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## Frank Packard's Granville

### A prominent architect alters the footprint of Granville

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In reading almost any account of the architectural history of central Ohio, one discovers immediately the name of Frank Packard (1866-1923). Adjectives like "well-known," "most prominent," "renowned," "prolific," "influential," "eminent," and "leading early 20th century Columbus architect" are used to describe how widely Packard's architectural works were known and appreciated by the citizens of central Ohio. Most recently Packard's name has been a part of the contemporary news world because of the restoration efforts undertaken to revitalize and restore the once famous Seneca Hotel, a Packard-designed masterpiece that has stood since 1917 at the corner of Grant Avenue and East Broad Street in downtown Columbus.<sup>1</sup>

Packard's extensive architectural work — with over thirty-four hundred buildings to his credit — dot the landscape of central Ohio, ranging from buildings on the campus of The Ohio State University to the old Ohio Governor's mansion on East Broad Street to the Memorial Hall edifice in downtown Columbus to Bexley's grandiose Jeffrey Mansion and the original Columbus Country Club on Big Walnut Creek to the design of the fulsome Scioto Riverfront "Civic Center" in central Columbus.

What is significant about Frank Packard's work for the residents of Granville, however, is that his architectural skills provided the design for three buildings that assist in giving Granville a sense of lasting beauty: The Granville Inn, the Public Library, and the expanded Bryan Du Mansion. The work of Packard has influenced



Frank Packard at a young age.

the layout and the architectural footprint of Granville in a lasting way. In addition, Packard designed at least two residences in Newark. However, very little has been written about Frank Packard and his important work developing uniquely sophisticated architectural styles for central Ohio.<sup>2</sup> Nonetheless, Packard's Granville and Newark designs help add credence to architectural historian Jane Ware's claim that "Newark (and)...Granville together (comprise) one of Ohio's best architectural tours."<sup>3</sup>



A Billy Ireland cartoon of Columbus architect Frank L. Packard.

### Early Life and Education

Frank Lucius Packard was born on June 11, 1866 in Delaware, Ohio, where he attended the public schools in the area. Interested in engineering projects, at the young age of fifteen he found employment as a "chain carrier" in the office of the Surveyor for Delaware County. Before embarking on his university education, the young Frank Packard served in the capacity of an office boy in the architectural and engineering firm of F. A. Gartner in his home city.

Seeing the need of further education in the field of architecture and engineering, Packard enrolled in courses at The Ohio State University, an institution to which he remained intensely loyal for the rest of his life. Packard transferred to the Massachusetts Institute of Technology from which he graduated in June 1887. Before returning to the central Ohio area, Packard worked and studied in several offices of the leading architects of New York City. In 1892, Packard married Miss Eva L. Elliot, also from Delaware, and until his unexpected and early death in 1923, they lived in

Columbus. lastly on the city's east side on Franklin Park South.<sup>4</sup> There is no record of surviving children. Packard appears to have been active in the Broad Street Presbyterian Church. There is some historic-discrepancy on when Packard returned to the central Ohio area from the east coast. Several sources suggest that his return took place in 1892. However, documents in The Ohio State University archives clearly indicate that Packard's signature is on the July 22, 1891 plans for the construction of Hayes Hall. In addition, the young Frank Packard designed the Fair Avenue School in Columbus in 1889.<sup>5</sup>

### The Yost & Packard Architectural Firm

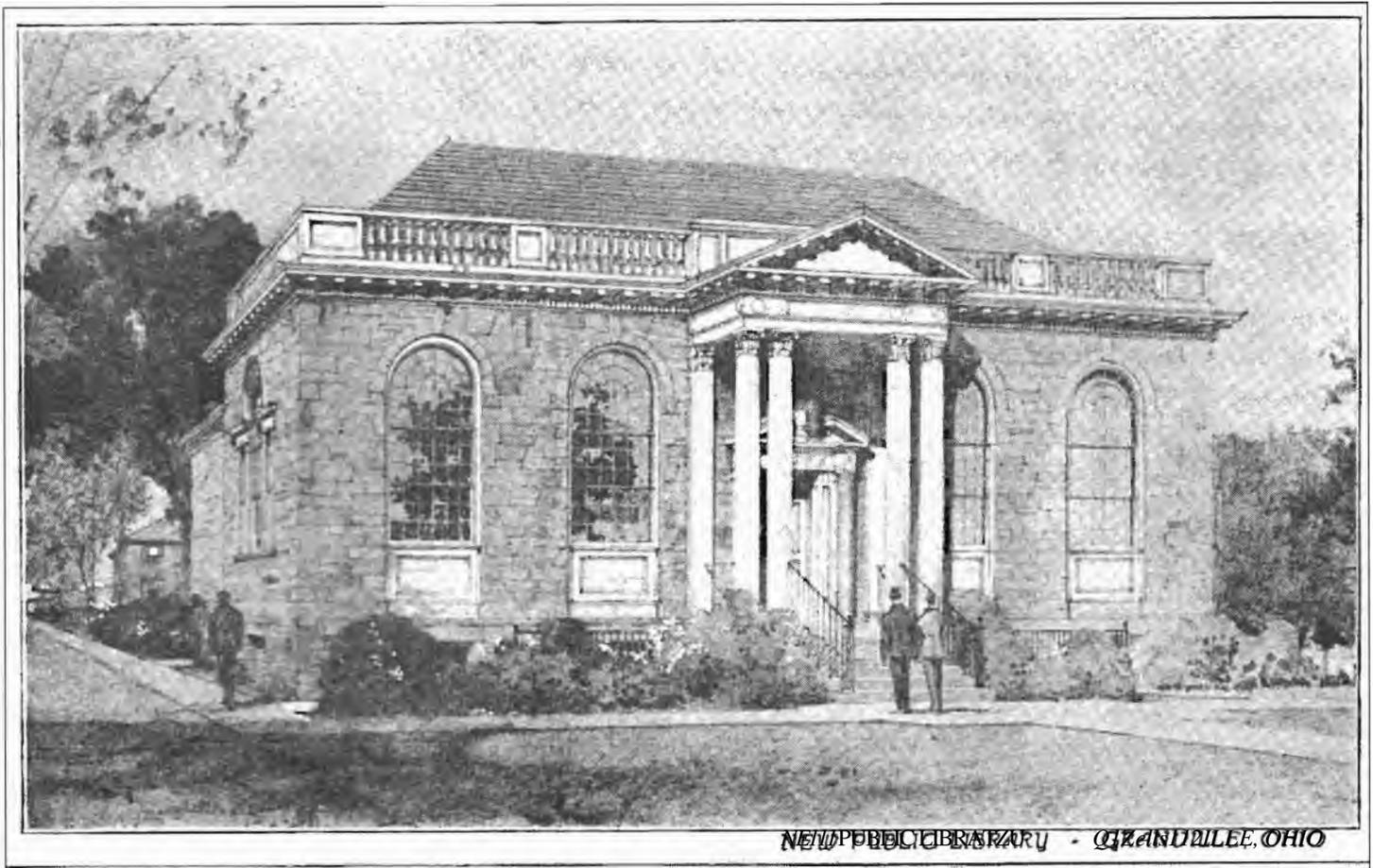
Indeed 1892 was a banner year in the life of this young, fledgling architect. Not only had he returned earlier to Ohio from the east and married Miss Elliot in this year, but he joined with another prominent architect, Joseph Warren Yost (1847-1923): together they formed what became a significant architectural firm for the design of government and university buildings principally in central and northern Ohio but also covering much of the Buckeye state as well as West Virginia.

During this period of his career with Yost, Packard assisted in the design of several courthouses throughout Ohio. Among these are the Wood County Courthouse (1896) in Bowling Green, which is done in what is called a "Richardson Romanesque" style, and the courthouse in the Harrison County seat of Cadiz (1893).<sup>6</sup> Yost and Packard designed the Marion County Courthouse in Fairmont, West Virginia. Materials from the National Register of Historic Places describe this Yost & Packard design in the following way:

The Marion County Courthouse is a significant example of Beaux Arts Classicism in West Virginia, and is the finest representation of the style found among all courthouses in the state.<sup>7</sup>

The Putnam County Courthouse in Ottawa (1913) Packard worked on independently of Yost. This structure has been described as "one of the truly great Beaux Arts style buildings in Ohio"; it illustrates an Italian Renaissance design used often by Packard in the early part of the twentieth century.

Packard's first large project, which he designed from an architectural competition, was the Girl's Industrial Home on the western bank of the Scioto River north of where today is located the O'Shaughnessy Dam. Along



Frank Packard's vision of the new public library for Granville.

*Granville Historical Society Archive*

with Yost, young Packard assisted in the design of Orton Hall on the campus of The Ohio State University, which still remains as one of the striking buildings on the main campus of the university.<sup>8</sup> The combined efforts of these two dynamic architects planned and carried out the design for what today is the only remaining Columbus railroad station, the old Toledo & Ohio Central (T & OC) Station, the pagoda style design located on West Broad Street less than a mile from Broad and Iliah Streets.<sup>9</sup> In 1899, Packard, while only thirty-four years of age, acquired full interest in the Columbus architectural firm. Yost moved on to New York City. There he joined Albert D'Oench, and their D'Oench & Yost firm prospered for nearly twenty years until D'Oench's death dissolved the partnership in 1918.

#### *The Craftsman* Ideals of Frank Packard

Once Frank Packard was on his own, he appears to have developed his own style for building design, especially in residential design. Architectural Historian Barbara Powers comments on Packard's

development during this period:

Packard's early twentieth century work reveals his Beaux-Arts training with more formal designs displaying Georgian Revival and Second Renaissance Revival stylistic tendencies. Yet during this same period many of his residential designs reflect the Arts and Crafts movement through the use of rock-faced stone, dark-stained wood, half timbering, tile roofs, and stylistic influences of English cottage architecture.<sup>10</sup>

Gustav Stickley, most architectural historians suggest, was the principal force behind the Craftsman movement in the United States. The publishing arm of this movement was the journal, *The Craftsman*, which appeared to have been an extensive monthly periodical that was published from 1901 until at least 1916. The first issue of *The Craftsman* spends much time on the Oxford based English social radical, William Morris.

The *Craftsman* essay in which Packard's residential designs are discussed contains in its lengthy title a description of Packard's architectural style. Packard was,

so Stick\_ley or another argued, "a pioneer in the building of dwellings from local materials and in harmony with the landscape."<sup>11</sup> This essay notes that Packard "...has been a friend of *The Craftsman* ever since the publication of the first issue."

This *Craftsman* essay considers in some detail the architectural principles that underlay the Craftsman movement. The author writes that the theory involved the "use of the material native to the locality, so that the building is essentially linked to the soil." The essay goes on to note that Packard uses "for building purposes the stone on the farms of northern and central Ohio." Packard would adapt his design "to the needs of the building materials found on the building site, and so making the house seem more like a natural formation than something foreign to the land." Craftsman principles also suggested utilizing the kinds of wood indigenous to the area. In essence, then, the Craftsman principles adopted by Packard stressed that "the making of dwellings...should be built of local materials, and designed to harmonize not only with the particular site but with the whole landscape." The three Granville buildings and the two Newark residences reflect in several ways this set of Craftsman principles.

#### Institutional Design as Packard's Hallmark

Packard is often referred to as "America's foremost institutional architect."<sup>12</sup> He appears to have taken this title seriously and prepared assiduously for his design projects. The July 24, 1906 *New York Times* issue reports that Packard, as a member of the Ohio State Commission on Tuberculosis, visited the Sea Breeze institution at Coney Island near Brooklyn, where the Commission members inspected "the salt-air treatment of children suffering from bone and gland tuberculosis."

Packard designed many buildings for high schools, colleges and universities. His design for North High School on Arcadia Avenue in Columbus (1923) is a landmark structure. Of similar design is the "new" high school building in Hamilton, Ohio (1915). He also designed the Worthington High School building (1915) — often referred to as the "Packard Annex" — which is now being converted into a community cultural center for the City of Worthington. Packard's architectural skills were utilized many times for school buildings in Columbus. Other college and university buildings Packard designed beyond Ohio State include Mitchell Hall (1912), Emery Hall (1913), and Bundy

Hall (1917) at Wilberforce University; Ellis Hall (1902) at Ohio University; and the library buildings for both Ohio University and Miami University (1910), among others. Two floors in the Lehr Memorial Building at Ohio Northern University (1913) served as a library until 1930 for both the college and the law school.

#### The Packard Legacy in Ohio's Capital City

Historical materials suggest that Packard designed well over one hundred buildings in the general Columbus metropolitan area. In addition to his institutional buildings, Packard designed more than several residences in Grandview Heights, Marble Cliff and elsewhere. The 1907 issue of *The Craftsman* illustrates several houses from the banks of the Scioto River near Griggs Dam. He also designed the house of George Bellows, Sr., and the intriguing Peter Sells house (1897) that stands on Dennison Avenue at the northwest corner of Goodale Park. In 1904, Packard designed a home on East Broad Street for Charles H. Lindenberg, which in 1917 became the Ohio governor's mansion and today serves as the home of The Columbus Foundation. Columbus illustrator and architectural historian, Bill Arter, once wrote that Packard's "forte was in residential design" and that this brick and stone Georgian residence "is a good example of his feeling for scale, richness without fussiness and for a livable look."<sup>13</sup>

Packard did some church design, among which is the Old Presbyterian Church (1909) on Bryden Road and the classic Roman style chapel (1902) for Green Lawn Cemetery. Of the hotels he designed, only the Seneca (1917) still is extant, with both the Virginia (1906) and the Chittenden Hotels (1895) having fallen under the wrecker's ball. Downtown Columbus buildings include the Atlas Building (1904-05), the Capitol Trust Building (1906), what became the Huntington Bank Building (1903)<sup>14</sup>, and the Columbus Atheneum, which was the former Masonic temple on Fourth Street (1898)<sup>15</sup>. In 1901, he designed the addition to the west side of the Columbus Club on East Broad Street in the downtown area. Commenting on this addition, Ms. Powers wrote:

The addition included the Tiffany Room and what was then the Ladies Department on the second floor. The Tiffany Room shows the influence of the Arts and Crafts Movement in its wood beamed ceiling,



THREE VIEWS OF EARLY BRYN DU: Above is a view from the back. Directly below is from the east, and on the bottom is the front. These appear to be the Bryn Du that Frank Packard designed around 1906.

*Photos from Ikva Du Mansion archive, courtesy Bruce Cramer*



paneled wall treatment, distinctive fireplace, and the five Tiffany-designed deep basket-style light fixtures.<sup>16</sup>

Packard also designed what had originally been The Elk's Home on East Broad Street at Fifth Street (1914), which later became the home of the Midland Mutual Life Insurance Company. Packard also designed Memorial Hall buildings for both downtown Columbus (1906) and downtown Springfield (1916). The Columbus Memorial Hall when completed was the second largest auditorium in the United States with a seating capacity of almost five thousand persons. This Packard designed auditorium was surpassed only by New York's famous Madison Square Garden. Interested in the formation of what became the Columbus Country Club on East Broad Street at Hamilton Road, Packard designed the attractive first clubhouse (1904).

Deeply committed to public service, especially to his adopted city, Packard served as President of the Columbus Chamber of Commerce (1919-1920) and was a member of the Columbus City Planning Commission. Packard was a governor-appointed Trustee of the Ohio State Archaeological and Historical Society, a group for whom he did much *pro bono* work. At the time of his sudden death, Packard was working on the grandiose plan for the Scioto Riverfront Civic Center, a concept that had been percolating since 1908 but never implemented. Arter suggested that the Columbus Civic Center plan "was his dream." It was Packard's general scheme that eventually was adopted in principle and which accounts for the marvelous riverfront vistas now part of the



The Granville Inn, built in 1924-25, is another of Frank L. Packard's designs.

*Granville Historical Society Archive*

the central city of Columbus.

### **The Ohio State University Projects**

Frank Packard had a profound effect on the architectural and environmental layout of the main campus of The Ohio State University. Historical evidence suggests that the concept — if not the name itself — of "the Oval" on the main campus was spelled out in the first master plan for the Ohio State campus that was developed by Packard in 1904. This concept of a "large, open oval-shaped, central space, still remains as the most carefully protected" part of this now sprawling mega-university. It has been suggested that the Packard plan with the Oval was the "first serious challenge to Olmsted's natural, picturesque theory of campus planning."<sup>17</sup>

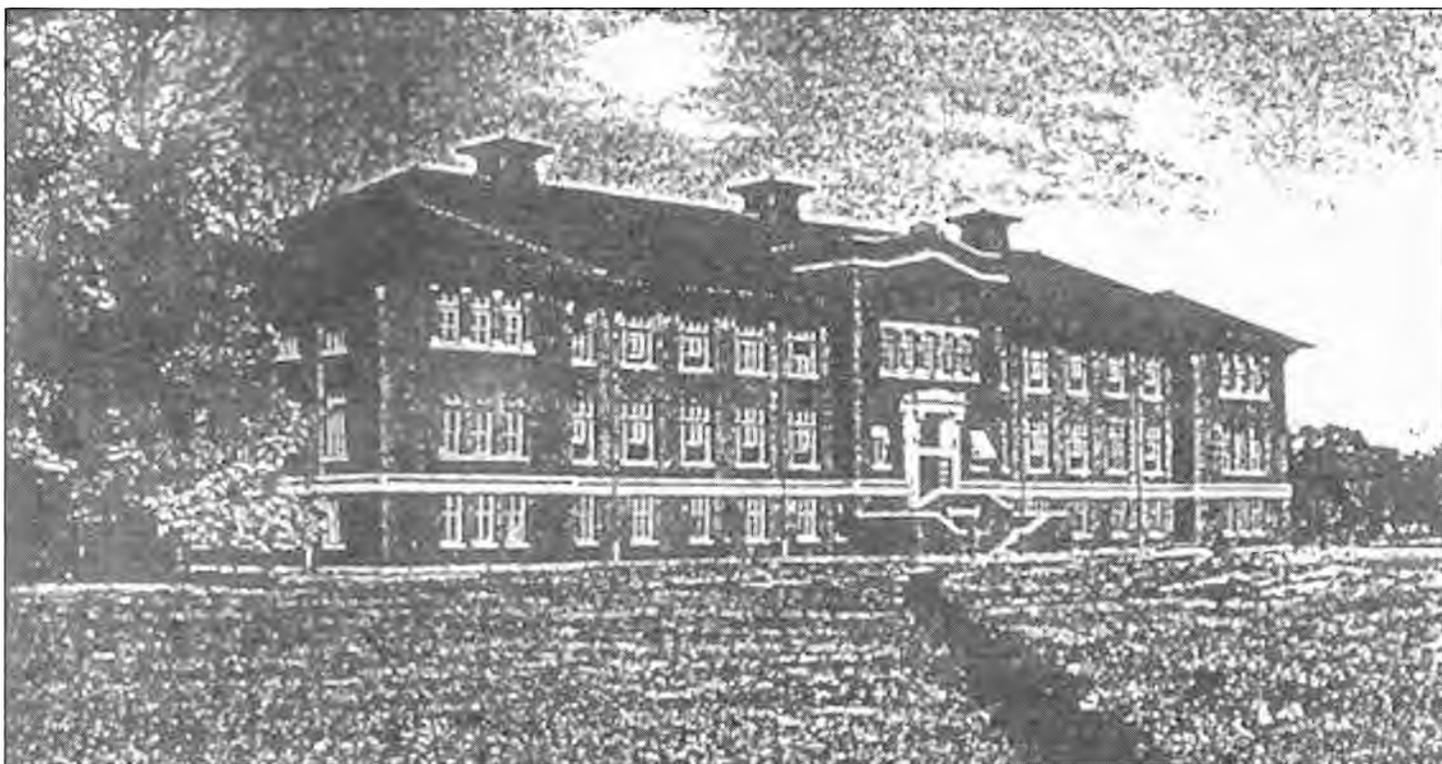
In 1904, Packard also designed and laid out the plan and the site development for what became known as Lord Hall, originally called The School of Mines Building. This building has a different site orientation than the other campus buildings. This is the result of a section of the master plan developed by Packard that there would be a diagonal road from the eastern part of the campus near Fifteenth Avenue and High Street to what then were the new athletic fields near Woodruff and Lane avenues. Packard's design concept was "for a major northwest-southeast axis" as an integral component of his campus master plan focusing on the oval

with the principal entrance at Fifteenth and High. While the concept of the Oval remained, this diagonal roadway running NW/SE axis along the direction parallel to and facing Lord Hall did not materialize, and the diagonal roadway project was dismissed. Historical documents shed no light on any Frank Packard reactions to this partial dismissal of his intricate master plan for the campus.

The Columbus Landmarks Foundation is quite concerned about the impending possible demolition of Lord Hall.

Most recently, Landmarks encouraged The Ohio State University to reconsider its decision to demolish Lord Hall and Brown Hall. Lord Hall was designed by eminent Ohio architect Frank Packard and it is significant for its eclectic architectural design with Craftsman and Neo-Classical elements. It is also one of the few remaining buildings located on the original campus grid.<sup>18</sup>

The plans for Hayes Hall are particularly illustrative in discussing Packard's involvement with Ohio State. Hayes Hall with its commanding Richardson Romanesque style has enhanced the northern loop of the Oval walkways for over a century. Packard was only twenty-five years old when he drew up the plans for this Richardson Romanesque building. The historical record suggests that this was a year before Packard and Yost formed their joint venture with the architect-



A graphic of Lord Hall, the School of Mines Building on the campus of Ohio State University in Columbus.

tural firm. Nonetheless, it is clear that in 1891 Packard had some association with Yost. The "Planning and Construction-Original Building" document for Hayes Hall notes the following:

On July 22, 1891 the Board of Trustees approved the plans and related documents prepared by Frank Packard and authorized solicitation of bids by contractors. NOTE: Board minutes at times refer to Packard and Yost as the architects for the building. However, the original drawings bear only Packard's name and a reading of all pertinent Board minutes clearly reveal that Packard was the designer of Hayes Hall.<sup>19</sup>

In 1889, Packard was the architect of record in designing the Fair Avenue School, for which design plans he earned the grandiose fee of \$672.00. This school building is patterned in the prevailing Richardson Romanesque style, and Alter once wrote that the Fair Avenue School "is probably the finest example of the style."<sup>20</sup> Other buildings designed by Packard for the Ohio State campus include the original Armory fortress near Fifteenth and High (1898), the Biological Hall (1898), the annex for Brown Hall, and the McMillin Observatory (1896). In the 1990s, plans for the Wexner Center compromised the sense of the Oval so central to the plan developed by Packard for his alma mater.

#### The Frank Packard-Granville Connection

Various documents suggest that it was John Sutphin Jones who first brought Frank Packard to Granville. In 1905, Jones wished to re-design and augment what was to be his summer home, the Bryn Du mansion east of the village. Henry D. Wright originally built this mansion in 1865, but it was Jones who gave the mansion its unique name. Bryn Du, which is Welsh for "Black Hill." Jones employed Packard to design and implement these extensive renovation plans. In this massive remodeling and enlargement project, Packard remained true to his Craftsman ideals, especially in using local materials like the stone quarried from the hillside behind the mansion.

One rather important query, however, remains unanswered. What precisely was Frank Packard's design for Bryn Du? Most of us surmise that the mansion as it now stands more or less reflects the Packard concept of renovation and enlargement. But Bruce Cramer of the Bryn Du Mansion has discovered photographs from the early 1900s suggesting that the 1905 Packard plan was not what one sees today; there is some evidence that the present front structure and design come from the early 1930s. Further research will be needed to resolve this quandary.

Always a mover and shaker, in 1920 John S. Jones put forward a challenge to the Village Elders: if Granville would provide the essential services to the village of sewers, electric lights and a water plant, then he would build a grand hotel for the village. The village established the mechanisms for developing these services for its citizens, and Jones, true to his word, in 1924 constructed the Granville Inn, "described as modeled after a traditional English Inn and tavern...."<sup>21</sup>

When Jones embarked upon his innovative plans to build the Granville Inn, he once again brought Packard to the village. Stone for the Inn came from the quarry on the Bryn Du site from which was quarried the stone for the mansion's expansion some fifteen years earlier. *The Ohio State Journal*, in its descriptive account of the grand opening of the Granville Inn in 1924, wrote that this prominent edifice was Packard's "most remarkable achievement."<sup>22</sup> Whether this is hyperbole or a correct assessment of this attractive building is best left to the architectural critics. Nonetheless, Packard developed a grand English style manor house that has graced East Broadway since 1924. Packard died before the building was completed, but it appears that his plans were executed faithfully by the builders in the construction of the Inn. Ware refers to the Inn as "a sprawling, two and a half story Jacobean Revival manor house."<sup>23</sup>

Writing in 1963, Granville author Minnie Hite Moody recalled the grand opening gala of the Granville Inn:

The Granville Inn opened its doors to the public on Thursday, June 26, 1924. The occasion was a reception for the residents of the village of Granville. About 2000 persons attended and were served a buffet supper after which there was dancing on the wide terrace and in the paved patio.<sup>24</sup>

The Inn contributed substantially to the Granville building boom in the early 1920s. The year 1924 witnessed several significant building projects in Granville. The young editor of the then revitalized *Granville Times*, Don E. Weaver, enthusiastically proclaimed that 1924 was "the million dollar year" in Granville's building history. In addition to the Inn and its accompanying Donald Ross designed golf course and the public library, the large high school building and the magnificent Swasey Chapel on the Denison campus all added significant landmarks to the village's architectural footprint.<sup>25</sup>

Packard was also employed by the Committee

charged with building the Granville Public Library in 1923. As early as 1913, Clara Sinnett White approached the president of the Public Library Association indicating her intention to provide both the property and the funding in order to construct an appropriate library building for the village.<sup>26</sup> In 1922, this plan for a new library building took off with gusto. John S. Jones pledged \$10,000.00 to assist in the construction process. One suspects that this financial involvement of Jones generated the call to have Frank Packard undertake the design work for the library building.

In that year, Clara Sinnett White assumed the leadership of a capital campaign to raise \$100,000 in order to construct and maintain a distinct library building for the village. Ever the civic-minded person, Mrs. White donated the site of her parent's home on East Broadway for the proposed library building. The residence, still known as "The Sinnett House," was moved to the back of the Broadway lot, where it stood until 2005 when it was moved once again to a lot behind the post office building and now faces South Prospect Street. Packard, it is said, designed the library building to complement the work he had undertaken for John S. Jones and the Granville Inn. Again, following his Craftsman ideals, Packard used local stone quarried from the property of Miss Virginia Thorn, which she generously donated to the village for the library project. The library remains a gem on the south side of East Broadway in the village. Packard died before the final plans were completed for the library; the records suggest that this unexpected event caused consternation to Clara Sinnett White, who chaired the Library Building Committee. The Minutes of the Building Committee contain the following words:

The one great shadow that has enveloped us was the loss of the architect whose exquisite plans for our library building are now being unfolded to our vision. Mr. Frank L. Packard died October 26, 1923. After some weeks of uncertainty the firm of Snyder Babbitt and Mathews emerged from the office of Frank L. Packard and they were able to develop Mr. Packard's plans. From December 1, 1923 when we gave the contract for plans to the firm of Snyder Babbitt and Mathews to March 11, 1924 when the plans were finally submitted was a period of disquieting, anxious shadow for your committee. After some alterations were made, the plans were formally accepted. As the committee had decided to

engage Mr. Thomas as supervisor, the plans were purchased outright at 3 1/2 per cent of cost, the price so offered by Mr. Packard.<sup>27</sup>

When the library building's exterior was completed in December 1924, the Building Committee noted that the "native stone which, beautiful in tone and texture, intensifies the stately simplicity" of the Packard designed edifice.<sup>28</sup> One again sees the influence of the ideals of the Craftsman Movement in American architecture, so central to Frank Packard's architectural design efforts.

Commenting on the architectural differences exemplified by the three Granville buildings Packard designed, Barbara Powers wrote the following informative analysis:

Stylistically the Library and Bryn Du Mansion reflect Packard's more academic, formal, classical design influences.... Packard's designs show this dichotomy and as is typical for an architect trained as Packard. his architecture draws from historical sources, not necessarily in an imitative way, but by the use of certain design vocabularies for certain building types—in these cases the use of classicism for a public building and the grand statement of a country estate, while the Granville Inn aptly reflects the quaintness and picturesque qualities of an English manor house or inn. A character-defining hallmark of Packard's work is his attention to detail and use of materials, often indigenous to the area, coupled with his command of style and design.<sup>29</sup>

#### Two Newark Residences

A 1907 issue of *The Craftsman* discusses in some detail the mode of operating undertaken by Frank Packard in designing residences.<sup>30</sup> This fascinating account of Packard's residential architectural style notes two homes in Newark designed by Packard. Unfortunately the addresses of the two residences are not given, but a bit of investigative walking and village probing suggests that at least one of the houses is located on Hudson Avenue north of downtown Newark.<sup>31</sup> The first home was built for the long-time Newark Department Store-owner, John J. Carroll. Two photographs of the Carroll residence together with the floor plans were published in this 1907 *Craftsman* essay. The second house was designed by Packard for Newark resident W. C. Miller. The author of the essay notes that the Miller residence "rises

gracefully and naturally out of its surroundings."<sup>32</sup>

Packard is listed in a second *Craftsman* account considering the design of a residence in Aurora, Illinois, west of Chicago. The title of this essay is: "A Picturesque Stone House Inspired by Craftsman Ideas."<sup>33</sup> While a local firm is listed as the architects of record, nonetheless Packard is noted as the "associate architect" for this project. Packard's skills were spreading far beyond his Ohio roots. A tangential connection with Newark and Granville is that Packard designed the Columbus interurban station (1912) from which the "Columbus, Newark and Buckeye Lake" interurban line left Columbus.<sup>34</sup>

#### The Warren G. Harding Connection

In her narrative on Frank Packard, Barbara Powers writes that Packard "was a member of numerous social and fraternal clubs and was listed in *Dau's Society Blue Book*, Columbus's social register." Not surprisingly, as Powers notes, "Packard was well connected in Republican circles."

These political connections that Packard orchestrated — what the contemporary person would call "networking" — went all the way to the Warren Harding White House in Washington. Packard knew Harding from the time he designed the neo-classical front porch for the Harding home in Marion. This porch wraps around the house and was the site of the famous "Front Porch Campaign" so successfully utilized by Harding in the presidential campaign in his 1920 run against fellow Ohioian James Cox.

One suspects that these connections played an important role in an international commission that Packard received for a building in Brazil. President Harding selected Packard as his representative in the purchase of the site, the design and the construction of what became the American Embassy Building in Rio de Janeiro. Originally this building was part of the Brazilian Centennial Exposition of 1922, which at the time was projected to be the largest exposition ever held south of the equator. The January 13, 1922 issue of *The New York Times*, under the headline, "Harding Aids Work for Brazilian Fair," indicates that Frank Packard had been selected to design this "American building." The *Times's* writer notes that this building "will be monumental in design and of a style of architecture that will harmonize with the plans for the exposition." This article also notes that this building will

serve as the Embassy Center following the conclusion of centennial festivity.

Packard also designed the Ohio building at the St. Louis Exposition (1904) and the Capitol Annex edifice in Charleston, West Virginia. At the time of his death, Packard was a member of the Committee on Public Buildings of the American Institute of Architects, in which architectural organization he had become a Fellow in 1895.

### Unexpected and Early Death

Frank L. Packard died unexpectedly and suddenly at his home on Franklin Park South in the morning hours on Friday, October 26, 1923. He was only fifty-seven years old; the cause of death appears to have been what was called then "a stroke of apoplexy." His death merited a brief obituary in the October 27 issue of *The New York Times*. The *Times* noted that "Mr. Packard was widely known over Ohio as an architect, having designed many public buildings in various cities." A brief obituary in *The Columbus Sunday Dispatch* for October 28, 1923 indicates that the funeral services were to be held at the Packard residence on Franklin Park South, with a private interment at the Green Lawn Cemetery the Monday following his death. Appropriately, Packard had earlier designed the attractive chapel for Green Lawn Cemetery

In eulogizing Frank Packard, the editorial writer for *The Ohio State Journal* wrote the following:

Mr. Packard was a great architect. He was a great citizen, too. In these later years his time was in constant demand but he always had it to spare for his city. Anything, at any sacrifice of his personal interests, which he felt he could do for Columbus, was done with generous enthusiasm. To him more than to any other man Columbus owes the fact that the dream of a Civic Center is becoming a reality. That noble idea, in its concrete form at least, was Mr. Packard's and many hours and days and weeks he gave to perfecting his plans and to helping create an irresistible sentiment for this greatest of city beautifications, this building for the future of Columbus. What a monument this will be to a great architect and a great citizen.<sup>35</sup>

### Frank Packard the Person

The historical record suggests that Frank Packard

was not only a civic-minded person whose supererogatory characteristics were noteworthy, but that his concern for the well-being of others served as a guiding principle for many of his actions. He appears to have been an engaging person who was a joy to be around. *The Ohio State Journal* obituary reflects on these personal qualities in the following way:

For all the crowding insistence of his private engagements, for all the demands of his unselfish labors for the Civic Center and with the City Planning Commission, Mr. Packard found time to talk with people, to be friendly with everybody he knew or met. He was geniality itself, the embodiment of kindly good fellowship. Thus he became universally esteemed and widely popular. Even to meet him in the street and perhaps have a word with him was a delight. It is sad to know that he will pass this way no more.

That such an important early twentieth century American architect played a substantive role in Granville's architectural footprint that is so enthusiastically accepted today is an historical datum that should not be forgotten.

### ENDNOTES

This historical essay is, at best, an exploratory narrative of the important architectural work of Frank L. Packard. The author's long-time friend, Don DeSapri, first acquainted him with Packard's excellent design work on the Granville Public Library. Further research indicated that while many architectural commentators and critics in Central Ohio mention Packard's work, there appears to be a meager amount of writing about this prominent architect and his work, especially regarding his three significant Granville designs. The author's good friends, preservationists Jeff Darbee and Nancy Recchie, put him in contact with Ms. Barbara Powers at the Ohio Preservation Office, who kindly and generously shared her work and substantive knowledge about Frank Packard. This essay depends significantly on the architectural expertise of Ms. Powers. Fellow Columbus historians Don Schlegel and Tom Burke kindly offered their assistance. Theresa Overholser once again assisted the author by rooting out valuable documents in the Granville Historical Society Archives. Earl Griffith of the Denison University Library generously sought out

inter-library loan materials dealing with Frank Packard, especially the 1907 article from *The Craftsman*. The author's good friend, Bill Heim — always the historical preservationist — gave him a copy of Jane Ware's fascinating book on Ohio rural architecture. Where possible, the year of Packard's design work is noted in this narrative. Barbara Powers, Don DeSapri, Louis Middleman, Melissa Rubins and Marianne Lisska all kindly read and commented upon earlier versions of this essay. The author is deeply grateful for their constructive and significant comments.

The June 22, 2008 issue of *The Columbus Dispatch* carried a mildly sarcastic piece by columnist Joe Blundo suggesting that the restoration efforts had in some way passed by the legion of developers who have destroyed prominent buildings in the central Ohio area for many years. Blundo wrote: "In a shocking oversight, Columbus failed to demolish the Seneca Hotel."

<sup>2</sup> The Grandview Heights/Marble Cliff Historical Society maintains a fine web page in which is found a large assortment of photographs of Packard-designed buildings in Columbus along with brief narratives about the structures.

<sup>3</sup> Jane Ware, *Building Ohio: A Travelers Guide to Ohio's Rural Architecture* (Wilmington, OH: Orange Frazer Press, 2002), p. 46; Ware writes: "Newark — perhaps even to the surprise of most residents — is wonderful architectural touring; it is one of Ohio's most interesting towns, and combined with nearby Granville, it gets even better." (p. 46).

<sup>4</sup> The street address is noted as 1739 Franklin Park South.

<sup>5</sup> Barbara Powers kindly informed the author that Packard is listed in the 1888-89 *Columbus City Directory* as having an office on N. High Street.

<sup>6</sup> One commentator notes that Yost was influenced by the architecture style and form exhibited in the work of Henry Hobson Richardson, which style became known as "Richardson Romanesque." This style is characterized by heavy masonry load bearing walls, clustered arched windows, deeply recessed entryways, rough stone surface, towers, turrets, and steeply gabled roofs. The final result of this style often resulted in a heavy, fortress-like structure.

<sup>7</sup> From the *Nomination Form: National Register of Historical Places Inventory*, "Marion County

Courthouse and Sheriff's Office, Fairmont, W. Va.," Rodney S. Collins, Architectural Historian, West Virginia Department of Culture and History, January 15, 1979.

<sup>8</sup> One reference suggests that the Yost & Packard firm, in addition to designing Orton Hall, remodeled University Hall on the main campus. What this remodeling project encompassed is unclear.

<sup>9</sup> Persons familiar with Granville history will immediately recognize that the T & OC Railroad also came through Granville on its way from northwest Ohio to the southeastern coal fields.

<sup>10</sup> Barbara Powers, "Frank Packard (1866-1923)," unpublished manuscript. Ms. Powers, the Department Head, Inventory and Registration for the Ohio Historic Preservation Office, Ohio Historical Society, kindly shared her work and research on Packard.

<sup>11</sup> "Houses Designed by Frank L. Packard," *The Craftsman*, Volume #13 (December 1907), pp. 318-331. No author is specified for this informative essay on the work of Frank Packard; one assumes that it is the journal's editor, Gustav Stickley.

<sup>12</sup> Andrew Henderson, *Forgotten Columbus* (Charleston, SC: Arcadia Publishing, 2002), p. 72. Henderson's text includes a full chapter on Frank Packard's architectural legacy in Ohio's capital city.

<sup>13</sup> Bill Arter, "The Old Mansion," *Columbus Vignettes* (Columbus, OH: 1966), p. 86; these vignettes originally appeared in the *Magazine* for the *Columbus Sunday Dispatch*. This marvelous set of drawings and narratives has been republished in four volumes.

<sup>14</sup> Ms. Powers notes that this historic building as it appears today was completed in 1925 by the Snyder & Babbitt firm, the successor firm following Packard's death.

<sup>15</sup> Ms. Powers again notes that the Atheneum building was constructed in three stages — 1898-99, 1913 and 1935. Ms. Powers wrote: "Yost & Packard with Kremer & Hart and John M. Freese designed the first portion at the southern end of the building."

<sup>16</sup> Ms. Powers wrote that the Columbus Club was founded in 1886 and moved into the mid-19th century building on E. Broad in 1887. Packard was a member of this club.

<sup>17</sup> This account is in the historical section of The Ohio State University Master Plan document, which is located among other places on the Grandview Heights-

Marble Cliff Historical Society web page.

<sup>18</sup> *The 2008 Annual Report of the Columbus Landmarks Foundation*, p. 3. This Report also mentions Brown Hall: "Brown Hall, which formerly housed the School of Architecture, is an outstanding example of Neo-Classical Revival style architecture." Packard designed the Brown Hall Annex.

<sup>19</sup> Document from the Archives of The Ohio State University on Hayes Hall.

<sup>20</sup> Arter, *op. cit.*, p. 90.

<sup>21</sup> Donald D. Bonar and Anthony J. Lisska, "Scotland Comes to Granville: The Donald Ross Designed Granville Inn Golf Course," *Reflections and Impressions, Volume II, A Story in Continuity and Change* (Granville, OH: Denison University Press, 2004), p. 112.

<sup>22</sup> This informative newspaper account is framed and hangs on the wall just outside the Pub area in the Granville Inn.

<sup>23</sup> Ware, *op. cit.*, p. 28.

<sup>24</sup> See Bonar/Lisska, *op. cit.*, pp. 109-110.

<sup>25</sup> *Ibid.*, p. 112.

<sup>26</sup> See Donald Schilling, "Granville Encounters the World: 1914-1929," Chapter Six in *A Purpose, A Plan, A Place, Volume I, A Story in Continuity and Change* (Granville, OH: Denison University Press, 2004), pp. 308

<sup>27</sup> *Minutes*, Granville Library Building Committee, The Granville Historical Society Archives; Theresa Overholser kindly unearthed this important document.

<sup>28</sup> See Schilling, *op. cit.*, p. 311.

<sup>29</sup> Private correspondence with Ms. Powers, September 2008.

<sup>30</sup> "Houses Designed by Frank L. Packard," *The Craftsman*, *op. cit.*

<sup>31</sup> Long-time Granville resident Anne Ormond informed the author that she is related to the Carroll family and that the Carroll house is on Hudson Avenue; it appears that the lone Carroll daughter kept the house but that it has not been lived in for nearly forty years.

<sup>32</sup> Don DeSapri suggests that the interior of the Carroll House adheres fundamentally to the Craftsman principles.

<sup>33</sup> "A Picturesque Stone House Inspired by Craftsman Ideas," *The Craftsman* (January 1914), pp. 379-383.

<sup>34</sup> For a developed account of the interurban lines in the late nineteenth and early twentieth centuries, the interested reader might consult the author's essay, "The Newark-Granville Interurban Car: Was It the First Interurban in the Country?," *The Historical Times*, Vol. V, No. 1 (Winter, 1991); also see "Granville During the Progressive Era," G. Wallace Chessman and Anthony J. Lisska, Chapter Five in *A Purpose, A Plan, A Place, Volume I, A Story in Continuity and Change*, *op. cit.*, pp. 225-229; 263-264.

<sup>35</sup> *The Ohio State Journal*, October 27, 1923. The author expresses his gratitude to Don Schlegel for ferreting this printed obituary out of microfilm files.



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