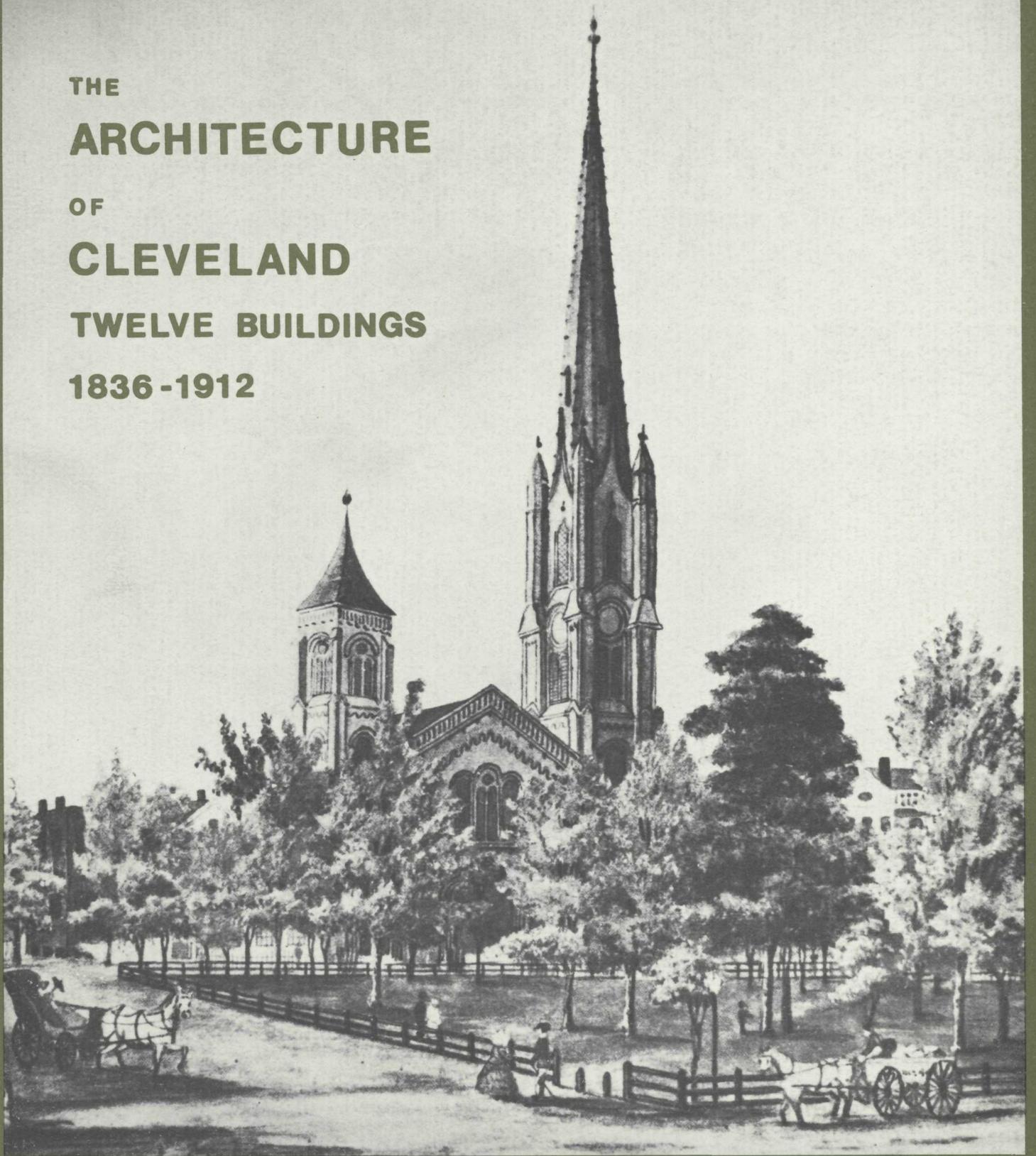


THE
ARCHITECTURE
OF
CLEVELAND
TWELVE BUILDINGS
1836-1912



**THE
ARCHITECTURE
OF
CLEVELAND
TWELVE BUILDINGS, 1836-1912**

**SELECTIONS FROM
THE HISTORIC AMERICAN BUILDINGS SURVEY
NUMBER 12**

**A JOINT PUBLICATION OF
THE WESTERN RESERVE HISTORICAL SOCIETY
AND
THE HISTORIC AMERICAN BUILDINGS SURVEY
1973**

The Western Reserve Historical Society
10825 East Boulevard
Cleveland, Ohio 44106

The Historic American Buildings Survey
Division of Historic Architecture
Office of Archeology and Historic Preservation
National Park Service
United States Department of the Interior
Washington, D. C. 20240

The Western Reserve Historical Society Publication Number 128

The Historic American Buildings Survey
Publication Number "Selections, No. 12"

FOREWORD

The Western Reserve Historical Society takes pleasure in cooperating with the Historic American Buildings Survey in this publication describing twelve outstanding local structures erected prior to World War I. The structures are in the City of Cleveland with the exception of the one private dwelling, the Tremaine-Gallagher house, which is in suburban Cleveland Heights.

Information about two additional structures near Cleveland was obtained for the study but omitted here because of their distance from the city. Both of these structures were early 19th century Greek Revival dwellings, the brick Pomeroy house in Strongsville and the Elwell-Roesch house by Jonathan Goldsmith in Willoughby. When efforts to restore these buildings on their original sites appeared impractical, they were offered to The Western Reserve Historical Society. The Society has accepted the Elwell-Roesch house and plans to move it soon to the Western Reserve Pioneer Village at the Hale Farm, where it can be authentically rehabilitated and restored.

Long before obtaining records on the structures included in this volume, the Historic American Buildings Survey, in its 1941 Catalog, identified five Cleveland buildings, chiefly private dwellings, of considerable architectural interest. Of these, the one known as Dunham Tavern was acquired by civic-minded citizens and converted into a museum. All the other buildings have been destroyed, a clear indication of how fast our valued landmarks have been disappearing. Moreover, Dunham Tavern is the last building still standing which was on Euclid Avenue in Civil War days - when Euclid Avenue was described as one of the most beautiful streets in the world.

Correspondence, field notebooks, and photographs relating to these and other structures as compiled by the Historic American Buildings Survey for the Northern District of Ohio in the 1930's are in The Western Reserve Historical Society. The substantial records of the Historic Sites of Cleveland, Ohio, Historic Records Survey, Works Progress Administration, are also in The Western Reserve Historical Society. These records have been processed by The Society and are available for study. They are contained in 508 document boxes, for which there is a 16-page descriptive register. Anyone seeking additional information about historic and architecturally significant buildings in the City of Cleveland should find the material of value.

Very recently, by City Ordinance, Cleveland established its own Landmarks Commission, which began designating and protecting significant structures in December 1971. All of the Cleveland buildings cited in this publication are under study by the Commission and some of them have already received official landmark status.

Frederick C. Crawford, President

Meredith B. Colket, Jr., Director

TABLE OF CONTENTS

INTRODUCTION	page iv
SAINT JOHN'S EPISCOPAL CHURCH.	1
FIRST PRESBYTERIAN (OLD STONE) CHURCH.	8
THE CLEVELAND ARCADE	16
SOCIETY NATIONAL BANK BUILDING	29
SAINT MICHAEL THE ARCHANGEL ROMAN CATHOLIC CHURCH.	35
PRESIDENT JAMES ABRAM GARFIELD MONUMENT.	41
WADE PARK AVENUE BRIDGE.	47
TRINITY CATHEDRAL (EPISCOPAL).	52
THE ROCKEFELLER BUILDING	61
UNITED STATES FEDERAL BUILDING, CUSTOM AND COURT HOUSE	71
PEERLESS MOTOR COMPANY	80
TREMAINE-GALLAGHER HOUSE	88

Cover: Watercolor of First Presbyterian Church, painted in 1856 by Catherine C. Hopley. In collections of the Western Reserve Historical Society.

INTRODUCTION

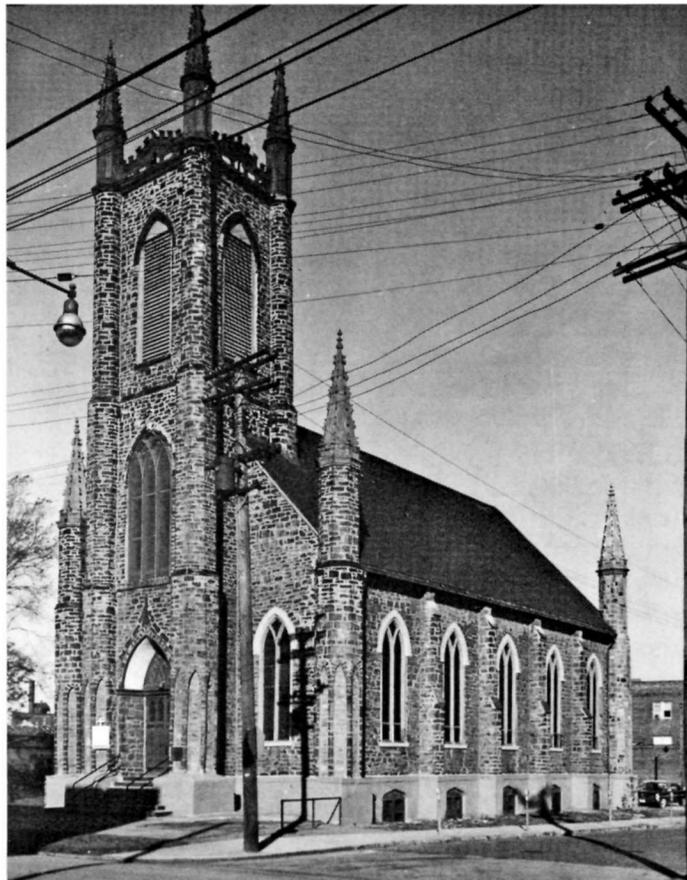
This book is the twelfth in a series "Selections from The Historic American Buildings Survey." These publications are intended to present, in a convenient bound volume, a representative selection of some of the buildings recorded by the Historic American Buildings Survey (HABS) in recent projects. The material, in the form of data pages, drawings, and photographs, from which this booklet was prepared, is on file at the Library of Congress, where it forms a portion of the HABS archives. Copies of these records may be obtained, at the Library's stated prices, by writing to the Prints and Photographs Division, Library of Congress, Washington, D. C. 20540.

The Historic American Buildings Survey is carried on by the National Park Service of the United States Department of the Interior in cooperation with the American Institute of Architects and the Library of Congress. The HABS collection, containing measured drawings, photographs, and other documentation for thousands of buildings in the United States, Puerto Rico, and the Virgin Islands, is one of the largest archives of its kind in the world. The Survey continues recording each year in an effort to fulfill its goal of broad geographic and typological representation of all periods of American architecture. For further information on the program, inquiries should be addressed to the Historic American Buildings Survey, National Park Service, Department of the Interior, Washington, D. C. 20240.

The records, of which this booklet forms a part, were prepared as a cooperative project between the Western Reserve Historical Society and the Historic American Buildings Survey following a recommendation made in 1964 by Mr. Robert C. Gaede, then the National Chairman of the American Institute of Architects' Committee for the Preservation of Historic Buildings. In February 1965, a final list of fourteen structures to be recorded was agreed upon by the Western Reserve Historical Society, Mr. Meredith B. Colket, Director; and the HABS, acting upon the recommendations of John C. Poppeliers, then Editor. The Cleveland Chapter AIA assisted in the evaluation of these structures. A documentary research program which included both historical and architectural writeups was coordinated by Mr. Jack Large, Assistant to the Director of the Western Reserve Historical Society. It was undertaken by members of the Society and local architects. Mr. Martin Linsey of Shaker Heights, Ohio, supplied the photographs. The material was compiled by Allen Chambers, of the HABS staff, under the supervision of Mr. Poppeliers, now Chief of the Survey.

**SAINT JOHN'S
EPISCOPAL CHURCH
1836-1838**

2600 CHURCH AVENUE



South (Front) and East Sides



Pulpit



Nave-looking south (toward rear)

ST. JOHN'S EPISCOPAL CHURCH

Location: 2600 Church Avenue, Cleveland, Cuyahoga County, Ohio.

Present Owner: St. John's Episcopal Church Vestry.

Present Use: Sanctuary.

Statement of Significance: St. John's is the oldest surviving church structure in Cleveland. At the present time (1967) it not only houses an active congregation, but also, in the basement, the U.S. Government-sponsored "Head Start Program."

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners (chain of title): 1836-1940: The Vestry of St. John's Episcopal Church. 1940-1965: Board of Trustees of St. John's (appointed by the Bishop). 1965-Present: St. John's again under the Vestry's control.
2. Date of erection: Spring 1836-Fall 1838.
3. Architect, builder, suppliers, etc.: St. John's was designed and constructed by Hezekiah Eldredge. He was born on April 3, 1795 and was forty years old when he designed this building. He migrated from his birthplace of South Mansfield, Connecticut, to Weedsport, New York, then to Rochester, New York, and finally to Cleveland, Ohio. During this period he acquired a reputation as a fine carpenter and probably because of this success he turned to building design and contracting. In addition to St. John's, he is also credited with designing and constructing in the Cleveland area: The Ohio City Exchange (1835), the Cleveland Center Block (1836), the Baptist Meetinghouse (1836), the Pearl Street House (1837), and numerous warehouses along the banks of the Cuyahoga River. Eldredge was a charter member of St. John's, and at the time of his commission, a member of the church Vestry.
4. Original plans, construction, etc.: Construction was started early in the spring of 1836, for church records indicate that on July 2, 1836 the Rt. Rev. Bishop McIlvaine of the Episcopal Diocese of Ohio was present and officiated at the laying of the cornerstone. On February 1, 1837, a

group of leading parishioners, headed by Judge Josiah Barber, presented a building fund plan to the Vestry of St. John's. The following is an excerpt from the Vestry Minutes:

"a sufficient sum not exceeding fifteen thousand dollars shall be raised to be applied in payment of the expenses already incurred in the erecting and furnishing the same with a suitable Bell and Organ and building a fence around a Lot, said sum to be laid out under the direction of and superintendance of a Committee to be appointed for the purpose by the Vestry."

"Payments-to-Contractor" records indicate that Eldredge's final invoice was presented on January 1, 1839. It is assumed that the church was first occupied in the fall of 1838.

5. Alterations and additions: The original bell, installed in 1846, was removed in 1943, due to the weakening of the tower caused by tornado damage. The original bell is now housed in the west side of the narthex. The original pinnacles of this bell tower have also been modified because of damage incurred in the 1943 tornado. Other alterations to the tower pinnacles were made in 1954 following a 1953 tornado.

The basement area has been divided into classrooms for the church school. Some alterations have also been made in this area in order to house the "Head Start" program.

During the mid-1920's the church interiors were redecorated by the Rambusch Company of New York.

The original lighting has been removed.

Following the 1953 tornado the north (apse) end was returned to its original dimensions--the later 19th Century apse was removed--and the present concrete block and brick rectangular apse was added and the entire north wall was also reconstructed and faced with brick. The octagonal northwest "buttress"-tower was converted into a chimney. The 1953 tornado caused considerable interior damage to this north end and to the roof. Most of the interior was replaced in the 1880's after a fire gutted much of the structure. Shortly after the accompanying exterior photograph of St. John's was taken, the finials were found to be so decayed as to warrant their removal. They have not yet been rebuilt and restored in place.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: Although St. John's Episcopal Church is primarily of interest because it is the oldest surviving church in Cleveland, it has considerable architectural merit as an early example of the Gothic Revival in the mid-west.
2. Condition of fabric: Well-maintained, except the interior structure of the bell-tower has deteriorated and needs attention:

B. Description of Exterior:

1. Over-all dimensions: One story with square, three-stage bell tower; 45' (three-bay front) x 75' (five-bay sides); rectangular with a projecting rectangular apse.
2. Foundations: Foundation walls of solid sandstone and limestone blocks, start about 14 ft. below grade and are plastered where exposed in what was once the original undercroft. This area has since been sub-divided into classrooms for church school and "Head Start" usage.
3. Wall construction: Exterior walls are of random block, full thickness (16" - 18") sandstone probably quarried from the banks of the Cuyahoga River, about one-half mile to the east of the building. The entrance platform and steps are of sandstone and the pointed arches over the entrance doors and nave windows are trimmed in a local white limestone.
4. Porches, stoops, bulkheads etc.: The structure has three-quarter engaged buttressed columns at the building corners and at the exterior corners of the narthex. The narthex's buttressed-engaged columns rise about 80-90 ft. above the main church floor and support the crocketed pinnacles of the bell tower.

The original bell tower pinnacles which rose an additional 20 to 25 ft. have been since modified due to the tornado damage. The bell tower is approximately 16' square and is supported on the exterior by buttress-columns and by two interior columns, partially contained within the interior wall separating the nave from the narthex. The tower appears to be quite weak and is in need of additional bracing to maintain it. Steel tie-rods, installed sometime in the fall of 1943, appear inadequate. There is much evidence of

dry-rot occurring in the various staging floors of the tower. Staging floors are only around the periphery of the tower as the center portions were removed and never replaced when the bell was lowered in 1943.

5. Openings:

- a. Doorways and doors: Exterior doors and sash are of pine wood, as are the frames. There appears to be much of the original glazing still intact, some of it is of the stained-and-leded type, but for the most part just stained and housed in the pine sash.
- b. Windows and shutters: It is not clear as to whether or not there was ever a large north window (typical in English Gothic construction) located behind the altar, as the building was altered in the 19th or early 20th Century to provide an apsed sanctuary. The present apse was constructed c. 1953-54 after extensive 1953 tornado damage. It is of brick and concrete block, the face brick being similar to the Santa Barbara Blend produced in the Columbus region of Ohio.

6. Roof: The main wooden roof appears to be supported on wood purlin members paralleling the main axis of the building. These purlins, in turn, are supported on ornate oak hammer-beam trusses which bear upon the buttressed walls at the buttress points.

C. Description of Interior:

1. Flooring: The original wooden floor is raised in the pew seating areas. This was probably done to accommodate underfloor steam heating lines, as there is no radiation apparent within the nave area.
2. Wall and ceiling finish: Walls are furred and plastered, and where plaster is falling from the bell tower walls, it appears that the lathing is of small tree limbs, about $\frac{1}{2}$ " to $\frac{3}{4}$ " in diameter. The bottom 4'-6" of the exterior walls are paneled with red oak which does not appear to be original. The organ, organ screen, and choir screen are also of red oak. This organ area is located in the rear-center of the nave and is not indicated on Eldredge's original drawings.

The vaulted ceiling is of plaster, suspended from the underside of the purlin members. The ribbed ceiling of the added sanctuary slopes from a central point forming a vaulted apse. Ribbing is of stone color with the ceiling between of deep red. The oak dado is done in a bronze color. Over the dado, in the sanctuary side panels are

heraldic shields bearing the traditional symbols of the twelve apostles.

3. Trim: Walls are plain and somewhat severe, having been treated with a parchment-colored antiqued plaster. Window escutcheons are ornamented with diagonal bands of color in a Gothic pattern. The ceiling is painted dark blue with ecclesiastical designs.
4. Lighting: The original lighting fixtures were removed long ago. The nave is presently lighted (1967) by low-wattage, incandescent lamps contained in hand-wrought iron lanterns with bronze ornamentation. These lanterns are suspended from the interior drops of the hammer-beam trusses. The sanctuary is lighted by two wrought-iron reflectors located about 12 feet above the floor on either side of the sanctuary arch.

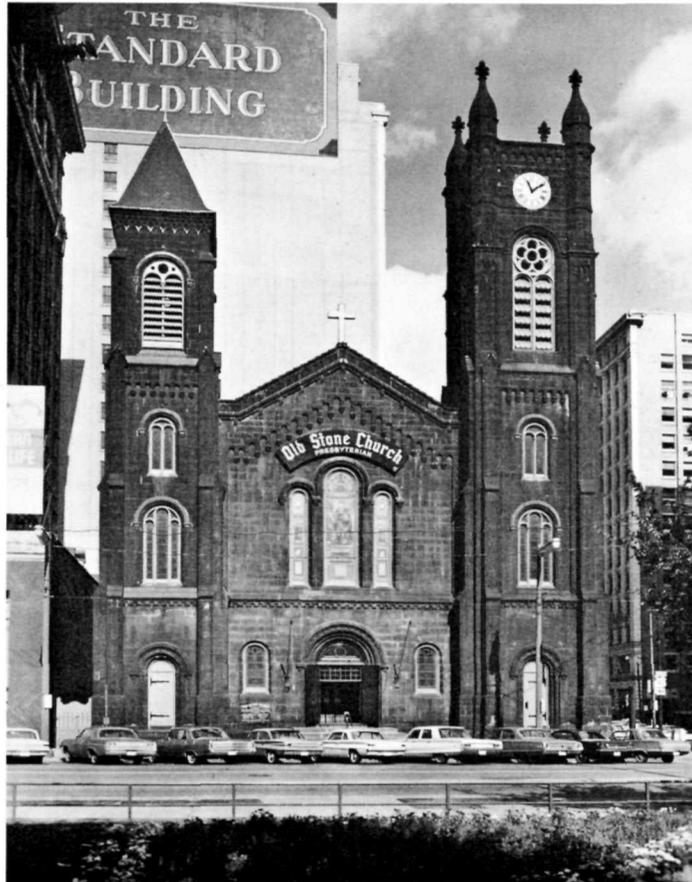
D. Site:

1. General setting and orientation: The building faces south on Church Avenue and is located on the northwest corner of the intersection of Church and West 26th Streets.
2. Outbuildings: To the northwest of the main structure, and connected to it by a frame one-story passage, is a 19th-century frame Parish Hall. It has Gothic Revival decorative elements, vertical siding, and a gable roof. It contains a meeting hall, an office, and kitchen.
3. Landscaping and walks, enclosures: The church is located on a relatively small urban lot. On two sides are concrete sidewalks, and to the rear an unpaved parking area. There are no shrubs or trees.

Prepared by Joseph A. Leithold, AIA
Rowley, Payer, Hoffman &
Leithold, Inc.
Cleveland, Ohio
May 1967

**FIRST PRESBYTERIAN
(OLD STONE) CHURCH
c. 1853 - 1855**

91 PUBLIC SQUARE



South (Front) Facade



View of chancel-looking north

FIRST PRESBYTERIAN ("OLD STONE") CHURCH IN CLEVELAND, OHIO

- Location: 91 Public Square, northwest corner Rockwell Ave. and Ontario St., Cleveland, Cuyahoga County, Ohio.
- Present Owner: The First Presbyterian Society, Cleveland, Ohio.
- Present Occupant: The First Presbyterian Society in Cleveland, which was established 1820, when the population of Cleveland was about 150.
- Present Use: Church sanctuary.
- Statement of Significance: Preceded only a few months by Trinity Church (Episcopal), "The Old Stone Church" is Cleveland's second oldest. Established under the "Plan of Union" of the Presbyterian and Congregational Churches, it is the Mother Church in Cleveland of the many Presbyterian and Congregational Churches which followed. It is the oldest surviving building in the central city.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: About 1830 the site was purchased for \$400.00 with the gifts of ten early settlers. There is no record of any use of this site (for building purposes) prior to 1832, when the first church building (55' x 80') was erected. This original gray sandstone structure had Tuscan pilasters. It was the first stone building used exclusively as a church in Cleveland. Eventually it was known as "The Stone Church," and later "The Old Stone Church" as the sandstone darkened. The popular appellation was later transferred to the new sanctuary, which was erected on the same site in 1854.
2. Date of erection: In 1853 The First Presbyterian Society authorized Heard & Porter, Architects, to design and supervise construction of a new building, and contracted with Eason and Warner for its erection. (C. W. Heard, a son-in-law of Painesville architect Jonathan Goldsmith, was later to design many of Cleveland's buildings and homes, while W. J. Warner became known as Cleveland's outstanding master mason.) The building was dedicated August 12, 1855. In March 1857, a serious fire destroyed much of the interior construction, the galleries, and the

FIRST PRESBYTERIAN ("OLD STONE")
CHURCH IN CLEVELAND, OHIO
HABS No. O-2124 (Page 2)

steeple, but the well-constructed brick lining of the stone foundation and exterior walls withstood the heat and flames so that they could be used for reconstruction. Amasa Stone headed a group which urged prompt rebuilding. He helped supervise the work so that the reconstructed sanctuary was dedicated January 17, 1858. The spire was rebuilt in 1865.

3. Original plans: Not available.
4. Alterations and additions: In January, 1884, a second fire took place but did not affect the foundation and walls. The spire was not destroyed by the fire, but nevertheless was removed about this time because it had been weakened by heavy rain and because a turret had fallen. Since most of the members no longer lived in the central city, there was a strong movement against rebuilding; this was resisted by Col. John Hay (son-in-law of Amasa Stone) and Judge Samuel Williamson. The result was the rebuilding on the same walls and foundations. This was under direction of Architect Charles Schweinfurth, who was responsible for the present open-beam construction of the ceiling. The reconstructed sanctuary in present form was dedicated October 19, 1884. The steeple on the east tower (weakened by the fire) was removed later. This east tower was rebuilt about 1900.
5. Some historical events taking place in the structure and its predecessor:
 - a. 1843: Cleveland's first medical school organized in the church parlors by Dr. John Delamater, and first classes were held there.
 - b. 1844: The Western Convention of Presbyterian and Congregational ministers met at The Old Stone Church. Eleven states sent 300 representatives. They appealed for church unity and condemned slavery.
 - c. 1861: Sermon by Dr. Goodrich, "The Christian Necessity of War," received national publicity.
 - d. 1865: Memorial services were held for Abraham Lincoln within the church at the same time that his body lay in state on a catafalque erected in front of the church in the Public Square.
 - e. 1866: "Home for Friendless" organized to care for refugees from the south. Eventually became Lakeside Hospital (now a unit of the University Hospitals of Cleveland).

FIRST PRESBYTERIAN ("OLD STONE")
CHURCH IN CLEVELAND, OHIO
HABS No. O-2124 (Page 3)

- f. 1869: Presbyterian Union organized with the purpose of financial aid to new churches.
 - g. 1879: Moody and Sankey Revivals.
 - h. 1882: Removal of Western Reserve University from Hudson to Cleveland sponsored by Dr. Haydn (Pastor of the Old Stone Church and Trustee of Western Reserve University) and which was financed by Amasa Stone.
 - i. 1887-90: Dr. Haydn assumed presidency of Western Reserve University in addition to his duties at The Old Stone Church.
 - j. 1893: Mrs. Samuel Mather encouraged the formation of a vacation school in the chapel and paid its cost in order to demonstrate the need of "summer schools" within the Cleveland School System. The experiment was so successful that it was soon moved to the nearby Rockwell School Building. Later summer schools were incorporated as a city-wide project of the Cleveland Board of Education.
 - k. 1898: Thanksgiving Service for "Glorious American Victories" in war with Spain.
 - l. 1963: Monday, November 25th, 3,500 (largest congregation ever) attended Memorial Service following assassination of President John F. Kennedy.
 - m. Presently the sanctuary is used for a combined activity of the Cleveland Church Federation for Daily Noonday Service during the Lenten Season.
6. Important old views: A photocopy of a watercolor painting in the collection of the Western Reserve Historical Society (accession #44.434), Cleveland, is included in this report. It was painted in September 1856 by Catherine C. Hopley. Other old views are also in their collection.

7. Bibliography:

Annals of The First Presbyterian Church of Cleveland (1820-1895). Cleveland: Winn & Judson, 1895.

Chapman, Edmund H. Cleveland - Village to Metropolis. Cleveland: The Western Reserve Historical Society and Western Reserve University Press, 1964.

Ludlow, Arthur C., D.D. The Old Stone Church - The Story of One Hundred Years. Cleveland: The Premier Press, 1920.

Minutes of The First Presbyterian Society of Cleveland and of its Trustees. Handwritten - in the possession of the church.

Rose, William Ganson. Cleveland - The Making of a City. Cleveland: World Publishing Co., 1950.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: Romanesque Revival; massive walls of local sandstone ashlar.
2. Condition of fabric: Good, well-maintained. Sandstone black with age. Not known to have been cleaned since construction.

B. Description of Exterior:

1. Over-all dimensions: Sanctuary (subject of this study) 88' x 117'. Parish House to the north, replacing 1892 structure, is of modern design, ell-shaped, 108' x 208', and constructed in 1960. It houses church offices, chapel, classrooms, etc., and the headquarters of the Cleveland Presbytery.
2. Foundations: Built 1854. Sandstone lined with brick.
3. Exterior wall construction: Sandstone lined with brick.
4. Chimneys: None.
5. Openings:
 - a. Doorways and doors: Entrances have Romanesque arches. Doors are of oak with massive steel strap hinges and hardware.
 - b. Windows: Leaded glass. The Art Glass windows are outstanding:

"St. Catherine of Alexandria" (1885) by John LaFarge

"Beside the Still Waters" (1915) by Louis C. Tiffany

"I am the Resurrection and the Life" (1930) by Louis C. Tiffany

"Christ Blessing Little Children" (1920) by
F. and S. Lamb

"The Recording Angel" (1885) by Louis C. Tiffany

"The Sower" (1930) by Louis C. Tiffany.

6. Roof:

- a. Shape: Low gable.
- b. Covering: Initially slate; now composition.
- c. Framing: Two wooden trusses running north and south. Wood sheathing attached to wooden rafters running east and west.
- d. Cornice: None. Parapet walls with stone capping.
- e. Dormers: None.

C. Description of Interior:

1. Floor plans: Large unbroken auditorium. South area divided only by narthex, vestibule, and small robing room.
2. Stairways: To balcony only, in the sanctuary. Two flights (one on east, one on west) each double runs.
3. Flooring: Wood; carpeted.
4. Wall and ceiling finish: Plastered walls - painted - frescoed. Ceiling oak - false open beam supporting structure.
5. Doorways and doors: Oak panelled (from narthex into sanctuary).
6. Woodwork: Oak, lightly stained, varnished.
7. Pews: Fixed pine pews grained to simulate oak.
8. Lighting: Electric - leaded glass pendant from ceiling.
9. Heating: Steam.
10. Organ: Four-manual console. Original organ by W. B. Johnson, 1895; case remains. Organ replaced 1925 by E. M. Skinner. Reconstructed 1955 by M. P. Moller, Inc.

FIRST PRESBYTERIAN ("OLD STONE")
CHURCH IN CLEVELAND, OHIO
HABS No. 0-2124 (Page 6)

D. Site:

1. General setting and orientation: The entrance to the sanctuary is on the south facade of the structure which faces Public Square. The building occupies the northwest corner of Rockwell Avenue and Ontario Street. The east side of the building follows along the west side of Ontario Street. All other buildings in the area are more recent, although the monumental Society for Savings (now Society National Bank) building on the opposite corner was built in 1890. It is on one of the busiest corners in the City of Cleveland, and is at what is generally accepted as the City's center.
2. Enclosures: None.
3. Outbuildings: Attached parish house to north (built 196?); three stories and basement; sandstone.
4. Walks: Cement. Steps: Granite.
5. Landscaping: Very simple. Narrow strip landscaped with shrubbery along Ontario Street.

Prepared by Albert C. May, Trustee
First Presbyterian Society in
Cleveland, Ohio
1020 Homewood Drive
Lakewood, Ohio 44107
1966

THE CLEVELAND ARCADE

1888 - 1890

401 EUCLID AVENUE



Superior Avenue (North) Facade



Superior Avenue (north) facade-entrance detail



Euclid Avenue (south) facade



Interior-looking south



Interior-stair detail

THE CLEVELAND ARCADE

- Location: 401 Euclid Avenue; extending through to Superior Avenue in the block between Public Square and East 6th Street; Cleveland, Cuyahoga County, Ohio.
- Present Owners: Members of the family of Albert A. List. Communications should be addressed to Mr. Ellick B. Wasserman at The Arcade.
- Present Use: Stores and offices.
- Statement of Significance: The Cleveland Arcade is a particularly noteworthy example of the skylighted arcade - a building type that is one of the most unique contributions of the nineteenth century to the urban scene. Functionally and commercially this prominent Cleveland structure is an arcade, for it provides a passageway between two large urban thoroughfares and it contains many shops and offices rented to individual companies. But its tiers of galleries and dramatic use of interior space make it architecturally more akin to the light courts of the multi-storied commercial structures which were developed before the introduction of sufficiently brilliant interior artificial lighting. In construction the Arcade is mixed in technique and materials and reflects the rapid changes in high buildings construction which occurred in the 1880's and 1890's - an era that saw the birth of the skyscraper.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Description of property: Original plots: On Superior Avenue the total frontage is 180 feet (a 40 ft. parcel belonging to Irving Brown et al., depth 176.77 ft. price \$34,100 acquired April 15, 1887; the Dr. H. J. Herrick parcel, frontage 52.53 ft. depth 167.77 ft. price \$52,000 acquired June 2, 1887; balance acquired 1887). Total cost (\$193,186.62); the Euclid Avenue frontage is 132 ft. (former homesteads of George A. Benedict and Dr. Hiram Little). The total depth of the lot is 378 ft.

2. Original owners:

J. D. Rockefeller	S. V. Harkness
J. M. Curtiss	Charles Francis Brush
L. H. Severance	George D. Rogers
Ruth Curtiss	Frank Rockefeller
H. J. Herrick	

First Directors: S. V. Harkness
J. M. Curtiss
Charles Francis Brush
Frank Rockefeller
H. J. Herrick

First Officers: S. V. Harkness, President
C. F. Brush, Vice-President
L. H. Severance, Secretary-Treasurer

Superintendent of building and construction was L. Louis Malm and the rental agent was H. S. Whittlesey and H. H. Wyman. From January 1893 until his death in 1920, L. Louis Malm was in full charge of all operations. He was succeeded by W. E. Malm, vice-president and manager of the company in 1937.

This information is from "The Cleveland Arcade Company," 1937, an anonymous typescript account of the forming of the Arcade Company, the building of the Arcade, and some subsequent history. Copies of this manuscript are in the possession of The Arcade Company and in the Case Archive of Contemporary Science and Technology, Case Institute of Technology, Cleveland.

3. Date of erection: On May 31, 1888 the first footing stone of the foundation (southeast corner) was laid; the building was ready for occupancy January 1, 1890, but not officially open until April 1, 1890.

This information from Ellwood S. Hand's The Cleveland Arcade (New York: Exhibit Publishing Co., 1891). The only known copy of this pamphlet is in the library of The Western Reserve Historical Society, Cleveland.

4. Architects: John Eisenmann and George Horatio Smith. All the architects' drawings which are still in the possession of the Arcade Company are stamped with a rubber stamp with the names of both architects and there is no indication of any division of credit.

John Eisenmann:

Born, Detroit, 1851.

Educated Monroe, Michigan; graduated from the University of Michigan in 1871 in engineering; received honorary M.A. from Michigan 1913.

Engineer on the Great Lakes Survey of the Corps of Engineers, U. S. Army, which employed some civilians. Main office Detroit.

Studied architecture at the Polytechniques in Munich and Stuttgart during a leave of absence in 1876-78. Graduated from Stuttgart in 1878. Returned to Detroit.

Survey completed in 1882, Eisenmann transferred to Mississippi River Commission in St. Louis.

1882-86 Head of Engineering and Drawings Department, Case School of Applied Science, Cleveland, Ohio.

1886 Secretary-Treasurer of Council of Engineering Societies on National Public Works.

1888-90 with George H. Smith designed the Arcade.

1890's on Cleveland Park Board.

1901 designed Ohio state flag.

1904-5 directed the drawing up of Cleveland's first Building Code, internationally famous for its comprehensiveness and scientific approach.

1905 Building Code Commissioner.

1908-12 proposed and fought for siting of Monument to Oliver Hazard Perry at Put-in-Bay.

Submitted design for monument but another chosen.

1924 died, Cleveland.

Extant buildings known to be Eisenmann's:

Old Main, Case School of Applied Science (now Case Institute of Technology) - much remodeled, about to be demolished.

Main Building, Adelbert College (now part of Western Reserve University) - slightly remodeled.

Administration Building, Masonic Home, Springfield, Ohio.

Dorcas Home for the Aged, Cleveland.

✓Source of information: Louise Heath, compiler, "Biography of John Eisenmann," History File, Cleveland Public Library, and the Case Archive, Case Institute of Technology, Cleveland, Ohio.✓

George Horatio Smith, died April 8, 1924 on a visit to Bethlehem, Pennsylvania. ✓Obituary, Cleveland Plain Dealer, April 9, 1924.✓

Buildings identified as designed by Smith (all in Cleveland):

Hickox Building - 1890 (demolished).

Rose Building - 1900 - largest building in Ohio at time. (Company has signed plans and rendering.)

- Colonial Hotel and Arcade - 1898 (slightly remodeled).
The Colonial Hotel (Cleveland, 1889), a pamphlet in the library of the Western Reserve Historical Society.✓
- White Automobile Company factory - 1906 to 1915. The Administration building, built 1915, was largest reinforced concrete building in Cleveland at the time and the spans of floor beams were longest of any in city. Ohio Architect and Building News (June 1915), p. 36. References to successive building of factory, Ohio Architect (January 1906), p. 54; (December 1909); (October 1911), p. 44.✓
- Plain Dealer Building (now wing of the Public Library). Ohio Architect (April 1908), p. 21; (October 1911), p. 25.✓
- Residence of Charles F. Brush, Euclid Avenue (demolished). Inland Architect and News Record, Vol. 14 (January 1890), and American Architect and Building News, Vol. 27, No. 742 (March 15, 1890).✓
- Residence of Howell Hinds, Euclid Heights (demolished). Ohio Architect, Vol. 3, No. 5 (1904), p. 12.✓

5. Original plans, construction etc.: The Arcade Company has the original plans and also the construction accounts to 1918, exclusive of the original contract for the building. These accounts cover all the original construction except the iron skeleton and roof trusses, and almost all subsequent remodeling to 1918. A microfilm of both the plans and the accounts is in the Archive of Contemporary Science and Technology, Case Institute, Cleveland, Ohio.
6. Alterations and additions:
 - a. General: Interiors of stores and offices have been altered to suit new tenants. Attics of both office buildings have been converted into offices (Euclid Avenue side, 1903-4; Superior Avenue side 1915-17).
 - b. Utilities: The early hydraulic elevators were replaced with electric in 1909, and the closed automatic system dates from the mid-twentieth century. The Brush electric light plant served from 1891 to 1897, was later replaced by Elwell Parker equipment, and in 1904-5 by Westinghouse equipment. The structure now is on public utility service. The new power plant and boiler house in 1909 made architectural changes (see below).
 - c. Architectural: When the old boilers for light and heating plants were moved to an annex in the Euclid Avenue alley, the two-story space in the Euclid end of the basement was converted into two floors. To gain access

to this space the grand stairs were rebuilt narrower to allow passageway at either side and around them on the Superior Avenue level. At the same time the balconies at the Euclid Avenue level were made the same width for their entire length.

The bay windows on Superior Avenue were replaced in 1914-15 by double mullions with simpler more geometric decorative detail. The Superior Avenue tower had a two-story corbeled bay window which was replaced by double mullions at this time.

The bay windows on Euclid Avenue were replaced by double mullions as they had been on Superior Avenue facade. In 1939 the entire first three floors of the exterior on Euclid Avenue were refaced in polished carnelian granite and the old arch replaced with a squared-off entrance embellished with large medallions with relief profiles of Stephen V. Harkness and Charles F. Brush, first president and vice-president of the Arcade Company. At the same time steel columns and beams were inserted to support the central tower. /Information from Dan Mitchel who was in charge of Euclid renovation for Walker & Weeks, architects./

Superior Avenue stairway: The original plans show only a stairwell in the corner of the office building as is now in the upper stories. The first stairway, shown in all early pictures, rose directly opposite the Superior Avenue entrance and branched in a Y shape into two smaller stairs that met the balconies where they made a corner to circle the rotunda. The present stairway, installed in 1930, blocks the view of the arcade from the Superior Avenue entrance and reflects the shift of the main entrance from Superior to Euclid as the latter gained in commercial importance.

The Arcade store fronts on both levels were remodeled in the late 1920's; the store fronts on the street facades were also remodeled then. Sculptured plaster covering over the stores on the Euclid level replaced plate glass.

Lighting fixtures in arcade section were originally electro-gasoliers. These were palmshaped and carried incandescent lights "between spreading fronts and gas jets in an aureole above the whole." /Hand, op. cit./ Flower-shaped shades were later changed to globes on the same stands. The lantern-type stands are now along the balconies. The stair lamps were changed when the stairs were redone at each end. The arc light in the

Euclid Avenue entrance and the incandescent lights along the lower chords of the roof trusses as well as in the gryphons' mouths are no longer there. The small lights on the third balcony columns have been removed.

The bridge between balconies mid-way down the arcade on the Euclid level built sometime between the erection of the second and third Superior Avenue stairs.

6. Important views and references: The Arcade Company has photographs showing the Arcade under construction, and the interior and exterior at various times during its history. Copies of these are also in the Archive of Contemporary Science and Technology, Case Institute, Cleveland, Ohio.

The Western Reserve Historical Society has a pamphlet - issued by the Company when the Arcade opened - by Ellwood Hand, The Cleveland Arcade (New York: Exhibit Publishing Co., 1891), and also A Guide to the Stores and Offices in the Arcade Occupied by Leading Firms in the Various Branches of Business and Professions (The Arcade, 1891).

Views are in:

"Building Construction Details No. XLIII and No. XLIV, The Cleveland Arcade Roof," Engineering Record (March 21, 28, 1891), pp. 256-7; 274-6.
(Photostat in Archive of Contemporary Science and Technology.) This article has good reproductions of construction details from the original plans.

"The Cleveland Arcade Roof, Ferme de passage Cleveland, à Cleveland (Ohio)," La Construction Moderne (20 Juin, 1891), pp. 436-8.

Engineering Record loc. cit. This analysis is unreliable.
(Copies are in Avery Library, Columbia University, and the Archive of Contemporary Science and Technology.)

Schofield, Mary-Peale. "The Cleveland Arcade," Journal of the Society of Architectural Historians, Vol. XXV, No. 4 (December 1966), pp. 281-292.

A history of the Cleveland Arcade by the author of this report.

- B. Historical Events Connected with the Structure:

A banquet for the National Convention of Republican Clubs was held in 1895; William McKinley (Governor of Ohio) and Marcus Alonzo Hanna (Senator) attended. A photo of this event still is in the possession of the Arcade Company.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: Two office buildings nine stories high are joined by a five-story arcade 300 feet long, which is roofed by a gabled skylight with a central light monitor, and which is supported by trusses whose lower chords make a pointed arch. The Euclid Avenue entrance is 12 feet higher than the Superior Avenue entrance. This gives the Arcade two ground floors for shopping purposes. A grand staircase at the Euclid Avenue end descends to the Superior Avenue level. The lower ground floor is also slightly ramped downward toward Superior Avenue. At the Superior Avenue entrance is another staircase which gives access to the Euclid Avenue level balcony at that end. Rotundas at each end of the interior arcade give an apsidal effect and connect the balconies at either side of the arcade at every level. The delicate geometric pattern of the balcony grills, the thinness of the structural members, and the glass fronts of the stores give a light skeletal effect to the interior enclosure. The facades have the severe monumentality of the Romano-Byzantine style of the '90's. The lower three stories are of ashlar red sandstone and the upper of Roman hard-faced brick. The severe lines of the brick are relieved by rich carving on the lower portions of the central towers that dominate the composition of the facades. There is a fine "Richardsonian" semi-circular arch at the Superior entrance.
2. Condition of fabric: Good, well maintained.

B. Description of Exterior:

1. Over-all dimensions: The Superior Avenue office building is 179' wide by 65' deep, nine stories high, with a central one-story tower. The Euclid Avenue office building is 132'-9" wide by 64'-6" deep, nine stories with one-story central tower. The interior arcade is approximately 233' long, 112' and 130' wide, and 100' high. /Plans, construction accounts in Engineering Record, loc. cit./
2. Foundations: The Arcade was constructed on sandy soil and quicksand subsoil. Columns of iron frame are set on spread footings varying in size from three feet square to eight feet square according to the weight carried by the columns. Area walls help to hold soil in place and masonry walls are internally buttressed at the base. 30,817 cubic yards of excavation exclusive of areas and vaults. 292 stone and brick piers. /Plans and construction accounts./

3. Wall construction: Slow combustion construction. Facades, Anderson Obsidian brown brick, high face Roman, two lower stories in Hummelstone Pennsylvania red sandstone with common brick backing. Side walls common brick. The main interior walls are sheathed with furring tiles and the partitions with porous fire-proofing tiles.
4. Framing: Iron frame construction with cast-iron columns and wrought-iron beams. In the arcade section the iron frame supports the floor loads, the walls merely support themselves. In the office buildings the side walls carry the floor loads. Floor beams at the sides of the office buildings are oak. On the facades the masonry above the plate glass store fronts is supported by three I-beams which rest on structural brackets wrought into the first member of the front columns. At the next two stories there are double girders but they do not appear to be connected to the columns; above that, the single girders are set in the masonry. Both central towers and corner piers were originally self-supporting.
5. Superior Avenue facade: Eight bays rise from the third to the sixth story, enriched only by the decorative copper panels of the bay windows (now double mullions) and the radiating brickwork of the arches. A delicate denticulated stringcourse makes the transition to the seventh story colonnade which is surmounted by a heavier modillioned cornice. The top stories are relieved only by the shallow piers which rise above the plain top cornice. The off-center tower is 55' wide and rises for nine stories over the 34-foot semi-circular entry which has foliage relief decorations on its intrados molding and on the horizontal bands in the spandrels. The cornice above the second story goes through the tower composition. At the third floor is an arcade resting on squat columns with foliated capitals surmounted by an intricately carved cornice -- all ashlar sandstone. The fourth to tenth floors are brick. A central bay rising from the fourth to the eighth floor originally had a two-story corbeled bay at the fifth and sixth floors. Now all have double mullions. There are round-arched windows on the ninth floor of the tower, and square-headed windows on the tenth floor which is surmounted by the same machiolated cornice as the rest of the facade. The side piers of the tower rise above the cornice.

Euclid Avenue facade: Six side bays (three on each side of the central tower) are composed like those on the Superior Avenue facade. The tower is 38' wide and had a semi-circular arched entrance of 24' span resting on piers. There was foliated decoration on the impost mouldings of the piers, on the intrados molding and in a band, inter-

sected by the arch, supporting a row of squat columns with foliated capitals. (All this remodeled in 1939, see Part I, A, 5) The central bay of tower, rising from the fourth through the sixth floors, has the same dimensions as the side bays and is flanked by a Palladian-opening type arrangement of pilasters. The seventh-story arcade and cornice goes across entire facade. The eighth- and ninth-story windows are square headed and tenth-story windows are round arched. Side piers rise above the cornice line.

C. Description of Interior:

1. Floor plans: The entrance to the arcade area is through office buildings at either end of the arcade. The Euclid Avenue entrance is at a 23° angle to the main axis of the arcade. The arcade section has a 300' long passage with apsidal endings. The Superior Avenue level passage is 25 ft. wide. The grand stairway from the Euclid Avenue level to the Superior Avenue level is at the Euclid Avenue end. The stair at the Superior Avenue end leads to the Euclid Avenue level balcony. Balconies set back from each other give access to stores and offices of the arcade. The Euclid Avenue level balconies are set back three feet and are cantilevered from the next row of interior columns. The third and fourth floor balconies, each five feet wide, rest on the interior columns of the arcade which rise through the store fronts of the second floor, past the grilles of the third and fourth floor balconies to support steel beams projecting out from the office fronts, terminating in a series of forty-four cast iron gryphons, of six varieties. Original drawings show rosettes rather than gryphons but all early pictures show gryphons and Ellwood Hand's pamphlet of 1891 (see Part I, No. 6) describes them. There are one hundred commercial store units on the Euclid and Superior Avenue fronts and Euclid and Superior Avenue arcade levels; there are also three hundred thirty three office units above the Euclid Avenue level.
2. Roof: The trusses of the arcade roof are pin-connected to the steel beams that project from the office fronts on the top balcony, 15" out from the supporting column by a firm system of knee-bracing. The trusses themselves are three-hinge arches of 498'-10" span and 23' rise, surmounted by a louvre 10' high and 20' wide which is also pin-connected. The top chords of the trusses and the louvre support the glass roof. The bottom chords of the roof trusses form the pointed arches of the interior. The lateral cross-bracing between every other pair of trusses at bottom are diagonal and the third and sixth vertical, and horizontal tie-rods are between the corresponding louvre trusses.

The skylights are a combination of iron and steel -- the top and bottom horizontals being iron and the intermediate ones steel. The radial trusses of the apsidal ends of the arcade are similar to half the roof trusses and are riveted to a steel plate, which is riveted and bolted to a steel casting connected to the last main truss. The trusses were controversial at the time of their designing as there are no tie-rods across the arch to counteract the thrust of the roof. Local contractors would not bid on their erection and they were erected by the Detroit Bridge Company. The roof thrust is counteracted by a system of cross bracing between the outer columns of the arcade section of the building and the floor beams, sheathed by masonry connected with the outer wall for greater stability.

3. Floors: The floors on the Superior Avenue level concourse and the Euclid Avenue balconies which take the heaviest pedestrian traffic are constructed with interior tile arches. Other floors are laid with flat tiles nailed to the wood joists with an interior fire protection of asbestos paper and mineral wool. (Information from Mr. Wassermann of the Arcade Company and from the plans.) The floor surfaces are mosaic tile and the main floor and balcony tiles have been renewed several times, but in the spirit of the originals. Store and office floors are of wood.
4. Details: The grilles of the balconies are original and are of a graceful geometric design. The present lantern-type stands reflect recent colonial revivalism. The grand staircase railings and lamps date from the 1909 remodeling and are more intricate and sculptured than the grilles. The 1930 Superior Avenue stairs are very "modernistic" in style, but in keeping with the grilles and lamps.

D. Site:

The Arcade runs between Euclid Avenue and Superior Avenue within the first block east of Public Square in downtown Cleveland. It is surrounded by office buildings and stores. Originally Superior Avenue was the more important street but the commercial development of Euclid Avenue has reversed the focus of the Arcade. The design of the new stairs at the Superior Avenue end of the Arcade reflect this change.

Prepared by Mary-Peale Schofield
Case Institute of
Technology,
Cleveland, Ohio
April 1966

**SOCIETY NATIONAL
BANK BUILDING
1889 - 1890**

127 - 45 PUBLIC SQUARE



General view from South



Detail of southwest corner



Northwest corner of interior court

SOCIETY NATIONAL BANK BUILDING

Location: 127-45 Public Square (northeast corner Rockwell Avenue and Ontario Street), Cleveland, Cuyahoga County, Ohio.

Present Owner: The Society National Bank, Cleveland, Ohio.

Present Occupants: The Society National Bank.

Present Use: Banking and general office building

Statement of Significance: The building is notable for the excellence of its design, its well-maintained condition, and its significance as one of the first skyscrapers in Cleveland. It is one of the outstanding examples of the work of the Chicago architectural firm of Burnham & Root.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: The Society for Savings, now called the Society National Bank.
2. Date of erection: 1889-1890 (occupied June 1890).
3. Architect: Designed by John W. Root of the firm of Burnham & Root, a leading Chicago architectural firm in the 1880's and early '90's. Mr. Root died in 1891, so the Society National Bank Building was one of his last works. Daniel Burnham continued in practice for a considerable period and became a well-known exponent of civic planning and beautification.
4. Builders and Craftsmen:
 - General Contractors - McAllister & Dall, Cleveland
 - Red Sandstone - Portage Entry Red Stone Co., Chicago and Cleveland
 - Ventilation - Exhaust Ventilator Co., Chicago
 - Plumbing - E. Baggot, Chicago
 - Steam Heating - E. H. Jones & Co., Cleveland
 - Ornamental Iron Work - The Winslow Brothers Co., Chicago
 - Marbles - Davidson & Sons, Chicago
 - Banking Room Decoration - William Pretyman, Chicago
 - Office Fittings - Cleveland Desk Co., Cleveland
5. Original plans: In the Society National Bank vault.

6. Alterations and additions: Many alterations have changed the interior of the building. The great skylight over the light well has been covered. In 1947 the inside skylight over the first-floor main banking room was covered by a floor on the second and fourth floors. Later, the fifth and sixth floors were remodeled and electrified floor ducts were installed. All remodeled floors were air conditioned. New elevators were installed in 1948. A vault was added in the basement on the east side under the driveway in 1952. A four-story addition with basement was added on the north side. The remaining original floors are now being remodeled.

B. Sources of information:

Society for Savings Building. New York, N.Y.: Exhibit Publishing Company, 1891.

The First Hundred Years. Cleveland, Ohio: The Society for Savings, 1949.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The building has a square plan with a later addition to the rear. It has a commanding position on the Public Square, facing the northeast quadrant. Its rough-hewn stone walls and deep window openings are familiar to all Clevelanders. The building has ten stories and an attic and basement; the first story is 26' high. The style is a combination of various periods of the Gothic, but there are also Romanesque and Renaissance details. The building has unusually rich and well-executed stone work and associated metal ornament. The exterior is consistent in design on all sides: the fenestration grouped in restrained patterns, the cornice expressed simply, and an overall feeling of solid quiet dignity prevailing. The immense, squat, circular stone columns with rough-hewn capitals at the ground-floor level are especially interesting. A marvelous lamp in the form of a glass basket hanging from a wrought-iron vine adorns the southwest corner of the building. Above the banking floor, the interior of the building is arranged in a square around an open courtyard, which was closed at the top by a delicate skylight. At each level there is an open "corridor" that goes around the square, which is protected by a high iron railing with artistic balustrading and gilt-covered hand rail. The inner face of the walls were covered with white Bardiglio marble. The floor of the corridors were of iron with panels of thick translucent glass.

2. Condition of fabric: The original exterior is little changed; occasional cleaning and painting has maintained it in superior condition. Some flaking off of the sandstone has been occurring, however.

B. Description of Exterior:

1. Over-all dimension: 110' on Public Square by 132' on Ontario. 152' high to the cornice.
2. Foundations: Sandstone blocks with a grillage of iron rails.
3. Wall construction: Steel skeleton with diagonal horizontal bracing in floors on odd-numbered floors; hollow clay tile fireproofing. Missouri granite is used for the base and first-floor pillars; upper floors are of red sandstone with hollow clay tile back-up. Walls are 5' thick.
4. Openings:
 - a. Doorways: Two entrances are on the south elevation. The entrance to the bank is at the southwest corner and that of the office part of the structure is at the southeast. Both entrances have decoratively-carved tympanums in the entrance arches. Another entrance to the bank is on the north elevation.
 - b. Windows: 12' wide openings between piers, each with two high double-hung windows.

C. Description of Interior:

1. The main banking room is an impressive space 26' in height from marble pavement to decorative illuminated leaded glass ceiling. The walls are covered with Gothic decoration and the center portion was covered by a stained glass skylight. Upper floors are arranged in a square around a 56' x 36' light well.
2. Stairways: One open stairway with ornamental balustrade at southeast corner of the interior wall. Fire escape at northeast corner.
3. Flooring: Steel beams, flat tile arches, cinder concrete fill between wooden sleepers with wooden floors.
4. Wall and ceiling finish: In general, the wall and ceiling finish is plaster. The corridor walls have a veneer of white Bardiglio marble.
5. Doors, doorways and hardware: The doors and trim are of oak, and most of the hardware is black wrought iron.

5. Lighting: Incandescent.
6. Heating: Steam.

Prepared by Robert C. Gaede, Architect
Peter van Dijk, Architect
Cleveland, Ohio
May 1966

**SAINT MICHAEL
THE ARCHANGEL
ROMAN CATHOLIC CHURCH
1889 - 1892**

3114 SCRANTON ROAD



East (Front) and North Elevations



*left - General view of nave and
chancel-looking west*

*right - View of pulpit and
sanctuary*



ST. MICHAEL THE ARCHANGEL
ROMAN CATHOLIC CHURCH

Location: 3114 Scranton Road (southwest corner of Scranton Road and Clark Avenue), Cleveland, Cuyahoga County, Ohio.

Present Owner: Roman Catholic Diocese of Cleveland

Present Use: Sanctuary

Statement of Significance: St. Michael's Church is the outgrowth of a mission established to minister to the needs of German Catholics in Cleveland. At the time of its completion in 1892, it was the largest and costliest church in Cleveland. It remains an excellent example of High Victorian Gothic Architecture.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners(chain of title): The lot (144' x 174') at the southwest corner of Scranton Road and Clark Avenue was purchased by the church for \$5,600.00 in March, 1884.
2. Date of erection: The groundbreaking ceremony was held on July 7, 1889. The building was completed by, and dedicated on, November 20, 1892.
3. Architect, builder, suppliers, etc.: At the request of the Pastor, Father Koudelka, plans for a church for the parish of St. Michael the Archangel were submitted by a number of architects in 1887-8. Bishop Gilmour selected the winning design--that of architect Adolph Druiding of Chicago. The parish paid \$1,395.00 for the plans, and at a parish meeting resolved to build the church out of stone rather than brick. From several accounts, it would appear that much of the credit for the church as it was built goes to Father Koudelka.
4. Original plans, construction, etc.: On June 19, 1888 the first sod was turned by Father Koudelka, and by the close of the year, the foundation walls were brought up to the water table at a cost of about \$7,000.00. In the following spring, contracts were let for the entire superstructure at a cost of \$60,000.00. On July 7, 1889, Bishop

Gilmour laid the corner stone. In 1890, the two spires were finished, and the church was put under roof, thus completing the exterior. It was the intention not to push the work any further until the debt, thus far contracted, had been reduced. However, in the morning of June 29, 1891, fire almost completely destroyed the temporary frame church and school, which had served their purposes for eight years. At once a temporary altar and pews were placed in the new church, so that on the Sunday after the fire, the congregation attended Mass in the new building for the first time---at least five years before the time set. Work proceeded and the building was completed and dedicated on Sunday, November 20, 1892. St. Michael's cost \$148,000.00 to build, of which amount the congregation paid \$90,000.00 within four years.

5. Alterations and additions: In 1930 a major renovation of the interior, under the direction of Professor Conrad Schmidt, was undertaken. The work involved an expenditure of over \$50,000.00, and included repainting the interior, redecorating the ceiling, installation of a new pipe organ, replacement of the "many hundreds of electric lights and the decorative gas lights" with a modern and less elaborate system, and a new High Altar. The new Altar was the work of Professor John W. Winterick of Cleveland. The design of this Altar was based on the high Altar of the Church of Saint Francis at Borgo, Italy. Some of the original carved woodwork in the Sanctuary was eliminated in order that the High Altar might stand out more prominently. The Original High Altar with the effigy of St. Boniface was removed to the rear of the Church and placed in the bell tower.

B. Bibliography:

- "Souvenir Booklet Commemorating the Fiftieth Anniversary of the Dedication of St. Michael's Church. 1892-1942"
(A copy of this booklet is in the Church office)

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: St. Michael's is a good example of what may best be termed High Victorian Gothic.
2. Condition of fabric: Excellent.

B. Description of Exterior:

1. Over-all dimensions: Approximately 170' x 100'. Height of corner spire is 232', surmounted by a cross 14' high. Smaller spire is 180' tall. Side walls are 42' high. Interior: Height of nave is 67', width is 45'.
2. Foundations: Stone
3. Wall construction: The church is built of random, rock-faced, rubble buff stone.
4. Openings:
 - a. Doorways and doors: The main access to the church on Scranton Road is through three large doorways between the towers. The recessed arched doorways are separated by coupled columns which support steep triangular pediments, the tympani of which are emphasized with rough rock facing. Between the tympani, supported on carved pedestals, are statues of the archangels Raphael and Gabriel. There is also a doorway in the tower on the Clark Avenue side.
 - b. Windows and shutters: There are three large Gothic windows: one above the front doors and one in each transept. Each side wall of the nave has four windows. All of these are filled with stained glass from Europe.
5. Roof: Slate with copper trim.

C. Description of Interior:

1. Flooring: The aisles and sanctuary are paved with white marble and encaustic tiles. Wood is found under the pews. The vestibule flooring is white marble with blue tile insets.
2. Wall and ceiling finish: The vestibule has a groined ceiling. The walls are wainscoted to a height of four feet with Tennessee marble, above which is a two foot frieze of dragon heads. The wainscot, marble base and two foot frieze decoration is carried on throughout the building. However, the dragon heads become passion flowers with-

in the church proper - symbolizing that there the power of Satan is broken. From the interior marbelized columns spring a multitude of arches forming between them panels decorated in light tints of flat relief surfaces. The sanctuary ceiling is groined with arches dying down to columnets supported by stucco corbels.

3. Trim: The entire interior is painted in light colors. The background decorations are in deep rose tones which transform into brighter hues of light brown, yellow and pale blue. The church has a tremendous array of statues throughout, many of which were imported from Europe. Statues of male saints are on one side of the church, and female saints on the other.
4. Lighting: The church, prior to the 1930 redecoration, had a myriad of lights, both gas and electric, along the arch soffits, columns, etc. At present, the church is lit by lanterns suspended from the arches separating the nave and aisles.

D. Site:

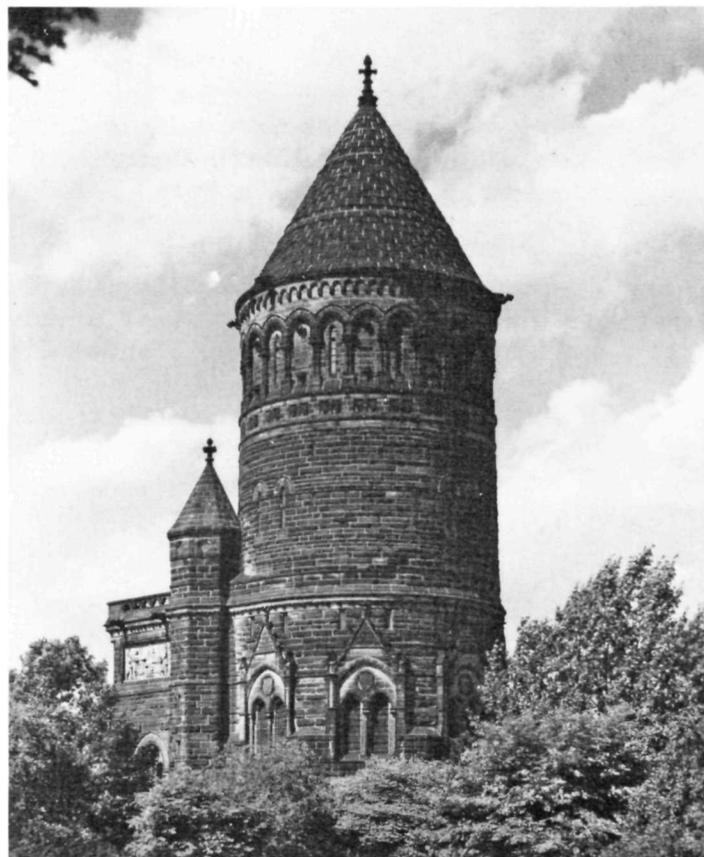
1. General setting and orientation: The church faces east on Scranton Road and Clark Avenue.

Prepared by Edward H. Swick,
Cleveland, Ohio,
August, 1966

**PRESIDENT
JAMES ABRAM GARFIELD
MONUMENT 1890**

SECTION 15, LAKEVIEW CEMETERY

12316 EUCLID AVENUE



Side view from the Southwest



First Floor Interior

PRESIDENT JAMES ABRAM GARFIELD MONUMENT

Location: Section #15 of Lakeview Cemetery, 12316 Euclid Avenue (approx. .46 mi. SE. of main Euclid Avenue cemetery entrance, and .08 mi. N. of Mayfield Road), Cleveland, Cuyahoga County, Ohio.

Present Owner: Lakeview Cemetery Association.

Present Use: Mausoleum and commemorative monument.

Statement of Significance: The Garfield Monument was erected as a memorial to President James Abram Garfield (1831-1881), who was shot by an assassin on July 2, 1881 and died September 19, 1881.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: On June 15, 1882, the Garfield National Monument Association was incorporated under the laws of Ohio "to receive contributions for and to erect and preserve a monument in Lake View [subsequently changed to Lakeview] Cemetery near Cleveland, Ohio in memory of James A. Garfield, and to hold the title to any Real Estate necessary and appropriate thereto." Section 15 in the cemetery was conveyed by the Lakeview Cemetery Association to the Garfield National Monument Association on March 6, 1889; and reconveyed to the Lakeview Cemetery Association, October 1, 1923.
2. Date of erection: 1890.
3. Architect: George Keller of Hartford, Connecticut, who in 1884 won first prize for his drawings in open competition. He was assisted by John S. Chapple, a London architect who supervised much of the mosaic and stained glass work. Casper Buberl of New York was the sculptor of the exterior historical relief panels. A competition design by Thomas Willson, architect, is in the collection of the Royal Institute of British Architects (RIBA). Entitled "The Pyramid Mausoleum Designed in Honor of the late General Garfield, President of the United States, A.D. 1881," the design has been photocopied for the Historic American Buildings Survey and accompanies this photo-data report.
4. Original plans, construction, etc.: None known.

5. Alterations and additions: The original plans were slightly altered. As a result, the tower is lower than the original plans called for, and more emphasis was placed on the rich interior mosaics.

B. Historical Events Connected with the Structure:

The memorial was opened on Memorial Day, 1890, following a grand procession down Euclid Avenue and a formal dedication on stands erected just north of the Memorial. Among those who attended the opening or participated in the ceremonies were: Mrs. Garfield and her children; President Benjamin Harrison; former President Rutherford B. Hayes; Vice President Levi P. Morton; and General William Tecumseh Sherman. The dedicatory address was made by Jacob D. Cox, former governor of Ohio.

Prepared by Meredith B. Colket, Jr., Director
The Western Reserve Historical Society
Cleveland, Ohio
April 1967

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: In general the decorative elements of the Garfield Monument are derived from early Gothic sources. The large three-stage circular tower - 150' high with a conical roof and 50' in diameter - is flanked by two small octagonal towers and entered through a large rectangular vestibule. The exterior of this vestibule is decorated with an historical relief with five panels showing Garfield as a teacher, statesman, soldier, president, and finally as a martyred president lying in state in the Rotunda of the Capitol.
2. Condition of the fabric: Well maintained and preserved.

B. Description of Exterior:

1. Over-all dimensions: Approximately 90' x 120'.
2. Foundations: Ashlar construction.
3. Wall construction: Native sandstone random-coursed ashlar with early Gothic corbel table and blind Gothic columniated arcade (alternate bays pierced by narrow lancet windows) in upper story of the tower.
4. Chimneys: None apparent.

5. Openings:

- a. Doorways and doors: Highly ornamented ironwork decorated with studs and bosses.
- b. Principal fenestration of the first stage of the tower: Large coupled, pointed stained glass windows within pedimented Gothic aedicules; wheel window with heavy tracery in the tympanum of the main entry.

6. Roof:

- a. Shape, covering: Conical roof covered with interlocking flat stone.
- b. Cornice, eaves: a carved stone cornice is accentuated with several projecting gargoyles. There are traditional Gothic frieze and cornice moldings and no eaves.
- c. Dormers: None:

C. Description of Interior:

1. Floor plans: A wide stone stairway ascends to a large open platform that is surrounded with a solid polished stone balustrade. A single entrance leads into a rectangular vestibule or narthex. (In 1952 oil paintings by Paul Riba, John Teyral, Marco de Marco, and Michael Sarisky were added to the narthex.) The main interior space has an octa-partite circular plan; a lower annular aisle encircles this central space which contains the standing figure of President Garfield. A similarly planned basement area contains a crypt for the Garfield family. A gas fire boiler plant and maintenance storeroom are also located in the basement.
2. Stairways: A circular, marble, monumental stair - with continuous wrought and eased brass handrails, 3" in diameter, supported on ornamented iron posts and bracelets - has a stairwell that is faced entirely with marble. A pair of enclosed circular stairways lead up to a large observation room.
3. Flooring: The main central area has intricately patterned inlaid marble floors; the annular aisle has mosaic tile flooring.
4. Wall and ceiling finish: The main interior spaces have marble wainscoting to 7'-6" and 6'. The walls in general are richly decorated with gold leaf. The coupled columns which separate the central commemorative space from the

annular aisle are of highly polished granite and have plain torus bases, foliated capitals, and engaged shafts that rise through the gallery to the domed vault. Between the circular Gothic arcade of the first level and the gallery - which has coupled Gothic openings and colonettes that are similar to the columns of the first level - is a continuous decorative mosaic of standing figures. The domed ceiling with ribs is ornamented with gold mosaics.

5. Doorways and doors: Ornamented ironwork with studs and bosses.
6. Hardware: Hammered wrought iron.
7. Lighting: The original lighting apparently has been replaced by unobtrusive electric fixtures.
8. Heating: Steam radiated gas heat.

D. Site:

1. General setting and orientation: The section of Lakeview Cemetery where the Garfield Monument is located is on a high ridge near Mayfield Road. The northwest entry platform affords an impressive view of the City of Cleveland. The main axis of the building runs from northwest to southeast. The John D. Rockefeller Memorial is nearby.
2. Enclosure: None.
3. Outbuildings: None.
4. Walks: A ground level walk and cemetery drives surround the Monument.
5. Landscaping: The cemetery grounds are informally planted and well maintained.

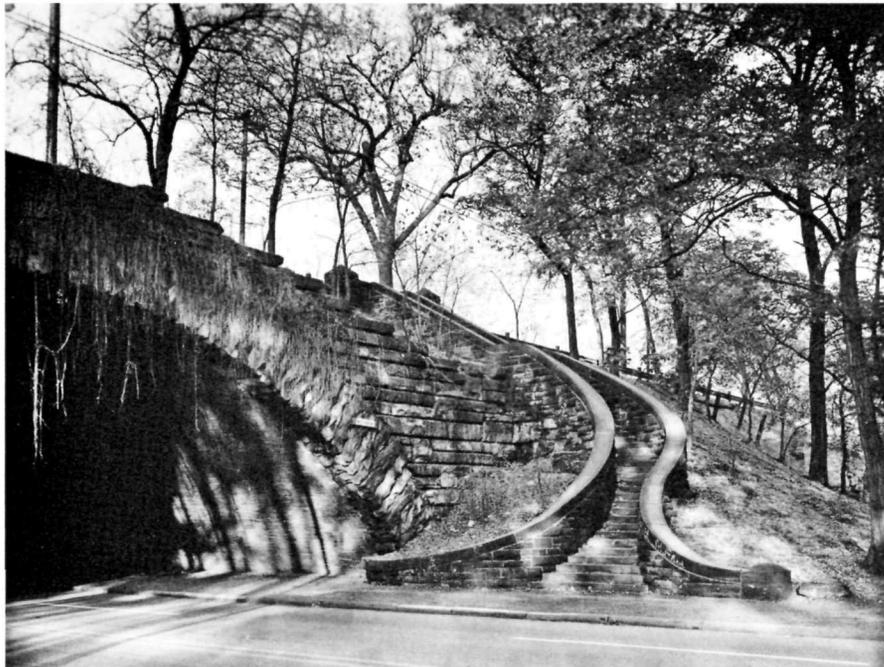
Prepared by Joseph Leithold, AIA
Rowley, Payer, Huffman & Leithold, Inc.
Cleveland, Ohio
November 1966

WADE PARK

AVENUE BRIDGE

1899

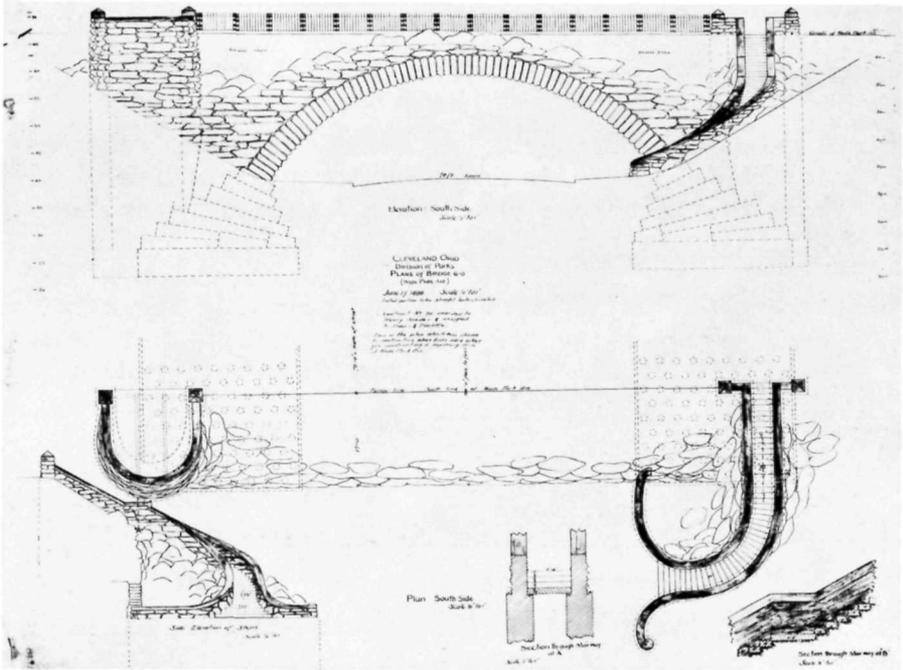
WADE PARK AVE. OVER LIBERTY BLVD.



South Side - Arch Detail and Stairway



South Elevation



Photocopy of 1899 drawing of south elevation, plan, and construction detail.

WADE PARK AVENUE BRIDGE

Location: Wade Park Avenue over Liberty Boulevard, Rockefeller Park.

Present Owner: The City of Cleveland, Ohio.

Statement of Significance: Designed to carry Wade Park Avenue across a ravine and over Liberty Boulevard, the Wade Park Avenue Bridge is one of the most significant of a series of bridges in a Richardsonian manner by a leading Cleveland architect of the period, Charles F. Schweinfurth. It exemplifies the engineering skills and architectural taste of the last decade of the 19th century in this area.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: Commissioned, owned, and maintained by the Cleveland Park Commission, City of Cleveland, Ohio. [Resolution No. 579 (April 6, 1897) accepting deed of parklands from John D. Rockefeller, Record, Cleveland Park Commission, II., p. 300].
2. Date of erection: 1899.

Resolution No. 869 (April 26, 1899) assigning responsibility for change of grade relating to construction of Wade Park Avenue Bridge over "Main Lower Driveway," Record, Cleveland Park Commission, II., p. 315.

Resolution No. 887 (June 7, 1899) directing the chief engineer to advertise for proposals to construct bridge at Wade Park Avenue crossing over Rockefeller Park, Record, Cleveland Park Commission, II., p. 322.

Resolution No. 891 (June 16, 1899) to pay \$13,000.00 for paving, etc., of Wade Park Avenue from Ansel to High Level Drive, Record, Cleveland Park Commission, II., p. 334.

Designs and plans of Wade Park Avenue Bridge, signed and dated by Charles Schweinfurth, Architect, June 17, 1899, in Park Department, City Hall, Cleveland, Ohio. (Photostats attached).

3. Architect: Charles F. Schweinfurth. A notation on a drawing of the elevation and plan of the South Side of the bridge states: "Contract No. 70: awarded to Henry Soeder and assigned to Boors and Doolittle."

Bid of H. Soeder for construction of Bridge at Wade Park Avenue crossing Rockefeller Park approved (June 30, 1899); contract dated July 6, approved (July 12, 1899) Record, Cleveland Park Commission, II., p. 339.

Assignment of contract to Boors and Doolittle, requested by Soeder, approved by Commission (July 19, 1899), Record, Cleveland Park Commission, II., p. 353.
4. Original plans: Six sheets pertaining to this bridge, which is designated Bridge 6-0 are on file at the Office of the Park Department, Division of Public Properties, City Hall, Cleveland, Ohio. They are:
 - Sheet 1. Plot plan, plan and elevation of south side and section through bridge showing elevation of steps. Signed C. F. Schweinfurth, Architect.
 - Sheet 2.* Plan and elevation of south side of bridge and substructure, elevation and section of steps. Dated June 17, 1899. Notation of assignment under contract No. 74 to Soeder and assigned to Boors and Doolittle.
 - Sheet 3. Elevation of one half and section of other half, including foundation and plan of north side of bridge. Dated June 17, 1899.
 - Sheet 4.* Enlarged plot plan indicating grades and elevations of bridge, lower level park road and ramps to upper level bridge approaches, and stream. Pencil notation designating Wade Park Avenue Bridge.
 - Sheet 5. Section of foundation below grade at east end of bridge. Dated August 25, 1899. Designated Bridge 6-0.
 - Sheet 6.* Drawing of centering for arch of bridge, specifying materials and quantities.

[Sheets that have been photocopied for HABS for inclusion in this report are marked with asterisks.]
5. Alterations and additions: None - except replacement of original iron railing by steel traffic guard rail.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The Wade Park Avenue Bridge is a fine example of a masonry and concrete bridge which is Richardsonian in general character. It is designed to incorporate a graceful serpentine staircase on the south side.
2. Condition of fabric: Well maintained and perfectly preserved, including appropriate planting on the areas designed to accommodate it.

B. Technical Description: Wade Park Avenue crosses the valley of Rockefeller Park on an east-west axis, a distance of 850' on a fill at the center of which the subject bridge is erected to cross Liberty Boulevard, which parallels roughly the course of Doan Brook in the valley. The stream passes through the fill in a vaulted culvert just east of the bridge. The Wade Park Avenue Bridge is a brick, stone and concrete structure with a single arch which spans the roadway and contiguous sidewalks.

1. Over-all dimensions: Length of bridge 220'; width, 100'. Length of arch, 88', height, 19.2' from level of Liberty Boulevard.
2. Foundations and structure: The pylons below grade at each end of the bridge are supported by a concrete slab poured around driven piles; they consist of canted pyramids of wedge-shaped blocks of stone designed to receive the lateral thrusts of the arch. The arch is of yellow brick faced with voussoirs of rough-hewn stone and springs from grade level. On this arch and on the pylons rests a concrete core faced with rough-hewn, irregular ashlar laid in horizontal courses. Three overlooks are incorporated into the upper part of the pylons, the fourth being the upper platform of the curved staircase on the southeast corner of the bridge. The pylons are connected by iron railings outside which a turfed and planted area is placed. The bridge carries the roadway of Wade Park Avenue (70' wide) and adjacent sidewalks.

C. Site: The Wade Park Avenue Bridge is one of five bridges which carry city streets across the depressed valley of Rockefeller Park. Since the bridges were constructed, many developments have taken place within this park, such as channeling Doan Brook between masonry walls and establishing playgrounds, walks and a chain of gardens. The Wade Park Avenue Bridge has thus become an element in one of the city's finest landscape designs.

Prepared by Edmund H. Chapman
Western Reserve University
October 1966

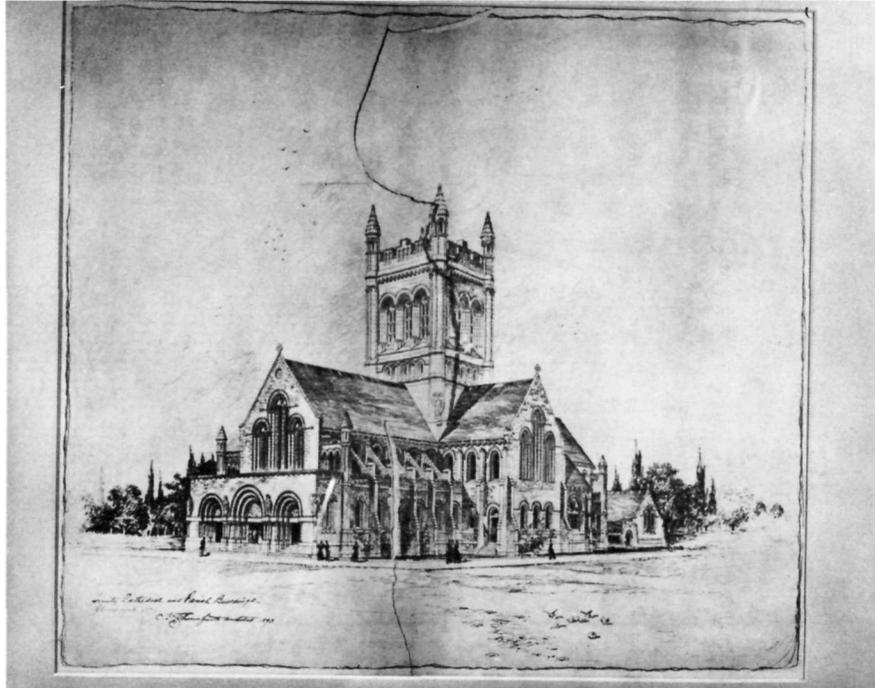
**TRINITY CATHEDRAL
(EPISCOPAL)**

1901-1907

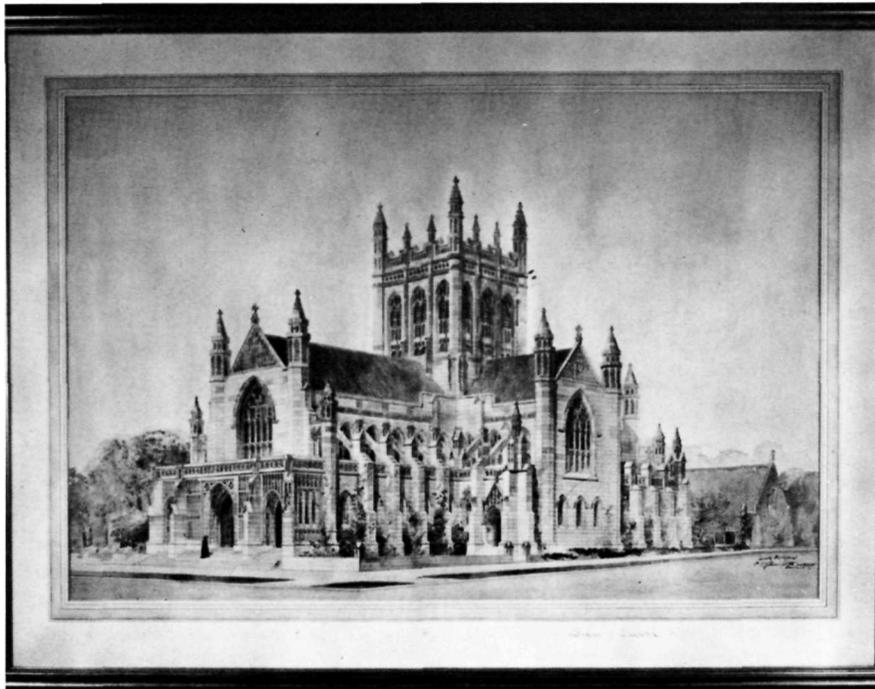
SE CORNER EUCLID AVE. & E. 22nd. ST.



Euclid Avenue (Front) Facade



Pen and Ink Rendering—showing proposed Romanesque Design



Revised English Gothic Design



Chancel-looking south

TRINITY CATHEDRAL

Location: Southeast corner Euclid Avenue and East 22nd Street, Cleveland, Cuyahoga County, Ohio.

Present Owner: Trinity Cathedral, an Ohio Corporation (Protestant Episcopal Church in the United States of America, Diocese of Ohio, Trinity Cathedral Parish)

Present Use: Sanctuary

Statement of Significance: Trinity was erected to serve as the Cathedral of the Diocese of Ohio. It is also the parish church for Trinity Parish, the first religious organization in Cleveland. Architecturally, the Cathedral is a significant example of English Gothic architecture.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: Early negotiations for a Cathedral related to property on the estate of M.S.A. Carter - specifically the corner lot at Euclid Avenue and Perry Street (now E. 22nd Street). The property was offered to the vestry for \$50,000.00 in May, 1879 but they declined, later offering \$40,000.00, which was declined by Mr. Carter. In November 1883 the property was still available, but at an increased price of \$55,000.00 which was later downgraded to \$51,000.00, which was the finalized basis of purchase for the new Trinity Cathedral site on January 18, 1884.
2. Date of erection: Construction of the Cathedral began August 5, 1901. The cornerstone was laid on May 12, 1903, and the completed building was consecrated on September 24, 1907.
3. Architect, builder, suppliers, etc.: Trinity Cathedral was designed by Charles F. Schweinfurth, F.A.I.A., Architect. Schweinfurth was perhaps Cleveland's most prominent "turn of the century" architect. In addition to Trinity Cathedral, he designed several buildings at Case Western Reserve University, many residences on fashionable Euclid Avenue, and the Wade Park Avenue Bridge (HABS No. 0-2130). Schweinfurth was retained as the architect for the corporation of Trinity Parish from 1890 to 1907, and designed several subsidiary parish buildings in the cathedral complex.

The contractor for the foundation work of the cathedral was Andrew Dall and Son. Contractors for the superstructure were:

1. James W. Smith - masonry
 2. W.B. McAllister - carpentry
 3. Forest City Steel and Iron Co. - steel work
4. Original plans, construction, etc.: Initially the development of the Trinity Cathedral site consisted of "chapel and parish buildings" to which was added a Church Home on "Prospect Street". This structure was built at a cost of \$35,000.00, and was completed in 1897. By July, 1894 construction was also underway on the initial parish buildings which included what was then termed the "Perry Street Chapel", the Chapter Room, the Dean's Study, a basement Gymnasium, various residential and other program areas on several levels. With the exception of the Church Home (designed in a modified Gothic mood), - the initial parish buildings were developed in the Romanesque style by Schweinfurth. During this same period, Schweinfurth was preparing plans for the main structure - the Cathedral proper, and the Chapel (now Cathedral Hall) served as the "Pro Cathedral". In order to facilitate the latter area for its temporary function the building was substantially extended toward Perry Street (E. 22nd), currently representing the space known as Cathedral Hall. The Plan of the Cathedral as built (accepted by the Vestry on January 9, 1895) was the result of a gradual evolving of the architect's original Neo-Romanesque plan into the Gothic idiom, then, through various refinements, eventually into the Neo-Perpendicular English Gothic of the building as built and as it stands today. Mr. William G. Mather, head of the building committee, said in an address at the Cathedral House to the subscribers "At first the Romanesque style was favored, but gradually the concensus of opinion changed to Gothic, until after careful consideration of plan after plan submitted by the architect, the one now being carried out in Early Perpendicular Gothic was adopted by the Committee on January 9, 1895.... With the change in opinion as to architectural style, came the conviction that as far as possible under the limitations of the size of the lot a structure should be built of truly cathedral appearance...." The original linen cloth drawings and working blueprints are stored in the vault of the cathedral, and reports of the building committee, which are kept in the cathedral archives also contain information on the design and construction of the building.

5. Alterations and additions: The structure has had no major alterations or additions since its consecration in 1907. Over the years stained glass windows, new lighting fixtures, and sculpture have been installed. These have all been done in keeping with the original design.

B. Bibliography

Archives of the Cathedral. Containing plans, specifications, preliminary designs, etc. Archives are kept at the Cathedral.

Campan, Richard N. Architecture of the Western Reserve, 1800-1900. Cleveland: The Press of Case Western Reserve University, 1971.

Trinity Cathedral, Cleveland, Historical and Architectural Guide. Cleveland: published by The Altar Society, Trinity Cathedral, 1939.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The Cathedral itself is an excellent example of English Gothic architecture, with Perpendicular motifs predominating. The parish buildings behind the Cathedral are in the Romanesque idiom.
2. Condition of fabric: Excellent.

B. Description of Exterior:

1. Over-all dimensions:
 - a. Total inside length is 163'4"
 - b. Total inside width is 107'4" at ends of transepts
 - c. Extreme height of interior from floor to beginning of bell tower is 77'
 - d. Nave 67' x 38'
 - e. Crossing 40' x 40'
 - f. Sanctuary 57' x 38'
 - g. Transepts 33'8" x 38'
 - h. Narthex 10' x 60'
 - i. Nave aisles 11' wide
 - j. Chapel 22' x 45'
 - k. Tower. Extreme height from floor level to tops of octagonal corner pinnacles is 125'. Height to top of tower from floor level is 108'. Tower is 40' x 40'.
2. Foundation: Masonry piers extending to the "undercroft" have footings approximately 12' square.

3. Wall construction: Exterior walls are of solid masonry (Indiana limestone), smooth cut and laid in courses. Walls of the nave, transepts and chancel are supported by buttresses. The smooth walls of the Cathedral contrast with the rough faced random coursed walls of the parish buildings.
4. Porches, stoops, bulkheads, etc.: The narthex, or enclosed entrance porch, projects one bay beyond the nave facade. It incorporates three recessed, molded, and carved arched openings. The narthex is covered with three stages of vertical tracery, capped with a series of carved quatrefoils. There are also west and south entrances and one on the east through the cloister. The cathedral is heavily buttressed. The bays of the nave, transepts, and chancel are separated by buttresses. Octagonal corner buttresses, ending in elaborately capped pinnacles, are found at each corner of the tower, and at the ends of the transepts, chancel and nave.
5. Openings:
 - a. Doorways and doors: The main entrance is from Euclid Avenue through three recessed openings in the narthex. Doors also face Euclid Avenue in the transepts. All exterior doors are wood and are elaborately panelled.
 - b. Windows: Large traceried windows at chancel, transept and entrance ends. Clerestory windows are traceried. Aisle windows are without tracery in transepts and nave except for baptismal area and World War II chapel area. Chapel windows are all traceried. The groups of windows in the lower stage of the tower admit light to the crossing. The openings above the windows, in the upper stage, are filled with louvres and tracery. Tracery in all cases is of molded Indiana limestone.
6. Roof: Gable roof. The covering of the roof is heavy copper, laid in cement with raised lock rib joints.

C. Description of Interior:

1. Flooring: Flooring in the cathedral is of dove-colored marble in two shades, laid in alternate diagonal squares and enclosed in darker colored marble borders. In the sanctuary, choir, and baptistry, the floors are finished in marble mosaic of Numidian and Verde Antique in rich designs, symbolic in character.
2. Wall and ceiling finish: The interior facings of the walls are of russet-colored, vitrified brick with cut and moulded limestone pillars, arches and trimmings. The ceilings of the nave and transepts are plain early Gothic barrel vaulting in English oak, supported by heavily moulded principal ribs, springing from above each pillar and intersecting with

the moulded and carved ridge rib. The minor ribs divide the vaulting into panels. Over the choir and sanctuary the vaulting is heavily moulded, with carved bosses at the intersections. The side aisle roofs are divided into bays by moulded stone arches springing from each pillar to the exterior walls. The crossing is panelled with heavily moulded cross beams, intersecting with the cornice.

3. Trim: The spandrels of the arches of the nave and sanctuary are of stone heavily moulded, with panels formed by tracery mouldings. This detail in the sanctuary is more elaborate in design than in the nave, culminating at the chancel wall with a rich perpendicular reredos, eighteen feet high. Over the entrance to the chancel from each side aisle is a representation of an angel choir, with scroll, cut in full relief. The wall space over the arches in the crossing are faced with stone, cut and moulded into perpendicular paneling.
4. Lighting: Originally the interior of the Cathedral was lighted with clusters of raw light bulbs along the clerestory walls. These were replaced in 1938 with large lanterns designed by Travis G. Walsh, A.I.A., of Cleveland, and constructed by the Caldwell Company of New York.

D. Site:

1. General setting and orientation: The cathedral faces north on Euclid Avenue and is located on the southeast corner of the intersection of Euclid Avenue and East 22nd Streets.
2. Outbuildings: The cathedral is the central element of a complex of subsidiary structures. Among these are:
 - A. Cathedral Parish House- (1895), several times remodeled with additions; 2 cornerstones: 1894 and 1902 on west end of Cathedral Hall.
 - B. Old Ladies' Homes- (1896), used since 1966 by Cleveland State University for classrooms. Mather Hall is its current name. Remodeled and altered from time to time.
 - C. Emily Hills' home given to Cathedral in 1890's used as "Deanery" in early days of Cathedral, then as Diocesan Headquarters, then as Sunday School and as rented property.
 - D. "Choristers' Hall", the barn of the above property, was remodeled and used as a choir hall c. 1902 to present.

- E. "Church House" Diocesan Headquarters. Remodeled extensively, was formerly Rorimer-Brooks Building. Purchased 1959. Remodeling completed 1961.

The Parish House and Old Ladies' Homes were also designed by Schweinfurth and are in the Romanesque style.

3. Landscaping and walks, enclosures: The cathedral is located on a relatively small lot, and landscaping at the front is minimal. To the rear is the Elizabeth Ring Mather Garden.

Prepared by Russell Allon Hehr
Librarian in Fine Arts
Cleveland Public Library
Cleveland, Ohio
1966

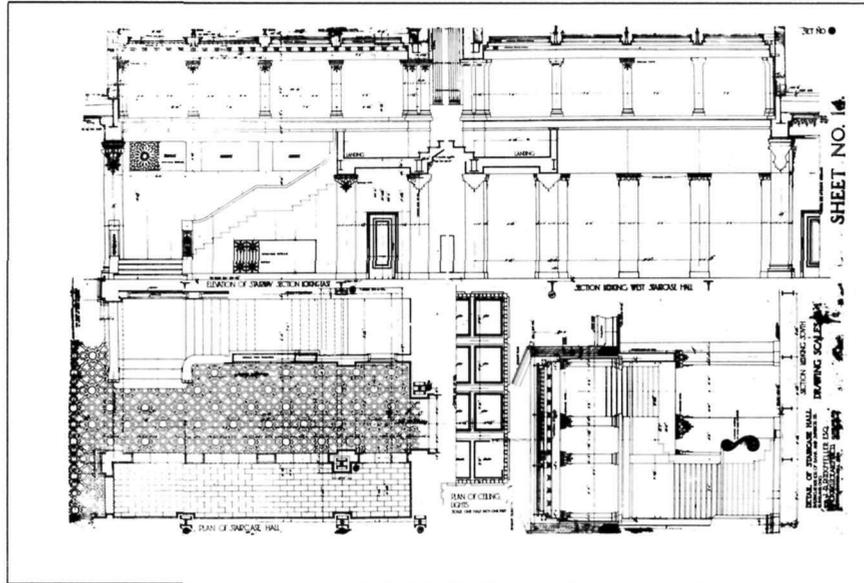
THE ROCKEFELLER BUILDING

1903-1905

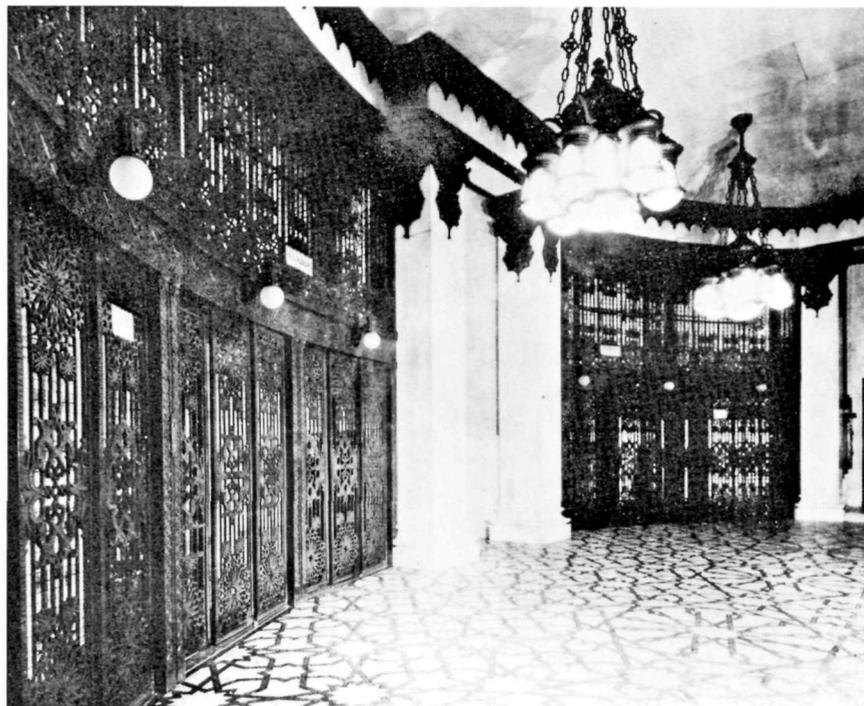
614 SUPERIOR AVENUE WEST



South (to left) and East Elevations



Photocopy of Architect's Drawing (details)



Photocopy of Photograph of Original Elevator Lobby

ROCKEFELLER BUILDING

- Location: 614 Superior Avenue West (northwest corner of Superior Avenue and West 6th Street), Cleveland, Cuyahoga County, Ohio.
- Present Owner: 614 Superior Company (successor to Coal & Iron Corporation). [Information received subsequent to this 1965 monograph on the Rockefeller Building indicate that the owner in 1970 was the Cappadora Realty Company; when the ownership was transferred has not been ascertained.]
- Present Occupants: The Rockefeller Building has traditionally been a center for offices of iron, coal, and lake shipping interests. This continues to be the case; however, there are also a number of manufacture representatives who make their headquarters here. A relatively new tenant of growing importance to the building is the Educational Research Council of Greater Cleveland.
- Present Use: Commercial offices.
- Statement of Significance: The Rockefeller Building, built between 1903 and 1905, was the first large building employing a structural steel skeleton to be erected in Cleveland. A feature of this early skyscraper, which would seem to have been inspired by Louis H. Sullivan's Guaranty Building of 1895 in Buffalo, N.Y. (which it closely resembles), is the fidelity with which the structural elements are reflected in the exterior physical appearance. The building's design is simple, unencumbered and modern in feeling--even after 60 years.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: The first owner of the Rockefeller Building was John D. Rockefeller, who financed the entire cost of erecting the structure. The ownership of the building was subsequently transferred to John D. Rockefeller, Jr., for the consideration of \$1.00. In 1920 Josiah Kirby gained control and ownership of the building and changed its name to the "Kirby Building." Incensed at this, John D. Rockefeller, Sr. bought the building back for the sum of \$2,972,000 in 1923 and restored his name to it. By 1936 the building had been acquired by a group of

investors known as the Coal & Iron Corporation. This name has since been changed to the 614 Superior Company. The stock in this company is widely held with considerable blocks owned by Cleveland and Oberlin, Ohio interests.

2. Date of erection: Construction of the original building was begun in 1903. The building was formally opened in 1905. A sizable addition to the west side of the structure, fronting on Superior Avenue, was commenced and largely completed in 1910.
3. Architect: The architectural firm of Knox & Elliott (William Knox and John H. Elliott), located in Cleveland, Ohio, designed and supervised the construction of the Rockefeller Building. This firm practiced in Cleveland from 1894 to 1929. Other Cleveland structures by Knox & Elliott are the Brotherhood of Locomotive Engineers Building (commonly known as "The Engineers Building"), 1910, and The Standard Building (formerly and originally The Engineers Cooperative National Bank Building), 1925.
4. Original plans: The office of the building (Room 213) has a set of the original solid linen tracings as drawn by Knox & Elliott which is believed to be complete. Photocopies of several of these are included with this report.
5. Alterations and additions: As originally constructed the Rockefeller Building had seven bays (each two windows in width) extending westward from the corner of West 6th Street along Superior Avenue and seven similar bays extending north from Superior along West 6th Street. A western addition of four bays, extending along Superior Avenue, was built in 1910. It conforms in height and design with the original. This addition is recognizable from the exterior Superior Avenue side only by the extra thickness of the original building's party wall. Knox and Elliott were also architects for the addition.

The original building contained six hydraulically-operated passenger elevators, arranged in an arc, with doors and a "screen" of decorative wrought iron work. This wrought iron was removed in 1947, when semi-automatic elevators, with doors and an enclosure in a more modern idiom, were installed. In 1957, when completely automatic elevators were installed, the 1947 alterations were replaced by the present stainless steel elevator doors and trim. At the same time the original, highly decorative, mosaic tile lobby floor was replaced by the present terrazzo floor.

Like most large buildings of its day, the Rockefeller Building was originally equipped with a sub-basement steam generator which supplied the building with its own heat and power. The walls of this sub-basement are lined with oversized, white-surfaced glazed brick.

6. Important old views: The building's office has a file of old photographs showing the Rockefeller Building at various stages in its history. The construction of the 1910 addition is particularly well documented. This office also has a single copy of the original promotional brochure with interesting pictures of the reception lobby with the original mosaic tile floor and wrought-iron elevator screen. Several photocopies accompany this HABS report.

B. Historical Events Connected with the Structure:

The Rockefeller Building is located on the site of the former Weddell House which was built in 1847. The Weddell House was Cleveland's leading hotel for almost forty years until the erection of the Hollenden Hotel in 1885. A bronze commemorative plaque affixed to the red granite facing of the Rockefeller Building at the Superior Avenue-West 6th Street corner takes note of the fact that President-elect Abraham Lincoln addressed the citizens of Cleveland from the corner balcony of the Weddell House on February 15, 1861, while en route to Washington for his inauguration.

C. Sources of Information:

Coe, Ralph T. "The Rockefeller Building in Cleveland." Published c. 1950. (In the Western Reserve Historical Society Library.) Mr. Coe, an architectural historian, also contributed three articles on "The Rockefeller Building of Cleveland" to the Cleveland Plain Dealer which were published in the early 1950's.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The Rockefeller Building is one of the early large buildings in which the exterior walls are "curtains" rather than load-bearing. The inner, skeletal steel reinforcement permitted the perforation of the walls with windows to such an extent that 50 per cent or more of the wall area is light-transmitting glass.

Aside from the Sullivan-inspired, cast-iron relief facing applied to the bay and floor divisions of the first three floors, the Rockefeller Building is simple and straight-

forward and is functional in design. This minimization of ornament is noted at the capping where the gracefully outward curving cornice is simply formed of corbelled brick courses.

2. Condition of fabric: The Rockefeller Building has been very well maintained and is in an excellent state of repair.

B. Description of Exterior:

1. Over-all dimensions: The Rockefeller Building has a 148' frontage on Superior Avenue, and a 96' frontage on West 6th Street. Each of the 16 rentable floors contains 15,000 square feet of space including corridors and service areas. The building is 17 stories (about 200') in height.
2. Foundations: The substructure of the Rockefeller Building consists of a sub-basement, whose floor is 30' below street level, and a basement 10' below street level. The basements extend 18' southward, beyond the building wall and under the sidewalk, on the Superior Avenue side; and 15' beyond the building wall on the West 6th Street side. The sub-basement, which originally contained a steam boiler and electrical generating equipment, is lined with white, glazed brick. There are two capped artesian wells in the sub-basement.
3. Wall construction: The exterior curtain walls are grids of symmetrically arranged windows separated by structural steel members faced with kiln dried (hardened) brick. The structural framework of the first three floors is overlaid with cast-iron "applique," one quarter inch thick with an interweaving, Sullivan-inspired relief design.

Mr. William Fox, Superintendent of the Rockefeller Building (1947-present) advises that the structural steel employed in the structural skeleton of the building is of extra heavy and oversized quality. He estimates that the I-beams used throughout the structure are at least 18" from top to bottom. The building's floors will therefore support the heaviest possible loading of modern computers.

4. Chimneys: The building has a single, exterior cast iron stack, lined with fire brick, which originates in the sub-basement and carries to the capping. The cast iron shell is at least one half inch thick. The stack is non-functional at the present time.
5. Openings:
 - a. Doorways: There are four entrances to the building on Superior Avenue - two of which are now closed. This

leaves one principal entrance to the building and an entrance to the banking quarters which occupy the ground floor southeast corner. The doorway at the northern end of the West 6th Street facade does not give access to the building. The rear (north end) of the building, which is approached from Frankfurt Street, has two service entrances.

- b. Windows: The building contains 1,395 windows. These are one-over-one light double-hung wooden sash. The most common window size is 68" x 36". The windows are counter-balanced with weight systems on chains.
6. Roof: The flat roof of the Rockefeller Building is surfaced with poured concrete over which has been applied a quarter inch of cork-filled, asphalt, mastic. In 1963, an accumulation of five roofing-paper layers over the mastic was removed and replaced with a single layer of "felt" and one layer of heavy roofing paper. Heat exchanging units for the building's air-conditioning system are stationed on the roof. The cornice is described under Section A, #1, (see p. 4).

C. Description of Interior:

1. Floor plan: Photocopies of floor plans of the Rockefeller Building accompany this report. The northern (rear) projection of the western extension (1910) is only 11 floors in height. A typical floor from the second through the eleventh floors has 12,278 rentable square feet; from the twelfth through the sixteenth floors the comparable figure is 9,820 square feet. In addition to the 16 rentable and fenestrated floors, there is a windowless 17th floor which functions as a service area.
2. Stairways: The building contains two stairways which extend from the first through the sixteenth floors. One of these is directly behind the eastern tier of three elevators. A passageway between the two tiers of three elevators gives access to this stair. The second, interior stair is in the 1910 addition at the western end of the principal east-west corridor. Mr. Fox, the building superintendent, has observed that the stairwells are of brick covered with marble. The original iron stair-treads were manufactured by the Wislow Stairtread Company. There are several open, iron, fire-escape stairs attached to the northern (rear) exterior walls.
3. Flooring:
 - a. Original building: The floors have a tile base, sometimes with and sometimes without an overlay of poured

concrete. This is finally surfaced with hardwood. The floors of the corridors are surfaced with white marble.

- b. 1910 addition: Here the floors are solid concrete without the hardwood overlay. The concrete is covered either with carpeting, linoleum, or tile (asphalt or vinyl). Corridors in the addition are also surfaced with white marble.
4. Walls and ceiling finish:
 - a. Corridors: Corridor walls are lined with white marble to door casement height. Above this, stationary windows which reach to ceiling height permit light from the offices to penetrate into the corridors. The framing is of either oak or birch in the original building and of steel in the 1910 addition.
 - b. Offices: The office walls are of conventional plaster finish. The ceiling height of the offices on the second and third floors is 10'-4"; that of the offices above the third floor is 10'-2".
 5. Doorways and doors: The doors throughout the building are frames with sizable frosted (mottled) glass panels. The doorway framing in the original building is believed to be of oak on the inside and of birch on the outside. All wood was eliminated in the construction of the 1910 addition where the window and door frames are of metal.
 6. Hardware: All door knobs and window handles in the building are of solid bronze. These contain a decorative design which is similar to that of the exterior cast iron work.
 7. Lighting: Offices throughout the building are lighted with fluorescent fixtures. The main reception lobby is lighted by indirect fluorescent fixtures. The corridors receive a great deal of natural light through the windows above door casement height.
 8. Heating: Originally, the Rockefeller Building produced its own heat by means of a large boiler in the sub-basement. Today, the building is heated with steam purchased from the Cleveland Electric Illuminating Co. Individual offices are heated (and air conditioned) by means of forced air circulation through coils supplied either with steam or cold water.

D. Site:

1. General setting and orientation: The 614 Superior Company, owners of the Rockefeller Building, also owns that part of the block between Superior Avenue and Frankfort Avenue which extends westward from West 6th Street up to the Perry-Payne Building. On that portion of land between the Rockefeller Building and the Perry-Payne Building there is a parking lot.
2. Outbuildings: The 614 Superior Company also owns a five ramp auto park garage, capable of holding 150 automobiles. This is located on the property, as described in D. 1. above, immediately north of the westernmost bay of the Rockefeller Building. This steel reinforced structure is largely constructed of brick and concrete. The garage is operated by the Hanna Parking Co.
3. Walks: Public sidewalks abut the building on the Superior Avenue and West 6th Street sides.

Prepared by Richard N. Campen, President
Western Reserve Architectural
Historians
(Cleveland Chapter, Society of
Architectural Historians)
November 16, 1965

**UNITED STATES
FEDERAL BUILDING,
CUSTOM AND COURT HOUSE
1905**

NORTHEAST SIDE OF PUBLIC SQUARE

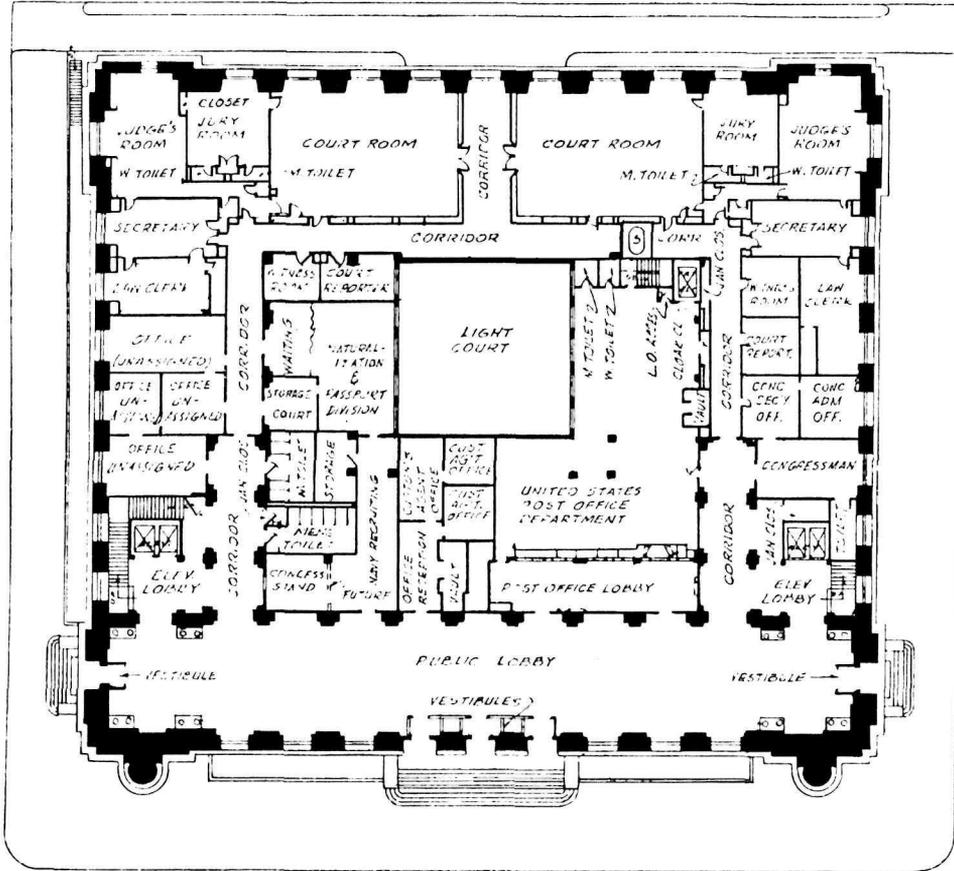


General Exterior view from West

0-2121

UNITED STATES POST OFFICE, CUSTOM HOUSE, AND COURT HOUSE
PUBLIC SQUARE CLEVELAND, OHIO

ROCKWELL STREET



SUPERIOR AVENUE

SITE AND FIRST FLOOR PLAN
SCALE: 1/32" = 1'-0"

Site and First Floor Plan



Third Floor Courtroom-looking east



Main Floor Lobby-looking west

UNITED STATES POST OFFICE, CUSTOM HOUSE, AND COURT HOUSE
 (NOW UNITED STATES FEDERAL BUILDING, CUSTOM AND COURT HOUSE)

- Location: Northeast side Public Square, bound by Superior Avenue, East Third Street and Rockwell Avenue; Cleveland, Cuyahoga County, Ohio.
- Present Owner: The U.S. Government.
- Occupants: Originally, this structure contained the Cleveland Post Office, Federal Courts, Customhouse, Internal Revenue Services, Steamboat Inspection, Immigration and Pension Bureaus, Geologic Survey, Hydrographic Office, Civil Service Examining Rooms, etc.
- For present occupants, see HABS photocopies of floor plans.
- Present Use: Office building, Post Office Department, courtrooms (see HABS photocopies of floor plans).

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Chronology and costs:

- | | |
|--------------|---|
| 1903 | - property acquired at a cost of \$30,000 |
| 1905 | - construction begun |
| May 20, 1905 | - cornerstone laid |
| 1910 | - first occupants (U.S. Customs) |
| March 1911 | - building dedicated; cost \$3,318,000 |
| 1937 | - Post Office leaves |
| 1950 | - General Services Administration in charge |
| | - alterations and additional courtrooms |
| 1966 | - air conditioning installed |
| 1939, 1966 | - building cleaned |
| 1970 | - modifications undertaken, principally at the entrances and in certain public rooms. |

2. Architect: Arnold W. Brunner of New York (1857-1925).

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This structure is built of granite. The first story is rusticated and has arched windows and entrances with keystones with sculptured heads.

The next three stories are articulated with giant colonnades of attached Corinthian columns between end pavilions which are surmounted by sculptured cartouches of shields and eagles with outspread wings. On the east and west sides, the colonnades become pilasters with the same Corinthian capitals. All four facades are surmounted by a balustrade which conceals the fifth floor set behind it.

On the Superior Avenue side of the building two free-standing sculptures by Daniel Chester French - "Jurisprudence" and "Commerce" - are located at ground level before each end pavilion. One of the groups called "Jurisprudence" presents a figure of Justice, calm and serene. At the left is a mother clasping her baby, indicating that it is for the protection of the family that law exists. On the other side is a felon crouching in chains.

"Commerce," the central figure of the other group, holds a model of a ship in one hand. Her other arm rests on a globe representing the world. At her right is "Electricity" holding a magnet with which she is catching wireless flashes. At her left is "Steam" represented by a male figure grasping a wheel.

B. Description of Exterior:

1. Wall construction: Granite ashlar.
2. Doorways and doors: Originally there were splendid bronze doors at the entrances on Superior Avenue, Public Square and East Third Street leading to the first-floor Public Lobby which originally served the Main Cleveland Post Office. These doors were removed and lost as the result of later alterations. The entrances today have typical aluminum doors.

C. Description of Interiors:

1. Floor plans: See HABS photocopies.
 - a. Basement: This floor is practically all taken up by utilities, shops, etc. There are large rooms for storage for the U.S. Customs. Entrance to this service area is by a wide two-way ramp from Rockwell Avenue on the north side.
 - b. First floor: The first-floor entrances from Public Square, Superior Avenue and East Third Street lead directly into a handsome long public lobby, running the whole length of the Superior Avenue side. This lobby is thirty feet wide with a vaulted ceiling thirty feet high.

Both the walls and vaulting have marble veneer. Originally, this lobby served the Main Post Office; the screen and Post Office windows on the north side of the lobby were of richly modeled bronze. Part of this screen remains today and serves as the entrance to the Branch Post Office which remains.

Originally, this whole floor was occupied by the Post Office. The Postmaster's handsome office, now partly converted into courtrooms, had decorative mural panels painted by F. D. Millet, portraying the collection and delivery of mails all over the world as follows:

DECORATIVE PANELS

Alcove Panels

- | | |
|--------------------------|----------------------|
| 1. Dogboat Post | Kamschatka |
| 2. Ski Post | Sweden |
| 3. Sail and Iceboat Post | Baltic Provinces |
| 4. Snowshoe Post | British Columbia |
| 5. Reindeer Post | Siberia |
| 6. Pony Post | Iceland |
| 7. Dog Sled Post | Alaska |
| 8. Steamer Post | Tanana River, Alaska |
| 9. Star Route | New England |
| 10. Rural Delivery | France |
| 11. Rural Delivery | Norway |
| 12. Rural Delivery | Belgium |

Main Room Panels

- | | |
|-------------------------|--------------------------------|
| 13. City Delivery | India |
| 14. Town Collection | Stratford-on-Avon, England |
| 15. Mail Transfer | Broadway, England |
| 16. Bullock Post | Angola, West Africa |
| 17. Mail Transfer | North China |
| 18. Camel Post | Arabia |
| 19. Parcel Post | Congo Free State |
| 20. Country Post | Russia |
| 21. Country Post | Germany |
| 22. Rural Delivery | Les Landes, France |
| 23. Rural Delivery | Puerto Rico |
| 24. Collection of Mails | Washington, D.C. |
| 25. Special Delivery | Washington, D.C. |
| 26. Balloon Post | United States, France, Germany |
| 27. Canoe Post | Canada |
| 28. Stage Coach Post | United States |
| 29. Navy Post | United States |
| 30. Aeroplanes | United States, France |

- | | |
|---------------------------|-----------------|
| 31. Kayak Post | Greenland |
| 32. Pony Express Post | United States |
| 33. Railway Collection | United States |
| 34. Mail Transfer | Japan |
| 35. Foreign Mail Transfer | New York Harbor |

At the time of the extensive alterations to this floor after the removal of the Main Post Office to its new building on Prospect Avenue in 1937, these panels were removed and are now stored in the basement of this building, which is the property of the General Services Administration.

In the public lobby there is a memorial tablet erected by the Ohio Society of New York honoring Joseph W. Briggs, who, while acting as a Window Delivery Clerk in the Cleveland Post Office in 1863, conceived the idea of the free delivery and collection of mail throughout the city. He also acted as the first letter carrier in Cleveland. The Postmaster General, recognizing the success of his efforts, appointed him a "special agent" for the installation of city free delivery throughout the country. He also designed the first letter carrier uniform. He died in 1872.

In 1950, when the General Services Administration took over the operation and maintenance of the building from the Post Office, two courtrooms and necessary offices and appurtenances were constructed in the space formerly occupied by the Post Office. These courtrooms and the two new ones on the second floor have no special distinction and are purely functional.

- c. Second floor: This floor has two smaller modern courtrooms with jury rooms, etc. (see HABS photocopies of floor plans). In the Collector of Customs office in the southwest corner is a mural painting by Kenyon Cox entitled "Passing Commerce Pays Tribute to the Port of Cleveland." Commerce, with the attributes of Mercury, has alighted for a moment in his flight and pours coins into the lap of a figure with a crown who represents the City of Cleveland.
- d. Third floor: This floor has two magnificent large courtrooms, paneled in wood with elaborate ornamental ceilings which are highlighted with an abundance of gold leaf.

The west courtroom has a large mural painting behind the Judge's bench by H. Siddons Mowbray entitled "The Common Law." The picture represents the coming together of the privileged classes and the people - a movement tied

closely to the development of our common law and the beginnings of the representation of the people in a constitutional government. The two central figures represent their respective classes and solemnly express their adherence to a compact or mutual understanding. On the right is the group possessing power and privilege. On the left are artisans, farmers, toilers, etc., with the figure representing Law advancing and holding symbols of her power to enforce. A flying figure overhead holds the scales of Equity and the palm of Peace.

The east courtroom is similar in design and has a mural by Edwin H. Blashfield entitled "The Law." In the center of the canvas a seated female figure personifies "The Law." On either side of her stand angels pointing to an inscription of the Decalogue upon a table of stone which fills the whole center of the panel and passes up beyond and above the limitation of the picture. One of the angels indicates with its finger the commandment, "Thou Shalt Not Kill." A female figure crouches at the feet of "The Law" and clings to her knees; the lawyer who has just gained her cause for her is closing his book and turning to go. At the left, the evildoers are fleeing from before the face of the Law. At either side of the picture, and before two Doric columns, are seated figures representing men who in the past have stood for civilizing influences and have thus opened the way for law making. At the left, beginning from the center, are Moses, Mahomet, Justinian, and a Bishop and Knight of the time of the Magna Carta in England. At the right are Alexander the Great, Charlemagne, Napoleon and Lord Mansfield.

The court library on this floor has two murals by Frederick Crowninshield entitled "Knowledge" and "Persuasion." The right-hand panel is entitled "Knowledge." A seated philosopher and his disciples consult a manuscript of the Law while Justice awaits their decision, holding the scales. The left-hand panel is entitled "Persuasion." On the left an unarmed group - Messenger of Peace - persuades a warrior to lay aside the sword.

In the Judge's chamber in the southwest corner of the building, a mural by Rufus Fairchild Zogbaum of "The Battle of Lake Erie, September 10, 1813" is located over a handsome marble mantelpiece. It represents the moment of victory. The American squadron under Commodore Oliver Hazard Perry numbered nine vessels with fifty-four guns; the British under Commodore Robert H. Barclay had six vessels with sixty-three guns. The engagement was fought in light and baffling winds, and was severe and bloody. Both sides showed great courage and determination.

Perry's flagship, Laurence, was reduced to a wreck under the heavy fire of the enemy. He transferred to the Niagara and hoisted a large square blue flag on which were displayed in white letters the words "Don't Give Up the Ship."

In the office in the southeast corner is a mural by Will H. Low entitled "The City of Cleveland, Supported by Federal Power, Welcomes the Arts bearing the plan for the new Civic Center." The figure of the City of Cleveland is enthroned by the lake shore and has a crown which represents the walls which in ancient times enclosed cities. A figure at her side represents Federal Power. Toward these figures, and alighting from a bark, comes the figure of Art bearing as her offering the new Civic Plan which has been designed for Cleveland. The Federal Building was to figure prominently in this plan. The coat of arms denotes the triple character of the building as a national, state and civic monument, while the festoon of grapes may be thought to further localize the subject to the region of Lake Erie.

- e. Fourth and fifth floors: These floors contain offices of many departments and divisions, including the Building Superintendent. All of the offices - in fact, the entire building - were air conditioned in 1966 by lowering the corridor ceilings to cover the duct work. This has not done as much damage to the appearance of the interior of the building as has the careless and unimaginative use of modern tube lighting throughout.

In many of the principal offices, courtrooms and judges' quarters, the original office furniture is in use. The large wooden desks, chairs, and other pieces are handsome and designed for their particular place.

- 2. Hardware: The original beautiful bronze grilles for the elevator enclosures have been encased in masonry and plaster to make the elevator shafts comply with today's safety and fire requirements.
 - 3. Lighting: Many of the original electric fixtures remain; however, suspended tube lighting has been installed in some of the larger offices.
- D. Site: The Federal Building occupies the northwest corner of the original plan for the Mall. Later the Cleveland Public Library, designed by Walker & Weeks, was built (to the east across Third Street) to harmonize with the Federal Building. The Mall Plan was originally designed by Burnham in 1905. The Federal Building is surrounded by concrete sidewalks and streets; there is no landscaping.

Prepared by Alexander C. Robinson III
Architect
Cleveland, Ohio
11 July 1967

**PEERLESS MOTOR COMPANY
PLANT NO.1
1906 - c.1909**

(now C. Schmidt & Sons, Inc. Building)

SE CORNER QUINCY AVE. & E. 93rd ST.



North (Quincy Avenue) Facade, Main Entry



Main Stairway



Meeting Room

PEERLESS MOTOR COMPANY PLANT #1
(now C. Schmidt & Sons, Inc. Building)

Location: Southeast corner Quincy Avenue and East 93rd Street, Cleveland, Cuyahoga County, Ohio.

Present Owner: C. Schmidt & Sons, Inc., Philadelphia, Pennsylvania.

Present Occupant: Officials and labor force of C. Schmidt & Sons, Inc.

Present Use: Brewery, distribution plant, storage, and regional sales office.

Statement of Significance: The design and detailing of the Peerless Motor Company Building suggests a derivation from the work of Frank Lloyd Wright and the Prairie School architects. More specifically, the exterior main entrance piers with their spheroid terminations somewhat resemble a similar motif employed by Wright in his Larkin Building (1904) in Buffalo, New York. Certain design elements and details also suggest a knowledge of the work of J. M. Olbrich and the Viennese Sezession, which was the Austrian development of the Art Nouveau movement.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: The Peerless Motor Company until 1931 (James A. Bohannon, President from 1929-1931); the Brewing Corporation of America until about 1933 (James A. Bohannon, Chairman of the Board); the Carling Brewing Company until 1972; and C. Schmidt & Sons, Inc. until the present.
2. Date of erection: About 1906 to about 1909-10 (Peerless first listed at East 93rd and Quincy in the Cleveland Directory of 1906; completion date can be reasonably estimated at three or four years later); conversion to a brewery began around 1933 (Sam W. Emerson Company - Building Permit, City of Cleveland, No. 18336A).
3. Architect: J. Milton Dyer (announced in an article of the Cleveland Press on September 21, 1906); John McGeorge was the layout engineer for Dyer; conversion to a brewery begun in 1933 by architect J. C. Schultz with Ernest McGeorge (son of John McGeorge) as resident engineer (Cleveland Plain Dealer on June 17, 1934).

4. Original plans, construction, etc.: The original plans cannot be located; a perspective drawing by B. W. White of Cleveland of what appears to be the original plant facilities of Peerless is owned by Carling.
5. Alterations and additions: There have been extensive interior alterations. At the time of the conversion all floor surfaces in what became the brewhouse were replaced by colored terrazzo; other areas were covered with hardened and waterproof cement; the wall surfaces in the brewhouse were finished in tile and caen stone cement; the yeast rooms were lined with white glass slabs and vitreous tile floors; suspended plaster ceilings were installed in kettle rooms; all free-standing columns were furred in and treated with ornamental caps and bases; more recently warehouse and docking facility were added to the eastern end of the main building. (A complete description of these alterations as designed in 1933 can be found in the Cleveland Plain Dealer of June 17, 1934.)
6. Several employees of the Carling Brewing Company were interviewed in 1965. They have been most helpful in corroborating historical information and in assisting with technical information. They are: Mr. J. R. Goetz, Plant Engineer for Carling; Mr. Ray Reese, Plant Employee Service Supervisor for Carling; and especially Mr. Herbert Fitting, Superintendent - Engineering for Carling. Many thanks also to Mr. Edward Sanow now with the Vokes Construction Company.
7. Important old views and references: A series of undated photographs of the original buildings is owned by the Carling Brewing Company.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The original plan was basically symmetrical with the longest dimension running parallel to East 93rd Street. The Peerless Motor Company originally had two large plants: Plant #1, which is now the Carling Building, and Plant #2, which was to the south and across the railroad tracks. Plant #2 is owned by other concerns. There appears to have been a track (perhaps of brick) for testing cars. This track completely encircled Plant #2. Originally Plant #1 was divided into rather separate buildings which were numbered - 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, & 18; Plant #2 had buildings -

19, 20, 21, 22, 23, 24, 25, & 26. (For a general statement see p. #1.)

2. Condition of fabric: The sections of Building #1 which are original are in excellent condition. The buildings have been well maintained.

B. Description of Exterior:

1. Over-all dimensions: Original Plant #1 - approximately 407.27' x 884.24'; original Plant #2 - approximately 578.29' x 1189.89'.
2. Facade: The Quincy Street main facade includes original buildings numbered (from west to east) 14, 12, 10 & 17. Building #17 of the original design was destroyed along with a gate and hallway connecting #17 with #10. In place of #17 were constructed the present warehouse and trucking facilities. The canopies over the entrances to #14 and #10 have been removed. These were originally entrances to showrooms. The entrance to #10 has been removed; that to #14 has been left but is rarely used.
3. West exterior wall: Except for the removal of an entrance and the addition of exterior lights the East 93rd Street side wall is almost completely original up to the new addition. Surface of ornamental brickwork and stone blocks; decoratively exaggerated keystones as on the facade.
4. East exterior wall: Non-existent; presently interior wall separating new warehouse and trucking facility from original building #10, which is now the brewhouse.

5. Individual buildings: Plant #1 (original)

<u>Building</u>	<u>Construction</u>	<u>Area</u>	
No. 1	mill type & brick	48 x 258	(non-extant)
No. 3	mill type & brick	52 x 129	(non-extant)
No. 4	mill type & brick	107 x 124	(non-extant)
No. 5	mill type, steel & brick	107 x 142	(non-extant)
*No. 6	steel & brick	53 x 185	(non-extant)
No. 7	steel & brick	53 x 177	(partially extant)
*No. 8	steel & brick	48 x 144	(non-extant)
*No. 9	steel & brick	107 x 144	(non-extant)

* Facade of Nos. 6, 8, & 9 still extant, but interiors of these buildings completely destroyed and are now given over to the Carling "cellars."

No. 10	steel & brick	53 x 213	(now brewhouse)
No. 11	steel & brick	96 x 117	(non-extant)
No. 12	steel, brick & stone	53 x 125	(now Carling Company administration building)
No. 14	steel, brick & stone	53 x 213	(now offices)
No. 15	steel & glass	49 x 260	(non-extant)
No. 16	brick & steel	30 x 83	(non-extant)
No. 17	brick & steel	50 x 255	(new warehouse)
No. 18	brick & steel	60 x 132	(new warehouse)

6. Individual buildings: Plant #2 (original)

No. 19	brick	38 x 45	(not determined)
No. 20	tile & brick	42 x 140	(not determined)
No. 21	brick & concrete	28 x 72	(not determined)
No. 22	brick & frame	48 x 72	(not determined)
No. 23	brick & concrete	60 x 320	(not determined)
No. 23-Arcade	concrete, steel, glass	39 x 160	(not determined)
	concrete, steel, brick	39 x 80	(not determined)
	concrete, steel, brick	39 x 80	(not determined)
No. 24	brick & steel	94 x 193	(not determined)
No. 25	brick & steel	53 x 320	(not determined)
No. 25-Arcade	steel & glass	34 x 330	(not determined)
No. 26	brick & steel	120 x 330	(was loading dock)

C. Description of Interiors:

1. Floor plans: Original plan has been changed extensively in all existing buildings except perhaps for building #12 - Administration Building (which was four stories plus an attic; attic not now in use); generally, original plan for Plant #1 in a design of a central building with wings on either side; most of the individual buildings in Plant #1 are long and narrow with the longest dimension running perpendicular to the facade, except for building #12 which runs in a transverse direction; extensive remodeling has changed the floorplan of almost all the buildings.
2. Stairways: The main stairway in building #12 (Administration Building) lobby is still the original staircase which is wrought iron with brass treads and solid oak railings - stairway rises three stories; a spiral staircase in #12 going from the fourth floor to the attic has since been destroyed; the stairway in #10 (brewhouse) is still extant and basically the same, but parts of it have been removed and placed elsewhere.
3. Flooring: All floors covered with commercial tile during the conversion in 1933; some tiling undoubtedly more recent; one exception, perhaps, is what appears to be original brown linoleum on second floor in building #14; floors removed in original buildings #6, 8, and 9 to create Carling's "cellars;" floor in main lobby covered with original ceramic tile.
4. Wall and ceiling finish: Ceilings mainly repainted over original surfaces; some special commercial tiling also used; most of the walls in the buildings were refinished during the conversion with special materials designed for sanitation purposes; exception - original wood paneling on walls in the executive offices and the corridor outside these offices still remains (first floor, #14); executive offices have retained the original fireplaces and mantels with some of the original light fixtures; one office done in mahogany, one in walnut and one in oak (mantels appear to have been hand-carved); stained glass windows on the first floor of #14 in good condition - they are also original; combined with the original woodwork the over-all appearance here is probably, along with the lobby, the most exquisite in the building as a whole.

5. Doorways and doors: Mostly of original design and materials with some slight modifications; there are also many new doorways put in during the remodeling; the executive offices retain the best examples of the original doors and doorways.
6. Facilities: Generally changed for contemporary usage - new light fixtures, locks, air conditioning, etc. Of interest, however, are the original ventilators which still remain - even they were treated in a very decorative manner.
7. Lobby: This section as a whole retains the closest appearance to what was original in the Peerless building; floor and walls are treated with "imported" ceramic tile containing floral designs; entrance contains two sets of doors with elaborately curvilinear brass handles; the canopy over the entrance - exterior is visible from the inside of the lobby and compliments the aesthetic feeling which is consistently decorative; some changes have occurred, namely a new light fixture, air conditioning openings and special cove lighting; a special "bottle" glass replaced the original glass windows on each of the landings of the lobby staircase.

D. Site:

1. General setting and orientation: In general there has been little change to the site except for the discontinued use of Plant #2, south of Plant #1, across the railroad tracks. Plant #1 lies on the southwest corner of Quincy Avenue and East 93rd Street, extending further along Quincy because of the new warehouse, and further south on East 93rd with a new addition also; the facade faces north. Originally, the land area of Plant #1 included approximately seven acres with a fifteen foot easement to New York Central and St. Louis Railroad along north side of their right of way; the site of Plant #2 included approximately thirteen acres.
2. Landscaping: There is little landscaping other than the ordinary trees and lawns, except for the very simple half-moon shaped lawn conforming to the semi-circular drive in front of the Administration Building (Plant #1, Building #12).
3. Walks: There are standard concrete walks on all sides of Plant #1 and a semi-circular drive and walkway in front of Administration Building.

Prepared by Norman E. Magden
Art History Division, School of Art
Kent State University
Kent, Ohio 44240
1965

TREMAINE - GALLAGHER HOUSE

c. 1912

3001 FAIRMONT BOULEVARD



South (Front) Facade



Main Stairway-looking north

TREMAINE-GALLAGHER HOUSE

Location: 3001 Fairmount Boulevard (northwest corner of the intersection of Fairmount Boulevard and Stratford Road), Cleveland Heights, Cuyahoga County, Ohio.

Present Owner: Ridley Watts, Jr.

Present Occupant: Ridley Watts, Jr. and family.

Present Use: Residential.

Statement of Significance: Primarily derived from 18th-century French sources, with interior decoration based also on 17th- and 18th-century English precedent, the house and grounds are considered to be an outstanding example of the Beaux Arts eclectic style of the early 20th-century.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: Henry A. Tremaine was the original owner. The carriage house was built first and the Tremaine family lived in it for two years until the main house was finished c. 1914. Soon after moving into the main house, Mrs. Tremaine injured herself falling down the elevator shaft and Mr. Tremaine's financial position deteriorated. In 1917 the house was sold to Michael Gallagher. Mr. Gallagher died in 1957 and in 1959 his daughter, Mrs. William C. Woods, sold the house to Mr. William Barringer of the North American Coal Co. He owned it just one year. In 1960 it was purchased by its present occupants, Ridley Watts, Jr. and his family. Most of the information concerning the house has been supplied by Mr. and Mrs. William E. Woods. Mrs. Woods, Mr. Gallagher's daughter, was raised in the house and lived in it almost continuously for forty-two years. Mr. Gallagher paid about \$350,000.00 for the house in 1917. The price included the furnishings and furniture. Practically everything had been purchased in England and France. The house was maintained in original condition. General John Pershing, a personal friend of Mr. Gallagher's, so admired the dining room murals (painted in France in the Barbizon style) that he had them copied for his own home in Virginia. The Chippendale dining room chairs had paintings on their backs that repeated the motif of the dining room murals.

Mr. Gallagher was a prominent man in Cleveland. He was General Manager of the M.A. Hanna Co., founded the American Federation of Railroads, The Midland Steamship Co., represented the VanSweringen Co.; he did not retire from an active business life until he was 84 years old.

2. Date of erection: According to Mrs. Woods, the house took three years to build. There are concrete entrance gates on Fairmount Boulevard: the west gate post bears the name "Beaulieu," cast in the concrete, and the east gate post bears the words and numbers, "Anno Domini 1912." The Public Utilities Office in Cleveland Heights records its first water bill at 3001 Fairmount Boulevard in the year 1914.
3. Architect: Frederic William Striebinger. Born April 27, 1870, in Cleveland; died September 30, 1941, in Cleveland at his residence, 2049 East 96th Street. He was a graduate of Cleveland Public Schools (1884-1888). He studied painting for one year, 1889, with William Merritt Chase at Columbia University in New York City. He was the first Clevelander to study at the Ecole des Beaux Arts in Paris. He was there for five years, 1891 to 1896 ["Town Topics" (Cleveland) July 23, 1910]. Mr. Striebinger was proud of his Paris training, for the title page of a brochure he published in 1914 bears the words, "Elève de l'école des Beaux Arts de Paris." He was the epitome of the eclectic architect, and this is borne out in "Town Topics" again: "Mr. Striebinger has the broad knowledge so necessary in the selection of style in design that shall possess fitness for the purpose of the building. He lays great stress upon this element in his work as also upon the fitness of place and texture of his buildings." Many buildings of his design are still extant in Cleveland. Some of the well-known ones are the Second Church of Christ Scientist, 1916 (now the 77th St. Playhouse), the Coulby Residence (now the Wickliffe City Hall), Cleveland Gesang Verein Club House, the Heights Masonic Temple, The Woodward Masonic Temple (now the Call and Post Building), old St. Luke's Hospital (now Polyclinic Hospital), and many others.

The quality of his design is not held in high regard by some of his colleagues who are still living. They regard him as a successful practitioner, sound in his practice, but without creativity. He has been described as a Victorian person who wore pince-nez glasses and grey suits. He was well-known, well-educated, polished, soft-spoken, affable, and of slender, medium build with a hawk-like face. His last office was at 1910 Euclid Avenue.

4. Original plans, construction, etc.: No information available.
5. Alterations and additions: A greenhouse, originally attached to the carriage house was removed at an unknown date. In 1959, Mr. Barringer moved the kitchen into the large pantry off the dining room. The Watts' had the large reflecting pool in the garden to the rear deepened into a swimming pool, but did not alter the garden design. Originally the house had two heating systems, vapour heat and warm air. Mr. Woods had the vapour heat system removed.
6. Important old views and references: A brochure the architect published in 1914 shows several interior and exterior views. A copy of this brochure available at the Cleveland Public Library.

B. Historical Events Connected with the Structure:

During Mr. Gallagher's lifetime the house was the center of many important functions connected with the social, economic, and political activities of the city.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The house is representative of the eclectic style of the period - this example being in the High Italian Renaissance. The interiors reflect other periods such as an Adam and Hepplewhite dining room, an English Baroque living room, an Egyptian room on the second floor, and a foyer and main staircase in the Roman style.
2. Condition of fabric: Excellent condition. The original design was preserved by Mr. Gallagher. Under Mr. Barringer's ownership some of the imported furnishings were lost to the house. The present owners, the Ridley Watts, are preserving the house as close to the original as possible.

B. Description of Exterior:

1. Over-all dimensions: Approximately 121' across front (south elevation) and approximately 58' deep.
2. Foundations: Poured concrete.

3. Wall construction: Stuccoed masonry with terra cotta ornamentation. Interior walls are of masonry. Entrance areas and side porches are faced with decorative white glazed terra cotta tiles. Metal I-beams are in the ceilings.
4. Chimneys: The chimneys are of tile and firebrick and are concealed in the exterior walls.
5. Openings: All windows and doors are framed with white glazed terra cotta tiles. All windows are French style with a fixed light above. All exterior doors are glass with heavy cast iron frames.
6. Roof:
 - a. Shape, covering: Flat roofed, industrial type of tar and gravel over felt.
 - b. Drainage: All roof drains are to the interior.
 - c. Cornice, parapet: A parapet (flush with exterior wall) surrounds the entire roof. A cornice surmounts the exterior walls (about three feet below the terra cotta cap of the parapet). The cornice is entirely faced with white glazed terra cotta tiles. Underneath the cornice is a glazed terra cotta frieze band decorated with medallions about every three feet.

C. Description of Interior:

1. Floor plans: Generally the two story house is symmetric in design. The house is entered through a recessed arcade (approximately 35' long) which has three round-headed arches. The interior main hallway is parallel to this and is the same length and is 10'-5" wide. The dining room and living room are at either end of this hallway.
2. Stairways: The main staircase has two runs and an open well. Over the landing is a large Palladian window which opens to the rear porch. The stair well is lighted by a domed skylight. Crouching over each side light of the Palladian window is a wood-carved sphinx. The windows are leaded stained glass. A heavy cast iron Adamesque balustrade frames the stairs. The wall lights are in cast iron to match the classical designs of the stair railing.
3. Flooring: Floors throughout the interior of the house are wooden, the first floor being set in a herringbone design. The front entry arcade is laid with quarry tile. The rear porch (carriage entrance) floor is covered with intarsiate marble.

D. Site:

1. General setting and orientation: House was located in a development known as the Shaker Land Company. However, it became incorporated into the city of Cleveland Heights. The area was designed for large, luxury class homes for executives. It faces south on Fairmount Boulevard, a wide, divided boulevard which is well-landscaped. This boulevard originally had electric tramways in the center strip. The houses in the area are all large and of many eclectic styles.
2. Enclosures: There are low masonry walls marking off the rear garden areas. Two pairs of impressive concrete gateposts mark the entrances off Fairmount Boulevard and Stratford Road. Two more pairs of concrete gateposts are inside the property and attached to the low garden walls.
3. Outbuildings: The carriage house alone is impressive. It was the first building finished (at the cost of about \$100,000.00), and provided a home for the Tremaines until the main house was completed.
4. Walks: Are of brick laid in herringbone pattern.
5. Landscaping: Elaborate landscape designs by Striebinger, who had trained as a painter as well as an architect, and had a good feeling for landscape. There is a large, symmetrical, formal garden. The entire site is heavily wooded with the exception of the front lawn, which had a large open lawn. On the front lawn, flanking a paved brick terrace, are two stone sphinxes - a male sphinx on the left side and a female one to the right.

Prepared by Martin L. Linsey, Lecturer
Department of Education
The Cleveland Museum of Art
May 1967

