

Welcome to the Grafton Hill Historic District.

This walking tour will explore the architectural and historical features of the homes and remarkable buildings in Grafton Hill. The neighborhood borders Downtown Dayton just across the Great Miami River and is roughly defined by Grand, Plymouth, Forest and Salem Avenues. Please begin your tour on Belmonte Park North near the Dayton Art Institute. Please walk carefully and be aware of uneven surfaces in sidewalks, curbs, and streets.

Grafton Hill consists of approximately 18 blocks and was designated an historic district by the city of Dayton in 1988. It is also listed on the National Register of Historic Places.

Grafton Hill, and the adjacent Dayton View Historic District, represent the movement of Dayton's affluent residents from the center of the city, north across the Great Miami River during the late Nineteenth and early Twentieth Centuries. On your tour, you'll enjoy some of the city's best examples of stately, high-style residential architecture from the 1880s to the 1920s. These include Queen Anne, Neoclassical, Tudor, Jacobethan, and Craftsman homes.

Today Grafton Hill maintains its historic charm and an active neighborhood association. The Dayton Art Institute, Dayton Masonic Center, and Annunciation Greek Orthodox Church are all nestled within the boundaries of Grafton Hill. Grandview Medical Center is a great neighbor to the north. Grafton Hill is also within walking distance of the best of Downtown Dayton—including the Schuster Performing Arts Center, Riverscape Metropark, River Run, the bike path, and much, much more. If you have any questions about our vibrant historic neighborhood, please contact the Grafton Hill Association online at <https://graftonhill.org>

As early as 1819, a small community known as Pearson existed in the vicinity of Riverview, Salem, and Central Avenues. However, the community was no match for the rapidly growing City of Dayton—and Pearson eventually failed.

Later, Judge James Steele and his brother Samuel acquired the land near Riverview. Another brother, Dr. John Steele, a Dayton physician, also owned land in the area. His holdings included the hill at the eastern edge of the Grafton neighborhood. Known as Steele's Hill or Steele's Woods, it was a favorite picnicking spot for pre-Civil War Daytonians. John Steele's original 1835 Greek Revival farmhouse still stands at 40 Central Avenue.

It wasn't until after the Civil War that the neighborhood that is now Grafton Hill began to take shape. In 1869, J.O. Arnold platted land along Central Avenue, east of Salem Avenue. Until 1875, subsequent development by Arnold and William A. Barnett was concentrated primarily to the west side of Salem. That year, John Stoddard, a prominent farm implement manufacturer, platted an exclusive residential area on Steele's Hill. Stoddard named his new plat Belmonte Park and envisioned a neighborhood filled with grand houses in a lovely woodland setting.

Movement to Grafton Hill and Dayton View accelerated after the 1913 flood. Sited on some of the highest ground in the city, both neighborhoods were considered safe from future flooding. Grafton Hill remained a stable, upper middle class

neighborhood until the late 1950s and early 1960s, when suburban sprawl contributed to its decline and disinvestment. Today, almost every home and structure in Grafton has been renovated and brought back to life. On your tour, you may see a few houses and apartments that offer opportunities for historic renovation. If you are interested in learning more about these properties, please contact the Grafton Hill Association.



Our first stop is the Dayton Art Institute near 456 Belmonte Park North. This magnificent Italian Villa structure was built in 1930. Edward B. Green, the architect for numerous museum buildings in the United States designed the Dayton Art Institute. The institute was primarily the gift of the Dayton benefactress, Julia Ward Carnell. Carnell was a resident of the neighborhood at the time the building was constructed. The building is a replica of an Italian villa and features a red tile hip-roof. An outstanding, curving stairway graces the façade.

Across the street you see the Masonic Temple. This Classical Revival building was built in 1928 and was designed by Herman and Brown Architects. Charles Underwood, president of the Masonic Temple, also lived in Grafton Hill when the Temple was built.



The building is constructed of limestone with an elaborate Classical Revival façade. It took 450 workmen two years and nine months to construct at a cost of \$2,500,000. When it was dedicated in 1928, it was considered among the finest buildings of its kind. The Scottish Rite Cathedral, the largest room in the building, seats 1,800 people and has a fully equipped stage.

Now please walk to the large traffic circle and turn right onto Belmonte Park East.

Please turn your attention to the three English Tudor Houses at 212, 226, and 234 Belmonte Park. These English Tudor Revival houses were built in 1920 and are among the finest Tudors in the Dayton area. They may have been designed by the same architect.



The homes exhibit many of the trademark features of the style. Notice the false half-timbering and high-pitched gabled roofs. The prominent and elaborate chimneys and the casement windows are also typical of Tudor Revival. The decorative features of false half-timbering are particularly apparent at 212 and 226.

Now please turn right onto Stoddard Avenue.



Please pause at 60 Stoddard, the Newman-Edwards House. This English Tudor with French Eclectic influences was built in 1914. Perhaps the most striking thing about the Newman-Edwards house is the commanding view afforded by its hillside location.

The house was built by Schenck & Williams for Theodore Newman, president of Dayton Paper Novelty Company. From 1935 to 1958, it was the home of attorney and Judge Cecil Edwards and his family. Judge Edwards was also one of the first airmail pilots in the country.

The Newman-Edwards house features the half-timbering and casement windows common to both English and French revival period houses. English Tudor and French Eclectic houses are based on prototypical design features which evolved from several centuries of farm or rural domestic architecture.

In contrast, French Eclectic houses normally lack the front-facing cross gables which are typical of the Tudor style. Instead, French Eclectic houses feature a hip roof like the one we see here. In the Medieval French countryside, the roof probably would have been constructed of thatch.

Next turn your attention across the street to 65 Stoddard Avenue.

This Craftsman style home was built in 1908. The Craftsman style is most closely associated with the bungalow form. However, Craftsman details were occasionally added to other house types such as this solid, two-story, gable-ended house that we see here.



Craftsman houses were influenced by the English Arts and Crafts movement. The movement fostered the use of natural materials and handcrafted objects as a reaction to industrialization and mass production. Craftsman houses are identified by the use of materials left as close as possible to their natural state.

For example, notice the field stones which make up the first story of this house. Other characteristics of the Craftsman style found here include a wide overhanging roof supported by exposed rafters or knee-braces. Also notice the extensive use of the natural shade of brown as a contrast to the stucco and stone. Other secondary influences such as the Swiss-style

balustrade over the main entrance are less common in the Craftsman style.



Please walk to 75 Stoddard Avenue at the corner of Stoddard and Grand. Here we see another Craftsman Bungalow, the Gondert House. The house was built in 1925 and was once the home of Clarence Gondert of the Gondert and Leinsch Box Company.

The Bungalow style was inspired by California architects Charles and Henry Greene and dominated the housing industry during the 1910s and 1920s. The design of the Greens' bungalows were spread throughout the country by pattern

books and popular magazines. This produced numerous vernacular examples in every state.

Notice the low-pitched gable roof, wide, unenclosed overhanging eaves, and exposed roof rafters. These features make the Gondert House an excellent example of the Bungalow style.

Now please walk to Grand Avenue and turn right.

Our first stop at 324-326 Grand Avenue. This large double is actually a Craftsman style home even though the false half-timbering would seem to identify it with the Tudor Revival style. Please notice the numerous Craftsman style features. These include the tapestry brick which makes up the lower two thirds of the wall surface and contrasts nicely with the half-timbering.



Tapestry brick was wire-cut to achieve slight imperfections, evoking the hand craftsmanship promoted by the Arts and Crafts movement. The brick was then fired using a process that resulted in a range of soft colors including reds, purples, blues, browns, buffs, and grays. The brick was laid randomly or in patterns of one or more colors resulting in a tapestry effect.



Pause next at 312-314 and 318 Grand Avenue.

If there was a major goal of the designers of Queen Anne houses it was to employ any device necessary in order to avoid flat wall surfaces. As we see demonstrated by these two houses, Queen Anne homes frequently incorporated bay windows, towers, heavy brackets, and decorative shingles.

Please notice 318 Grand Avenue, the Joseph H. Painter House. John Stoddard constructed this Queen Anne home in 1895 for John L. Coan. Coan was a clerk for the Stoddard Manufacturing Company. In 1905 Joseph H. Painter, purchased the house. Painter served as the principal of Steele High School from 1914 to 1932. He and his family lived here until 1940.

Like many houses in the neighborhood, it was converted to a rooming house in the 1940s. This was the fate of many of the larger homes in Dayton's historic districts in order to meet the huge demand for housing during Dayton's WWII industrial boom.

Now pause at the remarkable Northminster Presbyterian Church at the corner of Forest Avenue at Grand Avenue. This Arts and Crafts, Craftsman-style church was built between 1901 and 1902. Northminster is the embodiment of the craftsmanship and the use of natural materials which are the hallmarks of the Arts and Crafts style. The red variegated sandstone walls were mined from a Mansfield, Ohio quarry and are the dominate design feature of the church. The Arts and Crafts movement was very eclectic in its use of architectural features. Here we notice the Medieval Gothic style stained-glass windows and the Japanese pagoda style of the bell tower.



Now please retrace your steps to Stoddard and Grand and proceed to your left.



Next we pause at 235 Belmonte Park East. This English Tudor was built in 1926. If you look closely, you can see the 1926 date in the strapwork detailing. The house was designed by the Cincinnati architectural firm of Smith and Chamberlain and constructed for \$31,000. It was converted to apartments in 1942. It was ultimately condemned before being purchased in 1979 and rehabilitated. Notice the Tudor-style false half-timbering and banks of casement windows. The house also retains a fine slate roof.

Now turn your attention to 233 and 227 Belmonte Park East. These two Prairie-style homes were constructed approximately in 1910.

233 Belmonte Park East was built by tobacco company executive Oliver Whallon as a wedding present for his daughter Mabel Dixon. According to the purchase agreement with John Stoddard, the landowner, the house was to cost no less than



\$4000. Daniel Mikesell, the founder of the Mikesell's Potato Chip Company, owned the house from 1956 until the death of Mrs. Mikesell in 1971.



227 Belmont Park East is a nearly identical house. It was also built by Oliver Whallon on land purchased from John Stoddard. In 1920 the house was purchased by John F. Ohmer, the inventor of the taxicab meter. Ohmer also invented the parking meter and the fare-box for trolley cars. Ohmer remodeled and enlarged the house in 1937.

These two homes are among the best examples of Prairie style architecture in Dayton. Notice their low-pitched hipped roofs and wide overhanging eaves. The large square supports and detailing on their porches also emphasize the horizontal design of the Prairie style.

Our next stop is 221 Belmont Park East. This home was built approximately in 1915. It is a stucco and wood structure in the Prairie style popularized by Frank Lloyd Wright. The low-pitched roof and wide projecting eaves add to the horizontal appearance which is a prime characteristic of Prairie-style houses. The horizontal lines are balanced by sets of vertical casement windows.



The art-glass in the front facade was originally located on the west façade at the interior staircase landing. The pagoda-like appearance of the front gable reflects the Japanese influence on Prairie-style architecture. Please notice the exterior walls which are highlighted by wood strips against stucco. Also notice the secondary influences of the Tudor-style in the false half-timbering in the gables.

There have been seven owners of this house since its construction more than 100 years ago. In the 1970's, the house next door at 215 Belmont Park East was demolished to create a parking lot. At that time, additions on the front and west side were constructed to create commercial space to house a doctor's office and apartment. The current owner removed these additions. The owner used the remaining floor of the front addition to create a large terrace. The terrace added another common feature of Prairie-style architecture. The interior has been lovingly renovated by combining the original floor plan with modern amenities. The parking lot was removed and both lots are now beautifully landscaped.

Please pause next at 205 Belmont Park East, the Judge T.A. Ferreding House.

The Ferreding House was built in 1914. It draws on various features of the Colonial Revival Style to create one of the grandest houses in the Grafton Hill Historic District. The house was designed by Robert Dexter, an architect who also built several other houses in the neighborhood.



Numerous characteristics of the Colonial Revival style are evident here. Notice the symmetrically balanced façade and the front entrance which is accentuated by the heavy decorative crown pediment that surrounds the door. The windows with double-hung sashes and multi-paned glazing in one or more of the sashes are also typical of the Colonial Revival Style. Another attractive feature of the Ferreding House is the glass enclosed five-sided porch with a balustrade.

The house also includes some features of the Elizabethan style. Here the windows in the twin gables and central dormer are eclectic reminders of the Tudor style. This style was an overlapping architectural influence in the early Twentieth Century.

An unusually fine stone and wrought iron wall encloses the rear of the property. The stone wall proves that nearly every historic property has a story to tell. The stone for the wall came from an early 1800s Pennsylvania-style barn on the family homestead located where the Salem Mall now stands.

Now turn right onto Belmonte Park North.

Please walk to 632 Belmonte Park North, another example of Colonial Revival architecture.

The home was built in 1925. The Adams or Federal style and the Georgian style were the inspirations for most Colonial Revival architecture. Although this house is not strictly symmetrical, it has other fundamental characteristics of the style. These include the multi-paned double-hung sash windows and the front entrance which is accented by a fanlight over the main double doors.



Our next stop is the is Second Church of Christ Science at the corners of Grand Avenue and Belmonte Park North. Architects Schenk and Williams are responsible for this imposing Neoclassical or Classical Revival building. Schenk and Williams also designed several homes in Grafton Hill.

The church was built in 1923. The architectural historian, Steve Gordon, describes the Neoclassical style as "solid, pretentious, and patriotic." The style gained popularity as a result of its widespread use at the Chicago World's Columbian Exposition in 1893 and at the San Francisco Pan American Exhibition in 1901.

The Neoclassical style shares design characteristics with the contemporary BeauxArts style. However, Neoclassical architecture is usually simpler or more austere. Public buildings seemed particularly suited to the robust, but restrained design features of the style. Neoclassical buildings are usually built of stone and often feature large post and lintel Grecian forms. Here these forms are particularly apparent on the church where the four, 30-foot Doric columns dominate the facade.

Please return back down Belmonte Park North.



Our first stop is 625 and 627 Belmonte Park North. This Chicago Bungalow was built in 1925. Chicago Bungalows were reproduced over 100,000 times throughout the country. That's why it's hard to believe that this is the only Chicago Bungalow that appears to have been built in Dayton. Chicago Bungalows were named for the city in which whole neighborhoods were constructed in this style on narrow one-eighth acre lots. They are defined by a front facing bay window and a linear ground plan. These bungalows share many characteristics of 1920s Craftsman and Prairie houses. These include wide overhanging eaves, triangular knee braces, and tapestry brick.

Please stop next at 607 Belmonte Park North. Here we see one of the finest examples of Shingle-style architecture in Dayton. The Edwin Reynolds House was built in 1900. This unusual house is more reminiscent of the fashionable east coast summer resorts of Newport and Long Island rather than the industrial north. Nevertheless, the rambling structure fits well into this corner lot.

According to the architectural historians, Virginia and Lee McAlester, the Shingle-style differs from the other Nineteenth Century styles that preceded it. For example, Shingle-style houses do not emphasize decorative detailing at the doors, windows, cornices, and porches.



Instead the Shingle-style aims is to create the effect of a complex shape which is enclosed

within the shingled exterior. The purpose of the shingled exterior to unify the irregular outline of the house. Several other design features also draw attention to the uniformity in the surface of the structure. These include the wide overhanging bracketed eaves and the seemingly random locations of the windows.

Now please turn right to walk one block to Grafton Avenue.

On this block you will see various vernacular-style homes exemplifying the development which continued in Grafton Hill during the 1920s. This significant period followed the catastrophic 1913 flood which encouraged building on the higher ground northwest of downtown.

Now turn right again on Grafton Avenue.



Our first stop is 237-239 Grafton Avenue. This Free Classic Queen Anne home was built in 1896. The home consists of thirteen rooms including a double parlor. Eunice Cox, a Dayton teacher, built the home as a rental. After having numerous owners and renters through the years, the property was renovated in 1985.

This sub-group of the Queen Anne style was common after 1890 and especially after 1900. It anticipated the revival of Classical and

Colonial style architecture by nearly a decade. Here the style is apparent in the overall cleaner, simpler lines of the house, the porch columns, and the Palladian window. In addition, traditional features of the Queen Anne style are also evident. These include the asymmetrical facade, dominant front-facing gable, tall chimneys, and the bay window.

Please pause next at 309 Grafton Avenue. This Free Classic Queen Anne home was built in 1910. A small percentage of Queen Anne houses also incorporated features from other periods. Here for example, notice the Tudor-style half-timbering.

Another interesting feature of this house is the second story clipped corner bay window. The design of this window appears to be a conscious response to the corner location of the house. The hooded rounded-arch window contrasts with the wide cornice which replicates the right angles of the intersecting streets.





Now walk to 319 Grafton Avenue where we see an entirely different style. This home was built in 1910 and can be defined as a Prairie-style, Box, or American Four-square home. The Four-square house is among the most enduring of American house types. By the early 1900s, a distinctly American form of the square house was developed by a group of Chicago architects including Frank Lloyd Wright. The style is defined as the Prairie, Box, or American Foursquare for its floor plan which consists of four, nearly equal rooms per floor.

This modest house consists of a raised basement and two full stories. A veranda extends the length of the first story which is approached by steps. Foursquare houses usually have pyramidal roofs and at least one front dormer. Here 319 Grafton fits this description perfectly.

However, the house was constructed during the years when the California Mission style was influencing domestic building design. Notice the Mission style influence in the roof made of red clay tile. The dormer also has a parapet design vaguely reminiscent of mission church facades.

Please walk to the corner of Grand and Grafton Avenues and stop at the Commodore Apartments.

This ten-story apartment building was built in 1920. It is typical of the multi-story dwellings that began to appear in the stylish urban neighborhoods of many large cities during the early Twentieth Century. It also demonstrates how architects of the period attempted to articulate the design of increasingly taller buildings.

The Commodore is built in the Neoclassical style. Therefore, the architect employed the proportions of the classical column as a pleasing but very conservative design solution. The entire structure emulates a column. It consists of a three-story concrete and terra cotta base, a seven-story beige brick shaft, and the massive cornice or capital with medallions.



Now continue to the left down Grand Avenue toward Salem Avenue.



Please pause at 729 Grand Avenue near the corner of Salem and Grand. Here you will enjoy one of Dayton's remaining Spanish revival structures, the Grand Place Senior Apartments. This Spanish Eclectic building was built in 1926.

Spanish influenced domestic buildings built before 1920 were generally adaptations of California's historic

missions—hence the so-called Mission Style. After the 1915 Panama California Exposition, more precise imitations of Spanish mission prototypes began to appear.

The Grand Place Apartments and the companion Miller Building at Salem and Grand are excellent examples of the Spanish Eclectic style. Notice the extensive use of ornamental terra cotta. Terra cotta lent itself particularly well to the richly decorated low relief detail of the Spanish Eclectic Style.

Please retrace your steps back down Grand Avenue until you come to Central Avenue. Access to Central Avenue is through the sidewalk openings in the gates.

Please pause at 338 Central Avenue, the Crawford House. This Queen Anne home was built in 1890 by the owner of Gebhart Lumber. It is among Dayton's best examples of the Queen Anne style. When Gebhart built the home, he made it a showplace for the use of decorative wood trim and gave it to his daughter as a wedding present. Later the home became the residence of William Crawford, President of Crawford, McGregor and Canby Company.



The primary feature of the house is the three-story circular tower topped with a metal roof. Other characteristics of the style include the asymmetrical facade, front-facing gabled roof, and decorative wooden shingles. Classical features, often found on Queen Anne houses after 1890, include the frieze and carved scrollwork. The property also features an impressive carriage house, now converted to a garage.

Please pause at 329 Central, the Charles Hosier House. This home once stood at 52 Grafton Avenue and was slated for demolition to develop more parking for the Masonic Temple.



A second home, the Jones House which stood at 36 Grafton was also part of the demolition plan. Fortunately, the Grafton Hill Community Development Corporation was able to undertake legal action and a successful financing effort to relocate and rehabilitate the two homes.

Neighborhood or Community Development Corporations have been formed in several of Dayton's historic districts. These non-profit corporations work to rehabilitate structures that are at risk in historic neighborhoods.

The Grafton Hill project to save these houses is also the first time Ohio Historic Tax Credits have been used for moving structures to preserve them within a historic district. Wolfe House and

Building Movers was retained to move the homes and the City of Dayton provided assistance with utility moves, tree trimming and removal and police barricades.

The Charles Hosier House was constructed in 1920 on land platted by heirs of the adjacent Stoddard Estate property. The structure is a brick and wooden frame, lap-sided Dutch Colonial Revival. Notice the mock gambrel roof running side-to-side and the lap-sided gable ends. There is an enclosed porch on the left elevation. The front facade is built of red-brown fired ‘Chicago’ wire-brushed brick, with wooden lap siding on the second floor. The first floor features a heavily bracketed central portico projecting from the mock-gambrel. The portico is flanked by two window bays filled with historic double-hung six-over-six window sashes. Notice the historic six-panel door which is topped by a semi-circular transom or fanlight which consist of six panes.

Now pause at the empty lot south of 329 Central. Here a historical marker commemorates the original the site of the famous Deeds Barn.

During the early 1900s, Colonel Edward Deeds established the now famous Barn Gang. Most of the members were engineers employed in Dayton's thriving industrial sector. They gathered at Colonel Deed's home and barn to discuss scientific and technological ideas and innovations. It was here that Charles Kettering invented the electric ignition and self-starter which revolutionized the automobile industry and led to the founding of DELCO, the Dayton Engineering Laboratories Company.



In 1914, with the increasing number of engineers in Dayton, Deeds and Kettering decided to replace the Barn Gang with the Engineers Club of Dayton. They built the historic Engineers' Club on Monument Avenue. Today, the club is open for general membership.

Even though the Deed's home was listed on the National Register of Historic Places, the home was unfortunately demolished. The barn was saved by moving it first to the Kettering-Moraine Museum. Today, you can visit the barn at Carillon Park where Dayton History has preserved it.



Please turn your attention across the street to 308 Central Avenue, the H.B. Canby-Eyer House. This Free Classic Queen Anne home was built in 1888. Edward Canby, president of Crawford, McGregor & Canby, purchased the house in 1888 for \$8000. Harry and Hannah Canby moved into the house in 1907. Neil and Eleanor Eyer purchased the house in 1916 and lived there for twenty years. After that, the property was converted to a rooming house. Fortunately, the home has been completely renovated and brought back to life as a single family home.

Here we see that a single design element, an elaborate porch entrance, dominates the facade. Paired columns with Tuscan capitals support an ornamented entablature topped with a relief finial. Also notice the three-part box bay window and its center Tudor arch. The arch is flanked by a narrow sash with three light transoms. The combination roof-line includes an octagonal turret dormer.

Now please turn your attention back to 307 Central Avenue. This Colonial Revival home was built in 1890 and is known as the Oscar F. Davisson House.

The Philadelphia Centennial of 1876 is generally recognized as the event which created an interest in America's Colonial architectural heritage. This architectural style is generally referred to as Colonial Revival, an umbrella term that encompasses several Colonial architectural features. The Georgian and Adams or Federal styles dominated the Revival. The earliest Colonial Revival houses were rarely historically correct copies of the original prototypes. Instead they were more enlarged and free interpretations with only the details inspired by original Colonial architecture.



The Davisson House is typical of the Colonial Revival style. The house is essentially rectangular in form. The facade is symmetrically balanced with a large, slightly extended second-story pavilion. The pavilion is topped with a pedimented gable dormer rising above a flat-roofed porch. The porch is supported by slender, paired columns and enclosed with a balustrade supported by square posts. These paired columns are usually a dead give-away of Colonial Revival houses. The original Colonial prototypes typically have single columns.

A somewhat unique feature of this house is the two story porte-cochere. From here one can imagine guests disembarking from buggies and carriages. The large carriage house was later converted to a garage. Notice how the roof line of the main house is repeated in the carriage house.



Across the street at 104 Federal Ave, you will see the Jones House. This home formerly stood at 36 Grafton Avenue. Along with 329 Central Avenue, this home is also part of the Grafton Hill Community Development Corporation project to relocate, rehabilitate and reuse properties that were at risk of demolition.

This home is known as the **Ariana and Orrin Jones House** and was constructed in 1923. The structure is a wooden frame lap-sided Colonial Revival, with a simple pitched roof

running front to rear, with lap-sided gable ends. The Central Avenue street façade contains a porch with Tuscan columns. This porch shelters two historic French-style doors with 10 divided lights.

The main entrance faces Federal Street, and features three bays aligning on each floor. The ground floor bays front-to-back consist of a double-hung six-over-six window bay. An entry-door bay graces the middle with a solid four-panel door. These are followed by another matching double-hung six-over-six window bay. Over the door is a pediment-topped porch, supported by Tuscan order columns, resting on the small porch. Now notice the second floor which consists of three double-hung six-over-six window bays. The center window is smaller than the flanking windows. The upper windows have intact shutters, and all the windows have their original shutter hardware. The third floor gable-end contains two small quarter-round casement windows.

Please walk east for half a block to the alley between Federal Street and Grand Avenue. To your left are carriage houses and converted garages that have been modified with modern doors. However, the structures that line both sides of this alley represent one of Dayton's best examples of the stylistic influences on service buildings that were constructed during the late 19th and early 20th centuries. The earliest buildings probably housed the family carriage or buggy, horse, and feed.

In Grafton, you won't find the barnlike structures that you may see in Dayton's other historic neighborhoods which had more working-class residents. Instead, the early home builders in Grafton consciously tried to mimic the architectural styles of their grand homes in their utilitarian service buildings.

Now please retrace your steps back to Central Avenue.

Please pause at the corner of 240 Central Avenue, the Thomas Elder House. This fine Queen Anne house was built in 1889 by Thomas Elder. Elder was President and General Manager of the Elder and Johnson Dry Goods Company, the forerunner of the Elder-Beerman Department Store.



The Elder house is sited on a corner lot. Its design takes full advantage of the two exposed elevations. The house exhibits the eclectic design features common to the Queen Anne style. These include the use of decorative wood shingles, verandas and balconies. Also notice the large corner turret, bay windows, and a massive medieval type chimney. The large carriage house, was probably converted to a garage in the 1920s. It fronts on Federal Avenue and the alley which parallels Central Avenue.



Our next stop is 220 Central Avenue, the Sidney S. King House. The King House was built in 1907 and is an excellent example of the English Tudor Revival style which was popular during the first three decades of the 20th Century.

Architectural historians, Virginia and Lee McAlester, have noted that features of these modern Tudor homes are historically inaccurate, because they seldom mimic Sixteenth Century English Tudor architecture. Instead the origins of

20th Century Tudor homes can be found in a variety of late Medieval English prototypes ranging from folk cottages to grand manor houses.

The signal characteristic of English Tudor houses is the checkered wall pattern in the half-timbering construction. This is a distinctly Old World construction method consisting of heavy timbers. The spaces between the timbers were filled in with bricks, rubble, hand-split lath, or sticks covered with mud and straw. In the modern context, this decorative, exterior feature often consists of boards nailed onto stucco walls.

Here you can also see other significant characteristics of the English Tudor style. These include the prominent high-peaked roofs, overhanging second or third stories, and small paned, Elizabethan-style windows.

Two years after it was built, the King house was purchased by William Keyes, founder of Keyes Realty. Eight years later it was bought by Earl Reeder, president of the Dayton Coca-Cola Bottling Company. The house is now fully restored.

Across Central Avenue on the west side of the block is the Grafton Hill Community Garden. Sited on two lots donated by a late resident, Edward Frank, this little Eden of vegetables and flowers is maintained by the *Grafton Grows Green* urban farmers. Families grow a bounty of vegetables every summer to supplement their food needs and nurture their connection to nature.

Now please turn your attention to 212 Central Avenue, The James Craven House.

This Queen Anne home was built in 1888. The relatively modest appearance of this house perhaps reflects the personality or profession of its earliest occupant, James Craven, who was principal of the Huffman School.

The Craven house appears to be rather compact even though it is nearly three stories in height. The facade is dominated by a three-story bay window with a pyramidal roof and ball finial. The third story of the bay is defined with a belt of decorative brick sometimes known as diaper work. Another interesting feature of the facade is the large round-arched window with a



corresponding stone lintel above the porch. The small panes of stained glass surrounding the upper sash are typical features of the Queen Anne style.



Please walk to 209 Central Avenue. The Frank Compton House was built in 1875.

This is one of the two remaining Italianate houses on Central Avenue. The house displays textbook examples of Italianate design features. These include round-arch and segmental-arch windows with corresponding transoms and keystones. The bracketed eaves and an oculus or bull's eye window in the gable are also common Italianate features.

However, the Compton house has some features that are not typical of Italianate structures. Notice the massive pedimented Georgian style door-surround which was added around 1900. The brick walls were probably stuccoed at this same time.

This concludes your walking tour of The Grafton Hill Historic District. You have seen some of the more architecturally significant homes. As you make your way back to your starting point, please feel free to explore the many amenities, homes, gardens and streets not featured on this tour. We welcome you back anytime and often to enjoy our beautiful neighborhood. If you have any questions about our close-knit and fun residential neighborhood, please contact the Grafton Hill Association online at <https://graftonhill.org>. We can also be found on Facebook at [Facebook.com/graftonhill](https://www.facebook.com/graftonhill)

This walking tour is a project of Preservation Dayton, Inc. P D I is a grassroots alliance of neighborhoods and individuals who actively promote historic preservation and historically sympathetic revitalization of the Dayton region. For more information, visit www.preservationdayton.com We hope you'll join Preservation Dayton and explore Dayton's other exciting National Register neighborhoods.

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