

FINAL

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only
received _____
date entered _____

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic John A. Grove Residence

and/or common Henry H. Hunsicker Residence

2. Location

street & number 521 West Market Street N/A not for publication

city, town Bluffton NA vicinity of ~~congressional district~~

state Indiana code 018 county Wells code 179

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Philip A. Leonard

street & number 5459 Southeast State Road 116

city, town Bluffton N/A vicinity of state Indiana

5. Location of Legal Description

courthouse, registry of deeds, etc. Wells County Recorder's Office

street & number Wells County Courthouse

city, town Bluffton state Indiana

6. Representation in Existing Surveys

title no surveys; Part I Tax Cert. by has this property been determined eligible? ___ yes no

date National Register, January 11, 1978 federal ___ state ___ county ___ local

depository for survey records NPS project number IN780004

city, town state

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The John A. Grove Residence is located five blocks West of downtown Bluffton at the Northeast corner of Oak Street and Market Street, the town's principal East-West Street. The immediate neighborhood was the prime upper middle class residential area during the late Nineteenth century by virtue of its location between the business district and the railroad corridor one block West of the property; today the neighborhood is a mixture of apartment and single family dwellings.

The property originally included a parcel immediately to the East, and it is on this part of the lot that today stands the house which John Grove originally built on the site in 1872. This small Gothic cottage was moved to the East half of the lot in 1891 to make way for the larger house; this fact was related by Miss Margaret Powers, who was a long-time resident of the block. (The cottage is today under separate ownership, and is not included in this nomination.) A two story gabled rectangular barn with one story gabled rectangular wings on its West and South sides originally stood on the Northeast corner of the full parcel; a board fence and a shed-roofed chicken house extended to the West behind the larger house. All the outbuildings and fence were apparently gone by 1942, when the lot was split into the present two parcels. This sale was made by the widow of Henry Hunsicker, who bought the property from Grove in 1899, and is the person associated with the house in living memory.

The Grove Residence is a frame example of the Queen Anne style and it possesses such characteristic features as a conical-roofed turret, steeply pitched hipped roof, and an arcaded front porch (Photo 1). The complex form of the house works well in several ways, and there is a dynamic balance between seemingly random elements and a system of devices which order the exterior. The irregular massing of the house responds to the corner site by narrowing from three bays to two on the facade (South) and by the placement of the turret on the Southwest corner to reinforce the relationship to the street corner. The remainder of the facade is wrapped by a one story porch whose front corner is curved to match the turret, and the arcade of the porch provides an appropriate reduction of scale at the main entrance to the house (Photo 2). The five bays of the length of the house are visually reduced by the use of lateral gables which intersect the sides of the main roof. The East gable is a jerkin-head, while the similarly truncated eave of the West gable is surmounted by a shingled tympanum (Photo 3).

A host of individual elements enrich the roofline. Above the facade a gabled dormer is centered over the two bays of the South wall, and a shed-roofed dormer is aligned above the single bay around the corner on the East; both dormers are sheathed in cut shingles and have fixed sash whose diagonally mullioned glass is enframed by ancons beneath flat lintels which are decorated with bands of sawtoothed wood. On the rear (North) elevation, a single large central dormer with a false jerkin head form like that of the West gable has a pair of windows which have one-over-one double-hung sash. On the Southeast and Northwest rakes of the main roof stand the parlor and kitchen chimneys, both of which are reconstructed brown tapestry brick stacks with corbelled smoke bells. Dominating the roof is the conical top of the turret, which is capped by the remains of a finial struck by lightning in 1902; the turret is the only part of the roof to have its original blue-grey slate shingles, which were otherwise removed during a reroofing in 1977. The same project covered the original built-in gutters with shingles. The edges of the roof are finished with a crown mold cornice on the fascia of a plain projecting eave which overhangs a wide frieze board along the tops of the walls.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet

Item number 7

Page 2

In contrast to the irregularity of the roofline, the wall surfaces are rigorously organized to visually imitate heavy stone masonry construction of the type most generally associated with the Richardsonian Romanesque style. The majority of the wall surface is clad in two-inch lock siding, whose fluted undercuts produce the visual effect of raked masonry joints. In addition to the plain wide frieze mentioned above, two decorative belts wrap the house and articulate both the fenestration and the interior floor levels.

Directly above the rock-faced ashlar of the foundation walls, a plain wide board runs beneath a sill which is at the base of a band of vertical beaded boarding; the larger sill at the top of the boarding is also the sill of the first floor windows. This lower belt corresponds to a masonry watertable, and is continuous with the spandrel and rail of the front porch, whose piers are fluted only above the top of the handrail. The skirting, spandrel, and rail of the porch thus imitate the effect of a high base of open stone grillwork upon which stand the fluted colonettes of an arcade.

The frieze of the porch is decorated with shaped modillions, and the porch cornice and roof are horizontally continuous with the second belt, a concave projection which articulates the second floor level and is clad in courses of half-round and octagonal cut wooden shingles. The base and top of this belt provide, respectively, the heads of the first floor windows and the sills of the second floor windows. The heads of the second floor windows have a common elevation and are individually capped with architrave moldings.

The attic stage of the turret and the sides of the dormers are clad in shingles with a reverse half-round cut. The gables of the main roof and dormers are clad in half-round and reverse half-round cut shingles. The reverse half-round cut is used only above the eave line.

The shadows cast by the cut shingles simulate the shadows cast by coursed rubble, and the plain wide casings of the windows contrast with the surrounding wall surface in the same way that smooth stone surrounds would contrast with coursed or rock-faced masonry. These effects are carried further by the original paint scheme, which uses the color of brownstone for the siding, the buff of sandstone for the casings, cornice and porch, and a dark granite brown for the cut shingles and vertical boarding of the belts (it is notable that the shingles are painted according to their location, rather than articulated as a material). The house was subsequently painted a monochrome grey-brown before 1903, when the siding and lower belt were clad in stucco and the casings, projecting belt, and porch were painted dark brown to simulate half-timbering. The entire exterior was painted green by 1981, when the stucco was removed and the original color scheme researched and recreated (Photo 4).

The interior of the house has a pinwheel plan about the parlor chimney for the arrangement of the first floor, and a central hall flanked by bedrooms and terminating in a front sitting room on the second floor.

On the first floor a continuous wall extends the length of the house to separate in turn the front parlor from the hall, the back parlor from the dining room, and the kitchen from a former pantry (now half bath) and utility room.

**United States Department of the Interior
National Park Service**

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received

date entered

Continuation sheet

Item number 7

Page 3

Double openings on the first floor connect the hall to the front parlor, the front parlor to the back parlor, and the back parlor to the dining room (this last was covered by a set of kitchen cabinets on its back parlor side during the rehabilitation) (Photo 5).

On the second floor a sitting room extends completely across the front of the house, and it was originally open to the landing of the front stairway; a partition was added to separate the two areas during the rehabilitation (Photo 6). The opposite end of the hall occurs at the landing of the kitchen stairway. At the head of the hall is the original bathroom, which still has its dolphin-legged tub and beaded cherry wainscote (Photo 7).

The interior detailing has three types of fluted and center-cove casing combined with plinth, sill, and head blocks in combinations which reflect the relative importance of the rooms. Sill blocks are used only in parlors, dining room, sitting room, and master bedroom. Plinth blocks are used only in the parlors, dining room, halls, and sitting room. The type of wood used also reflects the hierarchy of spaces: golden oak is used in the parlors, dining room, hallways, and master bedroom; beech is used in the sitting room and one front bedroom; yellow pine is used in the remainder of the bedrooms and the kitchen; cherry is used in the bathroom and the former woodroom off the kitchen.

The principal type of woodwork, the golden oak, has a triple-fluted casing which resembles a bundled shaft, baseboards topped by a cove and ovolo, plinth and sill blocks topped by quirked ovolo moldings, head blocks with ogee profiles above and below square panels which are decorated with incised designs, and baseboards topped by a cove and ovolo. In the parlors the panels of the head blocks are decorated with a starburst design; elsewhere the head blocks are decorated with diagonal ribbons and leaf designs. The heads of the double openings which connect the hall, parlors, and dining room are finished with six-inch radii at their tops, and the pendentive areas these curves form with the casings are filled by carved panels: roses adorn the front parlor (Photo 8), grape clusters and leaves are used in the dining room (Photo 9), and blank panels are used in the hall and back parlor. The portals which open into the front parlor are further enriched with screens of spindles.

The kitchen woodwork casing has a narrow central reeding flanked by shallow flutings and flat beaded fillets. The baseboards have a simple ogee top, and the head blocks have ogee profiles above and below square panels decorated only with vertical beading near their edges.

In the rear bedrooms upstairs a center cove casing is used with ogee-topped baseboards and head blocks whose panels have a simple floral design.

All interior doors have five panels, with a central horizontal panel. Pocket doors are used between the parlors and between the back parlor and dining room. With the exception of oak doors in the parlors and dining room, all interior doors are made of yellow pine. The oak front door stands as tall (eight feet) as the first floor windows and has six panels beneath a glazed sunburst panel. On the outside the panels are diamonded and have heavy moldings; on the inside the shallow panels have beaded surrounds. The top of the front door is glazed with a round clear bevelled plate inscribed in a square whose margin lights are glazed with rolled yellow glass.

**United States Department of the Interior
National Park Service**

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received

date entered

Continuation sheet

Item number 7

Page 4

This sunburst motif is repeated with variations on all of the South-facing windows of the facade. A clear round bevelled light surrounded by colored margin lights is used for the rectangular panel on the front stair landing. A central clear bevelled oval flanked by clear bevelled margin lights is used in the top third of the front parlor window. The two upper sash of the front windows of the sitting room have central diamonds and are glazed entirely with window glass.

The hardware used in the house is also of interest. The front door has a double cylinder lock whose faceplates and knobs are decorated with arabesques (Photo 10). The pocket doors have plain copper faceplates. The remainder of the interior doors have wooden knobs and escutcheons. Those in the first floor hall and dining room have ball-shaped knobs used with incised wooden keyhole covers (Photo 11). The remainder of the interior doors have flat knobs with incised edges used with brass keyhole covers (Photo 12). Those used on the thin closet doors additionally have wooden sheathings to cover the surface-mounted cases of the locks (Photo 13).

The interior of the house has several significant interior features in addition to its woodwork and decorative windows.

The front parlor mantel occupies a diagonal wall in the Northeast corner of the room, diagonally opposite the turret (Photo 5). The hearth is faced with mottled glazed tiles in buff, brown, and blue, and has a copper-plated gas firefront. The fluted pilasters which flank the hearth have stylized molded bases and capitals. The mantel shelf is finished in a compound French curve and supported by a central shaped modillion; the overmantle has a rectangular bevelled mirror flanked by colonettes with serpentine beading and is topped by a shelf with a straight front and rounded corners.

The kitchen is dominated by a cabinet which screens the run of the back stair (Photo 14). The chamfered front corners of the cabinet are topped by engaged drop pendants beneath an overhanging frieze of beaded boarding. The three bays of cabinet doors are enframed with the same type of casing and head blocks used elsewhere in the room; the doors have shallow recessed panels which are rectangular at the top and are divided by diagonal rails at the bottom. The left bay of the cabinet originally was a dumbwaiter to lower laundry to the basement; the car was later fixed in place for use as shelving.

The most elaborate interior feature is the front stairway, which occupies a recess on the East side of the rear (North) end of the entrance hall (Photo 15). The two runs of the stair's full turn meet on a landing and are separated by a narrow well; the treads are faced with a panelled closed stringer, and the two starting treads flare outwards into the hall. Although most of the space under the upper run is enclosed as a closet, the remaining soffit and the wall beneath it are also covered with coffered panelling, which continues up the stairwell and around the landing as a panelled wainscote. The handrail is an elliptical section supported by pairs of sticking between which molded panels are supported by galleries of turned spindles. On the second floor landing the rail follows the compound curvature of the face of the panelled spandrel (Photo 16). The stair newels are plain square posts topped by compound chamfering and turned finials whose conical-capped cylindrical forms stand on narrow necks and seem to attempt repeating the head block design of the casing in three dimensional form.

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received

date entered

Continuation sheet

Item number 7

Page 5

The entrance hall is illuminated by the only original light fixture which was left in the house, a brass ceiling lantern glazed with light blue opalescent glass. The fixture was originally a gasolier, and had been hung by a chain when it was converted to electricity; a capped gas pipe still protrudes from the ceiling adjacent to the fixture. The pair of antique fixtures used in the parlors were selected on the basis of the similarity of their moldings and drop pendants to those of the hall fixture.

With the exception of the front parlor, investigation showed that all of the rooms were originally papered on their walls and ceilings. In the parlor a scheme of original painting and stencilling was discovered and recreated. Emerald green walls are separated by a gilded picture molding from a frieze and ceiling painted light green. Emerald green was used to stencil a frieze band of alternating circular and oval designs and a narrow garland border inside the edge of the ceiling (Photo 5). Turned wooden curtain brackets were recreated using the design of one found in the attic, and lace curtains were modelled on those used in the nearby Abram Cline house (1898) and shown in an album of pictures taken when that house was completed. One original brass tieback hook was found on the casing of the West window in the front parlor, and corresponding nailings were noted on the rest of the window casings in the room.

Alterations subsequent to the original construction were not numerous, and most were of a reversible nature. The original gravity convection furnace was apparently replaced by hot water radiators about 1903. At that time, oak flooring was added to both the dining room and back parlor, whose door into the entrance hall was filled by a china and linen closet at the same time. After Henry Hunsicker's death in 1929, his widow moved into the adjacent cottage and made apartments in the house; one of her first and most notable tenants was Dr. Allen Nickel of the Caylor-Nickel Clinic. At some point upstairs and downstairs apartments were separated by the partitioning of the tops of the stairways and the closing of the portal between the front parlor and hall. The sitting room was partitioned from the stair landing, and the East end of the sitting room partitioned as a large closet. A kitchen and rear fire escape were installed in the bedroom on the Northeast corner of the second floor, though the window removed for the fire door was stored in the attic. The original counter and sink in the Northwest corner of the kitchen were replaced by cabinets which covered a window, and most plumbing and light fixtures were replaced. The house continued to be used as apartments in this manner until 1978, when it was purchased for eventual rehabilitation as duplex townhouse apartments, a project certified under the provisions of the Tax Reform Act of 1976.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1891

Builder/Architect Unknown

Statement of Significance (In one paragraph)

The John A. Grove Residence is primarily of local architectural significance as an example of the Queen Anne style. The house is unusual among local examples of the style in that it possesses a round corner turret, rather than a diagonal square bay or octagonal turret commonly seen locally. The only other true turret in Bluffton is on the J. J. Todd Residence (1896) at 327 West Market Street, which has a Romanesque form finished with such Colonial Revival features as a flat-topped, balustraded turret and a porch with Tuscan colonettes. The Grove Residence shares with other local examples the use of a high hipped roof, cut shingling, and a general exterior emphasis on horizontal banding to simulate the visual effects of heavy stone masonry construction.

The house is significant in a larger sense as an illustration of the extent to which Nineteenth century design and construction were largely arts of the assembly of both designs and products created by a mass culture. The principal styles of head and plinth blocks used in the house appear in the Combined Book of Sash, Blinds, and Moldings, a design catalogue continuously reissued by Rand McNally Company of Chicago for over thirty years and sold to local lumberyards, whose mills fabricated items to match the latest design illustrations. The stairway of the Grove Residence is a combination of 1463, 1466, and 1483 in the same book. Another generally available supplier's imprint, The New Universal List of Sash, Doors, Blinds, and Mouldings, published in Chicago by Shattock and McKay, Printers, shows most of the sash and doors used in the house, including the front door and the front parlor window (both of which have one other locally extant twin on other Bluffton houses). The wooden knobs and escutcheons appear in advertisements of the J. Bardsley Company of New York City which appeared in both the advertising section of George Palliser's New Cottage Homes and Details (1887) and continuously in the Chicago trade magazine, The Inland Architect and News Record from 1887 to 1893 (replacements for missing knobs were salvaged from a house in Garrett, Indiana, fifty miles North of Bluffton).

The presumed local source of these materials was the F.L. Mercer Lumber Company (now Swisher Lumber) located two blocks Northwest of the house. The Swisher yard's former mill contained molding knives for the production of the casing and crown mold used on the house, and the latter was actually used to produce new crown molding for the repair of the back porch and the complete restoration of the front porch.

Although no exact pattern for the design of the house has been found, elements of the design, especially the front porch, resemble those in Plate 260 of Robert Shoppell's The Builder's Portfolio (1886). The pair of symmetrically identical houses North of the Grove Residence on Wabash Street (built for David and William Swaim in 1892), which originally were sided identically to the Grove Residence, resemble Plate 214 in the same work.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet

Item number 8

Page 2

John A. Grove came to Bluffton in 1870, and established himself as a marble cutter who produced gravestones at a shop of his own on East Market Street. Grove had learned and practiced this trade in several places in his native Pennsylvania. By the time he built his second home in 1891, Grove had a family of five which included three daughters and one son. Following retirement about 1900, he became active as an inventor, and he experimented with a patent gate and fence, a device for escaping burning buildings, and a rotary steam engine. This last device he attempted to manufacture with the backing of the Bluffton Commercial Club, but the failure of a 1903 demonstration of the machine for a committee of the club foiled his plans.

Henry H. Hunsicker, who bought the Grove Residence in 1899, was born to Pennsylvanian parents in Seneca County, Ohio, and was raised in Allen County, Indiana, after 1866. He spent two years in St. Louis learning woodworking before settling in Bluffton in 1882 as head sawyer of a local woodworking firm. In 1885 he went into the transfer business, hauling freight, and in 1887 he started a grocery which stood two blocks Southwest of the Grove property. In 1901 he sold his store and bought a mill which produced overalls; his sale of this business in 1903 apparently enabled him to improve and redecorate his house, whose assessed valuation was increased the next year. By the time of his death in 1929 he had also been a partner in the Hunsicker and Bender Feed Mill and had retired to selling real estate in the firm of Dustman and Hunsicker.

The westward migrations of both of the owners of the property, their personal sojourns to learn their trades, and their later business ventures are as much an expression of the cultural homogeneity produced by industrialization as are the mass-designed and mass-produced elements found in the home which they each occupied in turn. In that sense the John A. Grove Residence is both an architectural and historical expression of both the products of the Industrial Revolution and the aspirations and lifestyles which it fostered.

9. Major Bibliographical References

Abstract of title.

Assessment list and Tax Duplicate, various years, Wells County Treasurer's Office.

see continuation sheet

10. Geographical Data

Acreeage of nominated property less than one acre

Quadrangle name Bluffton

Quadrangle scale 1:24,000

UMT References

A

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6	5	3	9	1	0
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4	5	1	1	2	9	0
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Zone Easting Northing

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Verbal boundary description and justification

All of Fractional lot 122 of Studabaker's West Addition and the West 41.3 feet of lot 30 of Studabaker's First Addition, both plats in the City of Bluffton, Indiana

List all states and counties for properties overlapping state or county boundaries

state N/A code county code

state code county code

11. Form Prepared By

name/title Craig Leonard, Historic Preservation Consultant

organization

date August 1983

street & number 521 West Market Street

telephone (219) 824-4010

city or town Bluffton

state Indiana

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature



title Indiana State Historic Preservation Officer

date 10-27-83

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received

date entered

Continuation sheet

Item number 9

Page 2

BOOKS

- George and Charles Palliser, New Cottage Homes and Details, Palliser, Palliser and Company, New York, New York, 1887. Reprinted in Palliser's Late Victorian Architecture, American Life Foundation and Study Institute, Watkins Glen, New York, 1978.
- _____, Biographical Memoir of Wells County, Indiana, B. F. Bowen and Company, Indianapolis, Indiana, 1903.
- _____, The Builder's Portfolio, Cooperative Building Plan Association, Robert W. Shoppell, Publisher, New York, New York, 1886.
- _____, Combined Book of Sash, Blinds, and Moldings, Rand McNally Company, Chicago, Illinois, 1898 edition. Reprinted as Late Victorian Architectural Details, American Life Foundation and Study Institute, Watkins Glen, New York, 1978.
- _____, New Universal List of Sash, Doors, Blinds, and Mouldings, Shattock and McKay Company, Printers, Chicago, Illinois, 1903. Imprint made for Curtis and Garfside Company, Oklahoma City, Oklahoma.

PERIODICALS

- _____, Inland Architect and News Record, Chicago, Illinois. On microfilm produced by University Microfilms, Ann Arbor, Michigan.

NEWSPAPERS

- _____, "The City Dads Meet," Bluffton Weekly Chronicle, Bluffton, Indiana, July 23, 1891.
- _____, "Henry Hunsicker Succumbs to Heart Attack," Evening Banner, Bluffton, Indiana, May 27, 1929.
- _____, "John A. Grove Passed Away Tuesday," Bluffton Weekly Chronicle, Bluffton, Indiana, November 27, 1912.
- _____, "Lightning-rod Saved the House," Bluffton Weekly Chronicle, Bluffton, Indiana, May 27, 1902

untitled news items:

- _____, John Grove's rotary steam engine described, Bluffton Weekly Chronicle, Bluffton, Indiana, June 3, 1903.
- _____, John Grove's rotary steam engine demonstrated for Commercial Club, Bluffton Weekly Chronicle, Bluffton, Indiana, June 24, 1903.
- _____, William Kerfoot plumbing John A. Grove residence, Bluffton Weekly Chronicle, Bluffton, Indiana, September 30, 1896.

INDIANA
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FOR
DATE
TOLL GATE

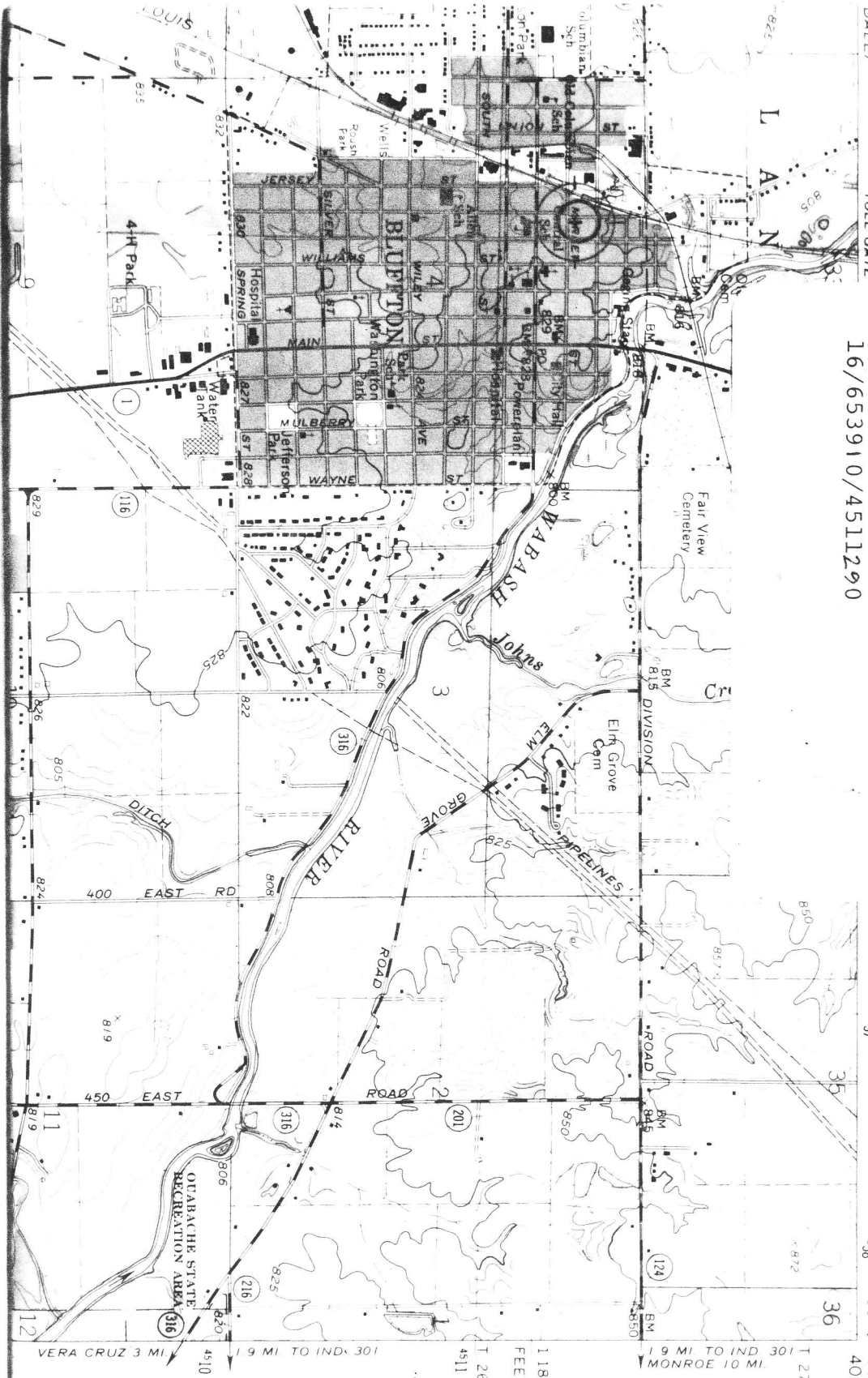
Grove-Hunsicker House
Bluffton, Indiana

UTM References:

16/653910/4511290

BLUFFTON QUADRANGLE
INDIANA - WELLS CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)

57 58 59 85°07'30" 40°45'



1 80 000 FEET
T 26 N 4911
T 27 N 4910
1.9 MI TO IND 301
1.9 MI TO IND 301
MONROE 10 MI
VERA CRUZ 3 MI

39°51'55" (PREBLE)