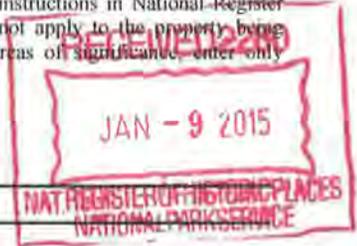


United States Department of the Interior
National Park Service

37

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Groesbeck, Grace, House

Other names/site number: _____

Name of related multiple property listing: _____

N/A

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

2. Location

Street & number: 4949 Tealtown Road

City or town: Perintown, Union Township State: OH County: Clermont

Not For Publication: NA Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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 X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

 A B X C D

<u>Barbara Power</u>	DSHPO for Inventory & Registration	<u>Jan. 2, 2015</u>
Signature of certifying official/Title:		Date
<u> </u> State Historic Preservation Office, Ohio History Connection _____		
State or Federal agency/bureau or Tribal Government		

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

for Edson H. Beall
Signature of the Keeper

2-23-15
Date of Action

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>4</u>	<u> </u>	buildings
<u>1</u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>5</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling
AGRICULTURE/horticultural facility
LANDSCAPE/garden

Current Functions

(Enter categories from instructions.)

WORK IN PROGRESS

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS/Tudor Revival

LATE 19TH AND EARLY 20TH CENTURY MODERN MOVEMENTS/Arts and Crafts

Materials: (enter categories from instructions.)

Principal exterior materials of the property: STONE/limestone, slate; WOOD;
METAL/wrought iron

Narrative Description

Summary Paragraph

The Groesbeck House is a large two-and-a-half-story Tudor Revival fieldstone country house, which was completed by 1920 for Grace and Glendinning Groesbeck. Irregular in plan, the house is characterized by a steeply pitched hipped slate roof with a front gable. The long roofline and grouped steel casement windows create a strong horizontal orientation. The house reflects Arts and Crafts influences in its hand-made wrought-iron light fixtures and hardware, oak woodwork, and built-in cabinetry. The house and surrounding 200-plus hilly wooded acres are part of the Cincinnati Nature Center. In addition to the main house contributing buildings on the property are a stone greenhouse, frame bulb house and bulb-drying shed. The property also includes many stone landscape features—an undulating garden wall, stone-edged paths, and remains of a circular rose garden near the house, and steps and a bench on footpaths in the surrounding woods.

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Narrative Description

The Groesbeck House is a large (7880 sf) two-and-a-half-story Tudor Revival fieldstone country house with Arts and Crafts influences, which was completed by 1920 for Grace and Glendinning Groesbeck. The house is located on a 200+-acre property that is part of the Cincinnati Nature Center (CNC). Contributing structures on the property include a greenhouse, bulb house, and bulb-drying shed. The property includes many stone landscape features—an undulating garden wall, a circular rose garden, steps, a bench and stone-edged paths.

The front (south) elevation of the Groesbeck House (photos 1, 2) extends for 119 feet and approximately eight irregularly spaced bays, including the service wing at the east end. The long façade is punctuated in the center by a front-facing gable above the front entrance and a prominent chimney on the left. The steeply pitched hipped roof is covered with heavy slate. The eaves are low, swooping down on the west end and on the prominent front gable, and step down over the service wing. The long roofline and grouped steel casement windows create a strong horizontal orientation and add to the impression that the house hugs the ground. All wood trim is painted reddish brown.

The regularly coursed fieldstone exterior of the house is highly textured—with soldier-coursed lintels, irregular stone sills, and areas of half-timbering in addition to the variegated slate roof. The windows are variously arranged in groups of 2, 4 and 6, with a few single sashes and double-hung windows in the service wing. Wide dormers on the service wing, sheathed in smooth gray slate, have grouped windows. A second stone chimney is located on the rear near the center and a third on the east end (photos 4, 6).

The main entrance has a Tudor-style arched wood surround with heavy posts. Double doors with diagonal stiles and bold wrought-iron hinges were custom-made by artist Marie Zimmermann. These outer doors open to a small stone-paved vestibule and lead to a single, wide walnut door, also with diagonal stiles and similar hand-wrought iron hinges and latch. A lacey open metalwork lantern (non-original), hangs above the front entrance (photos 7, 8).

Interior

The first floor includes the entrance vestibule, main hall with stair, living room, dining room, kitchen, pantry and servants' hall (now an office) (photos 10 - 12). The spacious living room has a hand-tooled stone floor, beamed wood ceiling, plaster walls, and an imposing fireplace and reading nook (photos 11-13). At the east end of the house is a former garage, which was converted into offices. The main stair is at the rear and has a heavy ash railing, quarter-sawn oak treads, and plaster walls (photo 10). A short flight down leads to a small "garden room," and back door (photo 5). There is also a back stair in the service wing.

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The second floor has a master bedroom suite on the west end with a large dressing room and spacious bathroom (photo 17). On the east side of the stairhall, there are two additional bedrooms (photos 15, 16), a former sewing room, and a bathroom. The service wing, further east, has three small bedrooms, a bathroom and a back stair to the kitchen.

In addition to the large fireplace in the living room, there is one above in the master suite dressing room. The second chimney vents a fireplace in the dining room and a bedroom and sewing room above as well as the laundry in the basement. The walls and ceilings are plaster. The dining room (photo 14) has a coffered stained wood ceiling in the Jacobethan mode. There are two types of doors—in the formal wing are three-batten oak doors, and in the service wing, simpler two-panel wood doors. The batten oak doors (photo 16) are accented, top and bottom, by pairs of bowtie-shaped wood buttons, an Arts & Crafts detail. There are also many built-in stained oak cabinets throughout the house.

Even more expressive of the Arts and Crafts movement, is the hardware, an important decorative element throughout the formal wing, made by Marie Zimmermann, a metal worker based in New York. Her designs include elaborate light sconces of naturalistic designs, door handles and straps, as well as handles on all the casement windows and built-in cabinets (photos 18-22). The most artistic piece is a bronze wall fountain in the main hall featuring a heron or egret mounted on a rough slab of marble (photo 9). Zimmerman envisioned the fountain additionally adorned by vines around it.

Secondary Buildings

Greenhouse (contributing): Built circa 1920, the greenhouse (photo 24) is a one-story front-gabled stone structure of similar style to the main house. The front has three bays, including a central entrance with a decorative hood and original batten door. The windows are vinyl replacements. Originally the building had a glass roofed hothouse extension on the rear defined by the remaining stone knee wall with sloping capstones. The hothouse appears to have been replaced in the late twentieth century with a smaller wood-frame structure with vertical wood siding on the rear and north side and a sloping face on the south side that must have originally been glass and is now covered with weathered plywood.

Bulb House (contributing): Erected circa 1926, the Bulb House (photo 25) is a small rectangular wood-frame building with shed roof and vertical bead-board siding. On the front (north) elevation, it has sliding wood doors in the end bays and three windows in the center. The windows on the north side have one-over-one wood sashes but are covered with fiberglass on the exterior. The east elevation has only a single overhead metal door. On the south side, the shed roof has been extended to create an open porch; the extension is covered with corrugated metal. The building interior, which includes bulb-drying racks, appears to be circa 1926, but the building has been reset on a recent concrete block foundation.

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Bulb Drying Shed (contributing): Built circa 1926 immediately west of the Bulb House is a Bulb Drying Shed, which resembles a corn crib (photo 26). A small rectangular wood-frame structure with a shed roof, its horizontal slat siding has gaps to aid in air circulation for the purpose of drying bulbs. The front has a doorway with transom and two window openings, which originally had window screens.

Landscape Features (contributing): The property includes many stone landscape features—an undulating garden wall, a circular rose garden, steps, bridges, and stone-edged paths, which are counted as one contributing site (photos 23, 27, 28).

Alterations

In the 1960s, after the estate passed from its original owner to the Girl Scouts and then to the Presbytery of Cincinnati, it was adapted as a retreat for youth. Several changes were made to the house, which mainly affected the service wing, and have not detracted significantly from the integrity of the house. The kitchen was renovated and expanded, a new doorway created between the main hall and the kitchen and another between the dining room and kitchen. A square exhaust duct with a cylindrical cap runs from the kitchen window up the front of the house. A brown-painted plywood bin for storing firewood was inserted in the lower part of the window on the east side of the living room fireplace; this bin projects onto the stone terrace in front of the house. The three fireplaces on the second floor were closed up with masonry. All bathrooms throughout were renovated.

The most major change was the addition in 1974 of a large dining hall on the rear, which involved converting a large window in the original kitchen to an opening and converting a window in the dining room to a doorway. This dining hall addition was removed a few years ago by the CNC, which now plans to restore these openings to their original configuration.

Another aspect that was changed was the garage at the east end, which was converted to offices. On the original plans, the garage is shown with two doors on the front elevation. This arrangement appears not to have been carried out in favor of having the doors on the east end, which approach provided better access because of the grade and improved the appearance of the front façade. The east-end garage doors were removed and closed up with stone masonry to match the original, confirmed by tell-tale vertical joints. A wooden gate to the service court shown on the original plans is also missing. Upstairs, a doorway in the hall that closed off the service wing was relocated so that the former sewing room, once in the service wing, now communicates with the rest of the house.

The house still retains the major features of its design and function such as the basic shape, room arrangements, and most window and door openings. Almost all of Zimmermann's built-in light fixtures and hardware remain in the house, except for two sconces removed from the living room. The wall-mounted fixture over the dining room fireplace, formerly consisting of a wood board with a shelf supported by S-shaped iron brackets and a row of candleholders has been stripped so that only the board remains. Some new light fixtures were installed.

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The setting of the house and nearby outbuildings retains its early-twentieth-century character, along with its understory of native plants and daffodils planted by Grace Groesbeck. The 200-plus-acre Groesbeck estate is part of the CNC-owned land, further assuring the long-term historical integrity and preservation of the property.

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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.

Criteria Considerations

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

- 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 old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

Architecture

Art

Landscape Architecture

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Period of Significance

1914 – c. 1926

Significant Dates

1914
1920
c. 1926

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Burroughs, Guy Chaney
Deeken, John Henri

Statement of Significance Summary Paragraph

The Groesbeck House is an excellent example of a Tudor Revival home with numerous Arts and Crafts aspects, specifically exterior fieldstone, interior oak woodwork, built-in cabinetry and handmade metal light fixtures, hardware and sculpture. The property meets National Register Criterion C in the areas of Architecture, Art and Landscape Architecture. In the area of Architecture, the house is a fine translation by noted Cincinnati architects Burroughs & Deeken of English garden designer Gertrude Jekyll's cottage at Munstead Wood by architect Edward Lutyens. In the area of Art it is significant for its many exquisite handmade metal fixtures designed by Marie Zimmermann. In the area of Landscape Architecture, it is significant for its garden infrastructure and stone landscape features put in place by Grace Groesbeck who hired and was influenced by Jekyll. The Groesbeck House is a significant representation of the unity of design in architecture, landscape and the decorative arts defining the early twentieth century Arts and Crafts Movement. The nomination includes the house and three contributing support structures. It also includes landscape features—an undulating garden wall, a circular rose garden, steps, and stone-edged paths—which are counted as one contributing site. The period of

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significance is from 1914, when the Groesbecks made their first land acquisition, to c. 1926, when the last contributing outbuilding was built.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

In the area of Architecture, the Groesbeck House eligible under Criterion C as an excellent example of Tudor Revival architecture with Arts and Crafts details. In addition, it is one of the earliest and best residential examples of the work of architects Burroughs & Deeken in those styles. The overall massing and architectural features of the house such as the steeply pitched roof, long roofline, grouped casement windows and front gable with sloping eaves are reminiscent of the English houses designed by C. F. A. Voysey and M. H. Baillie Scott. The house's picturesque design coupled with the use of local materials (fieldstone, slate) reflects the architectural skill and quality of design of the architects. More specifically, the Groesbeck House emulates the home of English garden designer Gertrude Jekyll at Munstead Wood designed by architect Edward Lutyens and completed in 1897.

In the area of Art, the Groesbeck House is significant for its incorporation of many exquisite metal fixtures including a bronze sculpture of an egret and wrought-iron sconces, door hinges, and window and drawer pulls designed by Marie Zimmermann.

In the area of Landscape Architecture, it is significant for the design of its grounds including the remains of a circular rose garden and stone paths, walls, bridges, and benches. These items were commissioned and built under the direction of Grace Groesbeck who hired and was influenced by the English garden designer Gertrude Jekyll.

The Groesbeck House is a significant representation of the unity of design in architecture, landscape and the decorative arts defining the early twentieth century Arts and Crafts Movement.

Historical development

The Groesbeck Estate is now part of the Cincinnati Nature Center, a 1025-acre preserve located in Union Township in the vicinity of Perintown, a rural crossroads settlement located at the corner of State Route 50 and Roundbottom Road. The town was originally known as Perin's Mills, for the large gristmill and sawmills built by Samuel Perin in the early 1800s. Union Township is one of the western border townships of Clermont County. Founded in 1811, the township is bordered by Hamilton County on the west, Miami Township on the north, Stonelick Township on the northeast, Batavia Township on the east, and Pierce Township on the south. The East Fork of the Little Miami River runs through the township, with Shayler's Run, Salt Run, and Hall's Run all emptying into the East Fork of the Little Miami River. Union Township was well-suited for market gardening and agriculture, especially in the western part of the township.

Turnpikes, toll roads and the railroad came to Union Township in the nineteenth century, opening up the area to further development. Major early roads in the township included Batavia

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Pike, the Nine Mile Road, and the Ohio Turnpike. Current-day State Route 50 was once known as Anderson Road, and provided access to Perin's Mills and Milford. Railroads came to the area and included the Cincinnati and Portsmouth Railway and the Ohio River division of the Cincinnati and Eastern Railroad. Despite these improvements in transportation, Union Township remained a sleepy rural area in the nineteenth century. In 1840, the population of the township was 1,421. By 1880, it had grown only to 1,992. After Interstate 275, a ring road around Cincinnati, was completed in the 1970s, commercial and residential development began to accelerate in the once agricultural area. In 2010, the population of Union Township was 46,000.¹

The Groesbeck House was completed circa 1920 for Grace Seely and Glendinning Groesbeck. Grace Seely (1878-1957) was the daughter of a wealthy Cincinnati physician, Dr. William Wallace Seely. In an era when young girls were expected to play indoors, Grace developed a love of nature and the outdoors. In 1905, she married Glendinning Burnet Groesbeck (1882-1955), a son of Telford Groesbeck, a grandson of William S. Groesbeck, U.S. Congressman and Ohio Senator, and successful defense counsel for President Andrew Johnson in his impeachment trial in 1868. Glendinning graduated from Princeton University and obtained his law degree at the Cincinnati Law School. He conducted a general law practice until 1918, when he went into real estate, serving as president of the Groesbeck, Dickson & Kahn Real Estate Company.

In the early years of their marriage, Grace and Glendinning lived at Elmhurst, the Groesbeck estate in Cincinnati. In 1914 the Groesbecks purchased the first 11 acres of what would become a rural estate of over 300 acres off Barg Salt Run Road in Perintown and adjacent to their friends Carl and Mary Krippendorf. The Groesbecks initially lived in a nearby cottage while they made grander plans. (The cottage was demolished in April 2014 because of a structural emergency.) Almost immediately, Grace hired Gertrude Jekyll to develop a landscape plan for their estate. This was Jekyll's first commission in the United States. By the end of 1917, the Groesbecks obtained drawings for the existing house from Guy C. Burroughs and John H. Deeken, architects, and commissioned Marie Zimmermann to create hardware, sconces and other artistic elements for the house. By the end of 1920, the year the house was completed, the Groesbecks had assembled about 190 (189.2) acres in seven transactions.

Grace Groesbeck's deep interest in gardening led her to co-found the prestigious Garden Club of Cincinnati in March, 1914 and serve as its first secretary. The club affiliated with the Garden Club of America in 1915. In a memorial for Grace in 1958, members Natalie P. Bosworth (Mrs. Charles W.) and Helen W. Eustis (Mrs. George D.) wrote of Grace's generosity and modesty, exquisite delphiniums, wooded hillsides filled with daffodils, love of birds, and the fact that she was "one of the first few dirt gardeners." Records of the Garden Club reflect that "many plants were exchanged by members, especially the Krippendorfs and Groesbecks who lived side by side..."² Gardens of the Groesbecks, Krippendorfs, and the Aulls (in Dayton, Ohio) were on a tour for the National Meeting of the Garden Club of America in Cincinnati in 1928.

¹ "Union Township," www.union-township.oh.us, accessed June 29, 2014.

² Melinda Dietrich and Joan Rios, "Gertrude Jekyll, Landscape and Garden Design for Grace and Glendinning Groesbeck, 'Elmhurst,'" May 26, 2005, TS, p. 5.

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In support of Grace's gardening ambitions, a greenhouse and rose garden were built circa 1920, and a Bulb House and Bulb Drying Shed were added by circa 1926. The rose garden was defined by a circle of stone columns connected with heavy iron chains to support climbing vines. Gates at the four compass points around the circle consisted of four columns topped by wrought iron arches. Lush beds of flowers also extended on both sides of a stone-lined path in a northwesterly direction toward the greenhouse. The gardens were maintained by a full-time hired gardener into the 1950s.

The estate served as the residence of Grace and Glendinning Groesbeck until their divorce in circa 1935, after which Grace lived there on her own until her death in 1957. Upon their divorce, Glendinning transferred 189 acres to Grace in 1935. She subsequently acquired 162 more acres in 1945 and 39.22 acres in 1947. After selling 77.11 acres in 1948, Grace's estate totaled about 319 acres.

Grace bequeathed the estate to the Girl Scouts, who owned it just a short time before selling it in 1960 to the Presbytery of Cincinnati, which used it as a retreat and educational center. The Presbytery built a lodge circa 1970, which is outside the boundary of this nomination. In 2005, the property was purchased by the CNC, which is the current owner. In 2005 CNC sold eight acres of land on Barg Salt Run Road to Raptor, Inc. The nomination boundaries are limited to an 18-plus-acre area around the house and contributing resources.

The Arts and Crafts Movement

In many aspects, the Groesbeck House reflects the influence of the Arts and Crafts Movement. This international design movement began in England and spread to Europe and North America, reaching its peak between 1880 and 1910 and continuing its influence up to 1940. The movement arose from alarm about the impacts of industrialization on design, on traditional skills and on the lives of ordinary people. In response, the movement advocated the reform of art at every level and across a broad social spectrum, and treated the home as a work of art.³

The movement took its name from the Arts and Crafts Exhibition Society, founded in 1887, but it encompassed a very wide range of like-minded societies, workshops and manufacturers and was adapted by other countries. Works produced within the movement were stylistically diverse but unified by the ideals underlying them, particularly the value placed on the quality of materials and design, as well as the method of manufacture.⁴

"In Britain the two most influential figures were the theorist and critic John Ruskin and the designer, writer and activist William Morris. Ruskin examined the relationship between art, society and labor. Morris put Ruskin's philosophies into practice, placing great value on work, the joy of craftsmanship and the natural beauty of materials."⁵

³ "The Arts and Crafts Movement," Victoria & Albert Museum, <http://www.vam.ac.uk/content/articles/t/the-arts-and-crafts-movement/>, accessed Dec 26, 2014.

⁴ Ibid.

⁵ Ibid.

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By the 1880s Morris had achieved international renown and commercial success as a designer and manufacturer. New guilds and societies adopted his principles, promoting a unified approach among architects, painters, sculptors and designers for the first time. In doing so, they brought Arts and Crafts ideals to a wider public.

Espousing spiritual harmony with the surrounding environment, both natural and manmade, it advocated a return to traditional handicrafts using natural materials and simple forms. It typically adapted decorative designs with medieval sources to modern use.⁶ This approach was applied broadly to architecture, art, and decorative arts such as furniture, metal work, jewelry, pottery, and textiles.

For domestic architecture, designers drew on the indigenous English cottage, using half-timbering, rough-cast stucco and exterior tile cladding. C. F. A. Voysey (1857-1941) “was a consummate Arts and Crafts architect-designer who chose the simplicity of the vernacular not only for aesthetic reasons but because he believed it to be morally superior to complex ornamentation and classically derived styles. Extolling unity in design, he applied his principals to the manufacture of furniture, wallpaper, and carpets, as well as to the construction of buildings.”⁷ His buildings tended to be horizontally oriented, with stucco exteriors and somewhat regular fenestration.

“On the Continent and in America, the work of M. H. Baillie Scott (1865-1945) and 1933) was perhaps even better known than Voysey’s. A prolific contributor to *Studio* magazine...Baillie Scott was represented often in *Dekorative Kunst* and in American journals such as *House Beautiful* and *Indoors and Out*. In addition, he published two books of his designs and building philosophy, both entitled *Houses and Gardens* (1906 and 1933).”⁸

“Many American Arts and Crafts architects emulated aspects of his work (and of Voysey’s) in their use of low gable roofs, simple massing, a strong emphasis on the horizontal and integration of house and site. Interior details such as leaded casement windows, inglenooks, built-in furniture and broad, low doors owe a good deal to his influence.⁹ Voysey and Baillie Scott were not the only English architects to employ these features, but because their work was so extensively published, they helped popularize these elements of Arts and Crafts architecture.

Edwin Lutyens (1869-1944), another influential architect, began his practice fully committed to the vocabulary and ideals of the Arts and Crafts Movement but later adopted a sophisticated classicism. Lutyens became the most successful architect of country houses in England, his popularity sustained into the 1930s.¹⁰ His collaboration with landscape designer Gertrude Jekyll,

⁶ Monica Obniski, “The Arts and Crafts Movement in America,” Metropolitan Museum of Art (http://www.metmuseum.org/toah/hd/acam/hd_acam.htm, accessed August 19, 2014).

⁷ Robert Judson Clark and Wendy Kaplan, “Matters of Style,” in *The Art That is Life*, ed. Wendy Kaplan. (Boston: Museum of Fine Arts, 1987), p. 83.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid, p. 86.

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who created landscapes for many of his projects, was one of the most influential and historical partnerships of the Arts and Crafts movement.¹¹

Lutyens and Jekyll first met in 1889 when she invited him to design her home at Munstead Wood. Together they looked at local vernacular architecture for inspiration. His initial project for her, completed in 1895, was a small cottage known as, “the Hut,” which she lived in until Lutyens completed the main house in 1896, and thereafter used as a workshop.¹²

“The house was built in a U-shape around a courtyard open on its north side. The west wing contained Jekyll's workshops, and to the east lay a service wing. On the house's south, garden elevation, the tiled roof extends down to the top of the ground floor, broken by two large gables.¹³ On the right of this elevation, a narrow, south-projecting porch wing has an arch, the house's main entrance, on its east side, where this wing forms a continuation of the house's east facade.”¹⁴ The house was built of local honey-colored sandstone, lined with brick on the interior. Casement windows were set flush with the outside walls to maximize the internal window sills.¹⁵ Local oak timbers were used extensively. Other features included a large hooded fireplace and a shallow-stepped staircase leading up to a long oak-beamed gallery. (See Figure 22.)

The Arts and Crafts Movement and Tudor Revival in Cincinnati: c. 1890-1940

In the United States, the Arts and Crafts Movement led to several different responses in architecture—one looked to Medieval heritage for inspiration, which led to the American Queen Anne and Shingle styles—while the other developed new more modernistic manifestations—the Prairie style (1900-1920), originating in Chicago, and the Craftsman style, begun in California.¹⁶ In Cincinnati, examples of Prairie and Craftsman-style homes are not uncommon, but the Tudor Revival style, which also shares certain aspects of the Arts and Crafts Movement—rustic simplicity, building materials taken from nature, and an emphasis on artisan craftsmanship, was more dominant by far.

Tudor Revival was characterized by an emphasis on steeply pitched, front-facing gables as a dominant facade element. About half have ornamental false half-timbering, a characteristic they share with some examples of the earlier Stick and Queen Anne styles, which also heavily relied on Medieval English models. Unlike these earlier styles, which were usually clad with wood board or shingles, most Tudor houses have stucco, masonry, or masonry-veneered walls.

¹¹ Judith B. Tankard and Martin A. Wood. *Gertrude Jekyll at Munstead Wood*. (Bramley Books, 1998).

¹² Tankard, *Gertrude Jekyll and the Country House Garden*. (London: Aurum Press, 2011) pp. 32-35.

¹³ Gradidge, Roderick (1981). *Edwin Lutyens: Architect Laureate*. (London: George Allen and Unwin), pp. 27-31.

¹⁴ Richardson, Margaret (1981). "Catalogue of Works by Sir Edwin Lutyens". *Lutyens: The Work of the English Architect Sir Edwin Lutyens (1869-1944)*. (London: Arts Council of Great Britain, 1981), pp. 73-74.

¹⁵ Brown, Jane (1990). *Eminent Gardeners: Some People of Eminence and their Gardens 1880-1980*. (London: Viking), pp. 141-144.

¹⁶ Virginia McAlester and Lee McAlester. *A Field Guide to American Houses*. (New York: Alfred A. Knopf, 1986), p. 10.

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Other typical features include a steeply pitched roof, usually side-gabled (less commonly hipped or front-gabled), often slate, with gables and dormer windows. Windows are tall and narrow, often casements, usually in groups and with multi-pane glazing. Massive chimneys are often present, commonly topped by decorative chimney pots. Subtypes of the style are distinguished by exterior wall treatment. According to *A Field Guide to American Houses* by McAlester and McAlester, stone trim is common on all subtypes, but only a relatively small number have stone as the principal wall material. The latter are principally large landmark houses built before 1920.

In Cincinnati, the style was introduced as early as the late 1880s. Buddemeyer & Plympton combined it with Arts and Crafts elements in a house for Mrs. C. A. Plympton at 2200 Upland Place in 1887. Aiken & Ketcham designed a Tudor Revival house for O. E. Peters at 2304 Upland Place in 1891, and Samuel Hannaford applied it to the George R. Balch House at 267 Greendale Avenue in 1896. The style was also well suited for schools and institutions such as Hannaford's Cincinnati Odd Fellows Hall (demolished) built in 1891 at the northwest corner of Elm and Seventh streets in downtown Cincinnati. At the turn of the twentieth century, the style was chosen for the campus of Hebrew Union College (1907) by Fechheimer & Ihorst, and the Ohio Mechanics Institute (1908-1911) by Hannaford & Sons.

By the 1920s, Tudor Revival was so popular it is not unusual to find entire streets lined with Tudor Revival houses, particularly in the Clifton, Mount Lookout and Hyde Park neighborhoods. Tudor was also suited to the rambling estates in Indian Hill, a northeastern Cincinnati suburb. Indian Hill developed in the early 1920s by a small group of wealthy and powerful Cincinnatians who sought a quiet and exclusive refuge from the increasingly dense older suburbs as well as uninterrupted terrain for fox hunting. An excellent example of the style is found on large estates such as Alberly Manor (1926-28), the William H. Albers House by the Cleveland architect Bloodgood Tuttle. The Groesbeck House, which was designed in 1917 and completed c. 1920, slightly predates the peak of the style's popularity.

Guy C. Burroughs and John H. Deeken, architects

Guy C. (Chaney) Burroughs (1881-1936) was born in Oregon, Illinois, a son of J. L. and Emma Chaney Burroughs. Educated at the University of Illinois and Lake Forest University, Burroughs moved to Cincinnati immediately after completing his studies, about 1909. He initially practiced here with fellow Chicagoan Vernon J. Hall (dates unknown) from 1911 to 1913, then on his own until joining forces with John H. Deeken (1888-1974) from about 1916 to 1925, and with F. William Bertsch from 1926 to 1931.¹⁷

In an obituary, Burroughs was described as a "pioneer in English architecture in the Ohio Valley."¹⁸ He is said, however, to have brought with him "a mixture of Georgian and Western types of architecture, then prominent in and around Chicago," probably the Arts & Crafts mode represented by several Prairie-style houses by Hall & Burroughs on Greendale Avenue in Clifton

¹⁷ Walter E. Langsam, "Biographical Dictionary of Architects who worked in the Cincinnati Area before World War II," Sept. 1, 1996, 26-7.

¹⁸ Langsam, *Great Houses of the Queen City*, (Cincinnati: Cincinnati Historical Society, 1997), 122.

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(ca. 1909).¹⁹ Burroughs' best-known work is the picturesque "Swiss"-style office building and factory for the Gruen Watch Case Company (1916) on McMillan Street, which demonstrated that a place of business might be beautiful as well as functional from an architectural standpoint.²⁰

John Henri Deeken (Cincinnati, 1888-1974) studied architecture at the University of Cincinnati (1906) and then practiced in other regions of the United States. After his association with Guy C. Burroughs 1916 to 1925, he worked with Hubert M. Garriott (one of Cincinnati's first Modernist architects, especially as a partner of John Becker) for an indefinite time, then apparently on his own 1935-48. Like Burroughs, Deeken was best-known for fine "English" Traditional residences, but also for the impressive Normandy Manor style mansion known as "Ambleside," (1929) designed and built for Leonard S. Smith, Jr., in Indian Hill and the dramatic Moderne-style Coca-Cola Building in Evanston (1937-38).²¹

Burroughs, together with Deeken, designed dozens of such houses in the area, particularly in Indian Hill. Burroughs was even credited by one source as responsible for eighty percent of the residences in Indian Hill between World War I and World War II, although this is not very plausible. Both Burroughs and Deeken...combined accuracy in the use of historical sources, the finest craftsmanship, functional planning, and up-to-date technology, with a sense of fantasy without the wholesale importation of European spoils... Burroughs & Deeken, and each alone, managed to integrate an eclectic array of inspirations into an image obviously intended to flatter the ambitions of their clients by means of palatial and manorial associations... The houses in Indian Hill by Burroughs and/or Deeken...embody these characteristics in a variety of ways.²²

The Groesbeck commission came shortly after Burroughs and Deeken joined forces. They would go on to design even larger homes, including a rambling stone English manor known as Crabbs Hill, completed in 1927. On his own, Burroughs created an impressive Tudor and Norman manor house built in 1928 for Helen White Eustis at Breezy Hill Farm. While he excelled at the English Revival styles, he also had significant success with variations of Colonial Revival, including five impressive homes for the Kroger family. In 1923, Burroughs designed a Georgian Revival stone mansion for Mr. and Mrs. Charles Jones at the south end of Drake Road.

In addition to the four homes by Hall and Burroughs on Greendale Avenue in the Clifton Avenue Historic District, several properties associated with Burroughs and/or Deeken are listed in the National Register. These include the Watch-Time Hill Building, 401 East McMillan Avenue, built in 1916 and listed in 1996, and the Gretchen Kroger Barnes Graf House, a Colonial Revival frame dwelling at 9575 Cunningham Road in Indian Hill, initially completed in 1928 and listed in 2011. Two other listed properties by John Henri Deeken but both are later than the Groesbeck House—the Normandy Manor-style Gordon E. Pape House known as Sunny Knolls, 8725 Blome Road in Indian Hill, completed in 1933 and listed in 2006, and the sleek Moderne-style

¹⁹ These homes at 201, 205, 211 and 223 Greendale Avenue contribute to the Clifton Avenue Historic District (78002014) listed in the National Register on Dec. 8, 1978.

²⁰ Langsam, "Biographical Dictionary of Architects 1788-1940,"

(<http://oldsite.architecturecincy.org/dictionary/D.html#deeken>, accessed 8/30/2014).

²¹ Langsam, *Great Houses of the Queen City*, 97.

²² *Ibid*, 122.

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Coca Cola Bottling Corporation building at 1507 Dana Avenue in the Cincinnati neighborhood of Evanston, completed in 1938 and listed in 1987. There are no properties that could be listed for the combination of associations embodied in the Groesbeck House.

Marie Zimmermann, Arts and Crafts metal worker

Another aspect of the Arts and Crafts Movement were socialist experiments undertaken in American cities on a community level, frequently in the form of educating young women. Ideas of craftwork and simplicity manifested themselves in decorative work, including metalwork and pottery. Schools and training programs taught quality design, a cornerstone of the Arts and Crafts movement. In Boston, the Saturday Evening Girls Club, established in 1899 as a reading group for immigrant girls, founded the Paul Revere Pottery, which began producing pottery in 1908 and offered the girls the ability to earn good wages within the community. Newcomb Pottery was formed in New Orleans in the winter of 1894–95 under the auspices of the H. Sophie Newcomb Memorial College, an educational institution for women. Using local Southern flora and fauna as inspiration, the female designers at Newcomb made pottery and later also produced metalwork and textiles.²³

In addition to pottery, women fashioned jewelry in the Arts and Crafts mode. Stones were chosen for their inherent artistic qualities, resulting in jewelry that promoted truth to materials. Florence Koehler (1861–1944), a charter member of the Chicago Arts and Crafts Society, taught china painting, jewelry, and metalsmithing. After studying jewelry and enamelwork in London, she referenced historic design, especially Renaissance sources. Marie Zimmermann began her artistic career as a jewelry designer and later expanded her metalsmithing to include ornamental garden and home objects. An idiosyncratic designer, Zimmermann studied foreign cultures for inspiration, including Egypt, Greece, and China.²⁴

Marie Zimmermann (1879-1972), was an important metal smith and jeweler who was part of the Arts and Crafts movement. “Her creations in gold, silver, bronze, copper and iron explored a wide range of approaches to design, experimenting freely with materials, surface, color and applied ornament.”²⁵ Her eclectic designs drew on historical sources—including Egyptian, Classical and Chinese—as well as contemporary influences—including American and European designers of the Arts and Crafts movement and Art Deco. The daughter of well-off Swiss immigrants, Zimmermann grew up in Brooklyn and received her education at the Packer Collegiate Institute, Art Students’ League and Pratt Institute. She lived and operated her studio for over twenty-five years at the National Arts Club on Gramercy Park in New York.²⁶

The earliest publication of her ornamental ironwork appeared in *House & Garden* in September 1918—a “modern plant or flower stand executed in the style of the old brazier.” It showed a tripod with S-curved legs and a cluster of iron flowers. Over the next decade, that article

²³ Ibid.

²⁴ Ibid.

²⁵ “The Jewelry and Metalwork of Marie Zimmermann,” (http://ada1900.org/_marie_zimmermann_project; accessed April 30, 2014).

²⁶ Ibid.

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stimulated a market for Zimmermann's custom designs, which she had made by a Pennsylvania blacksmith, for equipping garden rooms, which were popular components in both city and country houses of the period. Garden rooms, typically with wide doors and windows that opened into a garden, had paved floors and rough plaster walls dotted with potted plants on wrought iron brackets, wrought iron furniture and lighting elements.

Zimmerman's work for the Groesbecks—light fixtures, candelabra, a console table and fountain—is the subject of eight pages in a beautifully illustrated 380-page book, *The Jewelry and Metalwork of Marie Zimmermann*. The book includes ten photographs of Zimmermann's pieces in the Groesbeck House, several of which were published in *House & Garden* in February 1922. Her designs incorporate naturalistic forms—flowers, vines, leaves and feathers. "The Groesbeck commission was likely Zimmermann's largest commission up to that point and gave her an opportunity to express a consistent style across a variety of different forms—ranging from lighting to furniture to an interior fountain. Although it came early, this commission was likely the largest installation of her wrought iron designs over the course of her career."²⁷

Gertrude Jekyll, garden designer

Born in London, Gertrude Jekyll (1843-1932) was a leader in garden design during the Arts and Crafts Movement in England. At eighteen, she began her studies at the Kensington School of Art, where she met John Ruskin and William Morris and adopted their philosophy of human creativity. Her initial artistic pursuits included painting, tapestry and embroidery, wood carving, metal work, and photography, but her most important contribution was in garden design.

Jekyll believed that art could be successfully combined with horticulture.²⁸ She was one of the first in her field to consider the color, texture, and experience of gardens as guiding principles, and she was fond of all types of plants. She took a painterly approach to the arrangement of colors in her gardens, especially her "hardy flower borders." Her palate was inspired by Impressionist painters, particularly J. M. W. Turner. She used water, topography, and pathways to create movement and views. She skillfully blended the hard lines of a house with the softness of a garden that transitioned from more to less formal as distance from the house increased.²⁹

Jekyll began her career in gardens by developing the grounds of Munstead House, her family home in Surrey, where she introduced flowering trees and created a pergola, wild garden and long flower border. By 1880, her work attracted the attention of William Robinson, author of *The Wild Garden* (1870) and editor of *The Garden* magazine. Robinson shunned the Victorian taste for "greenhouse exotics and their use in garish and grandiose bedding displays," and instead favored wild and hardy flower gardens in which individual plants could be enjoyed for their

²⁷ Deborah Dependahl Waters, Bruce Barnes and Joseph Cunningham, *The Jewelry and Metalwork of Marie Zimmermann* (Yale University Press, 2011) 74-76.

²⁸ Dietrich and Rios, "Gertrude Jekyll, Landscape and Garden Design for Grace and Glendinning Groesbeck, 'Elmhurst,'" May 26, 2005, p. 2.

²⁹ Richard Bisgrove, *The Gardens of Gertrude Jekyll*. (Berkeley, Los Angeles: University of California Press, 1992), p. 14.

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natural beauty.³⁰ His promotion of wild gardening led to the English cottage garden, which was sympathetic to the values of the Arts and Crafts philosophy. Jekyll and Robinson became life-long friends, and Jekyll contributed many articles to his magazine.

As described above, Jekyll engaged architect Edwin Lutyens in 1889 to design and build her own house and garden at Munstead Wood. “The house with its deep roofs, tall chimneys and massive walls of local stone, is approached discreetly by a quiet path from the lane.”³¹ With Lutyens, Jekyll integrated house and garden into the natural setting by using subtle shifts of levels and spaces. “The transition between spaces flowed harmoniously by combining plants, pillars, steps and walkways. Using her extensive knowledge of horticulture, Jekyll specified plans for color and bloom season to create gardens that did not overpower the unity of the whole.”³²

Gradually over many years, she created a woodland garden with areas of different species and combinations of trees, and planted each area with its own understory flowers and shrubs. She employed long footpaths from which to enjoy views of the various woodland gardens. Nearer the house the woods merged gradually into lawns. She arranged seasonal gardens that flowered in sequence as well as a primary 200-foot-long herbaceous border, which flowered from July until October. Each garden displayed carefully arranged shades of color.³³

The garden at Munstead Wood became widely known as a result of Jekyll's descriptions and photographs in her books such as *Wood and Garden* (1899), *Home and Garden* (1900), and *Colour in the Flower Garden* (1908), and in her many articles, particularly in *Country Life* and William Robinson's magazines *The Garden* and *Gardening Illustrated*. In collaboration with Edwin Lutyens, she designed more than 300 gardens and authored thirteen books. As a result, Jekyll developed a large and devoted international following. “Her books sold extensively in the United States and many Americans used them as a guide for planning the grounds around their property.”³⁴

Grace Groesbeck was Jekyll's first of only three American clients she designed garden plans for. In many ways, she was typical of Jekyll's enthusiasts—a wealthy woman of taste and intelligence, who was familiar with English garden design from her travels.³⁵ During a trip abroad, Grace and her husband visited Munstead Wood and invited Jekyll to design gardens for their new 40-acre estate near Perintown. By this time Jekyll was in her seventies and rarely left home, so her design was based on a surveyor's plan. She routinely asked her long-distance clients about their favorite flowers and opportunities to create vistas.³⁶ Her plans for the Groesbecks, mistakenly entitled, “Elmhurst,” after the name of Mr. Groesbeck's family estate in Walnut Hills, were drawn in 1914 and 1915. (See Figure 20.) Jekyll sited the house on a ridge to

³⁰ Bisgrove p. 12.

³¹ Bisgrove, p. 14

³² Dietrich, p. 2.

³³ Judith B. Tankard, *Gertrude Jekyll and the Country House Garden* (London: Aurum Press, 2011), 23–29.

³⁴ Susan E. Schnare and Rudy J. Favretti, “Gertrude Jekyll's American Gardens,” lecture presented at symposium on “Gertrude Jekyll: A Symposium on Her Career and Her Forgotten Cincinnati Garden,” Cincinnati, Ohio. March 14, 1995.

³⁵ Ibid.

³⁶ Ibid.

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the southeast of a long access road from Barg Salt Run Road, with a series of formal Italian-style terraces stepping down the hillside. The entrance drive widened into a large courtyard on the north side of the house. Gardens around the house merged with wooded areas of native plants.

These plans were not implemented for various reasons. The original site was too sandy and unstable to support the house, so it was relocated to the next ridge northwest of the access road. Rather than stand on the south edge of the ridge, the house was set back on the north side with a grassy oval in front. (See Figure 21.) Instead of terraces on the hillside, Grace took a dual approach of placing more formal gardens in an open area on the ridgetop and more naturalistic beds clustered around the house. The formal rose garden in the shape of a circle of stone columns was placed at an angle to the house but within view of Grace's bedroom window. The rose garden was given four gateways and heavy iron chains between the columns to support climbers (Figures 12, 13). Beds and footpaths were outlined with stone edging. Perennial borders were aligned along a long straight footpath extending from the west gate of the rose garden (Figure 9).

In place of the formal courtyard shown on the Elmhurst plan, stone patios on the front and rear of the spacious living room help to integrate the house with the landscape and emphasize the picturesque asymmetry of the design. The front terrace is sunken, with squares reserved in the stone pavement for plantings (Photo 2.) The rear terrace is accessed from the living room by French doors and overlooks woods behind the house (Photo 5).

As observed by Melinda Dietrich and Joan Rios in their 2005 study of the Groesbeck gardens, 1950s-vintage photographs (Figures 10, 11) show lush beds with swathes of historic varieties of tulips, with a border of old lilacs ending in a circular rose arbor. There were also beds of pansies and a beautiful espalier rose fence. Around the house were more naturalistic beds of native perennials mixed with peonies, hydrangea bushes, wildflowers and yucca. In the distance along the edge of the lawn were flowering trees such as white dogwoods, wild apple and cherry, which bloomed in waves beginning in early spring.³⁷ From the south gate, a footpath with switchbacks, stone steps and walls as well as a rustic stone bench led down the hill to the gravel access road. A stone-lined pathway from the corner of the house to the circular rose garden.

While the Groesbecks did not carry out Jekyll's rather formal design, Grace emulated her approach, creating a landscape more like what she admired at Munstead Wood. Richard Bisgrove, the noted British author of *The Gardens of Gertrude Jekyll*, who visited the site after speaking at a 1995 symposium in Cincinnati on Gertrude Jekyll and the Groesbeck gardens, observed that, "Significantly, the new house bore a striking resemblance to Munstead wood and the Garden, with its formal rose garden and luxuriant flower borders merging into quiet woodland walks, was much closer in spirit to Miss Jekyll's own garden at Munstead than to the terraced tour-de-force of Miss Jekyll's 1914 plan." He also noted that the rose garden was "consistent in concept with the stone and timber pergola at Hestercombe, Somerset, England, where Jekyll's plantings have been restored."³⁸

³⁷ Dietrich, p. 4.

³⁸ Bisgrove, "Gertrude Jekyll, Grace Groesbeck and Wildwood, Cincinnati: Reflections on a visit to the Wildwood Center and participation in the Jekyll Symposium," March 1995, TS, Cincinnati Nature Center archives.

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The less formal and down-scaled design Grace Groesbeck created may have afforded a cost savings and suited the wooded location better. It was also more in keeping with the approach taken by their good friend, the accomplished amateur gardener Carl Krippendorf who created extensive woodland gardens on his neighboring estate. Nevertheless, Bisgrove, pronounced the garden as being "close in spirit to Miss Jekyll's own garden at Munstead Wood, of national importance, and remaining in vestigial form."³⁹

Integrity

The house survives mostly intact on the exterior and changes made to the interior were concentrated on the service wing; thus the house retains a high degree of integrity. The most major change was the addition of a large dining hall on the rear in 1974. This appendage was removed a few years ago by the CNC, which now plans to restore the openings that were altered in the process.

Almost all of Zimmermann's work—the fountain, front doors, light fixtures, window and drawer pulls—remain in the house, except for two light sconces removed from the living room. The wall-mounted fixture over the dining room fireplace, formerly consisting of a wood board with a shelf supported by S-shaped iron brackets and a row of candleholders has been stripped so that only the board remains. Some new light fixtures were installed.

The setting of the house and nearby outbuildings retains its early 20th century character, including its many stone landscape features. As noted above by Jekyll expert Richard Bisgrove, the Groesbeck gardens remain "in vestigial form," particularly the rose garden, which retains its stone columns and stone-lined beds but is missing the heavy chains that once supported climbers. While most of the plant material is now gone, an understory of native plants and daffodils planted by Grace Groesbeck still endures. The Groesbeck estate has been incorporated into a single parcel of CNC-owned land, further assuring the long-term historical integrity and preservation of the property.

³⁹ Bisgrove.

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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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: Cincinnati Nature Center

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 18.5

Use either the UTM system or latitude/longitude coordinates

Groesbeck, Grace, House
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Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References (IN PROGRESS)

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 16 | Easting: 737215 | Northing: 4334842 |
| 2. Zone: 16 | Easting: 737517 | Northing: 4334512 |
| 3. Zone: 16 | Easting: 737512 | Northing: 4334686 |
| 4. Zone: 16 | Easting: 737286 | Northing: 4334884 |

Verbal Boundary Description (Describe the boundaries of the property.)

The nominated property includes a portion of Clermont County Parcel 403107E004, totaling approximately 18.5 acres. (See Sketch map.) Beginning at the southwest corner of Parcel 403108D053 following the right-of-way of Barg Salt Run Road in a southwesterly direction approximately 367 feet; then along a curving gravel road running in a southerly; then southeasterly, then northerly direction, approximately 2307 feet to the "V" in the driveway south of the Groesbeck House; then running due north approximately 207 feet to a stream northeast of the house; then following the stream in a northwesterly direction approximately 714 feet to a point on the boundary of Parcel 403107E004; then along the southeast boundary of Parcel 403107E004 approximately 144 feet to the south corner of that parcel; then in a northwesterly direction along the southwest boundary of Parcel 403107E004 approximately 274 feet to the point of beginning.

Boundary Justification (Explain why the boundaries were selected.)

The boundary is defined by roads and natural features that encircle the house and includes the house well as secondary buildings and landscape features associated with the Groesbecks.

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Surrounding acres formerly owned by the Groesbecks but without resources associated with them and modified with non-contributing buildings built by a subsequent owner were excluded.

11. Form Prepared By

name/title: Beth Sullebarger, Principal, with Jane Stotts
organization: Sullebarger Associates
street & number: 1080 Morse Avenue
city or town: Glendale state: OH zip code: 45246
e-mail sullebarger@fuse.net
telephone: (513) 772-1088
date: December 28, 2014

Additional Documentation

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** and photo key
- **Additional items:**

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Photographs

Name of Property: Groesbeck, Grace, House

City or Vicinity: Perintown, Union Township

County: Clermont State: Ohio

Photographer: Douglas Kinslow

Date Photographed: May 2014

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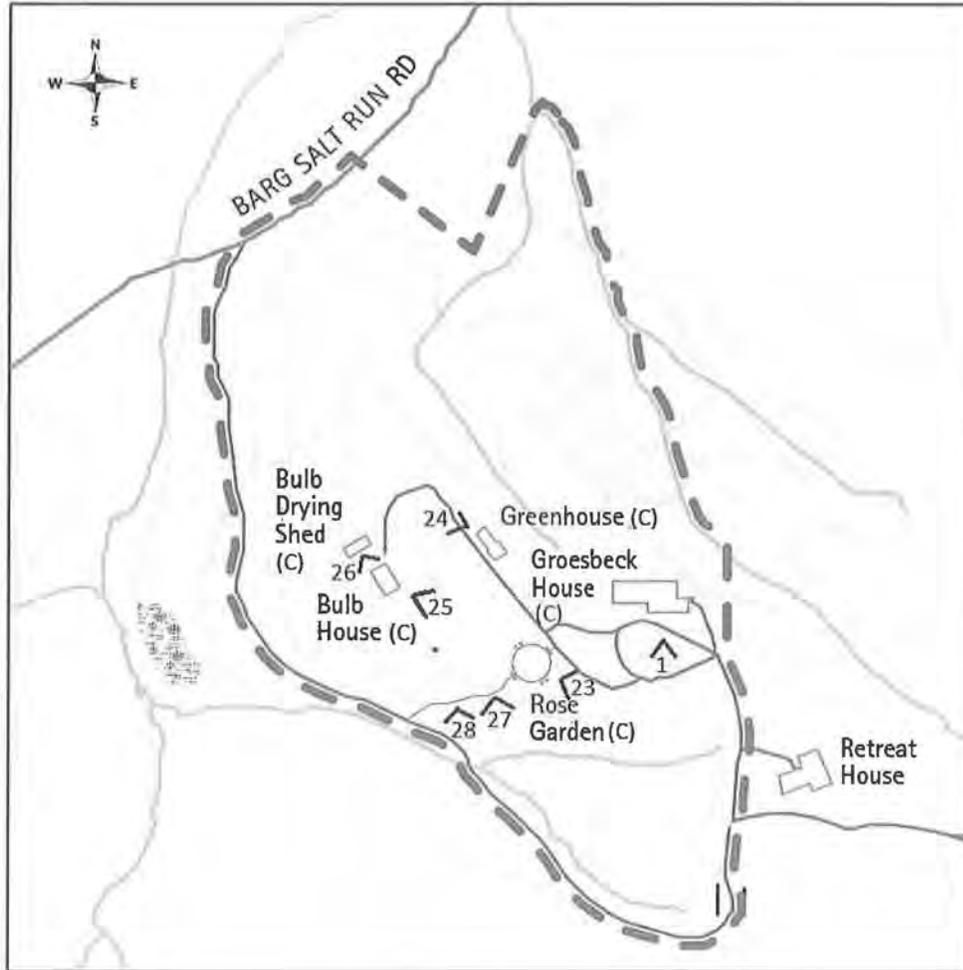
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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Groesbeck, Grace, House
Name of Property

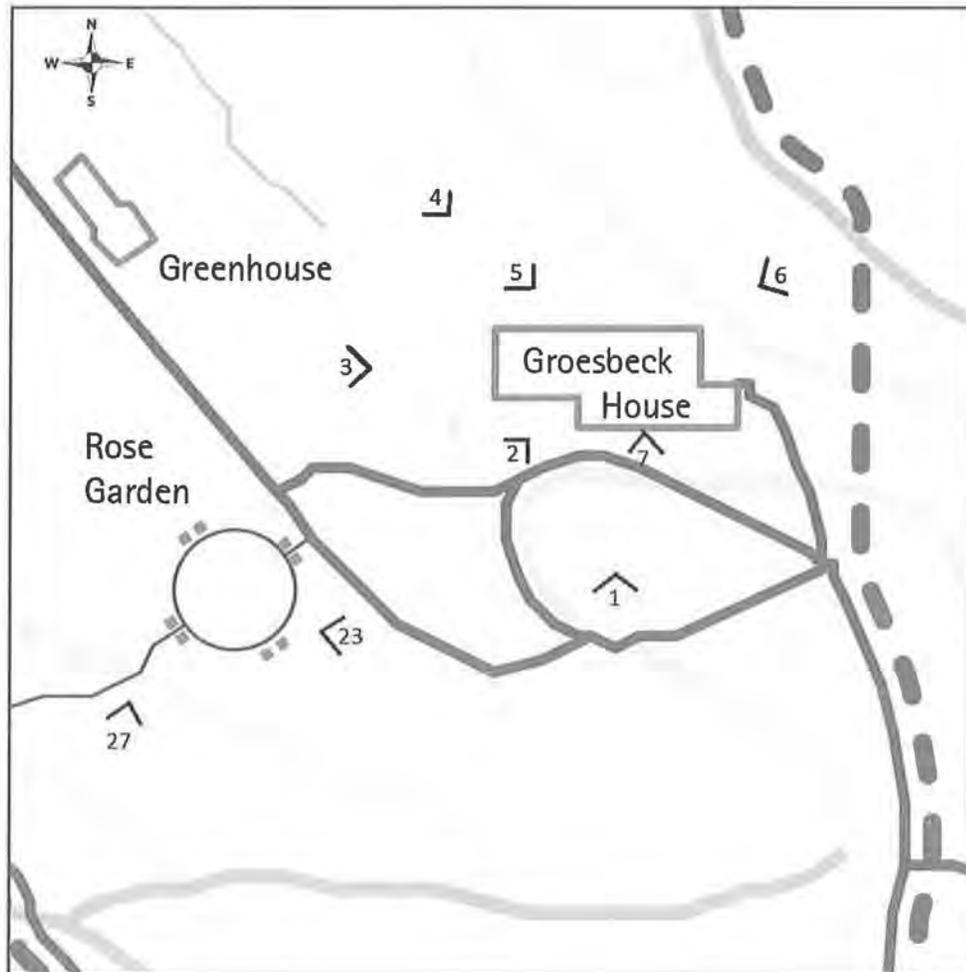
Clermont County, OH
County and State



Sketch map and photo key
[Dotted line indicates boundary; (C) indicates contributing property]

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County and State



Detail sketch map and photo key

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Figure 1. Storm doors and lantern, c. 1921



Figure 2. Front door, c. 1921, as illustrated in *House & Garden*, February 1922

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Figure 3. Living Room, c. 1921



Figure 4. Living room fireplace, 1952

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Figure 5. Grace Groesbeck in living room, 1952



Figure 6. Dining room, c. 1921

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Figure 7. Fountain, c. 1921, as illustrated in *House & Garden*, February 1922

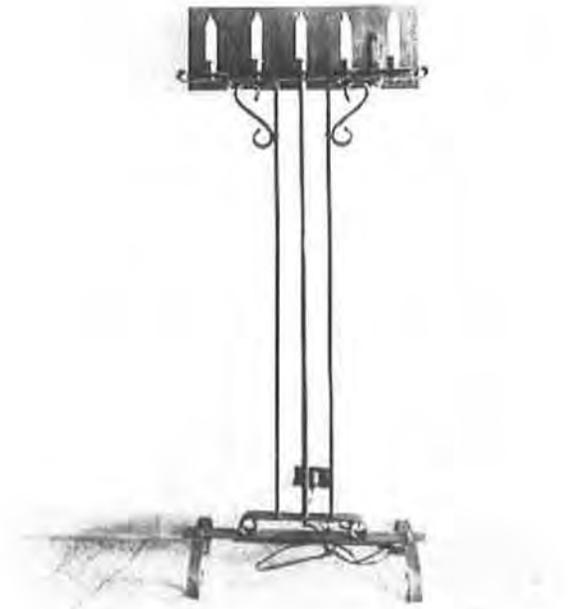


Figure 8. Floor candelabrum c. 1921

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Figure 9. Garden walk, 1937



Figure 10. Garden walk, 1952

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Figure 11. Garden walk, 1952



Figure 12. View of garden walk from rose garden, 1952

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Figure 13. Rose garden, 1952

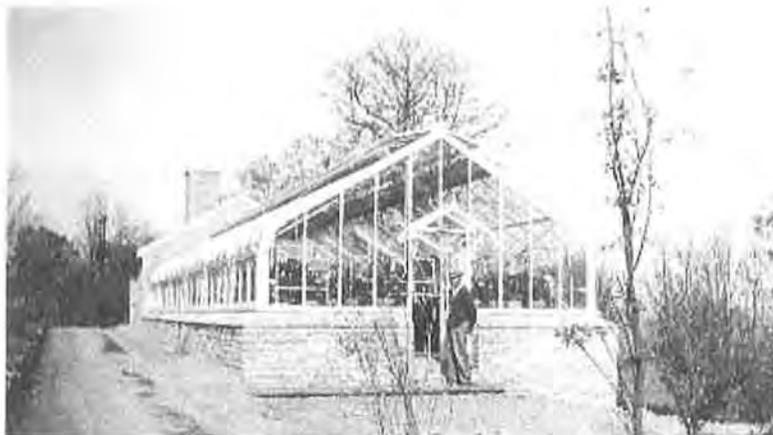


Figure 14. Greenhouse, c. 1950

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Figure 15. Greenhouse, 1952

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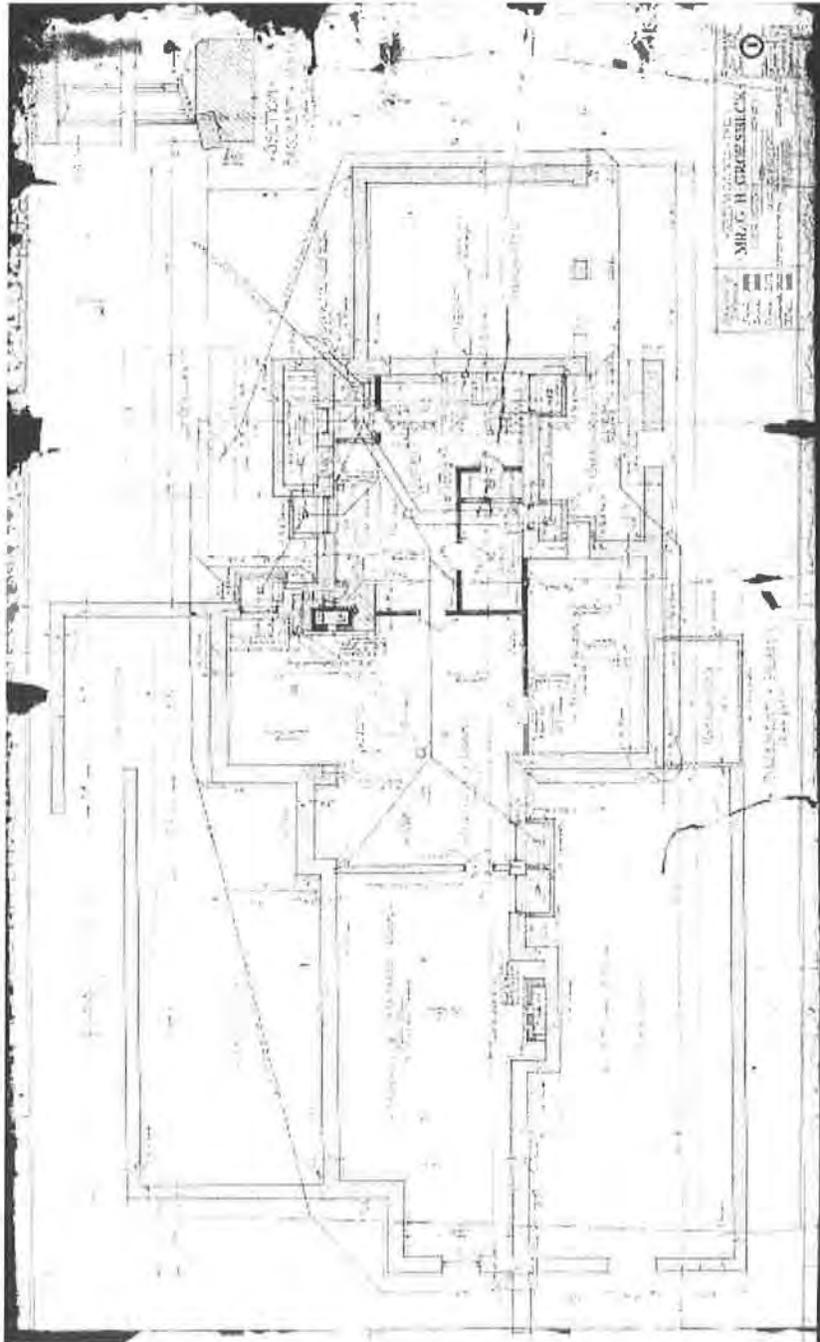


Figure 16. Basement floor plan, by G. C. Burroughs, Architect and John H. Deeken, Associate, December 18, 1917

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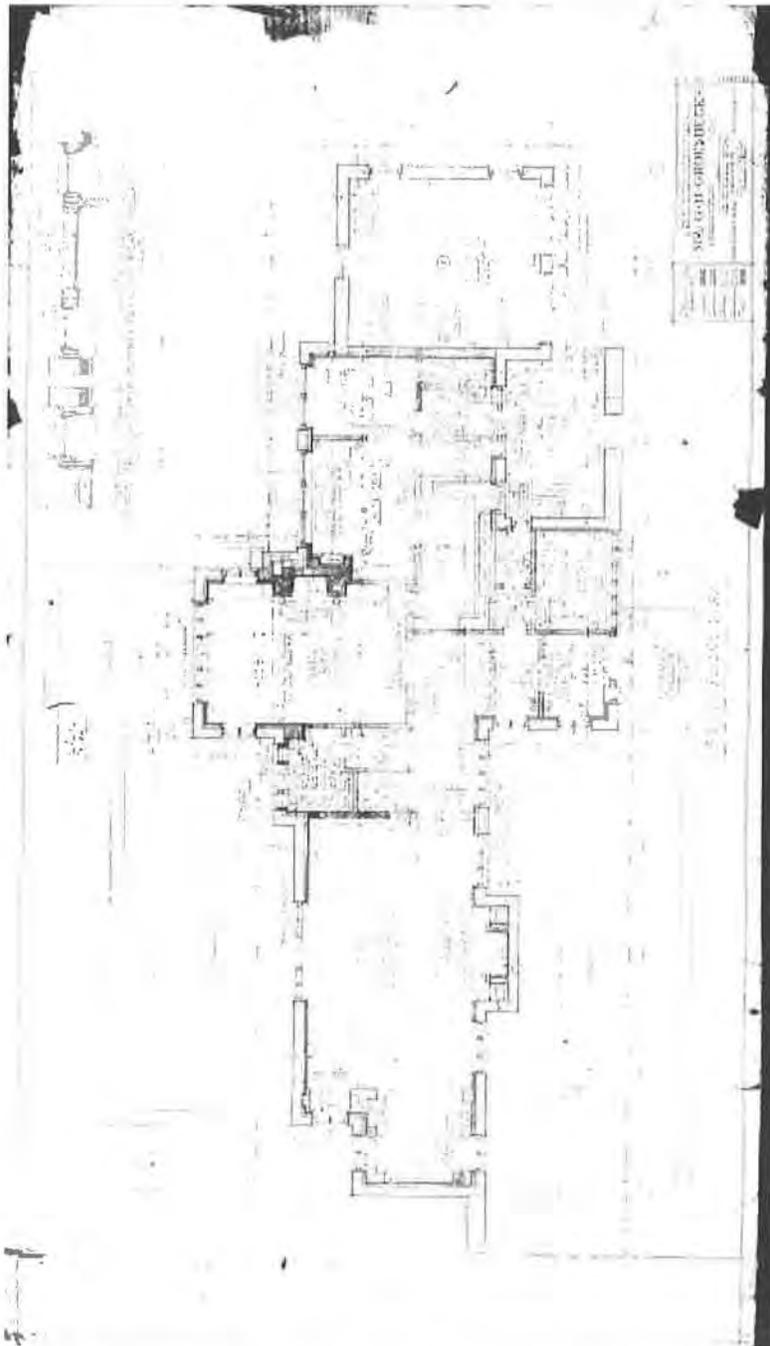


Figure 17. First floor plan, G. C. Burroughs, Architect and John H. Deeken, Associate, December 18, 1917

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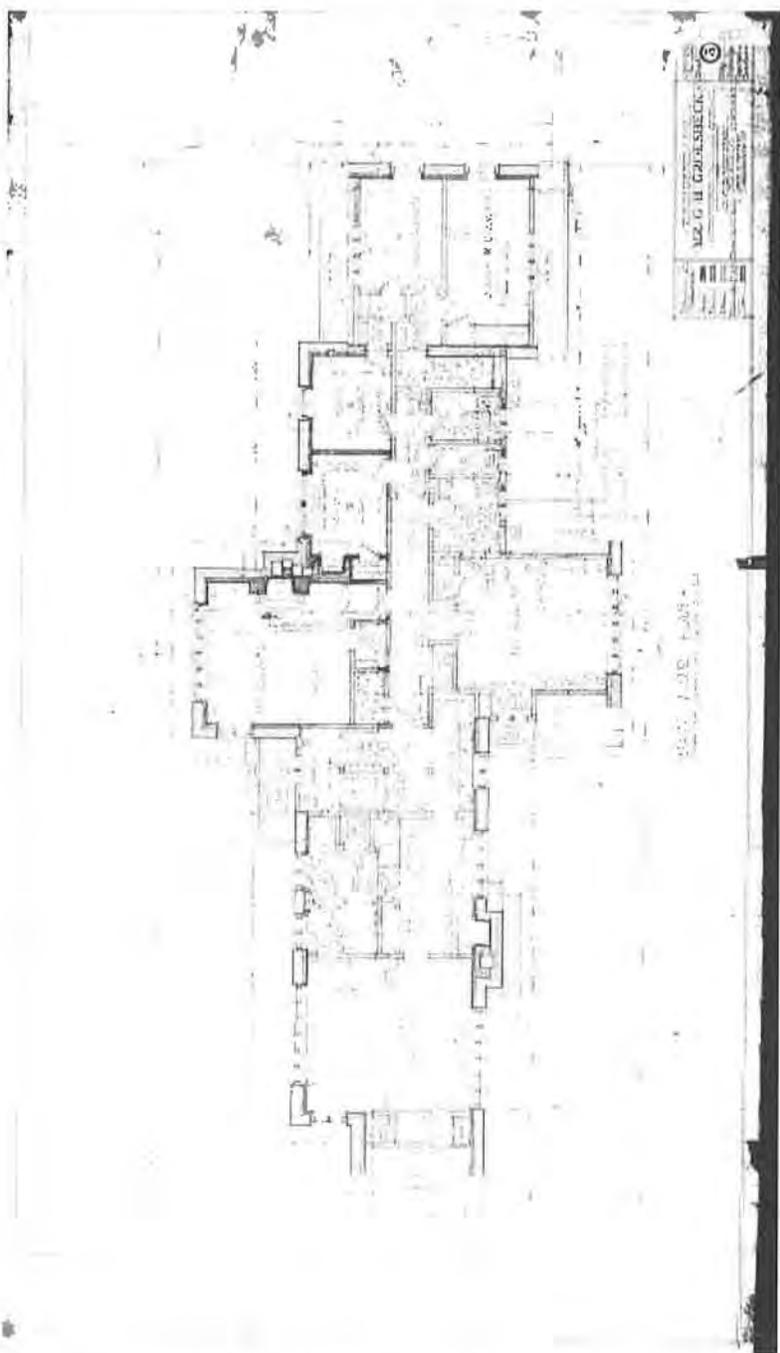


Figure 18. Second floor plan, G. C. Burroughs, Architect and John H. Deeken, Associate, December 18, 1917

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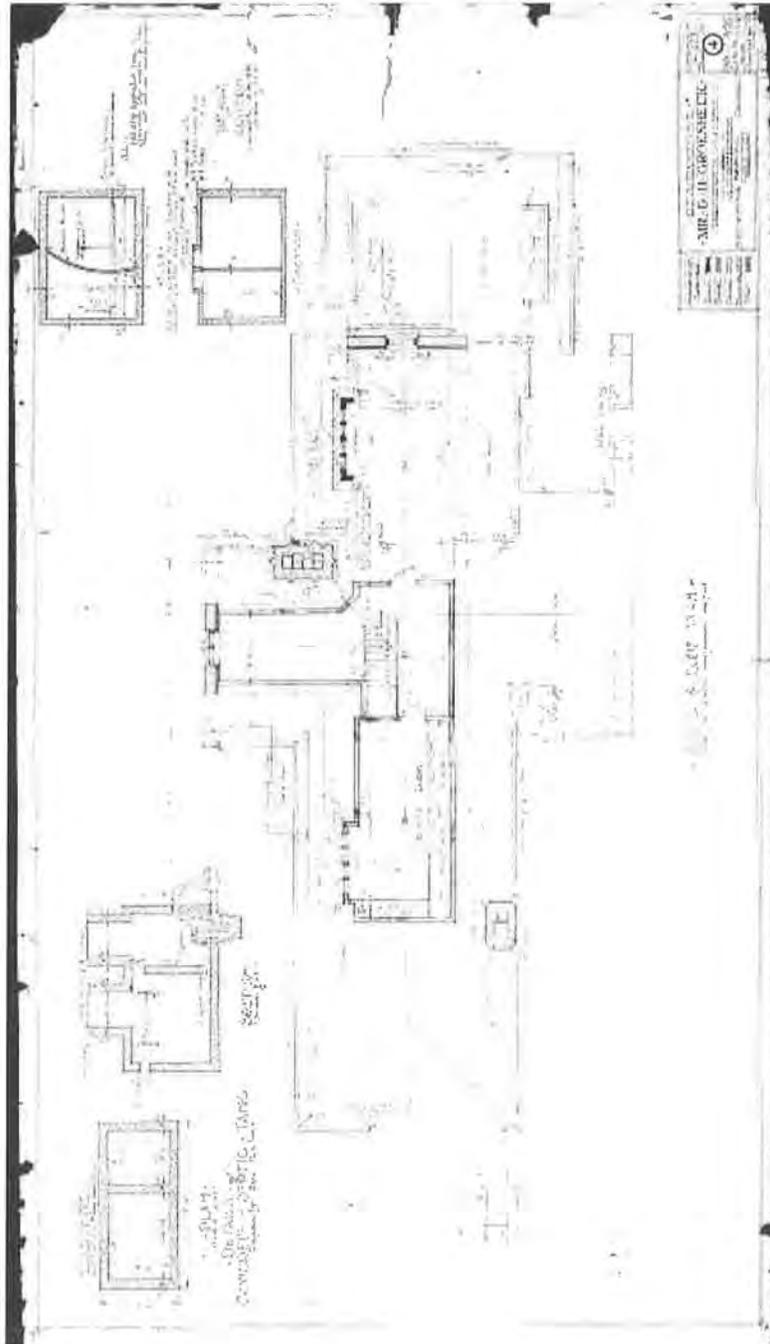


Figure 19. Attic floor plan by G. C. Burroughs, Architect and John H. Deeken, Associate, December 18, 1917

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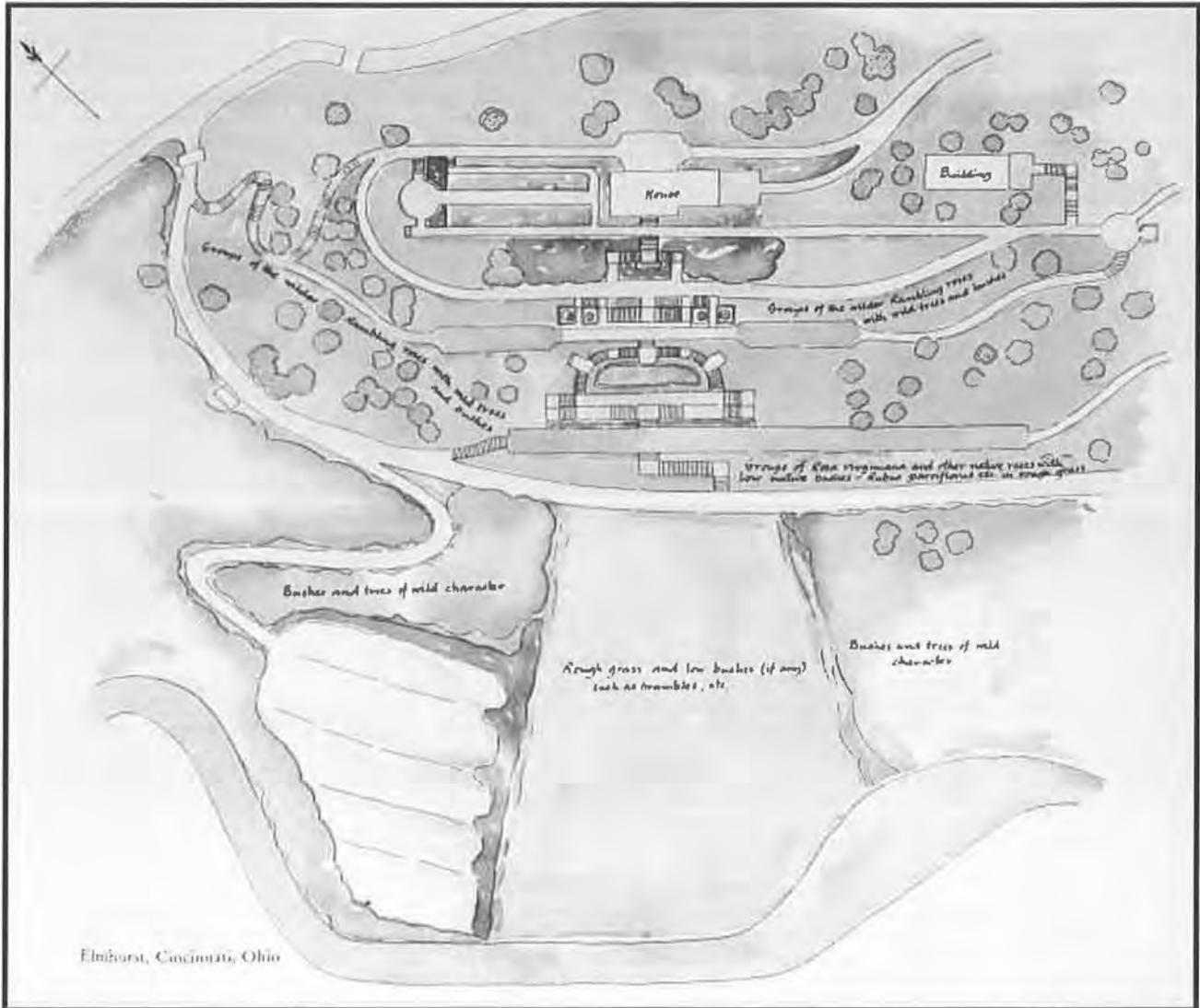


Figure 20. Garden Plan for "Elmhurst, Cincinnati, Ohio, 1914, for Glendinning B. Groesbeck," in Richard Bisgrove, *The Gardens of Gertrude Jekyll*, p. 25

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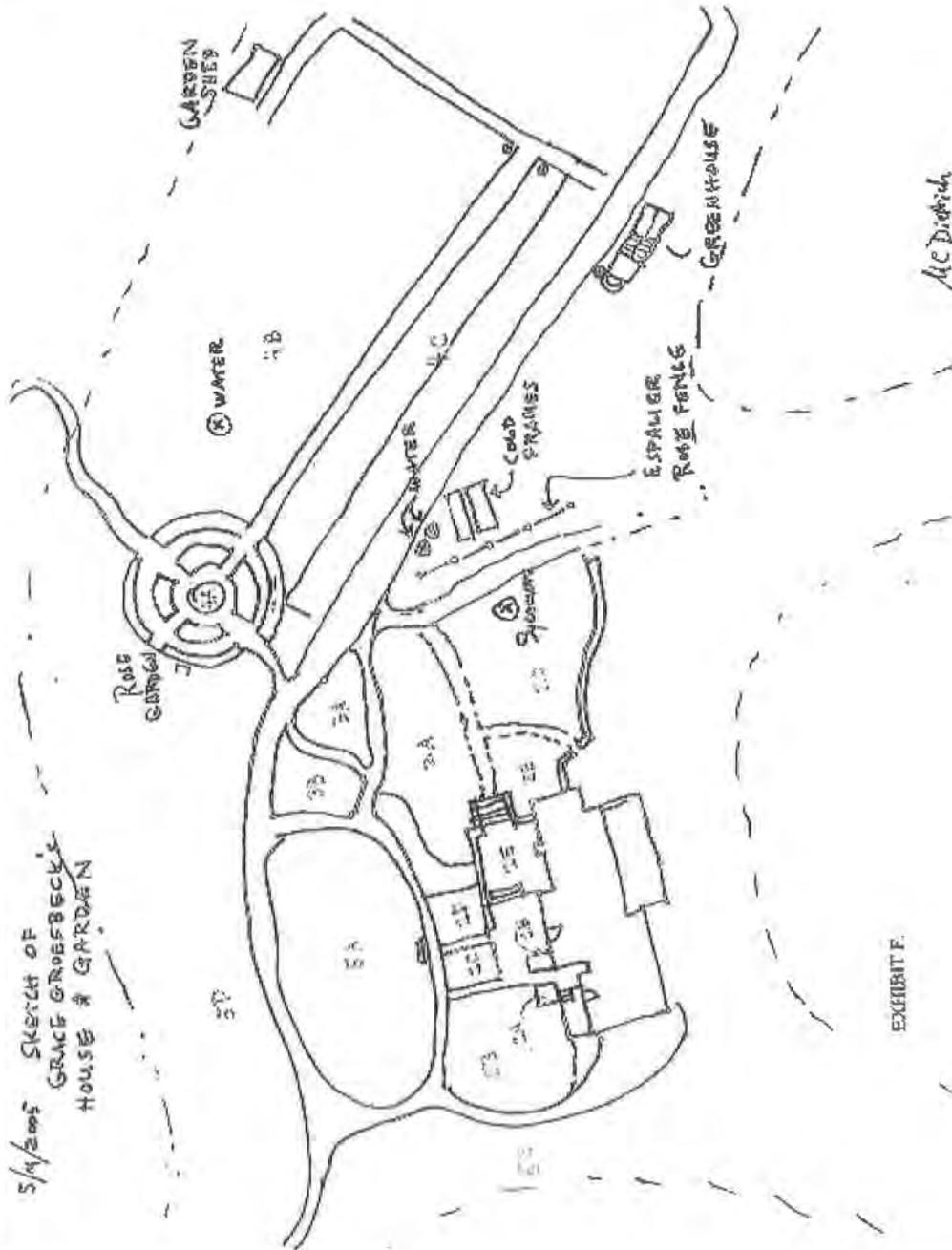


Figure 21. Groesbeck House Gardens, sketch by M. C. Dietrich, May 4, 2005

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Figure 22. Munstead Wood, 1896, Edwin Lutyens, architect.





























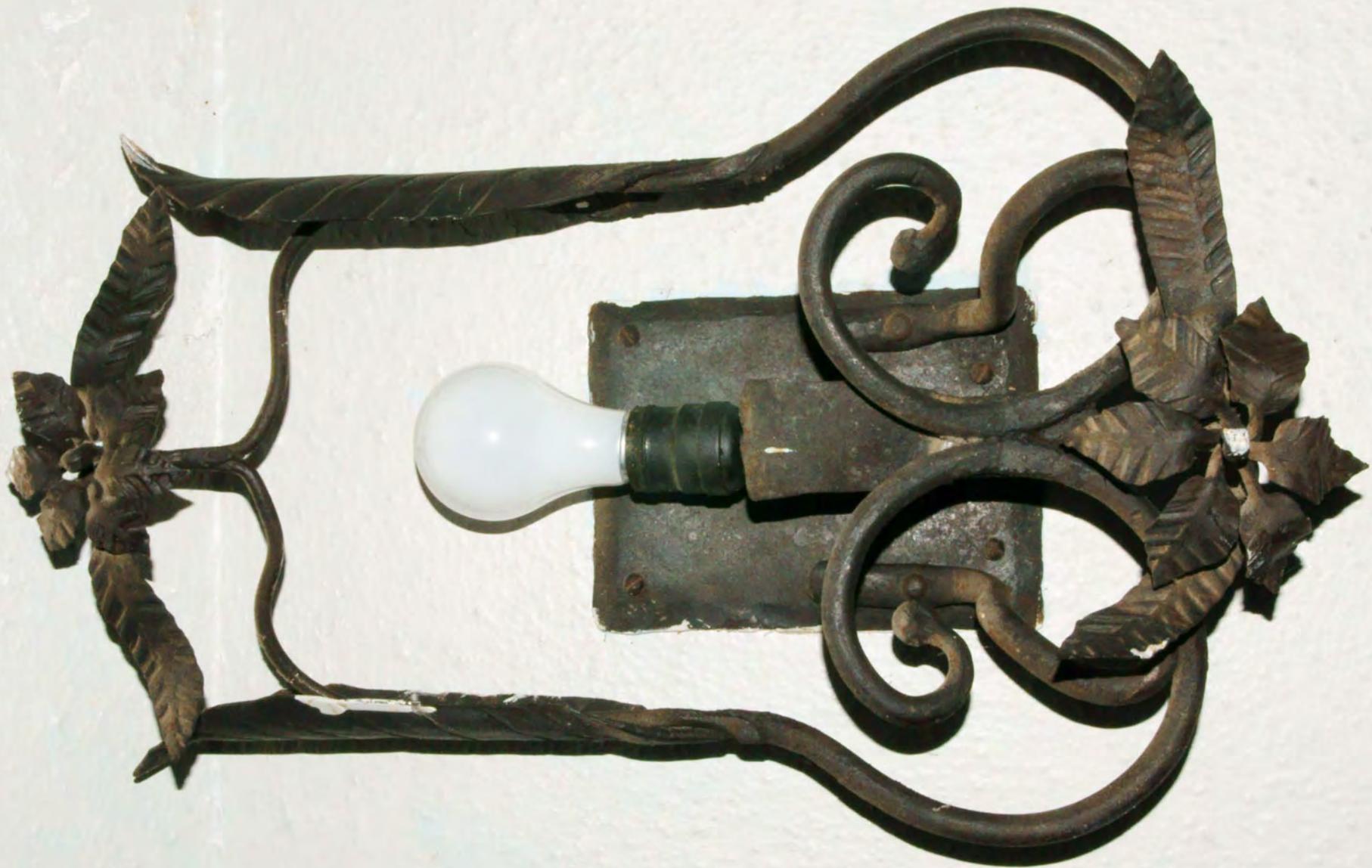
EXIT





























UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Groesbeck, Grace, House
NAME:

MULTIPLE
NAME:

STATE & COUNTY: OHIO, Clermont

DATE RECEIVED: 1/09/15 DATE OF PENDING LIST: 2/06/15
DATE OF 16TH DAY: 2/23/15 DATE OF 45TH DAY: 2/24/15
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000037

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 2-23-15 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



January 5, 2015

Ms. Carol D. Shull, Keeper of the
National Register
National Park Service
National Register of Historic Places
1201 Eye Street, NW (2280)
Washington DC 20005

Dear Ms. Shull:

Enclosed please find three (3) new National Register nominations for Ohio. All appropriate notification procedures have been followed for the new nomination submission.

NEW NOMINATION

Groesbeck, Grace, House
Fairmont Creamery Company Ice Cream Building
United States Playing Card Company Complex

COUNTY

Clermont
Cuyahoga
Hamilton

We have received a letter of objection from the single private property owner of the U.S. Playing Card Company Complex objecting to the listing of this property. We are requesting this property by Determined Eligible due to owner objection.

If you have questions or comments about these documents, please contact the National Register staff in the State Historic Preservation Office at (614) 298-2000.

Sincerely,

A handwritten signature in cursive script that reads "Barbara Pave".

for Lox A. Logan, Jr.
Executive Director and CEO
State Historic Preservation Officer

Enclosures

NATIONAL REGISTER OF HISTORIC PLACES
NPS TRANSMITTAL CHECK LIST

OHIO HISTORIC PRESERVATION OFFICE
800 E. 17th Avenue
Columbus, OH 43211
(614)-298-2000

The following materials are submitted on Jan. 5, 2015
For nomination of the Groesbeck, Grace to the National Register of
Historic Places: House

- Original National Register of Historic Places nomination form
 Paper PDF
- Multiple Property Nomination Cover Document
 Paper PDF
- Multiple Property Nomination form
 Paper PDF
- Photographs
 Prints TIFFs
- CD with electronic images
- Original USGS map(s)
 Paper Digital
- Sketch map(s)/Photograph view map(s)/Floor plan(s)
 Paper PDF
- Piece(s) of correspondence
 Paper PDF
- Other _____

COMMENTS:

- Please provide a substantive review of this nomination
- This property has been certified under 36 CFR 67
- The enclosed owner objection(s) do _____ do not _____
Constitute a majority of property owners
- Other: _____