

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

1. Name of Property

historic name: Prichard House
other name/site number:

2. Location

street & number: 500 Twelfth Avenue not for publication: N/A
city/town: Huntington vicinity: N/A
state: WV county: Cabell code: 011 zip code: 25701

3. State /Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet.)

Susan M. Perce
Signature of Certifying Official

February 5, 2001
Date

State or Federal agency and bureau

Date

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of Certifying Official/Title

Date

State or Federal agency and bureau

Date

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4. National Park Service Certification

I, hereby certify that this property is:	Signature of Keeper	Date of Action
_____ entered in the National Register _____ See continuation sheet.	_____	_____
_____ determined eligible for the National Register _____ See continuation sheet.	_____	_____
_____ determined not eligible for the National Register	_____	_____
_____ removed from the National Register	_____	_____
_____ other (explain): _____ _____ _____	_____	_____

5. Classification

Ownership of Property:
(Check as many boxes as apply)

private
 public-local
 public-State
 public-Federal

Category of Property
(Check only one box)

building(s)
 district
 site
 structure
 object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
_____ 3 _____		buildings
		sites
_____ 2 _____		structures
		objects
_____ 5 _____	_____ 0 _____	TOTAL

Name of related multiple property listing _____ N/A _____
(Enter "N/A" if property is not part of a multiple property listing.)

Number of contributing resources previously listed in the National Register _____ 0 _____

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6. Function or Use

Historic Functions

Current Functions

DOMESTIC: Single Dwelling
AGRICULTURE:
Outbuilding

DOMESTIC: Single Dwelling

7. Description

Architectural Classification:

Materials

LATE 19th and 20th CENTURY REVIVALS:
Italian Renaissance

Foundation	<u>Reinforced Concrete</u>
Walls	<u>Exterior Brick with Granite face</u>
Roof	<u>Tile</u>
Other	<u>Wood</u> <u>Interior Reinforced Concrete</u> <u>walls</u>

Narrative Description (See Continuation Sheets)

8. Statement of Significance

Applicable National Register Criteria

(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing.)

A Property is associated with events that have made a significant contribution to the broad patterns of our history.

B Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield, information important in prehistory or history.

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Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

A owned by a religious institution or used for religious purposes.

B removed from its original location.

C a birthplace or grave.

D a cemetery.

E a reconstructed building, object, or structure.

F a commemorative property.

G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

Architecture

Period of Significance

1921-1923

Significant Dates

1921-1923

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

West, John J. /builder

Narrative Statement of Significance

(See continuation sheets.)

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9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- 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

Name of Repository: _____

10. Geographical Data

Acreege of Property: Approximately one acre

UTM References (Place additional UTM references on a continuation sheet.)

Quad Map Name: Huntington

Zone Easting Northing

17 373620 4251935

Verbal Boundary Description

(See continuation sheet.)

Boundary Justification

(See continuation sheet.)

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11. Form Prepared By:

Name/Title: Ann D. Ratcliff, owner

Date: October 2000

Street & Number: 1300 Twelfth Street

Telephone: 304-529-6664

City or Town: Huntington State: WV Zip: 25701

Property Owner

(Complete this item at the request of SHPO or FPO.)

Name: Ann D. Ratcliff

Street & Number: 1300 Twelfth Street

Telephone: 304-529-6664

City or Town: Huntington State: WV Zip: 25701

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Physical Description

The Prichard House is located in the 500 block of Twelfth Avenue of Huntington, West Virginia, approximately one half mile north of the Fifth Street Exit of Interstate 64. The house faces south, on an acre lot, at the northeast corner of Twelfth Avenue and Fifth Street. The original black wrought iron fence with granite pillars surrounds the property. Two pillars flank the walk leading to the front door. A large decorative iron arch spans the distance between the pillars. The pillars are set a few feet from the walk making room for an inner fence, which forms a semicircular curve and then attaches to iron gates. Granite pillars sit on each side of the driveway supporting another set of larger gates. The pillars and fence are considered one contributing structure.

The house's position on the western half of the lot allows for a large yard on the east. The eastern area is divided into a formal garden near the house and an informal section to the north. A twenty-three-foot stucco wall with a granite cap and quoins separates the formal and informal areas. The formal side of the wall is finished with a central fountain and facing stone and granite benches. Currently the fountain is not working. Both the wall and fountain are considered one contributing structure. The formal garden is walled by tall hemlock hedges which surround large boxwood and cedar trees. A blue stone walk leads from the house to the fountain; another stone walk bisects it running north to south between two free standing benches. Mature magnolia, gum tree, pin oak, ornamental Japanese maple, maple, water maple, hemlock, spruce, holly, quince, azalea, nandina, roses, hydrangea, and peonies furnish the landscaping.

The main house, guesthouse/garage and chicken house are predominantly Italian Renaissance. The house has nine rooms, and a two-room bath suite, a powder room, a full basement and a full attic. Behind the main house, to the north, is the guesthouse/garage that has a first floor living room and kitchen and a second floor bedroom and bath. On the east side of the guesthouse is a two-car garage with an attic above. Stepped back but connected to the garage on the east side is the chicken house that consists of a tool room and what was the chicken area, now divided into three rooms, a half bath and the original rear hallway that must have simplified egg collection. A large yard for the chickens was fenced in front of the chicken house. All that remains is the concrete foundation for an old chain link fence. Although the guesthouse/garage and chicken house are connected, they are considered two contributing buildings, especially since there is a change in materials.

Main House and Guesthouse/Garage and Chicken House

The exterior walls, chimneys, sills, and steps of the house, guesthouse and garage are gray granite from North Carolina. The stone was purchased from McColm Granite Company and was brought to Huntington by riverboat on the Ohio River. Each stone for the outer walls was cut to a unique shape before being laid in a random pattern. With the exception of the east sun porch Spanish tile covers a 7:12 pitch roof. The sun porch roof is almost flat and was originally covered

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in copper. This roof does not have eaves, rather it has decorative brackets projecting from the roof edge similar to a pergola. With the exception of two areas, segmented arches top all the doors, windows and supports for the front porch gable and porte cochere. Windows in the basement have jack-arched openings and a straight set transom tops the back porch windows. Exterior windows, doors and their trim are painted white wood. The exterior walls of the chicken house are stucco with granite quoins and granite segmental arch doors and windows. Interior walls are wood frame with painted gypsum wall board. The floors are black and white vinyl squares in one room and concrete in the rest.

The dominant vertical architectural features of the house and outbuilding is the tower, the second floor of the guesthouse, and the two roof garden chimneys. These perpendicular forms are balanced by the horizontal outline of the balustrade roof terrace and front porch, the deep-set front door and sun porch doors and the extension of the chicken house to the east. The repeating silhouette of the tower room, the gable entry and the porte cochere add harmony to the design, while their asymmetrical placement provides visual interest. To this total, the repeated window and door shapes provide a continuity that is blended into a cohesive whole by the roof, with its repeating variations and consistent slope. The granite walls and tile roof compliment and complete the plan.

The infrastructure of the main house is a poured in place reinforced concrete foundation. The exterior walls, above ground, are brick with a granite face. Interior walls are poured in place reinforced concrete with wood paneling, plaster or tile finish. Structural steel posts and beams provide the framing. The floors are oak, chestnut, glazed quarry tile and linoleum. A mitered corner pattern was utilized for the oak floors in the main rooms. The stairway to the tower is chestnut. Tiles cover the bathroom floors and part of the kitchen. The central section of the kitchen floor is a linoleum floor which replaces the original cork floor inset.

The heat in the main house, with the exception of the library and tower room, is radiant. It is supplied by radiators set in cane grided enclosures located below the windows. The library and tower room are heated by radiators set in the ceiling of the rooms directly below. Heat rises through floor level grills into these two rooms. All the plumbing in the main house, guesthouse, garage, and chicken house is brass. The gutters and downspouts are finely finished copper.

The guesthouse and garage have clay tile walls with an exterior face of granite set on a concrete sub-floor with wood framing. The interior walls are wood-frame, finished with a painted brown coat plaster surface. The floors are oak for the living, bedroom and stairs, and tile for the entry and bathroom. The floors are vinyl over wood in the kitchen, and concrete in the garage. At one time heat in the guesthouse was radiant and supplied by the main house via an under ground service tunnel. Small gas heaters were installed at some point in the past. These are not in service at this time.

The front of the main house, or south façade, is a mixture of vertical and horizontal forms. It comprises a campanile hovering above, and to the left, of a large front entry gable, and anchored by the dominant horizontal feature of the entire house, and the hipped roof of the first floor. This

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hipped roof wraps all four sides of the house, and at the east side projects twenty-five feet over the driveway to create a dramatic porte cochere entry.

TOWER: Beginning at the highest point of the south facade on the tower, which appears to be a third floor level, is a square room with a pyramidal roof and five tall casement windows. The south and east wall each have one large arched casement window with four operable sections. The two central panels open as a pair and are flanked on each side by a single panel. The individual panel section is divided into eight lights. A door on the north wall opens to the roof terrace, or garden, and to its right is one similar arched casement window consisting of one pair of panels. On the west facade a pair of windows repeat the one to the north. Centered below each of the windows at the south, east and west are plumbed granite flower boxes.

SOUTH ELEVATION: To the right of the tower, topping the entire house and serving to unify all four facades, is a twenty-five by thirty-seven foot roof terrace. It appears to be at the second floor level and has a turned and polished granite balustrade lining its edges. Evenly spaced granite pillars interrupt the course of the balustrade, and anchor the corners of the roof terrace. The deck was initially finished with a white painted wood gabled pergola with Doric columns and a beautiful fountain. All that remains from the original is the soft yellow-gold tile floor that is now covered by a rubber roof. Two large granite chimneys penetrate the floor of the roof deck. They are capped and trimmed with granite and covered by copper chimney rain caps. One chimney stands on the south side of the deck and services back to back fireplaces in the living room and dining room. The east wall of that chimney is part of the balustrade. The chimney to the north serves the incinerator in the basement.

From the base of the balustrade a Spanish tile roof drops to deep eaves above the first floor. Decorative brackets support the deep eaves and provide visual interest. The roof terrace and hipped roof serve to conceal the actual second floor, which is an attic hidden behind the large expanse of roof. The hipped roof extends in many directions, most notably over the porte cochere on the east. With an east-west ridge the porte cochere roof covers the east side porch and entries to the living room and sun porch.

Below the tower at the west side of the first floor, is a projecting bay window. A small portion of the Spanish tile hipped roof covers the bay. Of the three windows, the middle one is a larger double-hung eight over one pane sash, while the narrow side windows are double-hung four over one sashes.

The middle section of the south facade extends fifteen feet toward Twelfth Avenue, and includes the front door, the entry gable roof, and a balustrade front porch similar to the roof terrace above. A large segmental stone arch with granite piers supports the entry gable. The supports are twelve feet apart and six wide granite steps lead from the porch to the ground level. At the porch elevation banister high granite pillars, flank the steps. East of the front door, the porch narrows and continues across the front facade to the eastern corner of the house. At that point it turns north and progresses toward the rear creating a side entry porch.

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Two windows are located on the eastern most portion of the front elevation. The first is a double-hung eight over one sash window. The second opening to the right, is a large three-part window. The lower center fixed pane is a large square. On each side is a double-hung one over one sash section half the size of the large center glass. A short, but wide, fixed arch tops the three sections. A small portion of the hipped tile roof above extends over the large window.

A black iron lantern sconce hangs beside the white painted wood front door with its matching original screen. The porch floor is a variation of the soft yellow-gold tile floor of the roof deck.

EAST: On the east elevation the side entry porch stretches twenty-five and a half feet from its south east corner to the living room and sun porch entrances. The porte cochere support columns and pilasters frame pairs of east and south facing French doors. The side porch's east facing French doors are centered on an axis with the porte cochere. Six wide steps lead from the grade level of the porte cochere to the side entry porch.

To the right of the east facing French doors, on the east wall of the sun porch, is another arched large window. It is similar to the large window on the front façade, but three feet wider. The sun porch is set out from the body of the house to allow for windows on the south, east and north. Pilasters frame its northeast and southeast corners. Next, and to the right of the sun porch, are three more windows. The first window is a double-hung six over one sash, and the next two windows are the same configuration, but shorter.

NORTH: At the north elevation the northeast wall of the sun porch (which juts nine and one half feet from the house's main east wall) appears in the background adjacent to the porte cochere.

A pair of double-hung six over one sash windows are set in one arch and fill the sun porch's north wall. The primary portion of the rear façade of the house is divided into three asymmetrical sections. First and to the east is a shorter window, double-hung six over one sash. The middle section, the back porch, projects out from the main walls of the house by two feet and is covered by a hipped roof dormer and roof ventilator. The ventilator is a large triangular shape centered on the back porch. The back porch windows are casements with fixed transom windows above. Seven eight-light windows fill the outside walls, with the back door located to the left side of the north porch wall. Further to the right of the back porch, on the north, are two double-hung eight over one light sash windows.

WEST: Similar to the north façade, the west elevation is also divided into three asymmetrical sections. The first section, on the northern third of the west wall, has one double-hung eight over one sash window. The central-section of this façade projects out two feet to the west from the main body of the house and is topped off by an additional hipped roof projection. Two small double-hung six over one sash windows are spaced evenly in this outset wall. In the last section, to the south on the west wall are two longer double-windows, six over one sash. Between the pair is a fixed segmental arched window half their height. This window is set high so that the tops of the arches of the three windows are equally consistent. Continuing south on the west wall are three more half-height windows. Between the last two is an exterior granite chimney that continues up

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between the two west windows of the tower. It is not capped by a copper rain cap as are the large roof terrace chimneys.

BASEMENT: At each façade, below almost all of the first floor arched windows, and positioned high in the basement walls are nineteen French arched windows. The three on the northern side of the east façade are double-hung three over three sash windows. On the south façade under the large window are two equally spaced windows with wrought iron grills rather than glass. The fifteen remaining openings are an awning type window.

OUTBUILDINGS: To the rear, or north, of the house are the guesthouse/ garage and chicken house which face south. From west to east on the south façade each area is stepped back from the previous one. The first section is the two-story guesthouse which has a hip roof with the ridge running north to south. The second section, which includes the front door and the two-story garage, has a hipped roof with its ridge running east and west. Its ridge is lower than that of the guesthouse and its lower eaves fit under the eaves of the guesthouse. The last section, the single story tool room and the chicken house has a gable roof running east to west as well.

One large arched casement window with four operable sections matching the window of the tower dominates the second floor level of the guesthouse. Two double-hung, eight over one sash windows are evenly spaced at the first floor level. Next, east and to the right, the wall is offset by three feet. From west to east a white windowed front door with its original screen plus two overhead operating garage doors fill the second section. The garage doors are not original, but replacements from the 1960s. The originals were three part folding doors with fixed curved windows at the top. Another offset occurs at the southeast corner of the garage which puts the tool room and chicken house nine feet back from the garage's south façade. The nine-foot garage wall facing east has a double-hung six over one sash window.

The tool room has a double door and one fixed six light window. To its right, the east, is the chicken house with three large casement windows and two glass pane doors. The first glass pane door sits beside the fixed window of the tool room. Next, is an arched casement window with four operable sections and a fixed curved top. Each operable section is divided in eight lights. Further east is a smaller twenty-four light casement window with, four opening sections and a fixed curved top. Right of the window is the second door. Last, to the east, is the third window. The last window is the same size and shape as the other large four-section casement window, topped by a fixed curved light. Across the south façade at ground level are three small doors for the chickens.

The east façade consists of one arched casement window divided into two opening sections with eight lights each, and a curved set transom above, an eight pane glass door.

The north façade, to the east, is the rear of the chicken house. It continues as a solid wall from its eastern corner to the garage wall. Next, to the west, is a pair of small double-hung four over one sash windows with the garage door between them. The top of the garage door and the top of the pair of windows beside it are equal in height. To the west, on the northern façade, are two double-hung six over one sash windows. One is at the second floor level the other at the first floor. To the

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left above the second floor window, the interior chimney of the guesthouse projects from the Spanish tile roof. Sitting on the garage roof and extending to the guesthouse roof is a dormer with an eight light casement window. The dormer is to the south and slightly east of the chimney. (It is possible that it is not original.)

The west elevation of the guesthouse has an exterior chimney. To the north of the chimney on the first floor are two double-hung six over one sash windows. At the second floor level is one double-hung six over one sash window that is in line with the most southern window below.

House Interior:

The entrance vestibule, living room and the library are paneled in American Walnut of five-ply veneer with solid wood framing. Although the wood is identical in the three rooms, the treatment of the wainscoting is not the same. The entrance and the living room have four vertical recessed panels copied from an early seventeenth century Jacobean style. A walnut frieze consists of horizontal panels containing a series of small running carved rectangles and circles. The ceiling is an old English antique of low relief ornamental plaster with large interlocking rectangles and squares with centered motifs. The architrave of the doors and windows is carved Kasota marble. Above the doors is an urn, tendril and flower design that appears to be very old. Four petal Greek flowers carved in the Kasota marble corner the arched windows. The fireplace surround and hearth are of the same marble and modeled from a very simple Jacobean design. The fireplace is without a mantel shelf and the surround does not have any carving. Four wall sconces of stained brass light the room.

The wainscoting of the library is arranged in the three-part division of frieze, field and dado. At the outer edge of the plain plaster ceiling is a raised two-part framing with one frame set within the other. A band of shaded brown della Robbia flowers, fruit, and ribbon plasterwork lays between the two frames. On the west wall of the library an escalette marble molded fireplace is set in floor to ceiling walnut paneling. The fireplace does not have a mantel-shelf, but hidden behind one small panel over the fireplace and one large panel above that are two areas of book shelves. Long narrow frieze to base board panels, flank the fireplace. On the outside of these panels are four or half-foot tall built in glassed bookshelves. Areas of the ceiling above each bookcase have a smaller ornamental plaster della Robbia frame with a wreath and palmette leaves in each center. Also, above each bookcase is one of the four small windows that are on the west side of the house. Some time before 1960 a crystal ball, crystal finial and brass chandelier replaced the six arm Flemish brass originals. The original Flemish wall sconces hang in the long narrow panels beside the fireplace.

Hidden in the paneling of the living room and the library are doors. The living room door opens to the staircase to the tower and its roof garden. The library door opens to a hidden Murphy bed and another hidden area for silver and other valuables. Hidden, also, in the doorway between the entrance vestibule and the library/guest room are pocket doors. The library side of these doors is finished in three recessed panels in the proportions of the room's paneling. The style of the door

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pulls are oval brass plates. On the vestibule side the paneling repeats the living room paneling with three equal recessed panels and a smaller reeded panel at the top. The style of the door pulls are in keeping with the wall sconces. The vestibule side has the same marble surround as the living room doors. In the northwest corner of the living room is a door to a north south hall dividing the house with the bedroom area to the left and the eating areas to the right. It is a full size door repeating the design of the library pocket doors.

On the west wall of the living room is the hidden door to the tower. A small landing interrupts the long flight of narrow stairs that lead above. At the point of the landing there is another pair of hidden doors. To the right of the stairs the door opens to a small sink. To the left of the stairs, the door opens to a low ceiling area under the tower room that holds radiators and a small door to the attic. These doors and the door and panels in the library were once opened by electrical buttons with buzzers. Now, only the door to the Murphy bed opens in this manner. A decorative wrought iron railing finishes the stairway as it reaches the floor of the tower. The stairs line the north wall of the tower and open to its northwest corner. In the northeast corner of the tower room is a second stairway, of a few steps, which leads to the roof garden. It is finished with the same wrought iron railing.

The tower room floor and dado are covered by handmade faience tile. Tiles of yellow ochre, pale green, blue and black frame a large orange center section of the floor. The ceiling is beamed with a hand painted stylized floral treatment incorporating the tile colors. The pendant chandelier and wall sconces are of Italian iron in green and gold with painted iron flowers. The effect of the room is Mediterranean or Moorish.

Originally the balustrade roof garden had a hand made faience floor, a fountain and a pergola. Unfortunately the roof leaked early on. Over the years a tar paper and gravel roof, and two rubber roofs have been installed.

On the first floor, in the living room, a pair of glassed French doors on either side of the fireplace open to the dining room. The dining room is Robert Adam in design. The walls are off-white painted birch, recessed paneling with a dentil frieze with ornamental plaster work of festoons and urns. The ceiling is composed of a centered leaf medallion encircled by a ribbed frame that is edged by swags and sashes. A solid ground then leads to areas of running bellflowers, wave scroll, and smaller width bead molding frames. The transition of the central circular area to the squared corners of the mid-ceiling area is filled with an arabesque of scrolling acanthus leaves and flowers. At the east and west ends of the dining room, separate from the medallion area, are plaster work panels that each include a pair of Greek sphinx facing an urn, and scrolling acanthus leaves.

The fine Robert Adam marble fireplace was commissioned by Sir William Staines for his home in Barbican around 1760. Later Staines became the Lord Mayor of London. When his home was torn down in 1918, the mantel was purchased by the New York firm of William H. Jackson Company and then brought to Huntington. Made of white marble it is embellished in marble of mustard gold and gold with black veins. Its Neoclassical details include a reeded frieze, a frieze

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plaque with a deity, chariot and horse, pilasters with urns, vases, garlands and flowers. The fitted English hob grate of iron is decorated with the same motifs. On either side of the fireplace are applied fluted plasters.

The chandelier is a seven-arm electric Neoclassical style in an antique gold. The two matching wall sconces each have a Wedgwood medallion of a deity, chariot and horse. Leaded plate glass wall and French doors open into a small sun porch to the east of the dining room. Four reeded carved columns frame the two sections of the glass wall. Ribbed urns sit above the columns. The walls of the sun parlor are Travertine marble.

The master bedroom suite consists of two bedrooms separated by "His and Her" bathrooms. The bedroom walls are plaster finished with wood trim creating the three part paneled effect of the dining room and library. In keeping with the detail of the rooms, the closets are furniture finished. Originally two stained brass wall sconces were on the north wall of the master bedroom, but some time before 1960 they were removed. The lady's bedroom closet was finished as a wardrobe with pull down doors for the organization of each ensemble. Hidden behind one of these wardrobe shelves is a small safe. Also, a second closet in the Mrs.'s bedroom is arranged for the special storage of shoes. A wooden frame for a bed canopy hangs from the ceiling in front of the south wall of the bedroom. A mirror, the length of the two west windows, was installed during the 1950's. It covers the small center window. Above the mirror, and the two flanking windows, a wooden valence was also added during the fifties. A similar wood treatment was added above the kitchen sink at the same time. The light fixtures, chandelier and wall sconces, are antique gold with porcelain flowers. Many flowers are missing.

The bathroom floors and walls to the dado are handmade faience tiles. From the dado to the ceiling six by three-inch white-glazed tile are set vertically in straight joints. The doors, windows and walls, six inches below the ceiling, are bordered with a six by one inch Rouen decorated tile treatment. The Mr.'s bath has a pedestal sink, toilet and a Victorian needle shower. This type of shower provides many coils, bars and showerheads that spray water from numerous directions. Electric heaters are located in the corners, but they have been disconnected. The "Mrs." bath room has a tub, pedestal sink, toilet and a sitz bath. Between the "Mrs.'s bedroom and the library is a small half bath. It is finished with the same tile and trim as the other bathrooms.

Glazed tile in a Hautville color (the color of German or French mustard) covers the walls and ceiling of the kitchen. All door and window reveals are bull nosed in. The floor has a two-foot outer margin of the handmade faience tile. The center section of floor has linoleum squares. The cabinets on the east wall are original, painted white with recessed panels. The cabinets and sink on a short section of the south wall and the north wall were added in the 1950's in a contemporary style. They have a wood trim similar to what was added in the Mrs.'s bedroom at the same time. With one exception the "pantry-hopper" room cabinets are original. On the east wall a broom closet and a deep utility "hopper" sink are set in separate cabinets. On the west wall are pantry cabinets, the upper being original and the lower added in the fifties. North of the kitchen is the small back porch.

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The wall is a gray brick, which might actually be granite or a type of tile brick, and the floor a repeat of the front porch tile.

Between the kitchen and the dining room is the butler's pantry and what was a breakfast room. A small eating space was next to the east window. The floor is cobalt blue tiles and the doors and windows are trimmed in cobalt blue and yellow decorative Rouen tiles similar to the tile trim in the bathrooms. During the 1950's the eating spot was eliminated by the installation of cabinets on the north wall. The original cabinetry lines the south wall of the pantry. As in all the other rooms the casework is painted white with recessed panels on the cabinet doors.

The basement is full size with a room configuration matching the rooms above. The attic is full sized with a cedar closet that may have been added or enlarged in the 1950's.

Summary:

The Prichard house is an exceptional example of the Italian Renaissance style for Huntington. It is an unusual style for this residential section of the city. The guesthouse/garage and the chicken house complement the architecture of the main house.

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Significant under Criterion C for Architecture, the Frederick Charles Prichard House was designed by an unknown architect and constructed by John J. West. The period of significance is 1921 to 1923 when the house was constructed.

Prichard was born in Grayson, Kentucky on March 1, 1871. His father, Lewis Prichard, Jr., M. D. was a prominent physician, banker, and businessman. Dr. Prichard was born in Kentucky, married in that area and later moved with his wife and young family to Charleston, West Virginia. At that time, 1884, he became one of the charter members of The Charleston National Bank and four years later became the bank's president. He had a special interest in real estate and soon began acquiring large blocks of West Virginia coal land.

Lewis Prichard's second son, Fred, attended Notre Dame, became a civil engineer and entered into business as a coal operator. Soon he was involved in other fuel-related industries, banking, wholesale grocery and several retail businesses. On October 24, 1894, he married Alice Clare Wilson.

In February 1909 the Prichards moved to Huntington, West Virginia. Frederick Prichard and Houghton A. Robson purchased property in downtown Huntington to build an office building. The Cincinnati architectural firm of Elzner and Anderson developed the plans. Their firm is credited with designing the Ingalls Building, Denton Building, and Children's Hospital in Cincinnati, as well as the Homestead Hotel at Hot Springs, Virginia, and a building on the campus of Berea College in Kentucky.

Prichard took a keen interest in the construction of the Robson Prichard Building. The C. H. Hancock Construction Company of Lynchburg, Virginia was employed as the construction firm. Presently called the Chafin Building, it is a very attractive Beaux-Arts styled symmetrical ten story stone and brick building. It has a tenth floor attic story and a two-story tall ground floor. Its front facade is embellished by a pair of two-story brick five sided colossal applied columns, flanking a pair of central glass and pierced brass first floor doors. Large windows flank the columns and then two large applied brick pilasters finish each corner of the front façade. Pediments, console brackets, round cartouches, wreaths, dental molding, a Greek key pattern and a running bead provide the ornamentation. At the time the building was built it had 175 office spaces, fireproof vaults, combination locks in all offices, vacuum steam heating system, ice water fountains on each floor, hot and cold water in each room, lighting by bottled gas and electricity. The Huntington Banking and Trust Company became the building's first floor tenant with Prichard as the vice president. Later, he became the bank's president.

Most likely encouraged by the fast-growing economy and his interest in building, Frederick Prichard started the construction of his small but costly home in 1921. His builder, John J. West, known for his attention to quality and detail, and the Pittsburgh firms of Joseph Horne Company and Boggs and Buhl Co., provided the interior finishing, door knobs and bath fixtures. The local Wilson Cabinet Company supervised the interior woodwork. Before completion, it was said that the house

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cost \$300,000. Most likely finished in 1923, the roof unfortunately leaked from the beginning. The silk draperies on the sun porch were ruined at an early date.

The Prichards are known locally for building several other buildings, all reflecting different styles popular in the early twentieth century. In 1923 the Prichards actively began planning their next project, a school for orphans. They had no children of their own and wished to provide a home and education for needy children. It was their plan to build a school and a hotel that would be financially supportive of one another. On April 20, 1924, the Prichard School's board of trustees was established and construction of the school and the hotel soon began. Built on 500 hundred plus acres in Ona, West Virginia, the school opened in 1927. It was a working farm with a herd of pure bred cattle. Children received a scholastic education and training in husbandry.

Again the Lynchburg, Virginia firm of C. H. Hancock Construction Company was employed as the builder. The Prichard School was constructed for \$150,000. The architectural firm of Mahood and Van Dusen, from Bluefield, West Virginia drew the plans. It was constructed of native stone taken from quarries on its own land. A completely fire proof three-story building, it has limestone sills and trim, metal casement windows and at one time had a slate roof. Its steep roof has gables, hip-on-gables, multi-level eaves and a curved porte cochere. The chimneys are exterior and interior and the entry porch has three round doorways. The over all effect is one of an English manor house that must have been quite impressive when it stood alone on a knoll. Now the area is crowded by recently built small ranch style homes.

The Prichard Hotel, which opened in 1926, was built by architect/builder Henry Ziegler Dietz of Indianapolis. Mr. West, the builder of the Prichard House, was reported to have said that Mr. Prichard gave him such a hard time on the house that he (West) brought in another contractor for the Prichard Hotel. One would wonder if the fact that the residence leaked from the beginning might have been a factor in choosing another builder.

The Prichard Hotel is a simply styled Beaux-Arts building of light stone and brick. Curved window surrounds accent the upper and lower one fourth of the building. Each surround encloses a group of four windows, two over two sash, and is embellished by surface decorative swags. An occasional set of windows, treated in this manner, has a balustrade windowsill. Random applied-paired Ionic columns decorate the lower fourth of the front façade. The hotel is a thirteen-floor building that once had 300 guestrooms, each with a private bath and an outside exposure. The Prichards planned that the school/farm would support the dining room of the hotel and the hotel would provide funds for the school.

In the early stages, it publicly appeared the plan was successful, but a court house deed shows that Mr. and Mrs. Prichard deeded their beautiful new home to his younger brother in 1926. The Huntington City Directory indicates that the Prichards moved to their hotel, and his brother and family moved from Virginia to live in the house. The house was lovely, but too small. The next year the brother returned to Virginia. Unfortunately, the hotel did not produce the anticipated

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income and the coal industry began to decline. A carefully planned program of philanthropy had gone awry.

In December of 1928 the Prichards moved to Texas to start anew. "I am just about even," Prichard said according to the *Cleveland Plain Dealer*. "I have arranged to rent a small Texas farm on credit. I expect to plant some citrus trees. I have no regrets. Business provides some stimulating experiences and I enjoyed all of these during my business career." "The Prichard School is the owner of real estate worth at least \$1,500,000 and will develop as has been planned. I expect to come back." Although the Prichards visited the school on many occasions, they did not return to live.

From 1927 to 1950 the Prichard house was vacant at times and was also a rental. In 1950 the recently widowed Mrs. Mabel McClintock Ritter purchased the home for \$53,000. Her husband, Lloyd Charles Ritter, was a significant leader in Huntington business affairs. He was responsible for the 1926 construction of the Sixth Street Bridge over the Ohio River and the earlier construction of the Frederick Hotel. Huntington's Ritter Park is named for the Ritter family. In 1909, Mr. Ritter gave fifteen acres of land to the city in the early period of the park's development.

Mrs. Ritter refurbished the house, repairing the roof, fence, recanvassing, painting, adding kitchen and butler pantry cabinets and the mirror and trim in her bedroom. She finished the interior of the chicken house and most likely added or enlarged the cedar closet in the attic. By 1960, the roof terrace was covered with a tar paper and gravel roof.

With the death of Mrs. Ritter in August of 1961, Jessie Vaughan Ratcliff purchased the house for \$60,000. Her husband Gilbert A. Ratcliff, M. D. was an extremely busy obstetrician who is credited with delivering over 10,000 babies in the Huntington area during his career. He lived to be 101 just a few months short of living in three centuries. The Ratcliffs repaired, cleaned, painted, and refinished the floors in the main house and the guesthouse. Although it was their inclination to leave the property as original as possible, they did cover the copper roof of the sun porch with a rubber roof and remove the tar paper and gravel roof and put down a rubber roof on the roof terrace. In 1992 the rubber roof was replaced with another.

The Italian Villa or Renaissance style of architecture is not common in the Huntington area although there are a few examples. In 1887 after much controversy and litigation, the county government was moved from Barboursville to Huntington to an Italianate Villa style building on the corner of Ninth Street, at Four and One-half alley. It housed the jail, the city and county government until 1901 when the new county courthouse and city hall were built. Then the building became the Boone Fire Station. This towered, bracketed building with its curved windows and doors has since been razed and no information on the date of construction has been found. An Italianate home built by William Hope "Coin" Harvey and Frank Bliss Enslow in 1874 still stands at 1305 Third Avenue. It has a front curved gable roof, arched and framed windows and doors and brackets and column supports. An Italian Renaissance stone home was built in 1928 on Staunton Road overlooking the Ohio River.

Of Mr. Prichard's four building projects, the Prichard School and the house are the most

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similar. The school is a successful combination of English, French and Italian architecture and the house is a splendid example of Italian Renaissance. Both buildings are European in feeling, asymmetrical in design, of great mass and balance, and have dominant vertical features anchored by their horizontal elements. The roof lines for each structure provides the element that blends their many details into a quiet cohesive whole.

Summary

Although stone is not an unusual building material in Huntington, the Prichard House is the only granite house in the surrounding residential area. The exterior treatment is also exceptional in that every block was individually cut to correspond with the over all pattern. The quality of its materials and workmanship are remarkable and continues to impress current day architects, builders and craftsmen who have worked on the house. The house stands on its original lot and has had very few alterations or improvements over time. It is a good local example of the Italian Renaissance style of architecture.

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Interview with Betty Jacqueline Kasper, niece of Mr. Fred Prichard, by Ann Ratcliff, October 1999.

Interviews with Dorice and Estel Pennington, friends and neighbors of Mrs. Ritter, by Ann Ratcliff
October 1999 and September 2000.

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Verbal Boundary Description

All those certain lots, pieces and parcels of land, with the buildings thereon and all rights, privileges and appurtenance thereunto belonging, situate in the City of Huntington, Cabell County, West Virginia, known and designated on the revised map of the City of Huntington made by L. W. Leete, Civil Engineer, which map was filed in the County Court Clerk's Office, Cabell County, West Virginia, on the 31st day of December, 1903, as the westerly one-sixth (10 x 200') of Lot Number Ten (10), all of Lot Number Eleven (11) (60 x 200'), all of Lot number Twelve (12) (60 x 200'), all of Lot Number Thirteen (13), and all of Lot Number Fourteen in Block fifty-six (56), being also designated as Lots O, P, Q, R, S and T in Block 56 on the Huntington Land Company's map of its Belford Subdivision, a map of which subdivision was filed in said Clerk's Office on the 2nd day on November, 1915 and recorded in Deed Book 142 at page 107; the several parcels of land hereby conveyed being adjacent one to another and being in all a parcel of land 250 x 200'.

Boundary Justification

The description is taken from the recorded deed of the property, Deed Book 142, page 107.

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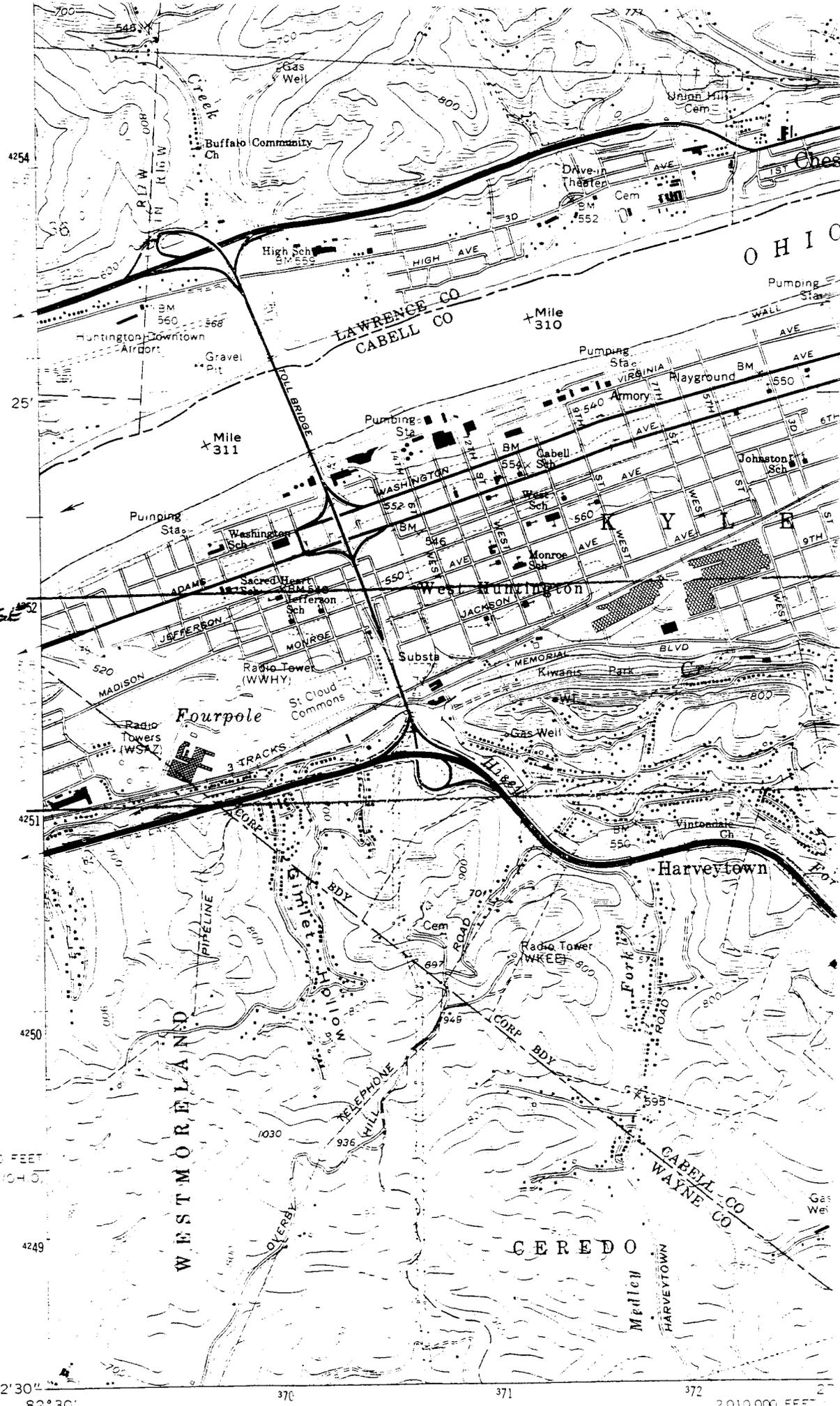
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Address 500 12th Avenue
Town Huntington
County Cabell County, WV

Photographer: Ann Ratcliff

Date: Fall 2000

Negatives: Ann Ratcliff

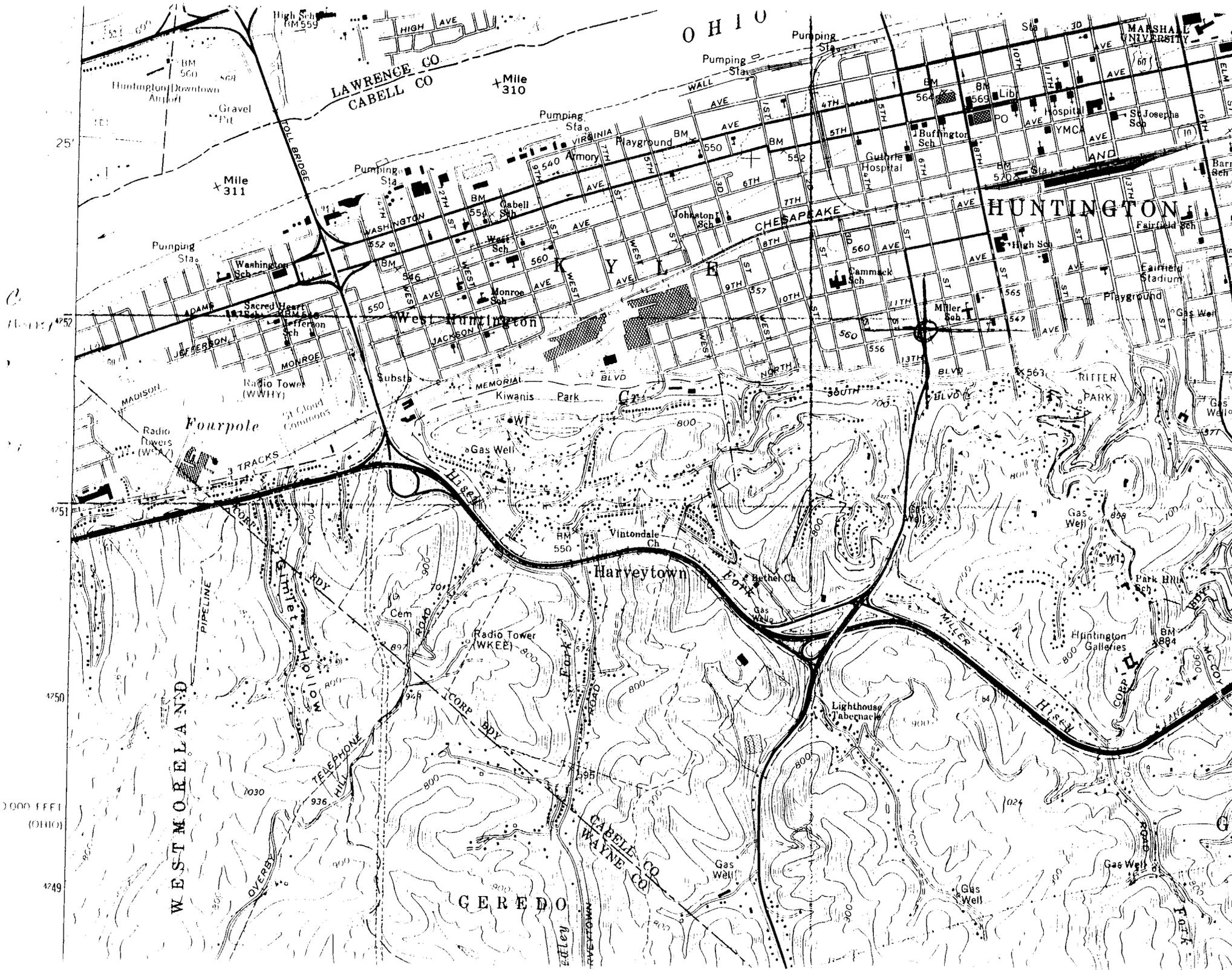
Photo 1 Front Facade, south elevation, camera facing N
Photo 2 East facade, camera facing W
Photo 3 East facade, camera facing W
Photo 4 Rear or north elevation, camera facing S
Photo 5 North and west elevation, camera facing SE
Photo 6 Formal garden wall east of house, camera facing E
Photo 7 Formal garden, camera facing SE
Photo 8 Guest house/garage south elevation, camera facing N
Photo 9 Chicken house south elevation, camera facing N
Photo 10 Chicken house east elevation, camera facing W
Photo 11 Chicken house, guest house and garage, north elevation, camera facing NE
Photo 12 Original garage door on north wall, camera facing S
Photo 13 Guest house, west wall, camera facing E
Photo 14 Tower room and roof garden, camera facing SW
Photo 15 Roof garden with chimney, camera facing N
Photo 16 Living room, north wall with fireplace, camera facing N
Photo 17 Living room, east wall, camera facing E
Photo 18 Living room facing west, door to entry vestibule and hidden door to tower
Photo 19 Vestibule pocket doors to library, camera facing W
Photo 20 Library fireplace and bookshelves, camera facing W
Photo 21 Pocket doors, library side, camera facing E
Photo 22 Hidden panels over mantel are open
Photo 23 Murphy bed in north wall of library, camera facing N



NETWORK C
 FRICHARD HOUSE
 17 373620
 4257935
 HUNTINGTON
 QUAD

140 000 FEET
1:50,000

38° 22' 30" 82° 30' 370 371 372 2010 000 FEET



OHIO

LAWRENCE CO
CABELL CO

HUNTINGTON

Fourpole

Harveytown

WESTMORELAND

GERARDO

CABELL CO
WAYNE CO

MARSHALL UNIVERSITY

Huntington Downtown Airport

Mile 311

Mile 310

4257

4251

4250

1000 FEET (OHIO)

4249

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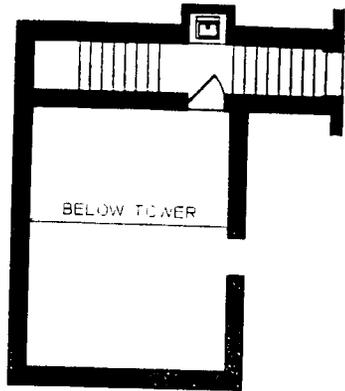
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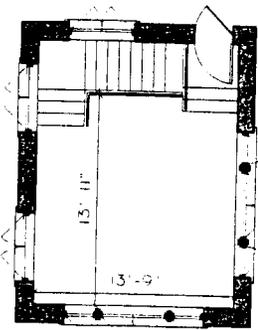
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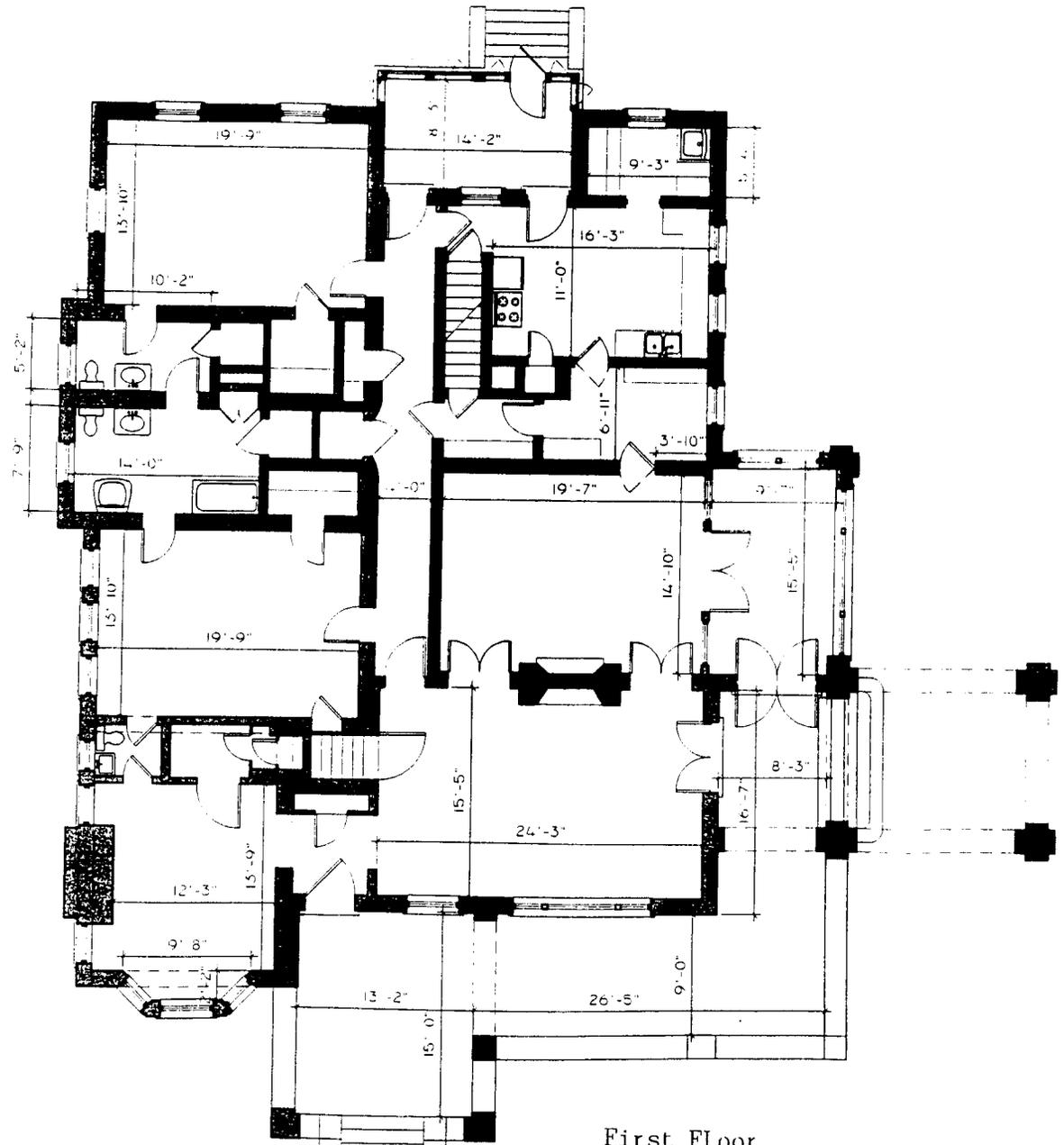
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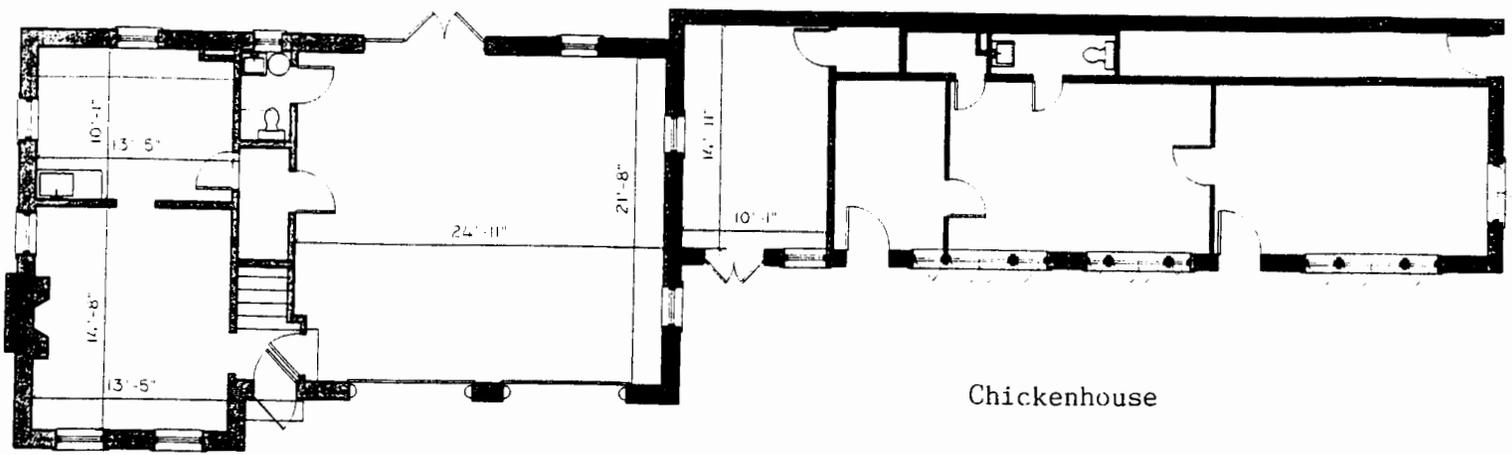
Tower Room



Prichard House
Floor Plan



First Floor



Guest / Garage

Chickenhouse

Prichard House
Floor plan for guesthouse/garage and chicken house
First Floor Plan

