthropy. Five generations of Stifels have worked tirelessly to promote and to foster aviation, recreation, education, medical care, medical research, culture and the arts." (Javersak, p.4)

Mr. Edward W. Stifel, Sr. was the grandson of Johann Ludwig Stifel, who founded J. L. Stifel & Sons in 1835 in a log cabin in north Wheeling. Through the years the dyeing establishment grew into one of the nation's largest calico printing businesses producing 3.5 million yards of cloth per month. The German translation of "Stifel" means "boot" and Stifel boot trademark was known throughout the world. Born on December 10, 1869, Mr. Edward W. Stifel, Sr. was the son of Louis F. Stifel and Elizabeth Stamm Stifel. He was educated at Linsly Military Institute, Wheeling, West Virginia University, Morgantown, and continued his education abroad. When he returned from Europe he joined J. L. Stifel & Sons, Inc., later becoming president and then chairman of the board.

The importance of Edward W. Stifel to the community can best be affirmed by the local newspaper, Wheeling New Register, on the day of his death, May 14, 1947. Headlines running the width of the paper announce: "EDWARD W. STIFEL, SR. DIES EARLY TODAY." The subtitle stated that "Heart Attack Is Fatal To Civic Leader - Local Airport Monument To His Efforts." The front page article goes on to say:

Edward W. Stifel, Sr., "Father of Aviation" in Wheeling, prominent industrialist, civic leader and member of a pioneer Wheeling family, died this morning at 1:45 o'clock at his home "Edemar" in Pleasant Valley. Although Mr. Stifel had been in failing health in recent years and had relinquished many of his business interests, he was at his office as usual yesterday. Late in the afternoon he suffered a heart attack and was taken to his home. He failed to rally and death came early this morning...

Naturally retiring, Mr. Stifel gained most prominence in the public eye through his interest in aviation. An early enthusiast, who at one time had his own plane and private pilot, Mr. Stifel was appointed by Gov. William G. Conley as a member of the State Board of Aeronautics when the board was created in 1931. He had been appointed by each succeeding governor and was a member at the time of his death.

The article continues to describe Mr. Stifel's personal efforts in developing an airport, giving "unsparingly of his time and money.... When the airport was finally completed, and dedicated last November there was no question as to the proper name. Stifel Field stands as monument to the sincerity and tireless efforts of Edward W. Stifel, Sr., and as aviation grows, even more stature will be added to the

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 5

honored name.

Mr. Stifel was a member of the Fort Henry Club, the Wheeling Country Club, the U. S. Seniors Golf Association, and the Ohio Valley Board of Trade. He was active in the Ohio Valley Industrial Corporation and had taken a personal interest in the development of the community. He was also member of the board of several banks. However, in recent years he had relinquished these activities, continuing himself to his own company and his continuing interest in aviation.

Mr. Stifel attended First Church of Christ Scientist.

In 1902 he was united in marriage to Miss Emily Pollock, who survives with two daughters, Mrs. H. Dewey Quarrier and Mrs. Charles B. Hart and one son, Edward W. Stifel, Jr., all of Wheeling. Six grandchildren also survive as well as four sisters....

Throughout their lives, Mr. and Mrs. Stifel contributed to the quality of life of their community, Wheeling. It is a fitting tribute that their children gave "Edemar" to the community and it is so greatly used and appreciated by that community.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 6

"Edemar," Wheeling, Ohio County, W.V.

Period of Significance

The period of Significance begins with construction of "Edemar" in 1910 and ends in 1914 with alterations to the house which include enclosure of the rear porch and redesign and construction of the house's main roof. The roof alteration gave the house its distinctive red tile hipped profile.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 9 Page 1

Bibliography

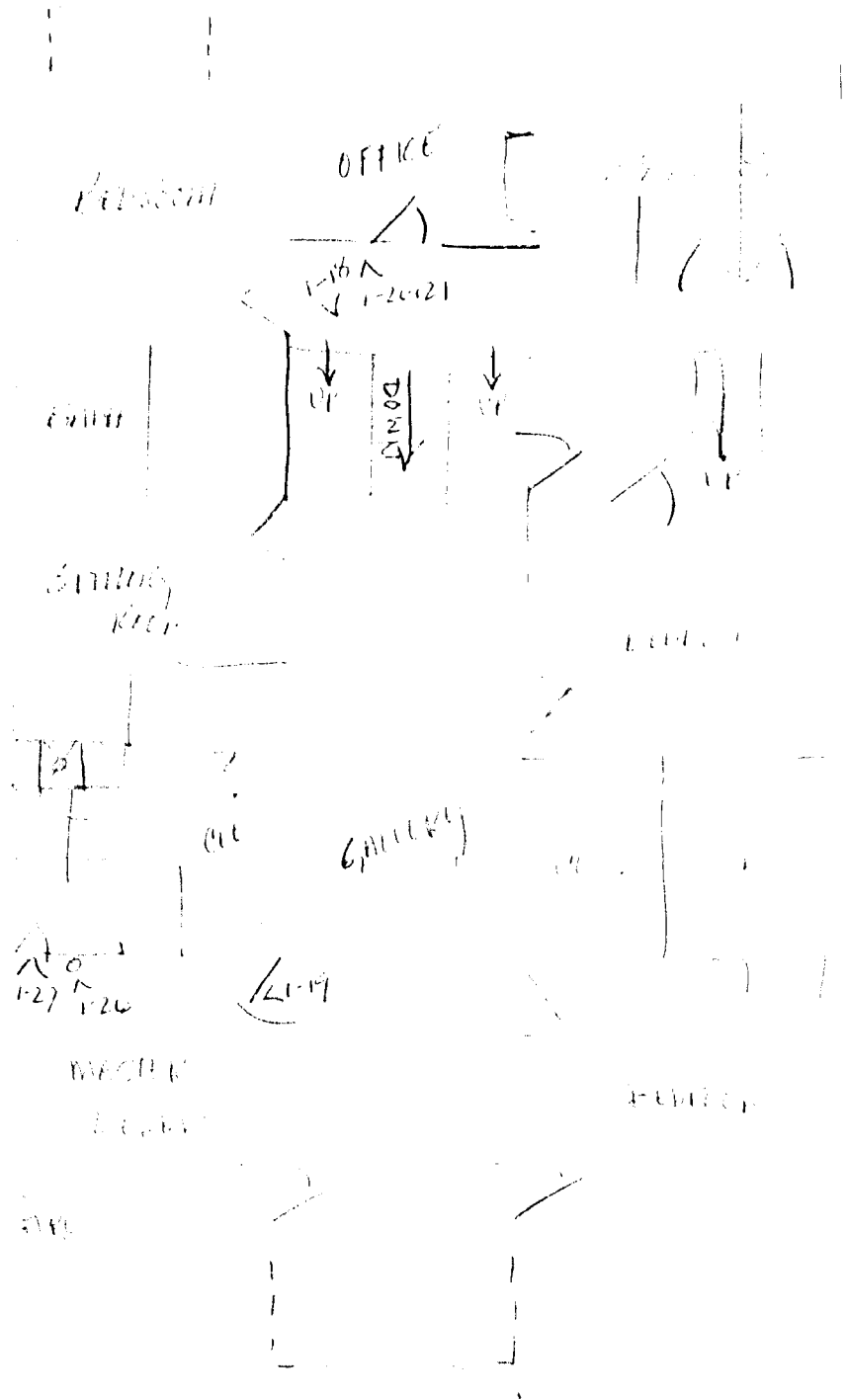
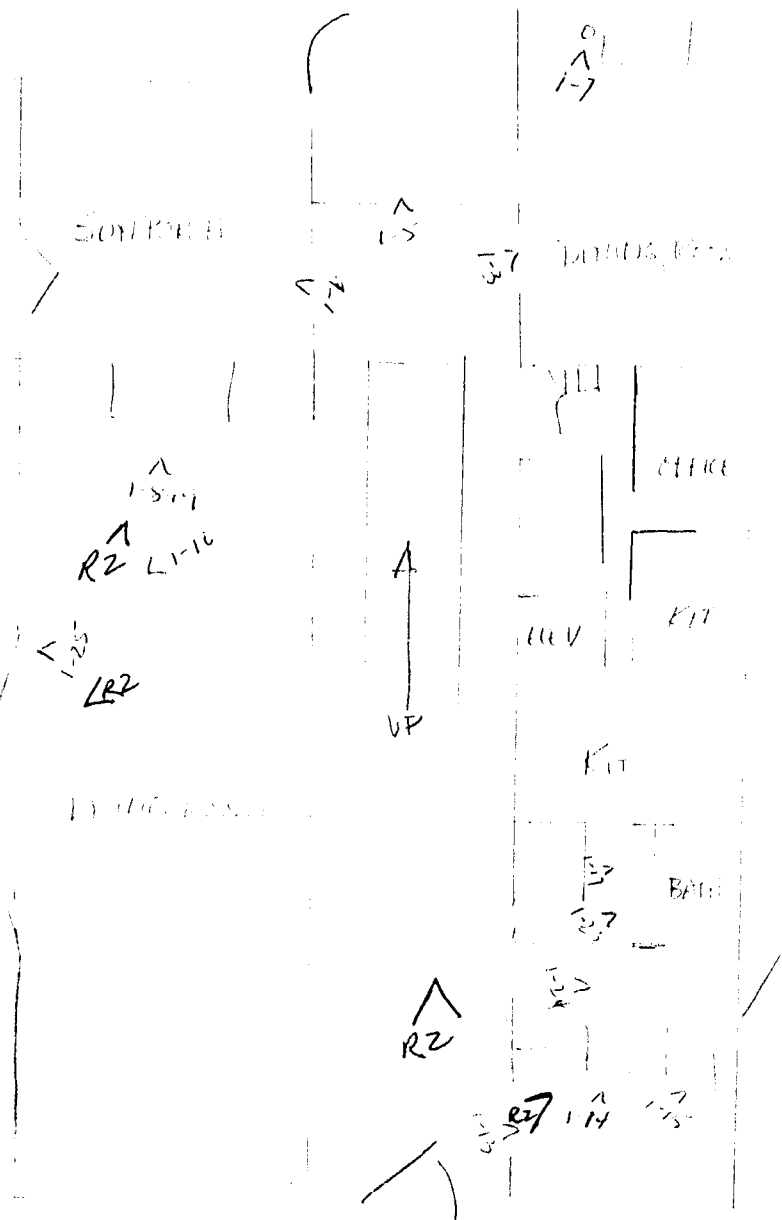
A Selection of Photographs Illustrating the Work of Charles W. Bates,
Architect and Engineer. Wheeling, West Virginia. 1928.

Deed Books, Ohio County, W. V., #85, p.319; and #572, p. 9.

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November 1915. p.4.

Stifel Fine Arts Center. Wheeling, WV: Oglebay Institute. (brochure)



STREET - NORTH RZ
(1-17 1-18 1-19 1-20)

1-21

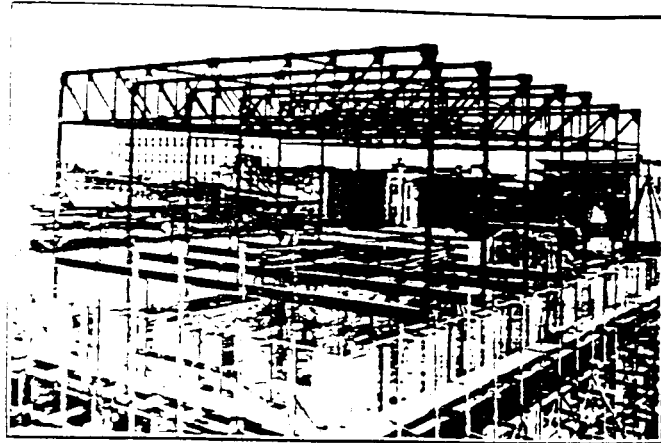
1-22



Stifel Family Crest designed by William F. Stifel from which the trademark boot was taken. The crest can be seen in the Stifel Fine Arts Center above the fireplace in the former living and dining rooms.

MASONIC TEMPLE.
Charleston, W. Va.

*Structural
Steel*

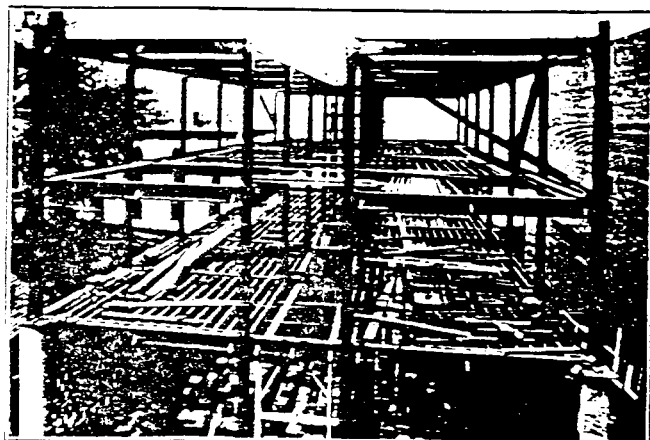


ENTRANCE GATE.
E. W. Stifel Residence
Wheeling, W. Va.

*Ornamental
Iron*

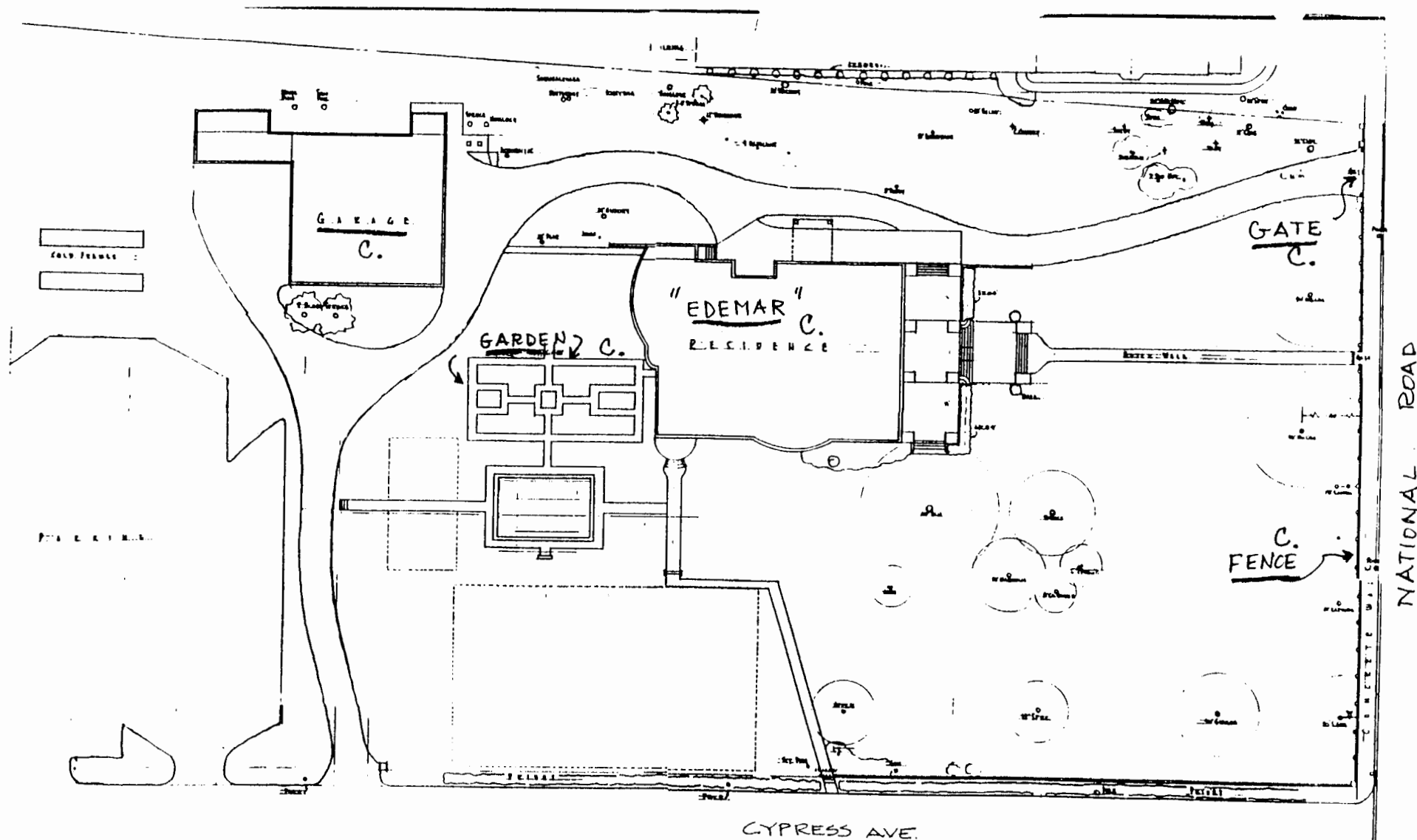
ROBINSON BUILDING
Clarksburg, W. Va.

Fireproofing



THE J. E. MOSS IRON WORKS, WHEELING, W. VA.

General Office and Works: 28th and Chapline Streets



C. = CONTRIBUTING

"EDEMAR"

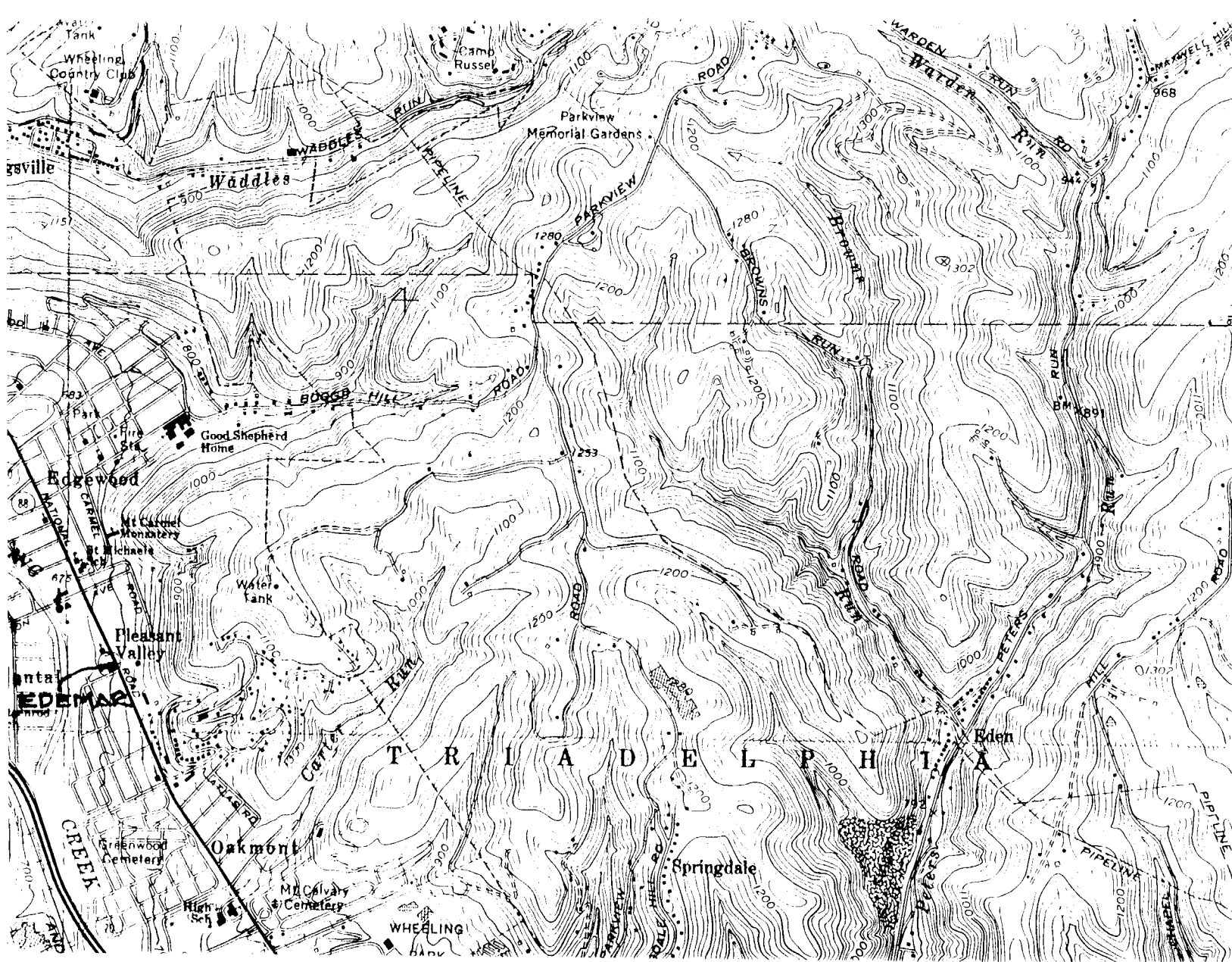
1330 NATIONAL ROAD

WHEELING, W. VA.

CELESTIAL INSTITUTE
WHEELING, W. VA.
SILENT CENTER

SCALE 1" = 10'

EM 9/12/04



"
EDENAR
(TIRE TIRE TIRE)
OTHER
"36
1330 NATIONAL PI
WHEELING, W.VA.
1111
11/557 500/4435 270
"35

44 M (VALLEY GROVE)
4864 II SE

