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Granville residential architecture

A living history in board, brick, and stone

By DALE T. KNOBEL

I graduated from high school in a town located in northeastern Ohio's Western Reserve that was especially proud that it was founded at the end of the 18th century, half a dozen years before the first settlement at Granville. Following the Second World War, many residents convinced themselves that theirs was the quintessential "New England" town, and they went about identifying what they took to be an authentic "colonial" residential architectural style and imposed it on one another through both statute and social influence. Throughout the 1950s, '60s, and '70s new homes sprang up and



Each block in Granville reflects not only the community's past but also its ongoing architectural and social history.

Editor's Note: Dr. Dale T. Knobel is the retiring president of Denison University. James G. Hale contributed photos and captions, with supplementary photos from the Granville Historical Society archives.

older homes were remodeled to share, in most cases, a white exterior paint job with dark green window shutters and doors for contrast. In point of fact, there was only one authentic eighteenth century residence in the community that had survived the vicissitudes of time. But, in the central historic district, especially, there were many homes representing a wide variety of nineteenth century residential styles: brick Adams-inspired Federalist and Greek Revival residences (often with the distinctive "Western Reserve" twist). There were Gothic cottages, bracket-eaved Tuscan villas, and Queen Annes, some with elaborate Eastlake detailing. There were solid American Four-Squares from late in the century as well as Arts & Crafts-inspired bungalows. Amidst them all were many houses that defied any formal style, "vernacular" homes put up by local carpenters and sometimes homeowners themselves to provide shelter without pretension.

And then there were the infill homes of the twentieth century that had been built on vacant lots: California ranches and neo-colonial Cape Cods, for instance. And almost none of these—save a few of the earliest nineteenth century models and the twentieth century colonial revival structures--were ever intended to be painted white with dark green shutters. They'd been artificially "colonialized." And the town lost sight of a good deal of the real history that had made it, a history that was not just about the New England founders who had come in 1799 but also about the subsequent nineteenth century arrivals from New York, New Jersey, Pennsylvania, and even Virginia, as well as the immigrant Irish and German canal and railroad workers who had dropped off the lines of work as they crisscrossed the area from the 1830s through the 1880s.

VARIETY ARRIVES WITH 20th CENTURY

And then there were all those other folks who began to put up a variety of houses in the twentieth century as the town became a convenient, leafy outer-ring bedroom community for two of the state's major cities.

Recently, I was back in my home town, and as I glanced down some of the principal streets in the historic district, I was amazed to see vernacular cottages now in greys and greens, bungalows in browns and mustards, Gothic Revival cottages in pale blues, and even a Queen Anne-inspired confection in a muted peach. In short, they were decked out much as their builders had intended them, reflecting their authentic style and period. The white clapboards and green shutters sometimes remained, but where they should have, on the later colonial revival

structures and some of the Greek Revival buildings a century older. The town had recovered or, perhaps, uncovered significant parts of its history.

I hope that this reminds us that what makes for authentic community is not homogeneity, but variety. Communities grow up over time, and to visually freeze a community in time by manipulating its architecture is to paint over its history. Architecture isn't just about aesthetics. Design captures something about the state of a society, about the hopes and dreams, and sometimes the fears, of men and women. It reflects the methods, materials, and construction machinery of different periods. Some homes simply couldn't be built until developments in building technology made them possible. Homes aren't just places to live in; they capture the self-images and aspirations of their owners and sometimes help us identify the economic and social pecking order of a community. They offer us a glimpse not just into architectural history but into the social history of a people.

GRANVILLE HAS IT ALL

One of the things that makes Granville an attractive place to live is that it has an inventory of residential architecture that represents most of the predominant styles in American homebuilding (at least in the North East Central United States) that have surfaced over the last two hundred years. When *Historical Times* editor Tom Martin asked me to write on this subject, I quickly determined that I wasn't out to replace the work of Horace King, mid-twentieth century Denison Professor of Art. King's *Granville, Massachusetts to Ohio: A Story of Migration*



This pair of nearly identical brick homes was built by Allen Sinnett, a local blacksmith, in 1822 and 1823. They reflect a simple variation of the vernacular Federal style of the time.

and Settlement was serialized in a local newspaper in the 1980s after King had retired from the college and was published in book form in 1989. More than half of the volume is a history of the founding and development of Granville up to the mid-20th century. But the lengthy Chapter Two explores building styles and techniques in nineteenth century Granville and individually examines some of the private and public buildings that, to King, best represented different architectural styles—or had a significant history in the life of the community. As befit an art professor, King identified individual architectural features of these buildings and described the “style” of each.

In a departure from King, I’d like to offer more of a social history of historical Granville residential architecture, focusing upon building types rather than individual structures, and try to talk about what the architectural evolution that we see in Granville means. I ought to begin, as Professor King did, too, by observing that not all homes have what an architect might think of as “style” at all. Many are simply “vernacular” structures, that is buildings that are common to a time and a place and built—rather than designed—with primary attention to the availability of local materials, ease and economy of construction, and the ability of local framers, masons, and carpenters. Granville has quite a lot of vernacular structures in the historic district, many of them among the oldest houses in the town, thrown up to meet the immediate need of an individual or family for shelter and without much concern for formal aesthetics.

HUMBLE ROOTS

In early Granville, many of the vernacular structures were much the same and not far removed from the simple shape of the log homes that frequently preceded them: rectangular in dimension, moderately-pitched roof with the gables at the end, one and a half or two stories high (often with end windows in the eaves), and three to five “bays” wide (that is, a central door flanked by one window or two on each side, although the door could be offset to one side rather than positioned centrally). A fireplace and chimney could be at one end or two, or sometimes located in the middle of the house to heat all rooms. In a way, this is what we sometimes commonly think of as “colonial,” because it often has a Georgian symmetry to it, but its roots are much more humble—in necessity rather than art. Look around Granville. You’ll see a number of these. There are side by side versions of two story brick vernacular houses from the 1820s on



Tannery Hill, Granville's first brick house, was built in a very simple style by Spencer Wright between 1805 and 1810 as he traveled between Granville, Massachusetts and Ohio.

College Street, just behind the fire station (photo, page 2). There’s a one and a half story three-bay brick dating to 1810 just east of the entrance to the Granville golf course and west of St. Edward the Confessor Church (photo above).

But, actually, most vernacular homes don’t stay vernacular long, not in their original form, anyway. Perhaps it’s fair to say that they become more vernacular, with later additions meant to meet the day to day needs of their inhabitants or current tastes. And many “high style” homes, that is, those that have an intentional architecture to them, become more vernacular over time. Or they change their style. And that is true of many Granville homes. As we see them today is often not how they were built. They grew. One of my favorite books about American architecture is Stewart Brand’s *How Buildings Learn: What Happens After They’re Built* (1994). Brand took his inspiration for the volume from an un-named architect he once heard at a conference who said “Porches fill in by stages, not all at once, you know.” (Brand, p. vi) Brand’s book follows the evolution of all kinds of historic structures, showing how they took style, lost style, or changed style to meet the needs of the residents and/or conform to the fashions of later times.

Granville is full of structures that changed their stripes. Let me focus on two. The “Elias Gilman house” (photos, page 4) on the northwest corner of College and Mulberry Streets is generally identified as the oldest home in town, dating to 1808. It’s been a meeting place for Denison sororities since 1901, today housing Kappa Alpha Theta. The original house, though, is awfully hard to see. It was a five-bay story and a half vernacular structure,



The Elias Gilman house before its renovation (left), depicted in a drawing by Horace King (lower right), in the first years of the 19th century, and as the Chi Psi Delta Sorority in the 1920s (upper right).

reproducing in frame the essential shape and dimensions of the log homes that preceded it in the community. Gilman was a man of some consequence (and colorfulness) in early Granville, at one point serving as Justice of the Peace, and after getting back on his feet following a disordered period in his life, he had the home remodeled during the 1830s in one of the popular styles of the time, adding a Greek Revival portico on the east end facing Mulberry. Later in the century, an additional bay was added to the west end, and twentieth century additions in the Colonial Revival style were made to meet the needs of Denison students, using modern materials and building techniques. So the question is, what "style" is the Gilman/Theta house? Is it vernacular, Greek Revival, or Colonial Revival? Well, it's all of the above. And this doesn't make it less architecturally interesting, but more. It's not "pure" anything. Rather, its history reflects developments in the community's history.

THE EVOLUTION OF MONOMOY PLACE

An even more visible example is the home in which my wife, Tina, and I have been privileged to live for the last fifteen years, Monomoy Place at Broadway and Mulberry, the official residence of Denison University presidents since 1979-80. When Monomoy Place was first erected in 1863 as the home and physician's office of Dr. Alfred Follett, it was built in the popular Italianate style, with ornamental brackets under the eaves and a front porch running the full width of the house, decorative scrolls at the window corners, and a large set of bay windows rounded at the top on the Mulberry side. The original short but steeply-pitched hipped roof with dormers had some of the character of the contemporary French-



inspired Second Empire style. The house began its stylistic evolution near the turn of the 20th century when Folletts' daughter and her husband, industrialist John S. Jones, gave it the name Monomoy Place and carried on its redevelopment. The house grew, with the addition of a baronial dining room, expanded kitchen, and second story servants' bedrooms, commensurate with the Jones' wealth and prominence. To accommodate a high-ceilinged ballroom on the third floor, its low roof was replaced with a tall and steeply-pitched roof structure. The Italianate front porch disappeared, to be succeeded by a wrap-around porch, running from the front door around to a side door on the west side, with a rounded and peaked turret on the southwest corner, somewhat in the manner of the popular Queen Anne style of the very late nineteenth century.

The big change to Monomoy Place came after the death of Jones' sister, the last private resident of the house, when Denison University purchased the structure about 1935. Only a few years before, Denison had unveiled its "greater Denison" plan which envisioned an enlarged campus rebuilt in red brick in a Georgian (or, really, given



Early Monomoy: Dr. Alfred Follett's Italianate manse on the corner of Broadway and what was then Rose Street, in the 1860s.



When Denison acquired it in 1935, Monomoy still sported its turn-of-the-century wrap-around porch, as it did through the 1940s. The third-floor ballroom, also turn-of-the-century, dramatically changed the earlier proportions of the house.



The large porch was removed and replaced in the early 1950s with a simple square portico when it became cooperative housing for freshman women at Denison.



Serving as the home of Denison's presidents since 1979, Monomoy is an aggregation of styles reflecting its many incarnations.

that this was the twentieth century, Georgian Revival) style. Swasey Chapel and Beaver, Shaw, and Sawyer residence halls on today's East Quad were the initial manifestations of this. When the college got Monomoy Place and repurposed it as a women's residence hall, it also sought to Georgianize it. Off came the decorative brackets under the projecting eaves; later the wrap-around porch disappeared. A sort of Federal-style square-pillared front portico went on. White paint replaced what we now think from paint scrapings was originally a golden yellow (much as you see the house today) and, yes, dark green window shutters were added. Of course, if you stand in front of the house, you can tell it was never intended to be a symmetrical Georgian design; the second story windows

don't line up right in a symmetrical pattern. By the time the home was restored as the president's residence forty-five years later, Denison architecture had become more eclectic and while the "grey mist" paint job of the 1980s and '90s wasn't too different from the 1930s white, the remnants of Italianate detailing were given a little more emphasis with a rust coloring. When Monomoy Place was due for a total repainting in the last decade, the college researched both the house and the original style and gave it a color scheme that would be more authentic as well as highlight the Italianate features. Still, it would be a stretch to say that the house has been restored to its original iteration as a Tuscan-style villa. Rather, today's Monomoy Place, like so many Granville homes, captures



The fine fanlights over the front door and upper window are distinctive features of the Lucius Mower House on East Broadway.

more than a century of architectural, social and, in this case, institutional history.

So how did "style" come to Granville anyway? It came much the way that style is propagated now (at least outside the internet!). Woodcuts and, later, lithographs in newspapers and, by mid-century, magazines acquainted villagers with the fashions of the wider world. Newcomers brought the styles they were accustomed to in their previous homes. During the first decades of the nineteenth century, so-called "builders' guides" circulated, which offered not full building plans but renderings of details of windows, moulding, and columns that could guide local carpenters. By the 1830s and '40s, these were succeeded by "house pattern books" that provided elevation drawings and interior room layouts that could tempt the homeowner and guide the builder. Granvillians were attracted to the latest architectural styles for all the same reasons that people are attracted to style today: they wanted to seem up to date; they wanted to take advantage of the latest conveniences and features; they wanted a public representation of their place in the community.

NO DOMINANT STYLE IN VILLAGE

Of course, there is no predominant "style" in Granville, at least not among the properties that are, say, at least 75 years old (which would take us back to the period of the Great Depression). And that's what makes historic Granville architecture so interesting. It captures the history of the community. Let's make a quick loop through just a part of the town. Every now and then I visit my dentist down in the Erinwood office complex at the east end of Broadway. I'll leave Monomoy by way of the Mulberry intersection with West Broadway, drive east through the commercial heart of "downtown," past Mt.

Parnassus and the Granville Golf Course and on for another mile of mostly older homes flanking East Broadway on both sides for part of the distance and on the south side nearly all the way. I return on Broadway as far as the College Street "V" just past the golf course and proceed to Monomoy Place the back way, taking College past the main entrance to Denison to Mulberry. In doing this, I've taken an architectural tour of Granville. What have I seen, and what architectural styles can you see on the same tour? Everything.

You'll see early vernacular houses, of course, that roughly imitate the common styles of the Connecticut River Valley that the first settlers left behind. A few add prominent side chimneys and windows ("lights") around the entrance door frame that suggest that owners sought to dress the vernacular up in the symmetrical "Georgian" manner popular in late colonial America and which seemed to style practitioners like Thomas Jefferson to capture the orderliness of human reason represented by the Enlightenment of the eighteenth century that gave rise to the studied sentiments expressed in the Declaration of Independence and the Constitution.

INFLUENCE OF SCOTSMAN ROBERT ADAM

As you drive, walk, or cycle my route, you'll see some "Federal" style homes, too, really decorated Georgians or vernacular homes that bear American versions of details added to British Georgian architecture by Scotsman Robert Adam and his brother at the beginning of the nineteenth century. These include fanlights over the entry doors and Palladian arched, divided windows (see the 1824 "Lucius Mower house" just east of the Robbins Hunter Museum - photo above). With load-bearing brick walls and heavy interior beams, these structures were durable and relatively easy to put up without elaborate carpentry skills.

Vernacular passed to Federal as merchants and manufacturers began to succeed farmers in Granville and sought to represent their achievements or their ambitions in brick and mortar. Later, as the Mower house illustrates, Federal details sometimes were stripped off and replaced with under-eave decorative brackets that were part of the Italianate style popular in the years before, during, and after the Civil War. In Granville, part of the vernacular was construction in the native sandstone. Occasionally homes that one might have found in contemporaneous New England in brick or plank wound up rendered in Granville, for obvious reasons of convenience, in stone.

Last spring, Kevin Bennett contributed an article on "Granville and the War of 1812" to *The Historical Times*.



The 1842 Avery Downer House is a textbook example of high-style Greek Revival architecture.

The patriotic ardor that inspired at some Granville men to join the American army of the Northwest showed up in architecture, too. The Greek Revival style was not only a rejection of English fashion but connected the aspirations of the young American nation to the classical republics of the Old World. In Granville, the most prominent example of Greek Revival is the Avery Downer house (photo above), built in 1842, toward the end of the enthusiasm for the style in America. With the gable of its central low-pitched roof to the street and fronted by a columned portico and with matching single story, hipped roof wings to the side, it was meant to give the appearance of a Grecian temple. The broad frieze below the eaves is ornamented on the side wings with classical patterns. But Greek Revival could take more modest form, too. Three doors west of the Presbyterian church is another home of the 1840s that reputedly served mid-century Granville as a baker's shop and residence (photos, page 8). Its gables are on the ends of the house like some of the older vernacular structures, but the Greek Revival detailing is unmistakable: square white columns on the corners of the grey-painted house, a wide frieze at the top, and geometric detailing in the upper corners.

Greek Revival never entirely disappeared from the American architectural vocabulary, and endured especially in public buildings, but by the 1840s both popular and literary culture were well into a reaction to the mathematical orderliness, artifice, and glorification of "reason" that the Greek Revival was taken to represent. The romantic era in literature, religion, and art all stressed the authenticity of "intuition" and "sentiment." Historian Gilman Ostrander observes that one of the consequences of this was to cast a gauzy aura over women, children,

and family (Ostrander, *The Romantic Democracy*, 1835-1855, p.2).

In art there was new enthusiasm for idealized landscapes and the picturesque. Andrew Jackson Downing, a landscape architect of the Hudson River Valley who died young in 1852, and Alexander Jackson Davis, who adopted Downing's view of the importance of harmony between buildings and nature and added his own twist to residential design, could fairly have been said to have created the Gothic Revival in America. Downing and Davis both left behind the formalism of Georgian, Federal, and Greek Revival homes and experimented with unusual shapes, multiple roof lines, and interior layouts meant to meet the convenience of families rather than fit daily living inside a tidy box. Both architects believed that homes should suit their surroundings, and that houses should be situated so that not only passersby had attractive views but residents pleasing views from the windows out. Downing designed several grand houses with "fantasies" of "towers, turrets, and trellises" (see Wayne Andrews, *Architecture, Ambition, and Americans: A Social History of American Architecture* p. 116).

GOTHIC REVIVAL AND THE MIDDLE CLASS

While Davis drew up large homes, too, he's probably best known for his "cottages," wooden structures with vertical siding or vertical board and batten and pointed and arched windows sometimes the only things to suggest the height of "Gothic" castles and cathedrals. Taking advantage of the ability of the power saw (steam or water) to mass-produce elaborate scrollwork that mimicked carving for porches and eaves, Gothic Revival architecture provided middle class families the appearance of luxury. By the 1850s, builders of these homes were increasingly taking advantage of the newly-invented "balloon" frame of light two by fours or even two by threes, given rigidity by diagonal cross bracing and the exterior skin itself, making construction much quicker. Gothic Revival came to Granville, too, where there are several good examples. One is a Downing-style "cottage" just west of the entrance to the modern Bryn Du Woods subdivision (photo, page 9). If you look, you can find others around town. Some are quite unusual and are examples of "carpenter Gothic," idiosyncratic versions of the style produced by local builders and craftsmen.

The late famed American architectural historian Vincent Scully called the effort of Americans to capture what they took to be the essence of Italian villas a reaction to the lightness and perceived insubstantiality of Gothic Revival design. Fashionable from the 1850s until about



1880, Italianate design offered "weight and solidity" (Vincent Scully, Jr., *The Shingle Style and the Brick Style* p. liii). Particularly after the Civil War, it provided successful and would-be successful merchants, manufacturers, bankers, and prominent farmers a way to demonstrate their substance. Italianate details, such as decorative eave brackets, over-size windows, elaborate window crowns, and wrap-around porches could be added to houses originally built in other styles, but the authentic Italianate homes in Granville have very low-pitched, hipped roofs with wide overhangs, sometimes with a flat area at the top made available for a decorative iron railing or cupola. The brick home directly across Broadway from Monomoy Place, which served for a time as the parsonage for the Baptist church down the street, has many of these features.

If it's beginning to seem that each action in architecture has its own reaction, you're on to something. The builders of the closely-related Stick Style and Queen Anne style homes that emerged in the late 1870s and continued to be built until about the turn of the 20th century, turned their backs on the perceived excesses of the "Gilded Age." In nostalgia for supposed simpler time, architects, builders, and homeowners looked for ideas to the 17th and 18th century past. They found their inspiration in English models and, often, from the work of the English tastemaker Charles Eastlake, whose *Hints on Household Taste in Furniture, Upholstery, and Other Details* was a hit when it appeared in America in the 1870s. Their style took its name from borrowed details of 17th century English architecture, especially high gables, decorative brick chimneys, and roof planes that penetrated one another at different angles. Usually rendered in wood, these structures often had a large front gable over the entrance and lots of carved and latticed wooden detailing in the peaks and along porches



The 1845 M. Cline house enjoyed a surprising flirtation with fashionable Victorian porches at the turn of the century (left), before returning to its more restrained Greek Revival facade.

(the "Eastlake" effect). The fancifulness of some of the homes of this type was encouraged by the fashion of American seaside vacations that took off in the 1870s and 1880s, and the style was sometimes reminiscent of large resort cottages. By the late nineteenth century, Granville was entering the era of the railroad and the interurban and was altogether more connected to the outside world. The arrival of Queen Anne structures and the addition of Queen Anne detailing to some existing homes was a sign of this increasingly worldliness. A good example of the type is on the northwest corner of College and Pearl Street (photo, page 11).

AMERICAN FOUR SQUARE ARRIVES

If the Queen Anne style was about ornamentation, the arrival of the American Four-Square in the 1890s represented unadorned practicality. If you ramble central Granville, you may see as many renditions of this style as anything else. Square, boxy, and two and a half stories high, hip roofed with third story dormer, and usually behind a wide front porch, the Four Square packed a lot of living onto a typical town lot. American Four Squares skipped the scrollwork and spindles of the Queen Anne and went for simple dark woodwork that often included built-in cabinetry and sometimes prominent arched openings between first floor rooms. These homes could be built larger or smaller, and you will find some in Granville of substantial size which were clearly meant to impress and others that just provided comfortable living for middle class families.

The American Four Square continued to be a common residential type up until the Second World War, but it began to overlap about the turn of the century with the Bungalow. The inspiration (and the name) for the Bungalow passed from British families that served with government or the military in northern India, but it

became tied up with the "Arts and Crafts" movement in America which promoted simplicity and "honesty" of construction, mixed materials (wood and brick or wood and stone, but sometimes stucco), and often interior built-ins and sometimes exposed beams. Bungalows were typically square with a low pitched, gabled roof with wide eaves that could either be side-facing or face the street. Bungalows were fronted with a wide front porch, and often the second story reaches over the porch itself. The Bungalow, along with the American Four Square, has a feel, compared with the Gothic, Italianate, and Queen Anne styles that preceded them, that is very twentieth century. They were utilitarian and efficient and often placed their architectural details on the inside, for the comfort of the inhabitants, rather than projecting them on the outside for display. There are a number in Granville, a good example in brick and board sitting just to the west of the United Church at Broadway and Main (photo, page 12). Because these homes could be built relatively inexpensively, they continued to go up even during the economically trying years of the 1930s.

This isn't to say that Granvillians—or Americans—were turning their back entirely on high style. Just before the turn of the century, two ornamented "Revival" styles became popular, and in their own ways remain popular to this day. One was Colonial Revival, versions of New England/Middle States vernacular, Georgian, and Federalist. The nationalism unleashed by the Spanish-American and then the First World War; Henry Ford's nostalgic Greenfield Village; and, a little later, the Rockefeller family's investment in Colonial Williamsburg, all created interest in early American architecture. A good pre-First World War example in Granville in the "Deeds house" located on Broadway two doors east of Cherry (photo, page 13), a few houses diagonally across from my front door at Monomoy Place. Built in 1916 and celebrated in the local press for its attractiveness and innovativeness, it had a loosely "colonial" style but all of the modern conveniences so far as could be provided in kitchen and bathrooms. It was the beginning of a trend.

'NEW ENGLAND' STYLE A MISCONCEPTION

In one way or another, Colonial Revival has remained popular in Granville ever since and may contribute to the misperception that we have a basically "colonial" or "New England" architectural style. Variations on Colonial Revival include Cape Cod and Dutch Colonial, with its distinctive double-pitched roof and full-width dormer. Another revival movement to hit America—and



"Solomon's Temple," on the corner of Broadway and North Plum, was built in 1850 for the rector of the Granville Female Seminary and St. Luke's church, Alvah Sanford. The classic Gothic Revival was named after Sanford's son, Solomon.



The Fidelia Rose house, another familiar Gothic Revival landmark, is located on Newark-Granville Road next to the entrance to Bryn Du Woods.

Granville—about the same time was the Tudor Revival, with its faux half-timbered façade and, often, use of stucco. Like Colonial Revival, the attraction to this was matching what was perceived to be a real "style" with modern convenience and construction methods. You'll see all of these in Granville.

Granville, even "historic" central Granville, is a nineteenth/twentieth/twenty-first century town, thank goodness, and not a museum town. Its built fabric captures something of the lives and aspirations of its residents in many different eras. And its homes continue to evolve, because they are lived in today. Sometimes they are restored to more closely resemble their original aspect. Sometimes they are adjusted to fit modern tastes and comforts. They're alive--and that's how it's been since 1805.



Built in 1870 by William S. Wright, this house on the corner of Broadway and Mulberry has many of the features of the Italianate style.



The David Davis house on North Plum is the wooden counterpart of Victorian Italianate, and still looks much as it did when it was built in 1879.



Pen Coed, still thriving at the corner of College and North Pearl streets, is a rare example of the Stick style in Granville.



Closely related to the Stick style, the Kussmaul house and its two neighbors to the south on South Prospect Street are variations of the popular East-lake style. Their similarities earned them the nickname "Three Sisters."



Ranging from high style to modest, bungalows – like American Foursquares – often incorporated elements of the Prairie School and Craftsman styles. This house is located on East Elm Street.



Northwest corner of South Pearl and East Elm streets.



The 100 block of West Broadway.



**The 1916
Deeds House on
West Broadway.**



Most Gothic Revival houses in Granville were built by Amos Montanya in the 1850s. He lived in this house on East Broadway, which has the steep central gable common to the style.



Porches were often later additions to Granville houses of all styles, creating outdoor spaces for neighborly interactions in a community where the sidewalks are still well used.



Four of many variants of the American Four Square in Granville. Above, left—East Broadway; above, right—East College; below, left—East Elm; and below right— South Pearl Street.



Society wins DAR grant for Old Colony Burying Ground

The Granville Historical Society has been awarded a grant of \$6,914 by the National Society Daughters of the American Revolution and Granville Chapter DAR for conservation of memorial stones in the Old Colony Burying Ground, Granville's historic cemetery.

The grant is being made through the Special Projects Grants Program of the NSDAR, which provides funding to support projects in local communities that promote the NSDAR's mission areas of historic preservation, education, and patriotism.

In proposing and implementing the grant, the GHS is partnering with the Granville Union Cemetery board, which oversees the Old Colony Burying Ground, to help continue the multi-year preservation project. The project addresses a selection of historic grave stones each summer. Also supporting the project with matching funds for the 2013 work are Granville Township and the Village of Granville.

Care of the 1805 burying ground was the founding project of the Granville Chapter DAR in 1909. The

burying ground contains the graves of approximately 75 veterans of early U.S. wars, including at least 18 veterans (and possibly more than 20) of the Revolutionary War. The Old Colony Burying Ground is also the final resting place of many of Granville's original settlers.

The current initiative, employing professional stone preservationists, was begun in 1992, and the GHS has consistently been a major source of volunteers each year to assist the professionals. More than 600 stones have undergone conservation, a process that includes cleaning, adhesive repair of broken pieces, straightening, and re-setting of stones and bases.

About 90 to 100 stones remain to be treated, with completion of the project expected in 2016. Periodic maintenance will follow.

The conservation work on the old gravestones was to be carried out in June under the direction of the historic preservation firm of Fannin Lehner (Concord, Mass.), aided by volunteers from the GHS, the Granville Chapter DAR, and other interested citizens.

Officers, board see new faces for 2013-14

The recent annual meeting saw the election of officers and members of the class of 2016 to Board of Managers. President Kevin Bennett, Secretary Chuck Peterson, and Treasurer Alex Galbraith were returned to office while Tom Martin was “new” to the office of vice president. It’s difficult, however, to class Tom as new since he has served the Society in so many positions in years past.

Tom first came to the Society Board in the early 1990s as president, one of several presidents who have been elected to that position without immediate prior service on the board. He served two terms, then was vice president and later yet a member of the board.

His prior volunteer work with the Society also includes time as chair of the Publications Committee that produced the three-volume history of Granville published during the Granville Bicentennial celebration. The set won an award from the National Association for State and Local History.

More recently, Tom chaired the steering and campaign committee for the successful \$1.1 million capital campaign for the construction of the Robinson Research Center and is again serving as chair of the Publications Committee and editor of the *Historical Times*.

A graduate of Denison University and a long-time member of the development staff there, Tom also served in that capacity at Muskingum College prior to his retirement. His expertise in travel arrangements still serves his family and friends.

The Class of 2016 returns Theresa Overholser for an additional three-year term and moves Cynthia Cort from her vice presidential duties to member of the Board. Both carry important roles in the Society — Theresa as Archivist and Cynthia as Collections Manager. David Skeen is the third member of the class and will be serving his first term on the board.

A native of northern Kentucky, Dave graduated from Denison where he met his wife, Becky. They married in December following graduation and Dave pursued graduate studies at the University of North Dakota. He joined the faculty at Muskingum College, retiring in 2005 after serving in the Psychology Department and as Dean

of Students and Acting President.

During his time at Muskingum, Dave served as a docent at the John and Annie Glenn Museum in New Concord. He then served as a Fulbright Fellow at the LCC International University in Klaipeda, Lithuania, serving on that faculty for six years as a volunteer. He and Becky moved to Kendal at Granville in August 2010 and soon after they joined the Granville Historical Society’s museum volunteer group.

President Kevin Bennett also announced that Flo Hoffman, whose term of office on the board would not have ended until next year, had requested that she retire from her board position in May. The longest serving member of the Board of Managers since modern records have been kept, Flo also served as Archivist from her earliest work with the Society and is recognized as having organized the extensive archival records. Starting with just “piles of paper,” Flo brought her professional training as a librarian/archivist to the Society and made our historical collection the envy of many larger organizations. She continues to volunteer in the Archives each week.

Keith Boone, recently retired from his position at Denison, will assume Flo’s unexpired term for the next year. Keith earned degrees from Indiana University and Emory University and taught at Oberlin before coming to Granville. During his Denison career he served as Associate Academic Dean of the College, Associate Provost and Acting Provost. He taught classes in bioethics, religion and the first amendment, and contemporary moral issues. He shares an interest in birding with his wife, Lyn, and also enjoys carpentry, cooking, and theatre and opera. Colonial America has been a primary focus of his historical reading.

Flo Hoffman and Maggie Brooks were named as emerita members of the Board. Maggie was cited as the second longest serving board member in modern records. Maggie will continue to serve as a member of the Publications and Program Committees, a docent and as editor of *Modern Times*.

MISSION STATEMENT

As the community's collective memory, the Granville Historical Society acquires, preserves, and shares Granville's past with residents and visitors to inspire curiosity about, instill knowledge of, and foster a commitment to our local history.