

1986

The Gamut Looks at Cleveland, Special Edition, 1986

Cleveland State University

Follow this and additional works at: https://engagedscholarship.csuohio.edu/gamut_archives

 Part of the [Arts and Humanities Commons](#)

How does access to this work benefit you? Let us know!

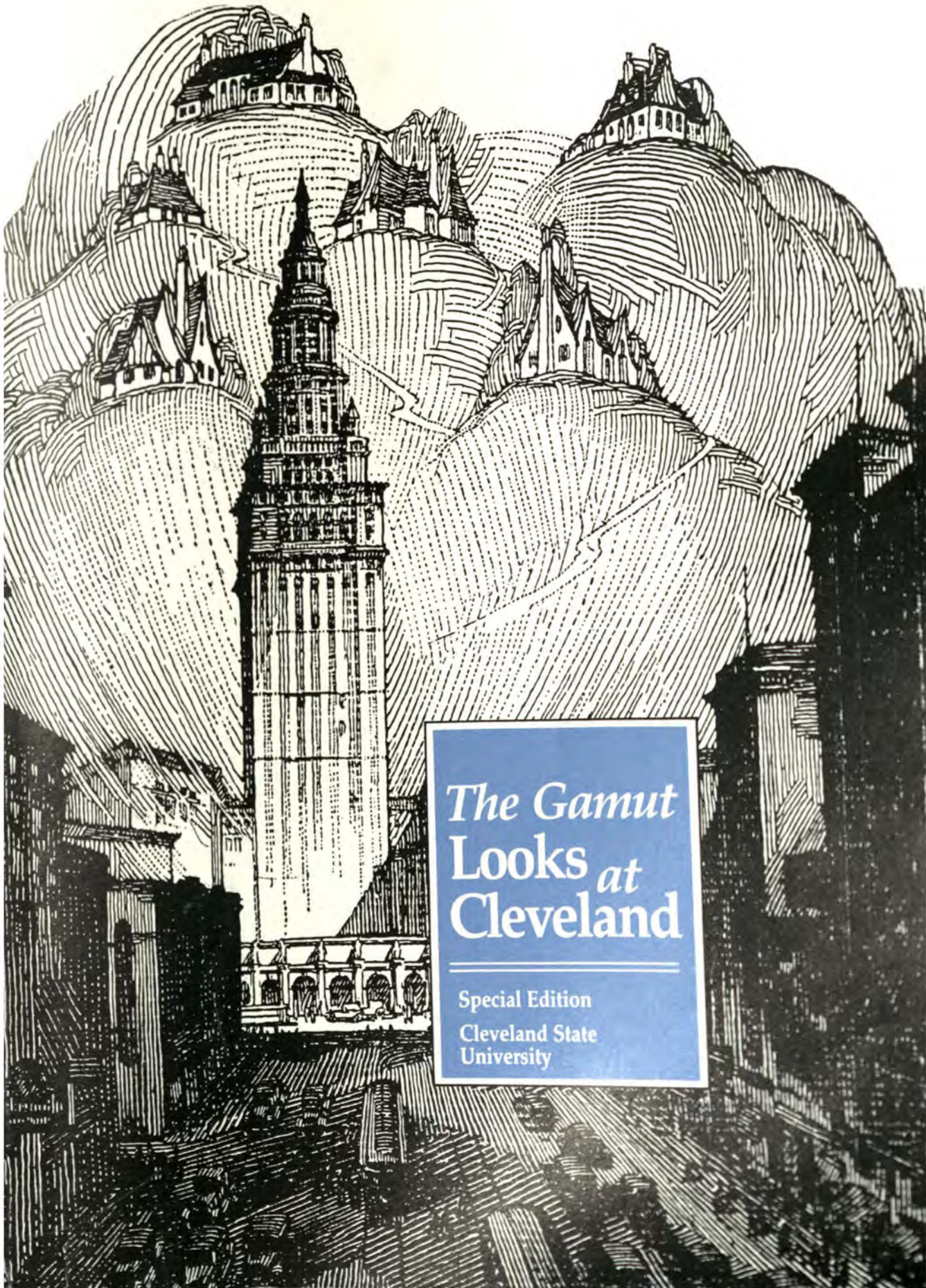
Recommended Citation

Cleveland State University, "The Gamut Looks at Cleveland, Special Edition, 1986" (1986). *The Gamut Archives*. 37.
https://engagedscholarship.csuohio.edu/gamut_archives/37

This Book is brought to you for free and open access by the Publications at EngagedScholarship@CSU. It has been accepted for inclusion in The Gamut Archives by an authorized administrator of EngagedScholarship@CSU. For more information, please contact library.es@csuohio.edu.



This digital edition was prepared by MSL Academic Endeavors, the imprint of the Michael Schwartz Library at Cleveland State University.



The Gamut
Looks at
Cleveland

Special Edition
Cleveland State
University

At *The Gamut* we pride ourselves on our limitless scope. We like to say that we specialize in being general, that the variety of our articles is endless, on subjects as esoteric as the dying languages of Mayan Indians and as down-to-earth as forecasting the weather, as serious as a new definition of death and as whimsical as a history of dogs in church. But there is one area in which we do specialize – we are a regional journal, and in particular, a Cleveland journal. We have allowed ourselves to be partial to articles about the city by Cleveland writers, and those writers have not let us down.

This collection gathers together, for the first time, some of our favorite articles on Cleveland from *The Gamut's* first six years. We aimed at a group that would be representative and diverse, and that would give some idea of our development as a publication. These articles bring forth aspects of Cleveland's past, show their effects on the present, and point to possible futures as well.

To those who ask (not our readers, we hope), "What is there to write about in Cleveland?" we reply –

Transportation: Sara Ruth Watson and John Wolfs discuss the history of "Movable Bridges Over the Cuyahoga River" and their involvement with the sociopolitics of early Cleveland.

Culture: The dedication and maneuverings of Cleveland movers and shakers in combination to build "Severance Hall, Cleveland's Temple of Music" are chronicled by Elizabeth Kirk.

Downtown: Walter Leedy explains in "Cleveland's Terminal Tower – The Van Sweringens' Afterthought" what gave shape to today's downtown Cleveland.

Life Style: Mary-Peale Schofield collects some of the most interesting Meade and Hamilton houses in Cleveland.

Cemeteries: In "Marble Mirrors of Society: Cemeteries in Cleveland, 1797-1984," Candace Shireman reports on the changing styles of funerary landscaping.

Nostalgia: Michael Samerdyke memorializes and mourns a defunct Cleveland institution in "Spellbound at the New Mayfield."

The Future: "Arthur Geoffrion's Landmark Complex" is a highly speculative view of the Cleveland waterfront.

The following pages will give you a look at Cleveland from *The Gamut's* point of view. The articles make a statement about our unashamed local bias, but we think that they reaffirm our policy of variety and substantial information as well. Read on and become acquainted with *The Gamut's* Cleveland.

The Gamut Looks at Cleveland

Contents

Marble Mirrors of Society: Cemeteries
in Cleveland, 1797-1984

(From Number 11, Winter 1984)

Candace S. Shireman / 1

Arthur Geoffrion's Landmark Complex / 15

(From Number 4, Fall 1981)

Severance Hall, Cleveland's Temple of Music

(From Number 18, Spring/Summer 1986)

Elizabeth Kirk / 19

Cleveland's Terminal Tower – The Van Sweringens'
Afterthought

(From Number 8, Winter 1983)

Walter C. Leedy, Jr. / 39

Meade and Hamilton's Livable Cleveland Houses

(From Number 6, Spring/Summer 1982)

Mary Peale Schofield / 63

Movable Bridges over the Cuyahoga River

(From Number 3, Spring/Summer 1981)

Sara Ruth Watson and John R. Wolfs / 79

Spellbound at the New Mayfield

(From Number 18, Spring/Summer 1986)

Michael Samerdyke / 88

Candace S. Shireman

Marble Mirrors of Society: Cemeteries in Cleveland, 1797-1984

Near the entrance of the Bedford, Ohio, cemetery is an oblong-shaped monument with a gabled lid, said to contain an above-ground sarcophagus. Rumor has it that the tomb was constructed in this manner to avoid the consequences of burial in the earth: the deceased was believed to be a vampire! Whether or not this particular rumor has any basis, it is true that graves often tell us a good deal about their occupants. All that we know, for example, of Charles Dumperth, buried in Cleveland's Monroe Street cemetery a century ago, is recorded in his epitaph: he was called "schuftig" ("rascal"), and

He had no wife, loved wine and song,
Had many a friend, did no man wrong.¹

Much can be learned about the life not only of an individual but of a civilization, a society, or a community by observing what it does with its dead. Architecture, in Eric Johannessen's words, is "an index of a place's physical and spiritual identity,"² and in the architecture of death — tombs, monuments, and memorials — we can see the builders' conceptions of themselves and their world. In fact, it is often only through funerary remains that we are able to glean information about the lives of peoples and cultures long vanished.

Even relatively recent history can be illuminated by a study of cemeteries. Those of Cleveland, for example, reflect the city's development from a simple village modeled after the New England prototype, to a complex, multi-cultural metropolis. In Cleveland's cemeteries can be seen certain general trends in American attitudes toward death, as well as some idiosyncratic departures.

From necropolis to bursting churchyard

The ancient Greeks and Romans established laws against burial of the dead within the city limits. Burial grounds were removed from the cities and generally took the form of imposing, above-ground tombs arranged along the main roadways to the cities, or catacombs constructed in caves or underground. Such extramural burial, often interpreted as evidence of aversion to or fear of the dead, also reflects an awareness of the health hazards posed by deteriorating corpses. Cremation was an accepted practice, and many catacombs had honeycomb-like structures called columbaria, "pigeon holes" where the ashes of the deceased were safely sealed in urns or other containers. Other portions of the catacombs or mausolea were constructed with shelf-like compart-

Candace S. Shireman was born in Indianapolis, Indiana, and grew up in Rushville, a small rural town southeast of there. She received a BFA degree in studio art (painting and drawing) from Lake Erie College in Painesville, Ohio, and currently manages the visual art collection of the Cleveland State University Library. Of her attraction to the present topic she writes: "I've had an interest in old cemeteries for as long as I can remember. I know this comes from all those hours I spent as a child following my mother from courthouse to library to cemetery as she diligently unearthed the family 'roots,' long before Alex Haley made that activity a popular pastime. I would fidget in the courthouses, nap in the libraries, but when we hit the cemeteries, I knew I was in my element. "Mom always impressed upon me the relationship between knowing family history and knowing oneself. When my friends tease me now about my 'fascination with death,' I just tell them it's really a fascination with life."



ments or crypts where the remains were interred in stone sarcophagi, the precursors of the elaborately carved tombs in Medieval and Renaissance churches and of the modern casket. We still use the term "mausoleum," derived from the tomb of Mausolus of Caria (died 353 B.C.), and our contemporary structures of that name more closely resemble those of ancient custom than other intervening forms. The ancient Greek or Roman necropolis (literally "city of the dead"), typically set in a natural landscape abounding with pines, cypresses, ivy, myrtle, and roses, became the model for the great garden cemeteries of nineteenth-century Europe and America, and the same trees and shrubs continue to be associated with places of burial.

From Hellenistic times, altars were erected in tombs and catacombs, and some pagan burial rites, together with rituals at the tombs, were absorbed into early Christian observances. (Christians and Jews buried their dead underground in the catacombs during the Empire as prescribed by Roman law.) These altars "ensured a church-like quality in many parts of the cemeteries. When churches were later built over places of burial or near places where martyrs had died, altars were erected that contained fragments of bone from the catacombs."¹ The presence of saintly remains was perceived as having a redeeming effect on those buried in close proximity, and so relics were sought for the aura of sanctity they provided. Thus guardianship of the dead gradually passed to the Church, which eventually derived considerable financial gain from burial practices.⁴

As new churches were built away from old burial sites, the dead were then buried under or beside the churches, and this eventually came to be regarded as the only possible place of sepulture for Christians.² For the average individual in the Middle Ages, burial was directly in the ground instead of in catacombs and tombs. Sometimes the shrouded bodies were laid directly in the earth, but some type of container was the norm from early times. Protection of the corpse from dispersal was encouraged by the Christian belief in a material resurrection, which in fact ruled out the previously acceptable practice of cremation almost until our own century.⁵

In early times many Christians, especially the wealthy and noble, sought the privilege and status of interment within the church itself. They were laid in a shaft in the church floor, lined or unlined with masonry, oriented toward the altar, and covered with a slab. As demand increased, burial places adjacent to the church were required. Authorized in 752 by Papal decree, churchyards were enclosed by walls and consecrated by a bishop to ward off evil influences. Thus we can see a fundamental change in attitude toward the dead, which were no longer regarded with the aversion of antiquity.

When burial took place in churchyards, the most desirable plots were those near the chancel; the churchyards became in effect extensions of the walls of the church for purposes of interment.⁷ The open space surrounded by cloisters was also used for burial, and spaces under the eaves of many cloisters, called charnels, were used to store old bones that had been dug up in an attempt to cope with overcrowding.

With the Reformation, funerary architecture, especially in Protestant countries, became increasingly a matter of "taste and individual demand."⁸ From the sixteenth century, churches began to be filled with huge funerary monuments, with Britain leading the way in this development (e.g., Westminster Abbey). The American colonies repeated the European practice of church floor and churchyard burials, though with fewer and more modest tombs.

Because the church profited from burial within or near the church building, it ignored the rising clamor of a few reformers concerned with public health. Burial grounds became increasingly congested; bodies were interred in layers right up to the tops of the walls, so that many churches appeared to be built in pits.⁹ Such overcrowding continued until nearly the end of the eighteenth century; something had to give, and in the case of the Cimetière des Innocents in Paris, it literally did. This churchyard was so full that in 1780 the pressure caused the basement walls of an adjoining apartment building to give way; the area was permeated by a noxious miasma; Paris was properly scandalized and nearly asphyxiated.¹⁰ The ensuing public outcry forced the closing of Les Innocents and other old cemeteries, and the systematic removal of the



Early nineteenth-century painting showing funeral cortege arriving at the gateway of Père Lachaise Cemetery in Paris. (From *Famous and Curious Cemeteries* by John Francis Marion. Reprinted by permission.)

bones to an ossuary south of Paris called the Catacombs, dedicated in 1786. Plans for the first extramural, "modern" cemetery (as we know it today), Père Lachaise, were begun in 1801.

Early Cleveland cemeteries

Overcrowded cemeteries were not a problem in early America, but the concept of the extramural burial ground is apparent in the small burial plots that sprang up on hill-sides or in shady groves through the countryside as necessity dictated. Cleveland's first burial ground is a good example. The first boat of the second surveying party of the Connecticut Land Company to the Western Reserve arrived here on June 1, 1797. Soon, news of the drowning in the Grand River of David Eldridge, one of the party traveling by land from Conneaut, reached the encampment on the Cuyahoga. Seth Pease, a surveyor with the first party as well as with this second venture, records in his journal entry for June 4, 1797: "This morning selected a piece of land for a burying ground, the north parts of Lots 97 and 98; . . . attended the funeral of the deceased . . . Mr. Hart read church service."¹¹

The cemetery on Lot 97 occupied the corner of Ontario and Prospect streets where the parking garage behind the May Com-

pany now stands. Historical accounts describe it as surrounded by bushes and black-berry briars, behind which stretched forest. "A little south on Ontario was a large mound, said to be the work of the Mound Builders."¹² This plot was to remain Cleveland's only cemetery for nearly thirty years, and many noted pioneers and early residents of the village were buried there.¹³ In December of 1825, the owner of the property gave notice of his intentions to develop Lots 97 and 98 for commercial purposes. Removals began the following year upon the securing of land further away from the village. This tract became the first official city burial ground, the Erie Street Cemetery, still located between what is now East 9th and East 14th streets.

But long before 1826, the settlement of the area had proceeded, with the arrival of more pioneers, who began converting the forest into farmland, and whose presence is still evident in the small, scattered family burial grounds they left behind. Graves of the Comstock family, dating from 1810, are present in the old Hillside Cemetery in Valley View, a burial ground also referred to in historical accounts as "Pilgurrh" or the "Old Indian" burial ground.¹⁴

Another old burial ground is still preserved at Euclid and Nela avenues in East

Cleveland on the hillside above Nine Mile Creek, adjoining the First Presbyterian Church of East Cleveland. A log church was built here in 1807.¹⁵ The oldest grave is that of Susannah Barr, wife of the first pastor of the church, the Rev. Thomas Barr. The pastor and his family probably lived near the original log church on the site, then owned by Thomas and Eunice McIlrath, and in 1812 Susannah was buried near the home, as was customary, or near the church on the site. This event provoked the congregation to consider the site for a cemetery, and the land was probably purchased from the McIlraths to secure a proper burial ground for the congregation. Buried with the Barrs are the McIlrath family, John Shaw (for whom Shaw High School is named), Enoch Murray, first Mason to settle in the Western Reserve, and two soldiers of the Revolutionary War, three from the War of 1812, and five from the Civil War.¹⁶

According to William Rose's history of Cleveland, the burial lot on the Fish family farm became the oldest public cemetery west of the Cuyahoga, now known as Scranton Road Cemetery at Scranton Road and Wade Avenue on the city's near west side.¹⁷ Headstones here date back to 1808, although written records for the cemetery exist only from 1849, when the North Brooklyn Cemetery Association was organized to maintain it. Early members of the Association are buried there, and their names are also preserved in the street names of the surrounding area: Branch, Castle, Brainard, Clark, Barber, Meyer, and others.

The history of this cemetery illustrates certain trends of urban growth and development and the virtual disappearance of the family burial plot from Cleveland and the American landscape in general. As old families succumbed and their farmlands were sold and subdivided in the course of advancing urbanization, their burial plots became vulnerable. The old attitudes regarding the sacredness and dignity of the dead were replaced by a more modern standard — the value of real estate. James Fish's grave, for example, "is said to lie under Scranton Road near the cemetery,"¹⁸ indicating that the original family plot literally fell in the path of progress. Its expansion with the burials of neighbors and later residents in the vicinity is a phenomenon repeated in other parts of

the city, as already illustrated at Nine Mile Creek. It lacked the protection of a church congregation, however, and descendants of its early families sought a solution to the maintenance problem in the formation of their cemetery association.

The rise of such benevolent organizations, self-trusted with the care of the departed, occurred throughout America from the early 1800s. Whether of religious affiliation or privately organized and administered, these groups performed a much needed civic service in the turbulent times of rapid and often erratic growth.

When Scranton Road Cemetery filled to capacity and the North Brooklyn Cemetery Association could no longer function effectively on its behalf, the property reverted to the State of Ohio because of delinquent taxes and diminished assets. The large number of graves bearing the Fish name — thirty of them — in Denison Street Cemetery between West 23rd and West 24th streets suggests that transfers from Scranton Road were made: some stones here date from 1823, but Denison Street Cemetery was not officially opened by the city of Cleveland until 1844.

Alger Cemetery at Lorain Avenue and Rocky River Drive near Kamm's Corners also developed from a family plot and nearly suffered the same fate as that of Scranton Road Cemetery. It was begun by the Alger family, early settlers to the area then known as Rockport Township. Nathan Alger's interment (in 1813) was the first, and his epitaph indicates the family's sentiments regarding their burial ground:

My friends, I'm here, the first to come,
And in this place, for you there's room.¹⁹

The cemetery indeed swelled with friends, neighbors, and later residents in successive generations. It was later deeded to the county; the pioneer status of the Algers apparently helped in securing its preservation.²⁰ A notation in records at the Western Reserve Historical Society indicate that "In 1977, the cemetery was still being used and maintained."

The Old Axtel Street Cemetery on Cleveland's southeast side and the Wagar Cemetery were not so fortunate. The former was demolished in 1881 to permit railroad construction, and the bodies transferred to the newly-organized Harvard Grove Ceme-



The stone "Gothic" entrance gate of Monroe Street Cemetery, erected in 1870, is similar to that of Erie Street Cemetery in downtown Cleveland.

tery nearby. Transfers from the Old Wagar Cemetery and the Kidney family plot adjacent to it, on the corner of Detroit and St. Charles Avenue in Lakewood, took place throughout this century. By 1957, very few stones were left standing and the grounds were overgrown; what remained of the cemetery was demolished that year to make room for a parking lot, the Kidney and Wagar families being transferred en masse along with "84 unknown" to Lakewood Park Cemetery on September 25, 1957.²¹

The relocation of the original Shaker cemetery in what is now Shaker Heights is another example of the primacy of profit in Cleveland's burial history. In 1824, the North Union Shaker colony laid out its burial ground on the banks of Doan Brook, which ran through the settlement's farm where South Park Boulevard now curves toward Lee Road. The lot, about 100 feet square, was divided into four quadrants by two alleys, one running north to south and the other east to west. The women were buried in the two northern quadrants and the men in the two on the south side, following the Shaker

custom of constant separation of the sexes. With characteristic Shaker efficiency, the burial ground was situated and designed to facilitate expansion on the east and west sides. Each quadrant contained forty individual plots, and the numbers could be augmented to any extent required.²²

In 1889, the remaining members of the society at North Union (less than 30) moved on to southern Ohio, leaving their cemetery behind. When the Van Sweringen brothers were developing the area in 1912, they succeeded in having the eighty-seven neglected graves removed to the old Warrensville West Cemetery further south on Lee Road between Van Aken and Chagrin boulevards. According to an obituary list copied from the original settlement manuscript, forty-one deaths were attributed to "consumption," the nineteenth-century term for tuberculosis. William Cramer, although "not a Believer, nor a Member of the Society," still found enough favor there to be included with the Sisters and Brethren, While Robert Matthews, a member but a suicide, "was taken away."²³

Municipal development: practical solutions

As Cleveland continued to grow — its population in 1826 reached 400 — people literally came closer together, and a larger sense of community began to evolve.²⁴ As already noted, the present Erie Street Cemetery was established when Leonard Case and other civic minded men purchased land, then considered “far out of town,” on Erie Street south of Prospect to receive remains from the Ontario Street lot, which was being commercially developed. Title was passed to the Village of Cleveland with the understanding that the land be used for burial purposes,²⁵ an important point when discussions of abolishing the cemetery arose in the early part of this century.

Originally the site contained only two acres, but it was later enlarged to ten. “No regular register of the sale of lots or of burials was kept before 1840, in which year the whole tract was replatted and a complete record opened and kept up thereafter.”²⁶ By 1860 nearly all of the lots had been sold: in just thirty-four years, the city had outgrown it. The cemetery’s stone Gothic-style entrance gate was erected in 1870 at a cost of \$8,296. Similar gates were built that same year at Monroe Street and Woodland Cemeteries, both city owned and maintained. Buried at Erie Street along with the early settlers are “Lorenzo Carter; Levi Johnson, an early builder; Samuel Dodge, business leader; the Rev. Stephen J. Bradstreet, pastor of the Old Stone Church; John W. Willey, the first mayor; Joseph L. Weatherly, founder of the parent of the Chamber of Commerce; and Leonard Case, distinguished lawyer.”²⁷ Also included are soldiers from every war with American involvement up to World War I, and two Indian graves, traditionally planted with corn. The south side of the cemetery was also used at one time as a “potter’s field.”

By the turn of the century, the Erie Street Cemetery, being full and therefore, like nearly all of the older, city-administered cemeteries, not contributing anything to the municipal coffers, had fallen into deplorable condition. The first suggestion of demolishing it arose in 1907, three years after the opening of city-owned Highland Park Cemetery out in Warrensville Township. Transfer of remains to this new suburban site had indeed already commenced. The Annual Re-

ports of the Superintendent of the city’s Division of Cemeteries from 1912-1914 emphasize the strained conditions of inner-city cemeteries and make strong recommendations for transfers to help alleviate the maintenance burden. But at this point a group of civic-minded Clevelanders, fearing that Erie Street Cemetery would disappear, in 1914 organized the Pioneer Memorial Association to assume responsibility and promote its preservation.

The idea of re-using the land occupied by the cemetery did not disappear, however, and in 1923 a thorough report on the cemetery was made by the Chamber of Commerce’s Committee on City Planning in response to suggestions from various sectors for a more “appropriate” (i.e., more profitable) use of the site. By the early ‘20s the area had become the city’s worst slum, with rampant crime and congested living conditions exacerbated by the incoming railroads and concentration of the bulk of the city’s industrial concerns there. Many officials supported the demolition of the cemetery in the curious (if genuine) belief that it was the source of the area’s criminal activities.²⁸ But in the end, the Pioneer Memorial Association, backed by strong public support, kept the cemetery in its original site.

The year 1830 marks the initial awareness in America of the cemetery reform movement typified by the creation of Père Lachaise in Paris and similar garden-type cemeteries located in rural settings in England. In 1831, luxurious and pastoral Mt. Auburn Cemetery was opened in Boston and served as the model for similar public burial sites throughout the United States. Boston, however, was a well established city by then, and Cleveland, still a frontier town, would not catch up to the example of Mt. Auburn until the construction of Lake View Cemetery in 1869.

Life for newly-arrived immigrants here was difficult, but they shared the responsibility of caring for their dead, as had the earlier settlers. Around 1829, Settlement Road in old Rockport Township, now West 130th Street, crossed fields owned by German farmers. It was in that year that a group of them formed the German Settlement Cemetery Association to collectively purchase land in that area for a private burial place.²⁹ They were all members of the newly-built Imma-

nel Evangelical-Reformed Church which adjoined the selected burial lot they called "God's Acre." Members of the group paid 50 cents a year dues for the privilege of purchasing plots at \$5 per adult and \$2.50 per child. Rockport became West Park, which was eventually annexed by Cleveland, and as the descendants died or dispersed, the cemetery gradually followed the typical pattern of decline described earlier in this survey. Although largely unrelated to the original Association members, members of the adjacent church continued to maintain the cemetery up through the 1960s.

The earliest Jewish settlers in Cleveland immigrated from Germany and Austro-Hungary. Twenty members of the Jewish community met at the home of Samson Hoffman on Seneca Street (West 3rd Street) and formed the Israelitic Society, their first religious organization, in 1839. "Upon the death of an itinerant Jewish peddler the following year, a burial plot was purchased in Ohio City for \$100 and Willett Street Cemetery had its beginning."³⁰

As economic conditions improved, Cleveland rallied and began to evidence an awareness of the climate of social reform that was being felt throughout the country. In the 1840s Erie Street Cemetery was replatted (i.e., the lots were renumbered), and the city

began official record-keeping in city cemeteries. On November 12, 1841, Monroe Street Cemetery in Ohio City was dedicated by Cleveland to provide much-needed burial accommodations apart from Erie Street.

Bishop Rappe of the Catholic Diocese of Cleveland consecrated St. Joseph's Cemetery on January 22, 1849. It was the first Catholic cemetery in the city, originally totaling fifteen acres on Woodland Avenue and East 79th Street. The layout of the hilly site is basic, but picturesque, with its curving paths and preservation of many old trees from the heavy forests that once blanketed the area. Many of the older stones bear Irish surnames. On March 2, 1928, a *Cleveland Press* article announced the sale of a portion of the cemetery by the Diocese to the Van Sweringens for expansion of the Nickel Plate railroad, part of the general Union Terminal project.³¹ Earlier in Cleveland's history, church affiliation had usually saved cemeteries from such encroachment, but in the twentieth century, profit prevails.

The establishment of St. Joseph's Cemetery at the beginning of 1849 was providential, for in June of that year Cleveland's worst epidemic struck. Contemporary accounts refer to the "plague" of Asiatic cholera that swept the city and inspired reforms in the form of a tax levy to establish an additional



Grave of Lizzie Ely, "Queen of the Gypsies," in Woodland Cemetery, with food, wine, and decorations that mysteriously appear every winter.



St. John's Cemetery has many monuments, a characteristic typical of older burial grounds.

poorhouse and hospital. By 1851, thousands across the country had died of cholera. Cleveland's death toll is recorded as 130, a figure probably reflecting deaths within the city limits only. Gravestones in Parma Heights' old cemetery on Pearl Road, indicating six members of one family all dead within a week, tell the story for much of the area.

Cleveland's most solid response to this epidemic was Woodland Cemetery on Woodland Avenue and East 71st Street. By the second half of the nineteenth century, the idea of the rural garden cemetery had penetrated to some of Cleveland's more socially and economically prominent citizens, especially the notion of using cemeteries in the European manner as green oases for recreation in the city in lieu of public parks. Until the 1860s in Cleveland, demands for public grounds apart from Public Square had been regularly defeated. Woodland Cemetery, incorporating some of the new views, was dedicated on June 14, 1853; in 1870 the Gothic entrance was built, providing an office, record vault, and visitors' room at a cost of \$7,500. Much of the original ornamental stone and ironwork in the form of "mausoleums, monuments, individualized curbing, benches, iron lace enclosures . . . and other furnishings," along with a 60-foot Indian mound, have disappeared over time.³² By 1952, much like Erie Street Cemetery thirty years before, Woodland was surrounded by a depressed area. A motion was introduced in city council to demolish the cemetery, transfer all 83,000 bodies to High-

land Park, and clear the grounds for redevelopment in the form of low-income housing projects; but within a year, the motion was defeated by strong public sentiment.

Among the older, more somber monuments still remaining, those of the newer Ely/Stevens plot stand out in bright contrast. The pink granite stones bear photographs of these members of an apparently English Gypsy clan — a European custom preserved here by many immigrants. The grave of Lizzie Ely, "Queen of the Gypsies," is distinguished from the others by a white wrought iron trellis and flanking cedars. During the holidays in late December and early January, tinsel garlands and colored ornaments decorate her grave along with a customary bottle of wine, left in festive remembrance.

Across the street from Woodland, St. John's Cemetery was consecrated on thirteen acres of land purchased in May, 1855, largely to serve as the main burial place for "Catholic priests who died while serving their parishes."³³

Another local effort to provide more up-to-date cemetery accommodations occurred when a nine- to twelve-acre tract was acquired in September, 1859, from Mr. and Mrs. Edwin Fuller by East Cleveland Township authorities.³⁴ East Cleveland Cemetery has its share of Revolutionary and Civil War veterans and, as in the case of other older city cemeteries, the street names of the surrounding area are recalled in many individual and family grave markers: Coit, Quilliams, Taylor, Silsby, etc. A number of these markers were reportedly quarried in

the old Doan's Corners area or from the bluestone quarries in the Belvoir/Monticello Boulevards area of Cleveland Heights.

The rural garden movement

Woodland and the other smaller cemeteries that departed from the traditional linear grid pattern of planning were reflecting not only social ideas imported from Europe, but also literary and philosophical attitudes that were widespread in England and America. The eighteenth-century "graveyard school" of poetry, exemplified by Gray's "Elegy Written in a Country Churchyard," made fashionable the pleasing melancholy of meditation on life, death, and immortality among the yew trees and moss-covered tombs. And the English Romantics popularized the idea of fleeing the bustle of the city and absorbing the benign influences of rocks, streams, and trees. Emerson, Thoreau, and their fellow American Transcendentalists developed their own version of the traditional notion that God is manifest in Nature; following Wordsworth and Coleridge, they emphasized communion with nature as a means of spiritual and personal edification. A cemetery landscaped like a park or natural woodland would, according to the new views, permit a freer and more "natural" experience of grief and consolation. The bereaved would feel comforted and renewed by solitary or communal contemplation in the "restorative rural setting," and at the same time, "away from the unnatural and unnerving pace of urban life, people could

contemplate the meaning and management of their lives."³⁵ To foster this new Romantic experience, burial places were sought even further away from urban areas and the unpleasant reminders of the reality of death afforded by their crowded, decrepit cemeteries.

It wasn't until the creation of Lake View Cemetery in 1869 that Cleveland achieved a rural garden cemetery that fulfilled the ideal exemplified in Boston's Mt. Auburn, as explained in the writings of Dr. Jacob Bigelow and Andrew Jackson Downing. Lake View was a grand vision executed in an appropriately grand manner. The original 200-acre tract (now 285) on Euclid Avenue at East 123rd Street was purchased by the Lake View Cemetery Association, a small group of wealthy and prominent east-side gentlemen. Under the leadership of their first president, Jephtha H. Wade, the non-profit philanthropic organization selected the site for its sufficient distance from the city limits (then East 55th Street), and its abundantly forested hills with their commanding view of Lake Erie (whence the cemetery's name). These choices, reflecting an awareness of the natural surroundings, clearly show the Association's criteria.

Improvements upon Nature were quickly undertaken. Tasteful landscaping, incorporating the native trees and shrubs on the site with additional rarer varieties, resulted in a substantial arboretum that still serves as a sanctuary for many forms of wildlife. Winding paths progress upward from

Lake View Cemetery is a fine example of the rural garden style. Monument to President Garfield rises in the background.



the Euclid Avenue entrance to the upper slope topped by the memorial to President James A. Garfield and backed by Mayfield Road. Nearly every curve is accented by clusters of trees, wisteria, azaleas, crabapples, or rhododendrons as well as elegant mausoleums and memorial stones executed in the popular revival styles of the period: Classical Greek and Roman, Egyptian, Gothic, Celtic, and Art Nouveau. The Neo-Classical mode seems to have been the most favored, and picturesque vistas from any vantage point throughout the cemetery — looking past the uniform burial plots of more recent decades — still yield the original, highly desired effect of an idealized Arcadian landscape. Neatly tended blankets of ivy cover almost every grave, masking the otherwise stark appearance of bare ground and softening the harsh edge of death.

Expense was not spared at Lake View, as it was intended from the beginning to be the final resting place for Cleveland's most illustrious citizens. Buried here along with former U.S. President Garfield are John D. Rockefeller, Marcus Alonzo Hanna, Samuel Mather, John Hay, Jephtha Wade, Charles Brush, Leonard Case, the Van Sweringens, and many others who "made great contributions to the area's and nation's industrial, civic, social and cultural development."³⁸ The cemetery's master plan thus reflects the educational function of the nineteenth-century garden cemetery. Not only were such places intended to provide respite from daily life and a refuge for personal healing, but also to serve as places of public instruction — outdoor museums where one could pass the time observing nature in the presence of the departed great, gazing at beautiful sculpture and architecture, and reading uplifting passages on the monuments. Visitors would leave emotionally, morally, and intellectually improved. The purpose is still served today: with the Garfield Memorial and Wade Chapel, currently listed in the National Register of Historic Places, and other monuments designed by notable artists and architects, Lake View Cemetery attracts many visitors throughout the year.

In 1880 Joseph Carabelli, an Italian sculptor and stonemason, arrived in Cleveland and founded the Lake View Monumental Works on Euclid Avenue across from the cemetery's main entrance. Specializing in

granite and marble carving, Carabelli's business attracted many skilled artists and artisans from Italy whose craftsmanship is prevalent in memorial sculptures throughout the cemetery. Many are in the distinctive bluestone from the local east-side quarries mentioned earlier. As demand increased and more jobs became available, families from the original Italian settlement along Woodland and Orange avenues, together with newly arriving immigrants, moved further east to the Murray Hill area adjacent to the cemetery, now known as Little Italy. East 123rd Street on Lake View's west side was once called Carabelli Avenue in honor of this enterprising artisan.³⁹

Lake View has always followed a policy of nonsectarianism, accommodating all faiths, races, and creeds. As with the early church burials in Europe, the presence of the rich and famous within its stone and ironwork enclosure attracted others less prominent; Lake View became the "in" place for interment, a symbol of having finally "arrived," if not figuratively in life then at least literally in death. Although now over a century old, it was "conceived with such foresight that . . . space is available to meet interment requirements for the next fifty years."⁴⁰ It is still operated as a nonprofit organization with management vested in a Board of Trustees whose members serve voluntarily without compensation. The concept of civic duty exemplified by the earlier nineteenth-century burial societies has been preserved here, a rarity in view of the contemporary approach to cemetery management.

Not to be outdone in social awareness and civic pride by their neighbors across the river, the prosperous merchants and comfortable middle-class families of the west side also envisioned a spacious, beautiful, and convenient garden cemetery to serve their own needs. Following Lake View's example, the Riverside Cemetery Association was duly organized and dedicated to the task of securing an appropriate location. In 1876, the Association published a *Prospectus*, and eventually Titus Brainard's farm overlooking the Cuyahoga River, in the area now bounded by Interstate 71, West 25th Street, and Denison Avenue, was chosen and purchased over a period of twelve years. B.O. Schwaegerl, landscape architect and engi-

neer, was entrusted to make a thorough topographical survey and prepare plans along the lines suggested in the *Prospectus*: "In accord with our higher and holier sensibilities, cemeteries should repel from the mind of the visitor all sense of recoil, and while they constrain us to feelings of veneration and repose, they should in turn call about us a spirit of quiet charm and beauty in keeping with our reflections . . . Landscape architecture, as applied to modern cemeteries, is doing much to ensure this result."³⁹

The first burial in Riverside took place in the spring of 1876, and elaborate formal dedication ceremonies followed on November 11 of that year, with U.S. President-elect Rutherford B. Hayes, then governor of Ohio, in attendance as guest speaker. An important portion of Cleveland's history is contained in the German family names of many of the monuments: "There are brewers such as the Schlatters, Gehrings, and Leisys, the Weidemans who were wholesale grocers, and the Spangs of bakery renown."⁴⁰ The James F. Rhodes family plot is also here. Many of the monuments were produced by the nearby American Granite Works, established in 1890 by Frank and James Uher, brothers originally from Bohemia. Although now separated from the river by the Jones & Laughlin steel plant, the cemetery once afforded a panoramic view of the valley's natural beauty; gone too are the artificial lakes with rustic bridges that, along with many flowers and trees, once made the grounds so romantic, as it was for couples like W.G. Marshall, founder of what is now the Cunningham Drug Store chain, and his bride, who drove through the cemetery on their honeymoon long ago.⁴¹ The construction of Interstate 71 reduced the cemetery to its current eighty-nine acres, but the declaration of Riverside as a Cleveland landmark by the Landmark Commission in 1976, the cemetery's centennial, should halt further encroachment.

The park lawn plan

Even as Riverside Cemetery was being constructed, the country was experiencing a new spirit of "Progressivism," marked by the consolidation of business and the organization of labor, and the abandonment of "individualism for cooperation . . . localism for cosmopolitanism."⁴² The rural garden cemetery, based upon a Romantic emphasis on

the individual and designed to promote solitary communion with nature, was, by the 1870s, supplanted by the new "park" or "lawn" ideal, "which subordinated individuals to society [and] paralleled the species perspective of death."⁴³

The park lawn design has dominated cemetery planning up to the present day. Instead of wooded hillocks threaded with meandering pathways and accented with monuments and tombs, the park lawn cemetery features gently rolling grassy meadows with selective clusters of foliage placed to "accent the openness of the plan instead of [picturesquely] shadowing the gravesites."⁴⁴ Only a few paths subdivide the lawn which visitors cross to reach the gravesites. Few if any vertical monuments mar the desired effect of a vast, uninterrupted, "post card" vista; small bronze or stone tablets placed flush with the turf are substituted instead.

An address by the Rev. E.E. Baker in 1900 to the recently organized Association of American Cemetery Superintendents reveals the convictions of his constituency and resounds with the prevailing contemporary viewpoint:

This is an age of organization . . . We must cease our individual activities. No man liveth unto himself alone, and no man dieth to himself alone. This is an age of social life, and the social point of view, co-operation and conference, working not independently and alone, but together for the mutual advancement of all that we represent and all that is dear to us for home, for the city, and for the nation.⁴⁵

In the park lawn cemetery, all reminders of *individual* death were eliminated. Regulations forbade fences, curbing, elaborate plantings, burial mounds, and conspicuous markers on graves — all of which made their maintenance easier and less expensive. The institution of "perpetual care," whereby the deceased's survivors pay the cemetery management to care for the grave "in perpetuity," meant the complete and final transfer of responsibility for the dead from the individual to the corporation. With the control of one's own death now out of one's own hands, the homogenization of treatment of the dead was quickly accomplished.

Cleveland's adoption of the park lawn model for its cemeteries seems to have been a gradual process. Cemeteries constructed here in the last two decades of the nineteenth



Whitehaven Memorial Park on Cleveland's far east side exemplifies the park plan style. Individual grave markers are at ground level, so that from a distance the cemetery looks like an uninterrupted greensward.

century and the first decade of the twentieth show marked differences between their oldest portions and subsequently developed sections. The original part of Harvard Grove fronting Lansing Avenue was laid out in 1880 in a simple grid pattern. Numerous old monuments, mausoleums, and vertical markers of all shapes and sizes are packed in among tall trees. The back part of the acreage extending to Harvard Avenue, however, consists of a wide sloping lawn dotted with flat horizontal markers arranged in neat parallel rows. Subdivided by a single Y-shaped road, the lawn is sparsely planted with shrubbery and only a few trees.

Mayfield Road Cemetery (Jewish, dedicated in 1887), Calvary (Catholic, 1893), and Highland Park (city-owned, nonsectarian, 1904) all show similar juxtapositions of wooded portions filled with monuments and park-like sections where flat tablets predominate. With the possible exception of Mayfield, which shows an admirable attempt to blend with its adjacent neighbor Lake View, these later cemeteries either began or grew from transfers of graves from older burial grounds. Such activity usually meant movement of monuments as well as bodies, and so the sections marked for relocation in the newer cemeteries have an older appearance. Even Lake View and Riverside, although initially conceived in the rural garden mode,

both included extensive undeveloped property for future growth that eventually took shape in the park lawn style, producing the same visual dichotomy.

In 1925, Whitehaven Memorial Park on S.O.M. Center Road north of Wilson Mills Road on the city's far east side was purchased by a group of local businessmen. Its profitable return as an investment was assured by effective advertising describing it as Cleveland's first park plan cemetery. It had a huge marble mausoleum with chapel and a "Tower of Memories" rising 150 feet at its center, the whole approachable via a 100-foot-wide esplanade. Amplifiers installed in the tower would provide music from a concert pipe organ for outdoor services. "Mounds, tombstones, and private monuments [were] eliminated at Whitehaven, making it appear like a beautiful private park."⁴⁶ What more could any modern, socially conscious individual want for a place of final repose?

True to the materialism of a rapidly developing consumer society, splashy advertisements in *The Plain Dealer* and *The Sunday News* between 1929 and 1931 announced the development of Crown Hill Cemetery on Route 91 at Twinsburg, midway between Cleveland and Akron. If the time was ripe for something bigger and better, Crown Hill promised to deliver the ultimate, located so

far from Cleveland as to be almost permanently insured against undesirable encroachment in future years. Its out-of-town promoters touted its departure "from the conventional cemetery in that it seeks to make the resting spots of those who people it a part of the natural scheme of the 256 acre tract." Tombstones were discouraged, restrictions were placed on family monuments, and the use of "Old English" architecture "complimentary [sic] to the rusticity and stately beauty of the acreage" was to complete the vision. We are left to wonder at how the rainbow-hued fountain, waterfalls, and tinted marble corridors of the mausoleum ("as fine as kings had a few short years ago and yet in reach of average people") fit in with the "natural rusticity"!

We were not to know, as the projected 51,500,000 plan later proved to be an elaborate attempt to defraud the public of thousands of dollars in advance burial lot subscriptions by means of false advertising. The ensuing scandal culminated in the conviction of the cemetery's promoters, who had perpetrated the same scheme in Chicago a few years before. This telling instance of, if

not the American dream then at least an advertiser's dream, was not a complete disaster, however. The formation of a Crown Hill Cemetery Association by local businessmen and the establishment of an endowment rescued the life savings of many contrite Greater Clevelanders, and the cemetery is still in operation today.

Acacia Masonic Memorial Park on the east side and Lakewood Park and Sunset Memorial Park on the west side are only a few among many cemeteries following Whitehaven's lead. They serve a wide range of people while preserving the unifying park lawn ideal of cemetery planning, now the sole contemporary model in Cleveland as it is throughout the rest of the country. But hardy individuals can still express their attitudes toward life in alternative burial practices. Riverside Cemetery preserves "personal landscaping opportunities"; the corn that is still planted on the Indian graves in the Erie Street Cemetery and the adornments occasionally visible on the grave of Lizzie Ely, "Queen of the Gypsies" indicate that the spirits of some of Cleveland's own are not easily bought.

NOTES

¹ Epitaph cited by George Davis, "Play Ball on Burial Lot," *Cleveland Press*, Aug. 14, 1937, sec. 2, p. 9.

² Eric Johannesen, *Cleveland Architecture 1876-1976* (Cleveland: Western Reserve Historical Society, 1979), p. ix.

³ James Stephen Curl, *A Celebration of Death: Introduction to Some of the Buildings, Monuments, and Settings of Funerary Architecture in the Western European Tradition* (New York: Charles Scribner's Sons, 1980), p. 69.

⁴ Curl, p. 69.

⁵ Curl, p. 74.

⁶ Curl, p. 72.

⁷ Curl, p. 74.

⁸ Curl, p. 103.

⁹ Curl, p. 135.

¹⁰ John Francis Marion, *Famous and Curious Cemeteries* (New York: Crown Publishers, Inc., 1977), p. 4.

¹¹ S.J. Kelly, "The First Cemetery of Cleveland," *Cleveland Plain Dealer*, April 11, 1939, p. 6.

¹² William Ganson Rose, *Cleveland: the Making of a City* (Cleveland: World Publishing Co., 1950), p. 35.

¹³ Although Erie Street Cemetery, opened in 1826, is considered the first official city cemetery, its founding by civic-minded Clevelanders is predated by an earlier community effort further east. In 1823, "Job Doan and associates, acting as The Society for a Public Burying Ground in the East Part of Cleaveland near Job Doan's Esqr.," purchased about an acre and a half on the northwest corner of Euclid Avenue at East 105th Street, then called Doan's Corners. "Stately elms bordered the property, the north end . . . used as a cemetery while the south end served as a village common," a combination prevalent in early New England (Rose, pp. 99-100). The cemetery still existed in 1857; in 1895 the Euclid Avenue Congregational Church was built at the corner, and this site eventually came under the ownership of the Cleveland Trust Company in 1905. The developments in the general area suggest that the old cemetery was demolished around this time.

¹⁴ Pilgurrah, meaning "pilgrim's rest," corresponds to the name of the Moravian missionary settlement founded in that general area in 1786, predating the village of Cleveland by a decade. The "Old Indian" designation may refer to Indian burial mounds in the vicinity. Also buried in this cemetery is Silence Hathaway, a direct descendant of Priscilla Alden. (John Sabol, "Pioneer Graveyard Needs Help," *Cleveland Press*, Sept. 28, 1970.)

¹⁵ Ellen Laughry Price, *A History of East Cleveland* (East Cleveland, Ohio: 1970), p. 44.

¹⁶ Rose, p. 70.

¹⁷ Rose, pp. 67-68.

¹⁸ Rose, p. 68.

¹⁹ Rose, p. 70.

²⁰ *Cuyahoga County Cemetery Inscriptions*, typescript compiled by the Lakewood Chapter D.A.R. and Western Reserve Historical Society, Cleveland, 1978, p. 1. In the Western Reserve Historical Society.

²¹ *Cuyahoga County Cemetery Inscriptions*, 1978, n.p.

²² *Cuyahoga County Cemetery Inscriptions*, typescript compiled by the Western Reserve Historical Society, 2 vols., Cleveland, 1934, p. 322. In the WRHS. According to Caroline Piercy's *Valley of God's Pleasure: a Saga of the North Union Shaker Community*, this portion of the Western Reserve was then known as North Union, hence the Shaker society's name. The Believers themselves called their settlement "The Valley of God's Pleasure." (Piercy, N.Y.: Stratford House, 1951, pp. 3, 219.)

²³ *Cuyahoga . . . Inscriptions* (1934), p. 322.

²⁴ Cleveland Chamber of Commerce, Committee on City Planning, *Erie Street Cemetery: Report* (Cleveland, 1923), p. 7.

²⁵ Rose, p. 106.

²⁶ Cleveland Chamber of Commerce *Report*, p. 5.

²⁷ Rose, p. 725.

²⁸ The report cited "occasional use of the old burial ground as a rendezvous for thieves or as a temporary cache for their loot. The space behind the old vault is used as a distributing market by illicit dealers in cocaine, opium and other drugs. Even old graves have been 'raided' more than once by officers of the law for contraband liquor." (Cleveland Chamber of Commerce *Report*, p. 7.)

²⁹ Robert E. Tidyman, "'God's Acre' Now Lies Amid Ruins," *Plain Dealer*, March 12, 1959, p. 50.

³⁰ Rose, p. 166.

³¹ "Cemetery To Be Moved For Nickel Plate," *Cleveland Press*, March 2, 1928, sec. 2, p. 21.

³² Robert J. Liederbach, *Cleveland Past: with Notes* (Cleveland: Dillon/Liederbach, Inc., 1975), p. 57.

³³ Rose, p. 315.

³⁴ Ownership of this cemetery, located on East 118th Street just north of Euclid Avenue, has been in question since East Cleveland was annexed in 1892. It is usually referred to as East Cleveland Cemetery, was once known as Wade Park Cemetery, and also bears the official name of East Cleveland/Cleveland Heights Cemetery. As recently as 1960, the city of Cleveland was still disclaiming all rights and responsibilities as owner.

³⁵ James J. Farrell, *Inventing the American Way of Death, 1830-1920* (Philadelphia: Temple University Press, 1980), p. 109.

³⁶ The Lake View Cemetery Association, *Lake View Cemetery* (current promotional pamphlet, n.d.).

³⁷ Gene P. Veronesi, *Italian Americans and Their Communities of Cleveland* (Cleveland, Ohio: Cleveland State University Ethnic Monograph Series, 1977), pp. 188, 198-99, 224.

³⁸ Lake View pamphlet, n.p.

³⁹ Cleveland Riverside Cemetery Association, *Prospectus* (Cleveland, 1876), pp. 4, 6.

⁴⁰ *Cleveland Press*, Sept. 27, 1978.

⁴¹ *Ibid.*

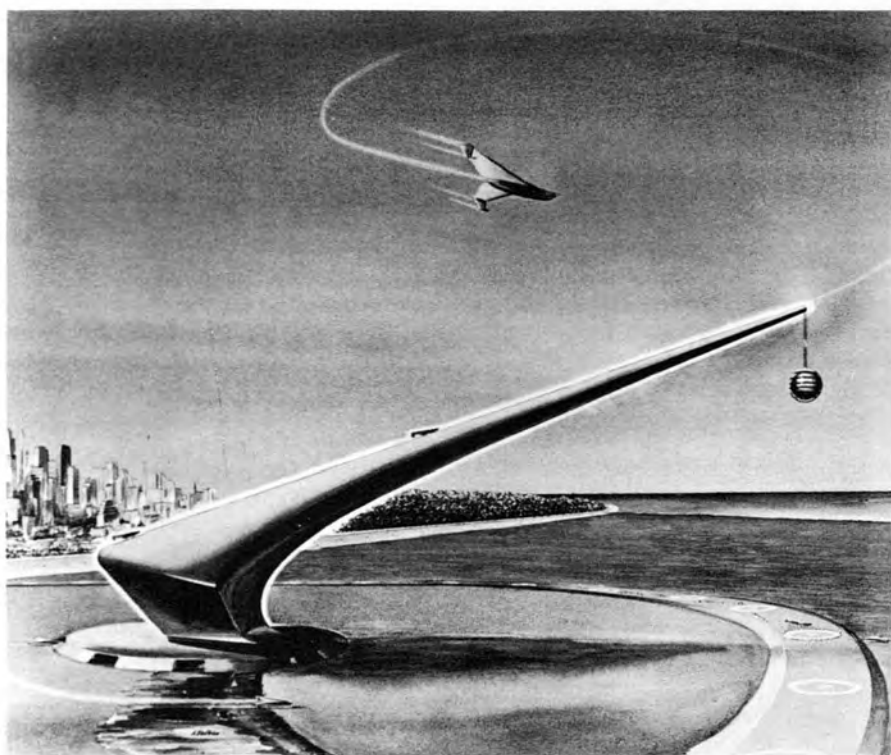
⁴² Farrell, pp. 117, 118.

⁴³ Farrell, p. 118.

⁴⁴ Farrell, p. 116.

⁴⁵ Farrell, pp. 116-117. The founding of the Association of American Cemetery Superintendents (AACS) in 1887 marked the establishment of that occupation as a respected *profession* and provided an organized forum for the spread of the park plan, which its members consistently supported.

⁴⁶ *Cleveland Plain Dealer*, April 15, 1928.



Arthur Geoffion's Landmark Complex

Cleveland's situation at the edge of a large body of water has always fascinated architects, builders, designers, and the residents of the city. They have proposed various projects to exploit it: airports, landfills, malls, entertainment centers. One of the more imaginative proposals is that of Arthur Geoffrion of Willowick, Ohio, who worked with Waco CG gliders during World War II and was until his retirement an art director at TRW. Geoffrion's idea, expressed in the plans and renderings reproduced here, has three components: it is a landmark, a transportation base, and an entertainment center.

The landmark aspect is revealed in the drawing below, which shows an immense, graceful arm holding a sphere suspended from its end and pointing over the lake — in Geoffrion's words "a sophisticated sculptural edifice which . . . Would rival the Eiffel Tower or the arch at St. Louis." The arm is a launching ramp for gliders (see sectional Fig. 1). Each glider would hold twelve paying passengers and be launched by means of a catapult from a moving platform supported on a cushion of compressed air. The glider ride might be for amusement (a silent turn through the air over the city) or transportation (a flight to Canada or Put-in-Bay).

As the figure shows, the arm can be turned in any direction to project the gliders, which are designed to land on any smooth water — they are equipped with retractable hydrofoils and auxiliary motors for taxiing. Gliders that land at a distance from the Landmark can be economically towed back over the lake. They are stored in the base of the complex until ready for use.

The most striking part of this unusual idea is the ball on the end of the arm. As Fig. 2 shows, the ball is a globe 70 feet in diameter suspended by cables from the arm and regularly moving up and down to receive and discharge customers. The globe has six levels, including an entrance, restaurants, and a lounge, with total room for 700 eaters, drinkers, or spectators.

The project is in the planning stage but its author has received some publicity in local newspapers. Although the entire complex would cost some hundreds of millions to build, Geoffrion is at present seeking \$10,000 for a scale model, which he believes would convince skeptics of the beauty and practicality of the Landmark. He also maintains that the restaurant, entertainment activities, and glider rides would make his Landmark a financially profitable operation. While this last point is difficult to judge, few would dispute that the plan is bold and ingenious.



Arthur Geoffrion, designer of the Landmark Complex.

LANDMARK COMPLEX
(CONSTRUCTED OFF-SHORE ON LANDFILL)

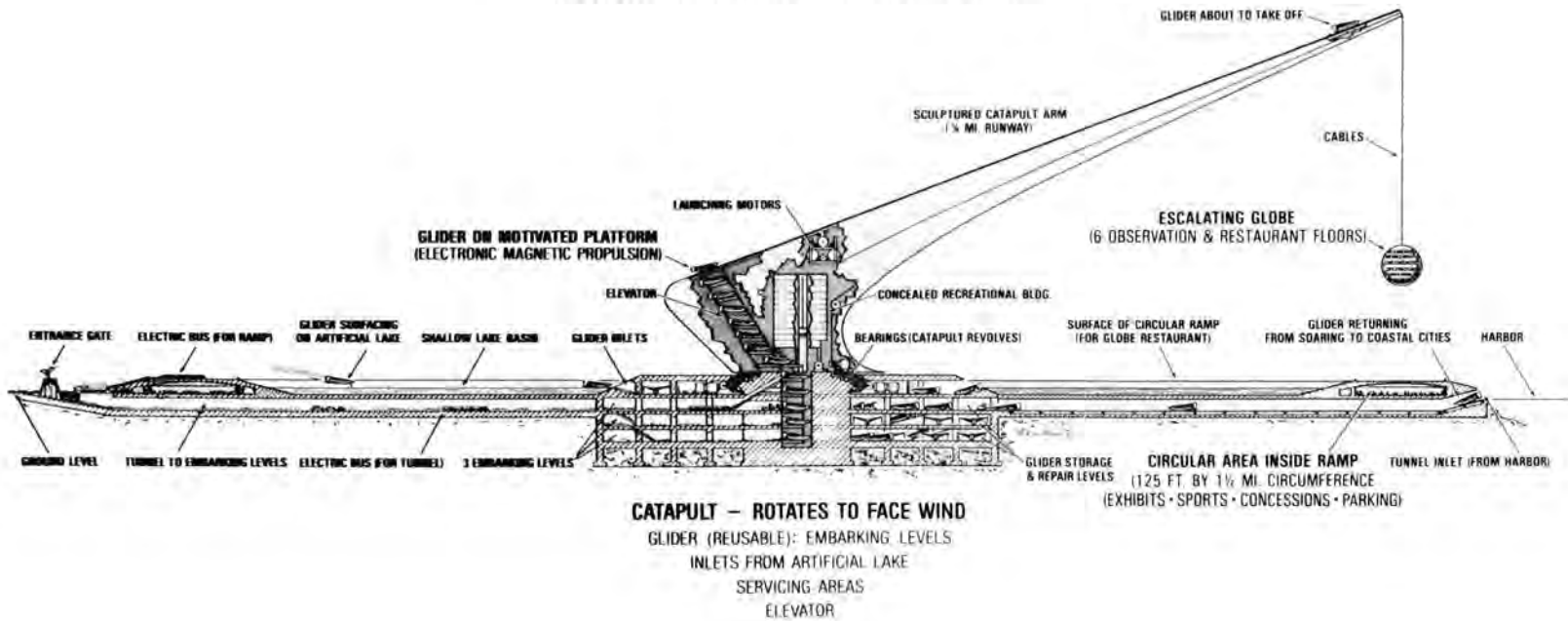
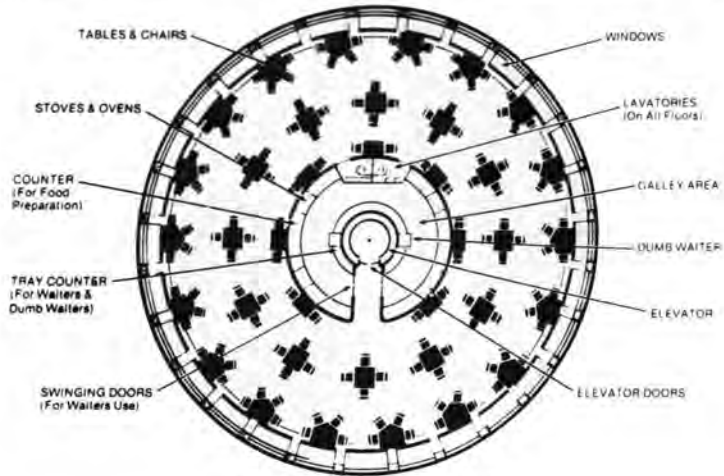
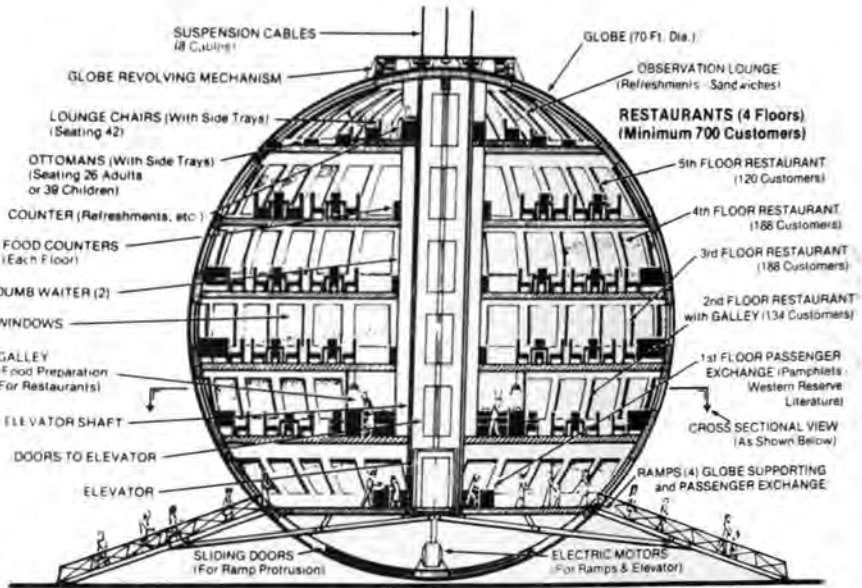


Fig. 1. Schematic view of catapult base.



2nd FLOOR GALLEY & RESTAURANT
(Cross-Sectional View at Point Shown in Top View)

Fig. 2. Landmark Complex: escalating globe.



Elizabeth P. Kirk

Severance Hall, Cleveland's Temple of Music

Visitors to Cleveland's University Circle, where most of the city's major cultural institutions are clustered, are immediately struck by a massive yet graceful edifice overlooking the Art Museum's lagoon on one side and the campus of Case Western Reserve University on the other. The building is Severance Hall, home of the Cleveland Or-

chestra, completed in 1931 in the depths of the Great Depression. For some Clevelanders at the time, this architectural gem, stately without, tastefully sumptuous within, was a feast of extravagance at a time when food and jobs were scarce. For the millionaire principal donor, it was a deeply personal memorial to his beloved wife (it has been called

Cleveland's Taj Mahal). For all who view it, Severance Hall is a testament to the achievement—and a few of the mistakes—possible when a number of wealthy, public-spirited amateurs join forces with their community in a major civic enterprise.

By 1928, when the dreams of an orchestra hall finally began to be realized, Cleveland was a city in its prime. The 1928 *City Directory* boldly proclaimed Cleveland to be "The Fifth City in the Nation in Population; The Commercial, Financial and Industrial Metropolis of Ohio; A City of Progress, Beauty and Industrial Activity and Achievement." Two-thirds of all Great Lakes shipping was owned or controlled by Cleveland business. It was a national leader in manufacturing and the greatest iron ore market in the world.

Influential Clevelanders, wishing the city to reflect their glory, erected fine buildings and set them off with extensive park lands. The "Group Plan" for development of the downtown mall area was rapidly being realized in an impressive group of civic buildings.¹ The *City Directory* urged trade and professional organizations to bring their next convention to Cleveland, citing as enticements the city's parks, art galleries, museums, and colleges. Clearly, culture and education were flourishing along with commercial success.

The area's park system grew rapidly between 1880 and 1900, along with the new cultural center in University Circle. Jephtha Wade had transformed acreage at the far eastern end of the city into a park, "in which the skill of the landscape artist had touched the attractions of nature but to adorn," and donated it to the city in 1882.² Wade Park be-

came the nucleus of a natural and cultural preserve. It was the first of several donations that created an extensive chain of park land reaching from Lake Erie to the new residential area in Cleveland Heights and Shaker Heights south and east of University Circle. Shortly after Wade Park was donated, action was taken to preserve the surrounding property for cultural development. In the 1880s, both Western Reserve University and Case Institute of Applied Science were established on properties adjoining it. Wade's grandson, J.H. Wade, arranged to have land designated so that the Cleveland Museum of Art could be built on the Wade allotment in 1916. With the Museum and the two schools in place, University Circle's destiny as a cultural center was assured.

Plans for an orchestra hall first took root in the discussions of the Cleveland Conference for Educational Cooperation (later known as the Conference for Educational Planning) in 1924. Organized by Frederick Allen White, Director of the Cleveland Museum of Art, this conference brought together the officers and executives of nineteen major educational and cultural organizations in the area.³ In the course of the conference, representatives of Western Reserve University and the Musical Arts Association discovered their mutual need for an auditorium and began to discuss possible cooperation in erecting a single building.

The Cleveland Orchestra had been leading a nomadic existence since its founding in 1918. Performances were given at the Cleveland Grays' Armory, which was also used for commercial exhibitions and poultry shows. The Orchestra moved to the more spacious Masonic Auditorium after the first

Elizabeth P. Kirk, a native of Toledo, Ohio, has three academic degrees: a B.F.A. in music history (from Lake Erie College), an M.A. in musicology, and an M.S. in library science (both from Case Western Reserve University). She says that she is inquisitive by nature: "One way or another, my three degrees all relate to procuring information." Ms. Kirk's fascination with Severance Hall began in 1975 when she interned with Klaus Roy, publications director for the Cleveland Orchestra. In 1980, she worked as a consultant involved in the celebration of the fiftieth anniversary of the Hall, and wrote the text for the souvenir book, Severance Hall—The First Fifty Years. From 1981 to 1985 she served as Executive Director of the Young Audiences program in Cleveland. When she recently decided to launch into a career as a free-lance writer, the building of Severance seemed a natural topic to begin with.





Adella Prentiss Hughes (ca. 1910), a moving force behind the Cleveland Orchestra and its home, Severance Hall.



John D. Rockefeller, Jr.: he initially declined to contribute to a new orchestra hall, though eventually he gave substantial help.

season, but scheduling around Masonic ceremonies was a problem. Tours were usually arranged for times when the hall was unavailable, but still various rehearsal sites were often required. Sometimes the Hanna and Ohio Theatres were used, sometimes Euclid Avenue Baptist Church or Keith's Palace Theatre. As one critic remarked, orchestra manager Adella Prentiss Hughes "was never driven to occupy the East 9th Street pier or the Public Square, but she had a lively run about the city, attempting the appropriate presentation of her artists."⁴ Being a tenant was hard enough, but Mrs. Hughes finally lost patience when Orchestra members were unable to concentrate for the buzzing of vacuum cleaners readying the Palace Theater for an afternoon show.⁵

Adella Prentiss Hughes was a woman of great determination and her plea, "Would music never be given the first consideration anywhere?" became a call to action. Long before the Cleveland Conference for Educational Cooperation, she investigated alternatives for a permanent Orchestra Hall. First she turned to former Clevelander John D. Rockefeller, Jr., for assistance. Trading on her friendship with his family, Mrs. Hughes appealed to him for donation of some Rockefeller property at Euclid Avenue and East 40th Street, in an April 6, 1920 letter:

Now that the Musical Arts Association is definitely established in support of a permanently endowed orchestra and as a result of this, there is no doubt whatever of its undertaking to build a home for the Orchestra in the next few years. I once more want to ask your consideration of donating that piece of ground to the Musical Arts Association for that purpose. There is a large sum of money for a Music Hall promised to us by one of our most interested supporters, but I am not now at liberty to go into details In the nature of things, I cannot go on indefinitely and it would be a great satisfaction if the quarter century could be reached and a permanent building for music assured in Cleveland.

Just who that donor might have been remains unclear. Rockefeller denied the request, advising, "When the time comes that you will undertake the building of a music hall definitely, regardless of whether we make a contribution or not, you may write to me again."⁶ But Adella Prentiss Hughes did not give up. Plans for a music hall at East 40th Street, by architect Frank W. Bail, still exist.⁷

Welcome support finally appeared in the Educational Group Planning Commission. Discussion progressed from *whether* an orchestra hall was necessary to *where* one could be located. Initially the Musical Arts Association Executive Committee had mixed reactions to the proposal of University Circle

as a location. Some members were convinced that moving so far from Public Square would kill the struggling organization. Two events simplified the decision. Inquiries determined that the cost of lots near Public Square was prohibitive. And a survey by Mrs. Hughes revealed that the highest concentration of orchestra subscribers and Maintenance Fund donors was centered around University Circle and in the new eastern suburbs.

The decision to locate in University Circle was progress, but the future of the orchestra's home was still uncertain. Three critical steps remained: to determine specific requirements for a hall, to secure financing, and to set a precise location for it. The Musical Arts Association granted Walter McCornack, architect for the Cleveland Board of Education from 1912 to 1925, permission to submit drawings for a facility. McCornack studied his subject extensively. He traveled east to examine concert halls, including Philadelphia's Academy of Music and Carnegie Hall, and consulted with acoustical engineer Clifford Swan. By February, 1928 he had sketches ready for Adella Prentiss Hughes. These consisted of the bare essentials: a symphony hall with boxes and foyer, and another, smaller hall at the stage end of the building for use by the University and the Orchestra.*

John Long Severance was among the first to review these plans. His involvement at this time was as President of the Musical Arts Association, not as prospective donor of the new building. Severance was a descendant of Cleveland's pioneer families. His great-grandfather, David Long, came to the city in 1810 as its first practicing physician. John Severance had inherited wealth from his father's successful ventures in the Standard Oil Company, and increased it through business dealings as President of the Cleveland Arcade Company and a director of Cleveland Trust. He was a financier with an interest in a steel firm, Youngstown Sheet and Tube, and many other enterprises. His tastes in the arts were well developed. He was reputed to have a fine tenor voice and visitors to the Severance estate, Longwood, could depend on having first-rate musical entertainment. Before Severance assisted in founding Cleveland's orchestra, he was helping to sponsor touring artists. Longwood housed Severance's famous art collection, which included works by Reynolds and

Turner. Severance donated extensively to the Cleveland Museum of Art's collections, chief among his gifts being the Court of Armor and Tapestries. It is not surprising that a person of his wealth and interests should be chosen to head the boards of the Musical Arts Association and the Cleveland Museum of Art.

Severance's response to McCornack's plans was encouraging. His only major objection was that the main auditorium needed to have a real stage, with equipment for presenting operettas and plays, rather than one designed exclusively for an orchestra. McCornack's plans were discussed, then revised through most of 1928. Price estimates based on square footage of these plans suggested that the building could be erected for \$950,000.

The University proposed that the hall be located at the corner of East Boulevard and Euclid Avenue, on land previously owned by the First Church of Christ, Scientist, and intended as the site of a church.* "It was only because the Educational Group Plan had behind it the power of a group, as distinguished from that of any one or two institutions, that it was possible to acquire [this lot] . . . , where plans for a most attractive building had been completed and arrangements made to start the work."¹⁰ Western Reserve University purchased the property in 1927, with the idea that an auditorium might be constructed there. University President Robert Vinson brought John Severance a tentative layout of the property made by Frank Walker and Abram Garfield, consulting architects for the University.

Detailed restrictions had been imposed by the Wade Realty Company on the dimensions, purpose, and cost of any building erected in that location. The Wade family had donated and still controlled much of the property in University Circle; any plan considered by the Musical Arts Association for that site would need approval by the Wade interests. Consideration of alternative sites was abandoned when the University trustees approved donation of the Euclid-East Boulevard lot at their June, 1928 meeting.¹¹ Their only condition was that \$500,000 to \$600,000 be raised to support the maintenance of the new building.

By late summer, the appearance and location of the new music hall seemed far



First Church of Christ Scientist, designed by Severance Hall architects Walker and Weeks, and originally planned to occupy the site of Severance Hall. The resemblance is obvious. The church was actually built about a half mile to the east, in Cleveland Heights.

more definite than did any method of paying for it. Vinson had approached Severance earlier that year about a donation. Severance was interested, but would not commit himself. Various Orchestra supporters had talked of making endowment contributions, but even promises were few. The stage was set for a decisive action to break the stalemate and drive the project forward. The wait was a short one.

On December 11, 1928, the Orchestra celebrated its tenth anniversary with a gala concert at the Public Music Hall. Given the festive mood of the evening, it is unlikely that either audience or musicians were surprised when Musical Arts Association Vice President Dudley S. Blossom walked out onto the stage before the Orchestra dispersed for intermission. Conversations stopped as attention turned back to the stage and the audience waited for Blossom to speak. Delight and astonishment swept through the auditorium at Blossom's announcement that John and Elisabeth Severance had agreed to give \$1,000,000 for a new hall, providing the University donated the land and friends of the Orchestra raised an endowment of \$2,000,000 to \$2,500,000. Severance had provided timely leadership. The *Cleveland Bystander* later summed up public reaction by saying,

Great gifts bestowed with a wisdom commensurate to the magnitude of the gift are rare indeed. The thought and fine appreciation of the urgent needs of this city evident in the million-dollar benefaction proffered by Mr. John Long Severance

materially enhance the feeling of gratitude felt by the citizens of Cleveland. It is a gesture—if the gift of a million dollars may be described as a gesture—which expresses all the deep interest, loyalty, and devotion which John Severance feels to and for Cleveland. It is tangible evidence of his belief in our future.¹²

Severance Hall became a more personal cause than Severance had anticipated. Scarcely a month after the anniversary concert, Elisabeth DeWitt Severance died of a stroke at their Pasadena, California home. In a March 25, 1929 letter to Frank H. Ginn, Musical Arts Association trustee and Building Committee chairman, Severance made it clear that the hall would be dedicated to his wife and all aspects of its equipment and construction should be fitting for a memorial. Severance assumed all costs of building and furnishing the hall that exceeded the original gift. Throughout the next two years, he devoted his time and income to creating this tribute.

In addition to Severance, several other powerful Clevelanders played key roles in the construction of the new Hall. Like most people who were deeply involved with its planning, Adella Prentiss Hughes had also been a force in establishing the Orchestra. Her career as a musical entrepreneur began at Vassar College when she managed a tour by the college banjo club. Cleveland's cultural life owed much to her promotional activities. Beginning in 1898, until she became completely absorbed in founding and managing The Cleveland Orchestra, Mrs.

Hughes provided citizens with cultural sustenance, engaging visiting orchestras, famous soloists, and touring opera companies. She brought a lively appreciation for the practical side of the arts to her job as Orchestra Manager. As a member of the Building Committee, Mrs. Hughes immersed herself in the utilitarian aspects of hall planning.¹¹

Frank Ginn was a natural choice as Building Committee chairman. He and Severance had worked together in founding the Orchestra and assuring its continued growth by serving on the Musical Arts Association Board. A prominent corporate attorney in the firm of Tolles, Hogsett, and Ginn (now Jones, Day, Reavis, and Pogue), for many years he was associated with the real estate interests of the Van Sweringen brothers (who created Shaker Heights), and he was a director of two of their railroads.

Ginn's commitment to music extended beyond the Orchestra. He was a member of the Northern Ohio Opera Association and an active supporter of chamber music. When the Cleveland String Quartet was founded in 1919, Ginn took a personal interest in its welfare, and for many years the ensemble performed a monthly Sunday evening concert in his home. Ginn also shared Severance's interest in art. He had a large collection of paintings, specializing in modern French works that he frequently lent for exhibits.

When Dudley Blossom announced the Severance gift, he assumed leadership in giving Cleveland a fitting orchestra hall. Unlike Hughes and Ginn, Blossom was not involved with physical planning. His responsibility was money, and he was uniquely suited to the role. Blossom was involved with the community through his work as City Welfare Director. Area financial leaders were already well acquainted with his fundraising efforts on behalf of the Community Fund, and Blossom had invaluable contacts when he became Chairman of the Orchestra Endowment Campaign.

Blossom was a fine amateur violinist and for many years he enjoyed taking part in musical productions of the Hermit Club. One cold winter night in 1924 Blossom's car broke down and he was forced to walk several miles to get help. Both of his hands were severely frostbitten and though he retained use of them, Blossom's violin playing was curtailed by the loss of two fingers on each

hand. His love of music was undiminished by the accident. Blossom undoubtedly shared Severance's conviction that music had an important place in the community and he did much to support it. Though a heart attack in 1928 left Blossom an invalid for well over a year, he still agreed to undertake the Endowment Campaign.

The Endowment Campaign actually started long before the public fund drive of April 11-19, 1929. Many of the large gifts were quietly solicited, and by February, 1929, Blossom telegraphed Severance to say that \$2,000,500 had already been pledged by twenty-one people. Blossom and his wife Elizabeth led the field with a substantial contribution of \$750,000. John Severance pledged an additional \$250,000 for the endowment on top of his gift for the hall. Samuel Mather, the Cleveland millionaire whose wealth came from his extensive interests in mining and steelmaking, gave \$400,000 and John D. Rockefeller, Jr., came forward with an unexpected donation of \$250,000.

The newspapers enthusiastically supported the Campaign. A *Plain Dealer* headline on March 16, 1929, read, "Can Music Reach the Pocketbook? Melody is Salve for Chafed Souls, But Orchestra Asks \$2,500,000." On April 7, 1929, in *The News*, Archie Bell took a different tack, alluding to the multiple uses of the Grays' Armory: "Cleveland Habit of Mixing Music With Poultry Shows, Tractors and Trained Seals Will Come to an End With Completion of the Orchestra's New Home."

Over 500 volunteers directed by fifty team leaders flocked to campaign headquarters at the Hotel Cleveland to kick off the Campaign. PTAs, schools, and community groups took part. The Orchestra Endowment had become a public cause. The Campaign tally revealed that over 3,000 people were engaged in the drive to give their orchestra its home. Contributions ranging from seven cents to hundreds of thousands brought the Endowment Campaign to its total of \$2,363,070, and the Maintenance fund required by the University to a gratifying \$650,000. The initiative to build the Hall started with only a few dedicated people, but soon became a city-wide commitment.

Once a major portion of the endowment money had been pledged, it was possi-



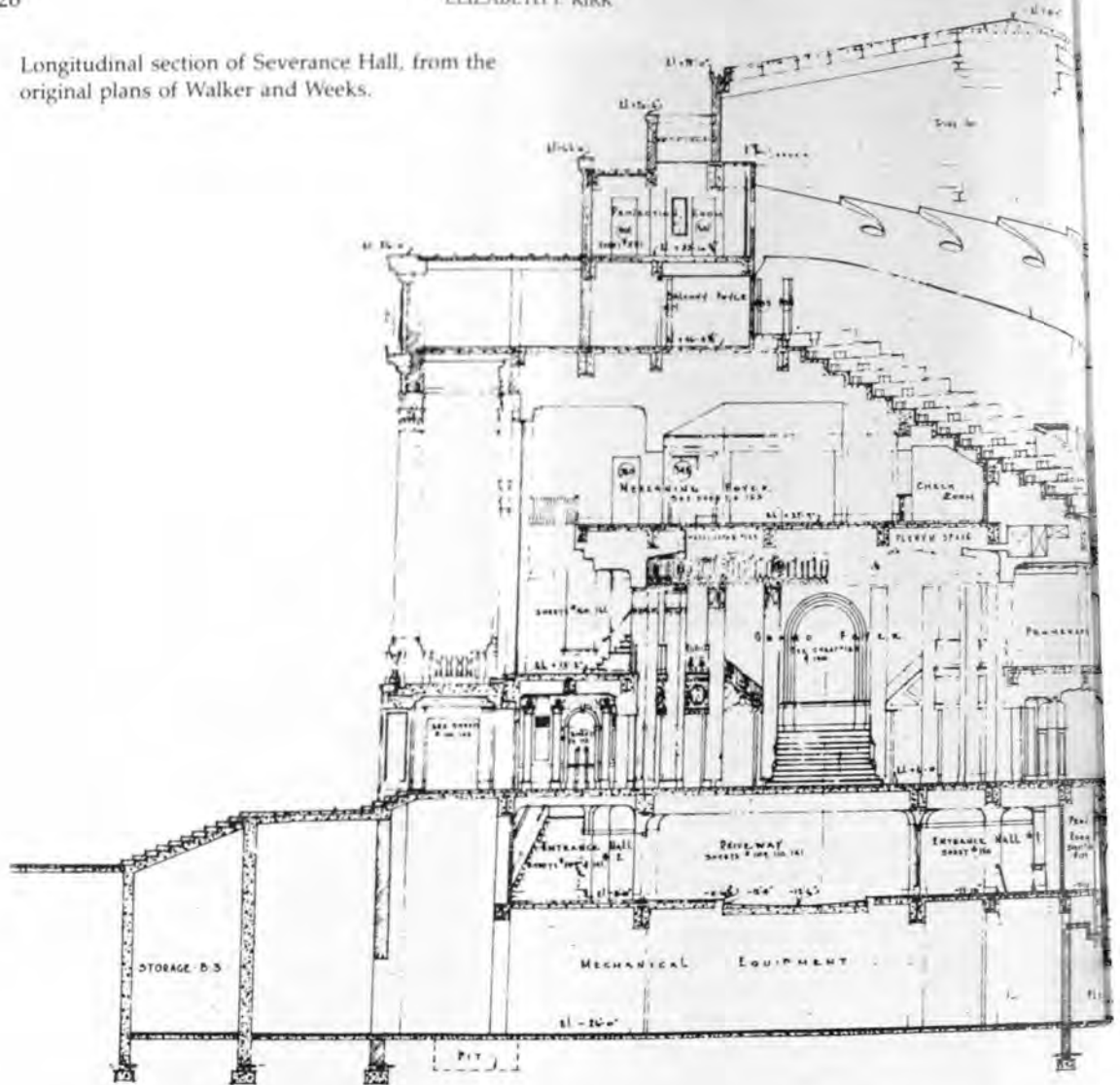
ble for the Musical Arts Association to make definite plans for an architect. McCornack's agreement had been provisional. He had withdrawn from the firm of Warner, McCornack, and Mitchell in October, 1928, and was without the support of an office. The Building Committee wanted to consider new alternatives. A flurry of correspondence ensued among Ginn, Severance, Blossom, and McCornack. Ginn telegraphed Severance with an urgent message on January 4, 1929: "Have received from Dudley Blossom important and reliable information on account of which Dudley and I seriously doubt McCornack's qualifications as an architect." He followed this up with a letter three days later saying "Both Dudley and I agree that . . . [we] much preferred to have the work done through an established office and organization . . . My own preference is Walker and Weeks, as I feel they are the best architectural organization in Cleveland and are best equipped to do the work from all standpoints." Severance agreed with Ginn, though he pointed out that "There are many good things about his [McCornack's] plans that I like. . . . It is possible that Fritz Walker, while incorporating the general design of the auditorium proper could design the external appearance of the building and make it equally pleasing while eliminating much of this waste space."¹⁴

McCornack heard rumors about Blossom's allegations against his professional



Key figures in the building of Severance Hall. *Top left:* John L. Severance, who contributed the funds for the actual construction and furnishing of the hall. *Top right:* Frank H. Ginn, Building Committee chairman. *Bottom:* Dudley S. Blossom, chairman of the Orchestra Endowment Campaign.

Longitudinal section of Severance Hall, from the original plans of Walker and Weeks.

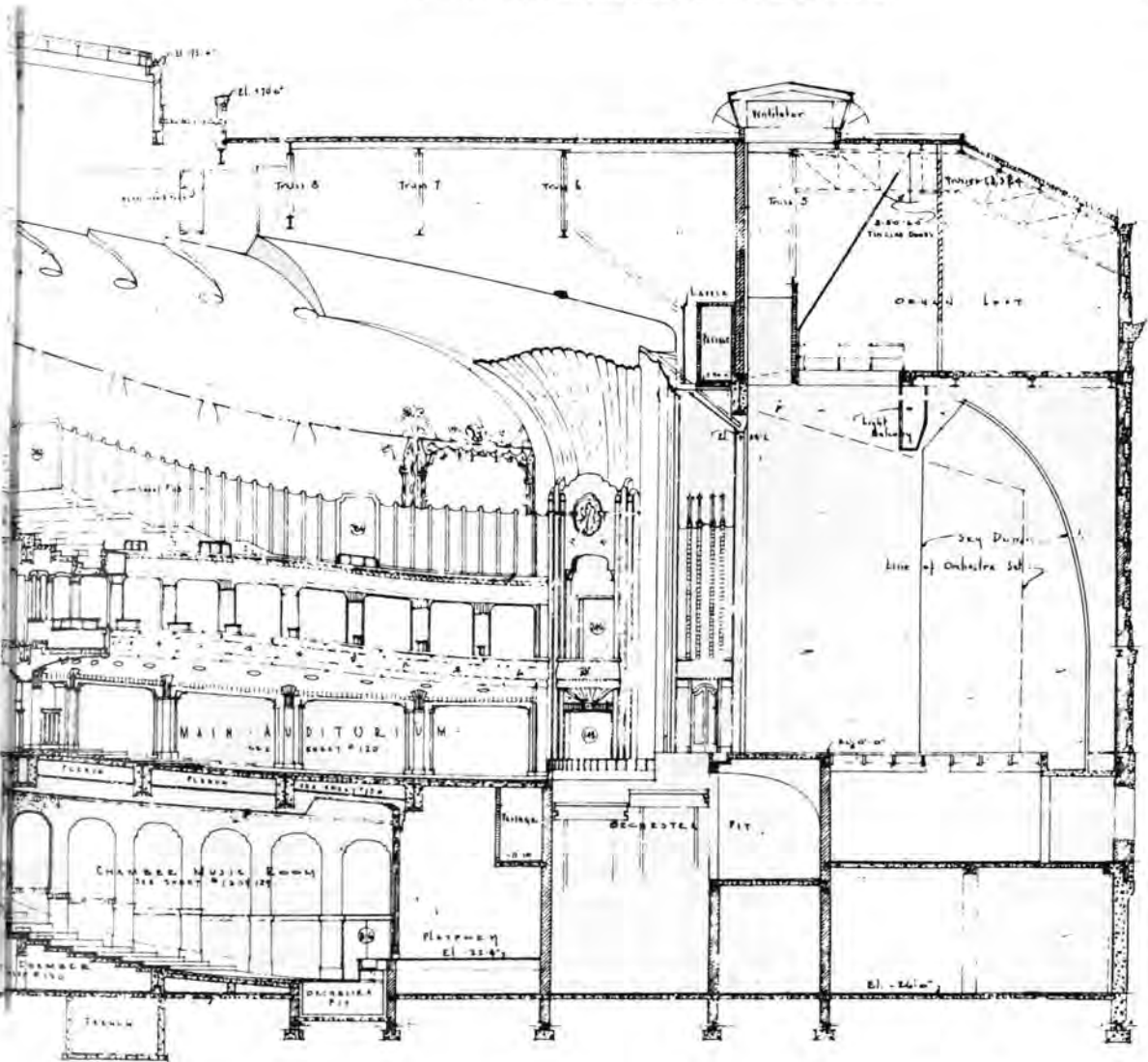


competence, and he wrote to Severance on March 21, 1929, "I understand that a lack of confidence in my ability to execute my plans has arisen, and that I have been approached to sell them. There are some things in life that are more important to me than money. My time can be bought, but my professional reputation in being able to carry through to completion any building I design cannot be questioned or bought . . . With the project so well developed, it is a reflection on my professional standing to be replaced."

Neither Ginn nor Severance was anxious to deny credit for what McCornack had done on the project, but he had become unpleasantly contentious. Whether or not their suspicions about McCornack's ability to carry out his plans were true, he was no

longer supported by a firm. They agreed with Robert Vinson's suggestion that Garfield and Walker be given a chance to submit plans because of "their association with a number of people who will be contributors to the Endowment fund," but they did want to treat McCornack fairly.¹⁵

Walker, Garfield, and McCornack were already acquainted with each other and the proposed building site. They had been architectural advisors on the University commission to recommend a scheme for future development of the University Circle area. Severance preferred Walker's firm, Walker and Weeks, and the Building Committee endorsed his choice. On May 10, 1929, Frank Ginn asked the Musical Arts Association Executive Committee to rescind their Decem-



ber, 1928 resolution authorizing McCornack to make drawings for the Hall, and to arrive at a contract with Walker and Weeks as the architects. The Musical Arts Association purchased McCornack's drawings for their use. To alleviate hard feelings, both Garfield and McCornack were named as architectural consultants on the project, and McCornack was evidently pacified by this solution. Building Committee correspondence suggests that neither of them played an active role in future planning.

Severance's choice of Walker and Weeks was unsurprising, given the time and place that the Hall was being built. It was a leading architectural firm in Cleveland from its start in 1911 until Harry E. Weeks's death in 1935. Buildings designed by them were

scattered throughout Ohio, Pennsylvania, and Indiana; Cleveland alone had forty-seven major structures by them, including the Guardian Building (National City Bank, 1915), the Federal Reserve Bank (1923), Cleveland Public Library (1925), and the Allen Memorial Medical Library (1926).

Their reputation was founded on beautifully crafted, monumental buildings. Walker and Weeks interpreted Clevelanders' desire to celebrate their city's prosperity through rich architectural statements. The firm's designs tended to synthesize various styles in a harmonious eclecticism. Frank Walker had studied at the Ecole des Beaux-Arts in Paris and his work retained classical elements that blended with other styles. Walker and Weeks's buildings used rich ma-



Photo made January 20, 1930, shows beginning of construction.

materials and decorations: marble and granite both inside and out; bronze, iron, and aluminum for railings, grilles, and ornaments; frescos, sculptures, and murals which became an integral part of their designs. It is small wonder that John Severance chose Walker and Weeks to design his monumental Hall after viewing the splendors of Cleveland Public Library and the Federal Reserve Bank.¹⁶

Building Committee members worked closely with the architects; even minor decisions about decorative materials and designs had to be approved by Severance or Ginn. Severance was kept abreast of developments while he was vacationing by regular letters from Ginn, Hughes, and Vinson. Walker and Weeks sent detailed reports and photographs to Severance when he was wintering at his home in Pasadena, California. Ginn kept a tight rein on the proceedings and either met or corresponded with the architects weekly. Few aspects of the construction and furnishing of Severance Hall escaped his scrutiny and all contracts and payments were authorized by Ginn.

Walker and Weeks had the task of reconciling structural and esthetic demands in a building already partially designed by another architect. There were occasions when priorities of the donors conflicted with recommendations by the professionals. Beauty and versatility were not always compatible

with structural soundness. For better or worse, Severance Hall became a design in compromise.

The planners had various ideals of what the building should be. Severance wanted a beautiful monument to his wife, an auditorium which would have splendid acoustics and facilities to stage dramatic events. In deference to Mrs. Severance's wishes, he also stressed the need for the Hall to be accessible and comfortable for patrons. The Building Committee was concerned with efficiency of time and cost. The University was concerned that concert facilities be adaptable for lecture and assembly space. Walker and Weeks had to accommodate these varied priorities and at the same time design an architecturally beautiful and technically excellent structure. It was no easy task.

The Euclid Avenue-East Boulevard location imposed severe limitations on the architects. The lot was an unusual triangular shape facing a busy intersection. The Wade restrictions dictated guidelines for the building's design and its use: the new hall could be used only for educational or religious purposes and not for commercial ones; it had to cost a minimum of \$125,000 and have walls covered with marble, granite, or another suitable stone. Even building placement on the lot was specified. The Museum of Natural History donated several feet of land



By March 10, 1930, structural steel encloses the main auditorium.

from their adjoining lot to better accommodate the new hall.¹⁷

The site also posed esthetic challenges. Stylistically, the building had to be compatible with the Museum of Art and the Allen Memorial Medical Library which flanked it on either side. There was danger that a suitably grand hall would be obtrusive beside its neighbors. A relief model was constructed of the area so the problem could be evaluated. Walker and Weeks planned a creative solution by dividing the mass of the building across the corner in a central rotunda with wings sweeping back on two sides. This avoided making a narrow facade and created a building of majestic scope. Its symmetrical lines and restrained decoration would blend well into the architectural surroundings.

Severance Hall was to provide ideal listening conditions for audience and musicians alike. Using McCornack's drawings for reference, the architects plotted out a new set of calculations. They began at the heart of the main auditorium—the stage. How much seating space would the orchestra need alone? How much with full chorus? A pit seating the entire orchestra would be necessary for staged productions. A flexible arrangement involving two elevators was placed at the front of the stage, and a smaller lift was installed within the larger elevator for moving stage equipment. This ingenious plan allowed for extending stage space or

creating an orchestra pit, at need.

The Building Committee had clear notions about seating. They specified 800 main-floor chairs, primarily in front of the balcony, a full horseshoe of twenty-five boxes, and approximately 900 dress circle and balcony chairs to be arranged in sweeping curves above them. Sight lines were to be given rigorous attention. The auditorium seated approximately 1900 (432 less than the Masonic Auditorium), and the Chamber Music Hall 424. Mrs. Hughes extolled the virtues of a smaller facility; "Even the fifty-cent seat holders will be able to see and hear as well as the soloists."¹⁸

The main auditorium took shape quickly. John Severance and Walker and Weeks initially made a bold decision: scientific and acoustical demands should outweigh considerations of visual beauty and comfort in planning the hall. Dayton C. Miller, a physics professor at Case School of Applied Science, was called in to assist with acoustical design. Miller's studies and reports gave acoustical calculations for the main auditorium, the smaller Chamber Music Hall, and the drive-through under the building, based on use of specific designs and materials. His recommendations influenced the selection of materials and the distinctive shape of the main auditorium ceiling.¹⁹

Many conditions that Dayton Miller



Plaster-and-steel "sky dome" (since removed) seen from backstage floor, made an effective theatrical backdrop but deadened sound.

specified for design of the main auditorium were altered, with unfortunate acoustical results.²⁰ Scientific considerations did not always prevail. Two modifications deviated substantially from his instruction that the stage be enclosed on all sides by hard, reflective surfaces. The first of these was a cyclorama or "sky dome" of plaster applied to wire mesh on a metal frame, added at Severance's request to create a backdrop for dramatic productions in place of elaborate scenery. This structure curved horizontally around the stage back wall and formed a partial dome over the stage area. It was sixty feet wide and the top overhung the base by nearly sixteen feet, reaching forty feet above the stage floor. The sky dome was covered with a movable stage set during concerts, making a hollow, sound-absorbing chamber at the stage back.

The other major structural modification was the consequence of a generous gift. A magnificent Skinner pipe organ was donated in memory of Mr. and Mrs. David Z. Norton by their children. The architects could find no satisfactory method of incorporating the instrument into existing plans for

the auditorium or stage. The organ builder himself, Ernest Skinner, was brought in as a consultant. The solution achieved by Skinner and the architects was inevitably a compromise. It benefited neither the hall's acoustics nor the instrument. The vast organ was placed in an enclosed chamber high above the stage, sealed off by a large door when not in use. When the door was opened, the organ music could drift downwards. This chamber formed yet another sound-absorbing cavity.

Acoustical measures were taken for insulating against unwanted sound as well as for enhancing the music. The exterior stone walls were lined with heavy layers of plaster and block insulation. The plaster ceiling of the main auditorium was recessed and suspended to eliminate the sound of rain and hail. Elaborate precautions were also made to keep sound from traveling between different parts of the building. The extensive system of ducts and equipment for climate control needed to be designed for silent operation. Machinery rooms were to be located in the basement, well away from the main auditorium and surrounded by layers of plaster and tile.

John Severance, Orchestra Conductor Nikolai Sokoloff, and Walker and Weeks were fascinated by the potential for heightening musical experience through the coordination of sound and light. Professor S. R. MacCandless, brought in as a special lighting consultant from the School of Drama at Yale, was instrumental in planning the complex lighting system. Through it a vast array of light intensities and colors could be reflected across the auditorium ceiling and stage during performance in sympathetic response to the music. Lighting was also intended to take an important dramatic role during stage productions. MacCandless helped to plan the sky dome as a vehicle for the intricate lighting system. The concave surface of the sky dome was intended to convey a "designed illusion of infinite space and distance" as light reflected upon it, enhancing the action on stage.²¹

The unusual shape of the building exterior demanded much patience and ingenuity in arranging for the various entrances, stairs, elevators, public spaces, and the small chamber music hall.²² The architects organized these symmetrically, to produce easy



Plaster model shows Henry Hering's design for pediment above front portico.

traffic flow, satisfying Severance's desire to make the building convenient and accessible for patrons. The drive running beneath the hall from Euclid Avenue to East Boulevard provided a covered access within the elegantly appointed hall.

The architect's plans gradually took shape and the construction contract was let to Crowell and Little Company. Severance wielded a silver spade to break ground on November 14, 1929, as a trumpet call by Orchestra member Alois Hruby rang out. In February, 1930, Frank Ginn wrote to Severance in California assuring him that the building was going up as fast as possible, though, "as usually happens, parts get shipped out of order, and some parts are mislaid or lost in the shop or in transit, and delays result."²³ By late summer, though the exterior was completed and the interior structure was taking form, there was little hope that the hall would be completed by the opening of the 1930-31 season as originally expected.

Walker and Weeks designed Severance Hall's exterior with simple elegance. Ter-



Automobile drive-through (since closed) provided convenient covered access for concertgoers.

raced steps converged, then swept upwards across an Ohio sandstone base to the commanding portico set back and above the street level. The effect was balanced and imposing. The architects attributed its classical elements to the English Renaissance style, while acknowledging the decorative embellishments to be quite individual.²⁴ The graceful low relief sculptures adorning the upper portion of the Indiana limestone walls were designed by the Cleveland firm of Fischer and Jirouch, which had already decorated many of Walker and Weeks's buildings.

The portico was crowned with a striking pediment sculpture by the distinguished New York artist Henry Hering, who was already familiar to Clevelanders through his sculptures fronting the Federal Reserve Bank. Severance readily agreed to Walker's suggestion that Hering design the pediment decoration. Ginn visited Hering's New York studio, and on April 5, 1930, he wrote to Severance, "I think he has a real idea but I did not like the way it was worked out His conception was musical instruments, listening figures, and sound waves. The treatment, to my mind was entirely too obvious and I suggested that the musical instruments themselves be indicated rather than shown in detail; that there be incorporated the thought that music when produced is now listened to all over the earth from one production" Severance reviewed the photographs Ginn sent and decided that combining elements from several drawings would be preferable. The finished sculpture was a direct result of Severance's advice.

The restrained elegance of the building's exterior gave way to festive expression within. The grand foyer glittered with an ornate combination of Egyptian and art-deco motifs, unlike anything else in the Hall. Gilt, bronze, and variegated red marbles glowed



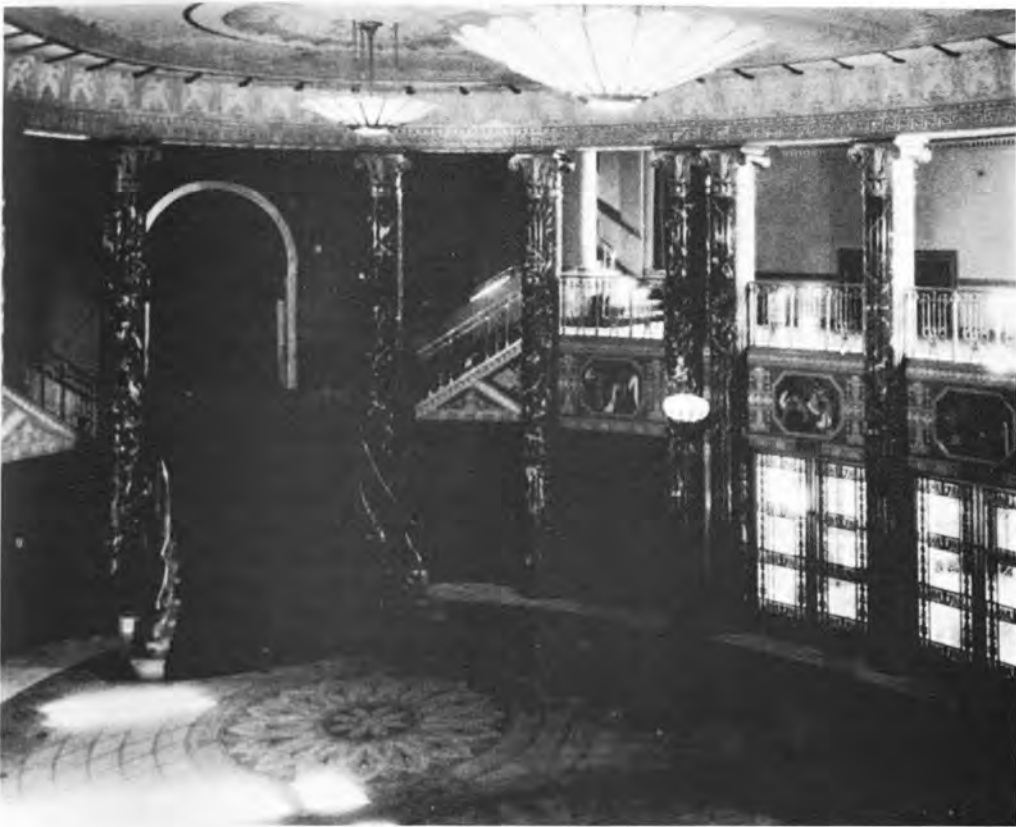
Above: The Chamber Music Hall; sumptuous elegance in a restrained eighteenth-century style.

Below: Close view of light fixture and panelling in the Chamber Music Hall.



in lush profusion. By comparison, the main auditorium's cool blue and silver lace tracery was subdued and refined. The Chamber Music Hall and Board Room reflected an elaborate eighteenth-century decor, achieved in the same lavish materials as the rest of the building. Many of Cleveland's finest artists and craftsmen have left their work on permanent display in Severance Hall. Sculptural designs by Fischer and Jirouch were used throughout, giving underlying unity to the interior. They modeled the foyer ceiling, and the wall and ceiling decorations in both the Chamber Music Hall and the auditorium. Even the details of grilles and air vents were enriched with their craftsmanship. The Joseph Harsch Bronze Foundry executed all of the architectural metalwork using Fischer and Jirouch designs.

Cleveland Institute of Art faculty member Elsa Vick Shaw designed the colorful murals in the grand foyer. Adella Prentiss Hughes was concerned that the ancient instruments represented on these panels should be accurate as well as beautiful. She consulted Carl Engel and Oliver Strunk of



the Music Division at the Library of Congress. Strunk recommended illustrating man's history through the evolution of musical instruments. Greek culture was to be reflected by pipes of Pan, Egypt by primitive and oriental instruments, and the Renaissance by lutes, recorders, and other instruments of the period. There had been some thought of showing a bagpipe, but this idea was rejected because the instrument had no descendant in the modern orchestra.²⁵ Strunk's advice influenced the sequence and content of Shaw's work in the direction of scholarly precision.

The Joseph Sturdy Company decorated the Board Room, Green Room, and Chamber Music Hall, using designs ranging from the graceful pastoral murals of the Chamber Music Hall to the intricate ceiling and wood finishing of the Board Room. They ordered special zebra wood and avodire veneers to complement their work in the Chamber Music Hall and attended to small details, such as painting the exposed radiators and the hangers in the box cloak rooms to blend with their surroundings.

Above: Main foyer glows and glitters with red marble, gilt grillwork, and murals (over doorways) accurately depicting musical instruments of the past.

Below: Rich appointments adorn the Board Room, including marble door trims taken from a Renaissance Italian palace.





Above: The main auditorium soon after completion.

Below: Close-up view of recessed lights and ornamental ceiling of main auditorium.



Severance devoted special attention to furnishing the Board Room. The New York firm of French and Company secured a number of magnificent antiques for this purpose. This meeting place was to have the atmosphere of a mansion living room and Severance was prepared to go to considerable expense to achieve it. Among the most remarkable pieces chosen for the room were the antique white marble door trims and eighteenth-century carved Adams mantel. The door trims, sculptured with Renaissance ornaments, had been removed from the Palazzo Torlonia in Rome. Legend has it that the trims were cracked in shipment and accidentally discarded, and that Severance himself rescued them from the rubbish pile.

Lighting of the Hall was planned to accent the decorations. Much of it was concealed behind attractive fixtures, radiating off polished surfaces in a warm, indirect glow. The three flashed opal glass chandeliers in the grand foyer reflected across the gilded ceiling, their shape complementing the patterned marble terrazzo floor below. Delicate floral lighting fixtures were subtly

worked into the auditorium ceiling design. Tonal lighting was carefully planned to highlight the attire and complexion of female audience members both day and night.

The time between ground breaking and dedication was less than a year and a half. Severance spared neither expense nor detail to make his monument a fitting tribute to his wife and to the city in which they lived. Severance Hall opened to fanfare and acclaim on February 5, 1931. With conductor Nikolai Sokoloff on the podium, concertgoers heard the "Evocation" that Severance's friend Charles Martin Loeffler had composed for the dedication, the Bach C Minor Passacaglia arranged for orchestra by Goedicke, and Brahms' Symphony No. 1. Newspapers vied with one another in praising the new Hall. "Music Lovers Find Splendor In New Temple," proclaimed *The News* the next day. Newspapers across the country ran articles about the dedication, praising the beauty and comfort of the new hall. The discriminating *Cleveland Press* music critic Arthur Shepherd was even impressed with the acoustics. After attending the opening concert, he reported that, "The elusive problem of sound properties in the new building have apparently been triumphantly solved."²⁶ He did mention that the Orchestra would have to adapt to the new space before it could achieve maximum effectiveness. Festivities continued through the opening weekend, with the dedication of the Chamber Music Hall on February 6, 1931, and two other symphony concerts. The Norton Memorial Organ was dedicated the following month.

Few lavish buildings were dedicated in 1931. The stock market crash in 1929 had ruined many fortunes and diminished others. Completing this splendid building must have seemed bravely optimistic given the troubled economy. Though Severance was not financially ruined, his fortune was seriously affected by the financial disaster. The Hall had become a much greater burden than he could have foreseen in 1929. The total cost of building and furnishing Severance Hall rose to \$2,800,000, and Severance carried debts for it until at least 1935, the year before his death.²⁷

Many changes in style and technology have occurred since 1931. Though the beauty of Severance Hall has remained undiminished, many of its technical aspects have

been modernized. Auditorium acoustics have provoked the greatest amount of discussion and revision. Both style and purpose had influenced the original design, and not always to good effect. Though Robert C. Marsh suggests that the "combination of live sound in a dead hall was very much in vogue at the time Severance Hall was built, and the intentions of the architects and the acoustician were perfectly realized in the finished structure,"²⁸ it is questionable whether Dayton Miller was satisfied. His specifications had been disregarded in stage design, so the completed auditorium was much less reverberant than he had calculated.

Several acousticians were consulted before substantial modifications were made. In 1947, the new Conductor, George Szell, was displeased by the sound quality and asked Clifford Swan to study the auditorium acoustics. Swan concluded, "Your hall is beautiful and luxurious, but it is also 'dead'; one is responsible for the other. . . . Another matter which, although less important, should be considered is the stage set surrounding the orchestra."²⁹

Swan's criticisms were echoed and amplified by other experts. In 1953, Professors Arthur H. Benade and Robert S. Shankland of the Physics Department at Case Institute of Technology were asked to make a detailed acoustical evaluation. Shankland summarized his views on the auditorium to *Plain Dealer* critic Herbert Ewell: "It is generally agreed that the volume of musical tone which an orchestra can produce in Severance Hall is markedly lower than that which is created by the same orchestra in nearly every other music hall in the United States or abroad. . . . The adverse conditions in Severance Hall are such that they can be remedied by straightforward application of well known and tested principles of acoustical design that can be made without excessive cost."³⁰ He went on to advise the removal of the sound-absorbing drapes and carpets and rebuilding the stage setting with heavy, resonant wood paneling on the walls and floor. Benade and Shankland's report prompted removal of drapes from the boxes and construction of a new movable stage set, but no extensive renovation was authorized.

Three years passed before further studies were undertaken. This time Heinrich Keilholz, the acoustician and chief recording



George Szell and the orchestra on the stage of the newly refurbished (and acoustically improved) main auditorium, about 1960.

engineer for Deutsche Grammophon, was consulted. Keilholz's report was not much different from Benade and Shankland's, but its timing was more propitious. The Musical Arts Association Board finally approved a thorough renovation of the main auditorium. The Hall Committee Chairman, Walter K. Bailey, explained his committee's support for the changes by remarking that "We not only wanted to hear a pin drop, but we wanted to hear it drop longer."³¹ The architectural firm of Garfield, Harris, Schafer, Flynn, and Williams was hired to undertake the work during the summer of 1958. Robert Shankland was chosen as acoustical advisor to the architects. Walter Bailey wrote him a letter of thanks, saying "Your confirmation of what we were doing gave us the courage to go ahead on what we were planning to do."³²

The renovation, which brought the main hall to its present state, made striking changes in the stage area, and lesser ones in the auditorium. A permanent sound-reflec-

tive shell was built around the stage. The sky dome and elaborate lighting system were dismantled and the organ loft closed to make way for the new structure. Maple veneer over basswood covered a seventeen-and-a-half-ton steel framework to form parallel convex panels. The side panels were filled with sand to a height of nine feet to prevent vibration and sound leakage. The hard-surfaced, curved panels were designed to reflect sound simultaneously in different directions with minimal loss of power. The projection of sound outward into the auditorium was aided by the new stage dimensions: forty feet across at the rear widening to fifty-two feet at the front, and twenty-five feet high at the rear rising to thirty-four feet at the outer edge. Electronic speakers at the rear of the shell carry the organ music from the loft onto the stage.

Many of the luxurious, sound-absorbing fabrics were also removed. The heavy stage curtain disappeared. Carpeting was pulled and replaced with sound-reflective

matting. Precise control of temperature and humidity was made by installing a new climate control system designed to maintain an optimal, sound-enhancing atmosphere. The Orchestra was even seated differently to enhance the impact of the acoustical change. Though great care was taken to preserve the beauty of the auditorium, new sights as well as sounds greeted returning concertgoers. The plain wooden shell was a stark contrast to the familiar surroundings and not everyone was pleased with the effect. For most

people, however, the improvement of adding over a second of reverberation time more than compensated for the visual changes.¹¹

Styles and technology will continue to change, and Severance Hall, now in its mid-fifties, will doubtless undergo further modifications. John Severance's gift was made in support of musical excellence during his lifetime, and it has continued far beyond. The hall remains a superb example of the best that private wealth and taste can accomplish.

Grateful acknowledgement is made to the Archives of the Musical Arts Association and its Archivist, Denise Horstman, for invaluable assistance to my research on this article. Illustrations on the following pages are reproduced courtesy of the Musical Arts Association Archives: pp. 27 (Carl F. Waite); 34-35, 36, 37, 38, 39, 40; 41 (Carl F. Waite); 42 (top); 44 (Hastings-Willinger & Associates). The photograph on p. 42 (bottom) is printed with the kind permission of the Western Reserve Historical Society. Photos on pp. 29 and 33 are from the Press collection at Cleveland State University.

NOTES

¹These included the Fourth District Federal Reserve Bank, City Hall, the Cuyahoga County Court House, the Federal Building, Public Auditorium, and the Public Library. Eric Johannesen's excellent book, *Cleveland Architecture 1876-1976* (Cleveland: Western Reserve Historical Society, 1979), gives a detailed examination of many architectural developments mentioned here, including the Group Plan.

²Carlton Matson and Harold Clark, "The Cleveland Educational Group Plan," *Your Garden* 1:11 (March, 1928), p. 422.

³White organized the conference with a \$50,000 grant of support from the Carnegie Foundation. Participants included: John L. Severance and William G. Mather, Cleveland Museum of Art; Frank R. Walker and Abram Garfield, Cleveland School of Architecture; Dudley S. Blossom and Adella Prentiss Hughes, the Musical Arts Association, which operated the Cleveland Orchestra; and Robert E. Vinson, Western Reserve University, among others (Matson and Clark, pp. 442-443).

⁴Archie Bell, *The News* (April 7, 1929). (Records of Marketing and Public Relations, Archives of the Musical Arts Association.)

⁵Adella Prentiss Hughes, *Music Is My Life* (Cleveland and New York: World Publishing, 1947), p. 76.

⁶Hughes, p. 76.

⁷Ken Diener cites the existence of this plan in an unpublished paper for Massachusetts Institute of Technology, "Cleveland's Taj Mahal," 1982. (Reference file, Archives of the Musical Arts Association.)

⁸Letter from Adella Prentiss Hughes to John Severance, February 2, 1928. (Records of the Board of Trustees, Archives of the Musical Arts Association.)

⁹Matson and Clark, p. 447. The Christian Science Church was built on Overlook Road in Cleveland Heights and designed by Walker and Weeks, the architects of Severance Hall. There is a striking similarity between the two buildings.

¹⁰Matson and Clark, p. 447.

¹¹The history of this crucial period in Severance Hall's development is based on the Musical Arts Association Building Committee correspondence. Much of the information about events in 1928 came from a report by Adella Hughes to Mrs. Dudley Blossom, dated July 13, 1928. (Records of the Board of Trustees, Archives of the Musical Arts Association.)

¹²Carle Robbins, *The Bystander* (March 30, 1929). (Records of Marketing and Public Relations, Archives of the Musical Arts Association.)

¹³For more information on Adella Prentiss Hughes and her contribution to the founding of the Orchestra see Mary Reeb, "Adella Prentiss Hughes and the Founding, Fostering, and Financing of the Cleveland Orchestra," *The Gamut*, #15 (Spring/Summer, 1985), pp. 62-68.

¹⁴Letter from John Severance to Frank Ginn, February 14, 1929. (Records of the Board of Trustees, Archives of the Musical Arts Association.)

¹⁵Related correspondence: Frank Ginn to Adella Hughes, December 29, 1928; Frank Ginn to Dudley Blossom, December 29, 1928; and Frank Ginn to John Severance, January 4, 1929. (Records of the Board of Trustees, Archives of the Musical Arts Association.)

¹⁶For further information about Walker and Weeks, see: Eric Johannesen, *Cleveland Architecture*, pp. 146-49; Wilma Salisbury, *Plain Dealer Magazine* (March 13, 1983); *Architectural Review of the Mississippi Basin* 1:1 (Summer, 1930); John D. Baker, "Anonymity and American Architecture," *Historic Preservation* (July-September, 1972), pp. 13-17.

¹⁷Letter from Dudley Blossom to L.B. Williams, May 7, 1929. (Records of the Board of Trustees, Archives of the Musical Arts Association.)

¹⁸Quoted by Roelif Loveland, *Cleveland Press* (December 12, 1928). (Records of Marketing and Public Relations, Archives of the Musical Arts Association.)

¹⁹A detailed account of hall planning was given by C.W. Stedman of Walker and Weeks in an address before the Cleveland Chapter of the Society of Illuminating Engineers, February 21, 1931. (Reference File, Archives of the Musical Arts Association.)

²⁰Diener offers a more detailed explanation of this matter in his paper, pp. 15-16.

²¹Stedman, p. 12.

²²Stedman, p. 5.

²³Letter from Frank Ginn to John Severance, February 10, 1930. (Records of the Board of Trustees, Archives of the Musical Arts Association.)

²⁴Ruth F. Stone of Walker and Weeks, a statement about the Hall dated January 20, 1931, just prior to the building's dedication. (Reference File, Archives of the Musical Arts Association.)

²⁵Letter from Oliver Strunk to Adella Hughes, February 18, 1930. (Records of the General Manager, Archives of the Musical Arts Association.)

²⁶Arthur Shepherd, *Cleveland Press* (February 6, 1931). (Records of Marketing and Public Relations, Archives of the Musical Arts Association.)

²⁷Related correspondence: Harry Weeks to Frank Ginn, June 9, 1932, and January 10, 1933; John Severance to Frank Ginn, January 20, 1934; Frank Ginn to John Severance, January 11, 1933, January 17 and 29, 1934. (Records of the Board of Trustees, Archives of the Musical Arts Association.)

²⁸Robert C. Marsh, *The Cleveland Orchestra* (Cleveland and New York: World Publishing, 1967), p. 40.

²⁹Letter from Clifford Swan to Carl J. Vosburgh, December 30, 1947. (Records of the Board of Trustees, Archives of the Musical Arts Association.)

³⁰Letter from Robert S. Shankland to Herbert Ewell, April 15, 1957. (Reference File, Archives of the Musical Arts Association.)

³¹Walter K. Bailey quoted by Orchestra Manager Beverly Barksdale in an October 7, 1958 announcement. (Reference File, Archives of the Musical Arts Association.)

³²Letter from Walter Bailey to Robert Shankland, November 13, 1958. (Reference File, Archives of the Musical Arts Association.)

³³For further information: H.J. Ormestad, R.S. Shankland, and A.H. Benade, "Reverberation Time Characteristics of Severance Hall," *Journal of the Acoustical Society of America* 32:3 (March, 1960), pp. 371-75; R.S. Shankland and E.A. Flynn, "Acoustics of Severance Hall," *Journal of the Acoustical Society of America* 31:7 (July, 1959), pp. 866-71; and K.G. Roy, "The Gilt-Edged Second," *Stereo Review* (March, 1960), pp. 69-73.

Walter C. Leedy, Jr.

Cleveland's Terminal Tower — The Van Sweringens' Afterthought

The Terminal Tower, imposing architectural center and symbol of the City of Cleveland, actually came into being as a last-minute addition to a train station that was years in the planning, but that is itself now abandoned and largely forgotten.

In 1910 a visitor to Cleveland would almost certainly have come by train. If he had travelled from Washington or Kansas City, he would have bought his ticket at the new union station in one of these cities.¹ But when he arrived in Cleveland, he might have gotten off in any of fifteen locations, depending on which railroad he patronized. If he had taken the New York Central, he could have gotten off at the old lake front station, located at the foot of West Sixth Street, from where he could have walked to Public Square, the hub of Cleveland trolley lines, to catch a streetcar to his destination in the city. Or he could have taken an interurban — a self-propelled electrified railway car — to any number of cities in north-eastern Ohio and beyond. At that time Ohio had one of the most extensive interurban networks, with over 2000 miles of track.

Before automobiles became common, the interurbans provided short- to medium-distance transportation, hauling freight as well as passengers. They were the forerunners of today's bus and truck lines.²

Where Cleveland's Terminal Tower complex now stands were dilapidated old buildings covered with rust, soot and advertising, which bore witness to Cleveland's first mercantile age. Once considered a beautiful corner of the city, the southwest quadrant of Public Square and lower Superior Avenue had experienced a continual decline in real estate values, as business enterprises moved to newer and more modern buildings located to the east — strung out along Euclid Avenue. Public Square was no longer the center of gravity of Cleveland's business or financial community. On the north side of the Square was located the Old Stone Church (1855) and the medieval-revival Society for Savings Bank (1889). On the east side was the new Federal Building (under construction), the pioneering but plain Cuyahoga Building (1893), and the Williamson Building (1900).³ (In spite of vig-

Walter Leedy, an Associate Professor of Art at Cleveland State University, was born in Detroit and grew up in Dearborn. He received the degrees of Bachelor of Architecture and Master of Architecture from the University of Michigan, and did graduate work at the University of California/Santa Barbara, and at the Courtauld Institute of Art of the University of London, where he received a Ph.D. in the History of European Art, majoring in Medieval Art and Architecture. He is a specialist in medieval fan vaulting, and an article by him on that subject appears in the February, 1983 issue of Scientific American. His book Fan Vaulting: A Study of Form, Technology, and Meaning, was published in 1980 by the Scolar Press in London, and he is author of numerous articles and papers on medieval architecture. His interest in the construction of the Terminal Tower arose after he spent a summer studying dozens of boxes of old papers and drawings stored in an abandoned employees' lavatory in the Tower; this led him to 90 filing cabinets of Terminal Tower records in the possession of Mr. Gerald Adams, who has since donated the materials to the CSU Libraries. At the right, Professor Leedy is shown with a small portion of these archives. (Photo: Milic)





The southwest corner of Euclid Avenue and Ontario Street as it appeared in 1922, before demolition for new construction. The site is now occupied by the Higbee Company, part of the Van Sweringens' efforts to create a high-density development. The writing on the photograph indicates land parcels that the Van Sweringen interests were acquiring. Photo: Gerald Adams collection.

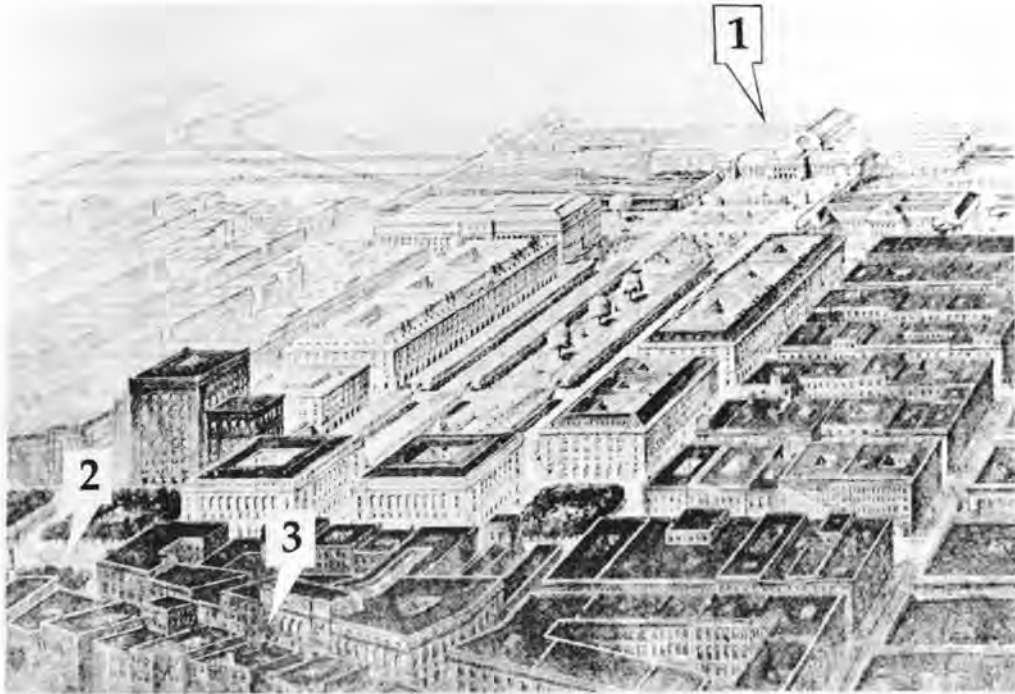
orous objections, these last two were demolished in 1982 to make way for the Sohio headquarters.)

In the southeast quadrant could be found the Cuyahoga County Soldiers' and Sailors' Monument, the siting of which caused considerable controversy in the late 1880's.⁴ It was originally to have been located in the middle of Public Square, at the present junction of Superior Avenue and Ontario Street. But the streetcar companies gained control of these streets for the placement of their tracks, and thus deprived the Monument of a central location, though Public Square's function as an important transportation node was reinforced by this outcome. The controversy then shifted to the appropriateness of the southeast quadrant. Judge Samuel E. Williamson, the owner of a property on the corner of Euclid Avenue and the Square, in a letter to the City's Park Commissioners (October 3, 1887), expressed the fear that, because of the size of the Monument, his property would no longer front on a park, but on a street, thus decreasing its value, and that the Monument would completely obscure the view from Euclid Avenue across the Square.

Furthermore (important for the Terminal Tower project 35 years later) he questioned the City's legal right to permit the erection of a building not to be under city control, and not to be used for strictly public purposes, on city property. It took an Act (passed in 1888) of the Ohio Assembly to make the use of the southeast quadrant legal for the Monument's location.

A "City Beautiful" mall for Cleveland

Although the buildings on Public Square were a source of pride to many of the city's residents, there were some critics. Writing in 1910, Samuel Orth, a historian of the city, said, "The stately Williamson Building . . . overlooks [the Square] with majestic disdain."⁵ Public Square lacked a cohesive visual image. To many, the glory of the Square had evidently departed. By 1890, the stately elms were all gone, and the sycamores that were planted every year only sickened and died as a result of the sulphurous air pollution. The character of Public Square and especially of the southwest quadrant did not reflect the emerging greatness of the growing city.



The Burnham Commission's plan for the Cleveland Mall, including buildings projected for the near and distant future. From 1903 until 1919, the anticipated site for the new Union Station (1) was to be at the end of the Mall near the lake. Recognizable in this rendering are Public Square (2) and Euclid Avenue (3). Drawing from the Commission Report, reproduced in Charles Moore, *Daniel H. Burnham* (1921).

Public Square had been and was the traditional center of civic life. It was the site of the first execution in the county. It was where dignitaries, like Abraham Lincoln, were greeted and where public debates were held. And it was where, during the Municipal Centennial of 1896, the Pageant of Peace marched under a great triumphal arch of victory especially built over Superior Avenue for the occasion. But since the early 1890's, plans had been in the making that would change all that. Prompted by the fact that federal, county, and municipal governments were all in need of larger new buildings, a group of citizens and Cleveland's Architectural Club promoted the idea of creating a unified grouping of public buildings in a central location.⁶ Populist Mayor Tom Johnson, after his election in 1901, endorsed the idea of a Group Plan proposal and made it part of his program, in the hope that public architecture and landscaping would symbolize the city's riches and would stimulate civic pride. Johnson appointed a commission headed by architect Daniel Burnham which made its re-

port on the proposed Group Plan in 1903. The public at large was not consulted: Burnham was not a believer in town meetings.

The Commission's Report called for placing a "civic center," now known as the Mall, just northeast of Public Square, running from Superior Avenue all the way to the Lake. The conception — a grouping of monumental civic buildings around a grand open space — was derived from the City Beautiful movement: a show city of dazzling public buildings illuminated by street lighting inspired by the Columbian Exposition of 1893.

By the early twentieth century some planners, such as Jens Jensen, were critical of City Beautiful schemes as grandiose, inhumane, imperialistic and undemocratic: "The more formality in its design the less democracy in its feeling and tendency."⁷ And by the early teens taxpayers across the country, including those in Cleveland, were reluctant to pay for architectural magnificence when urgent practical problems confronted them.



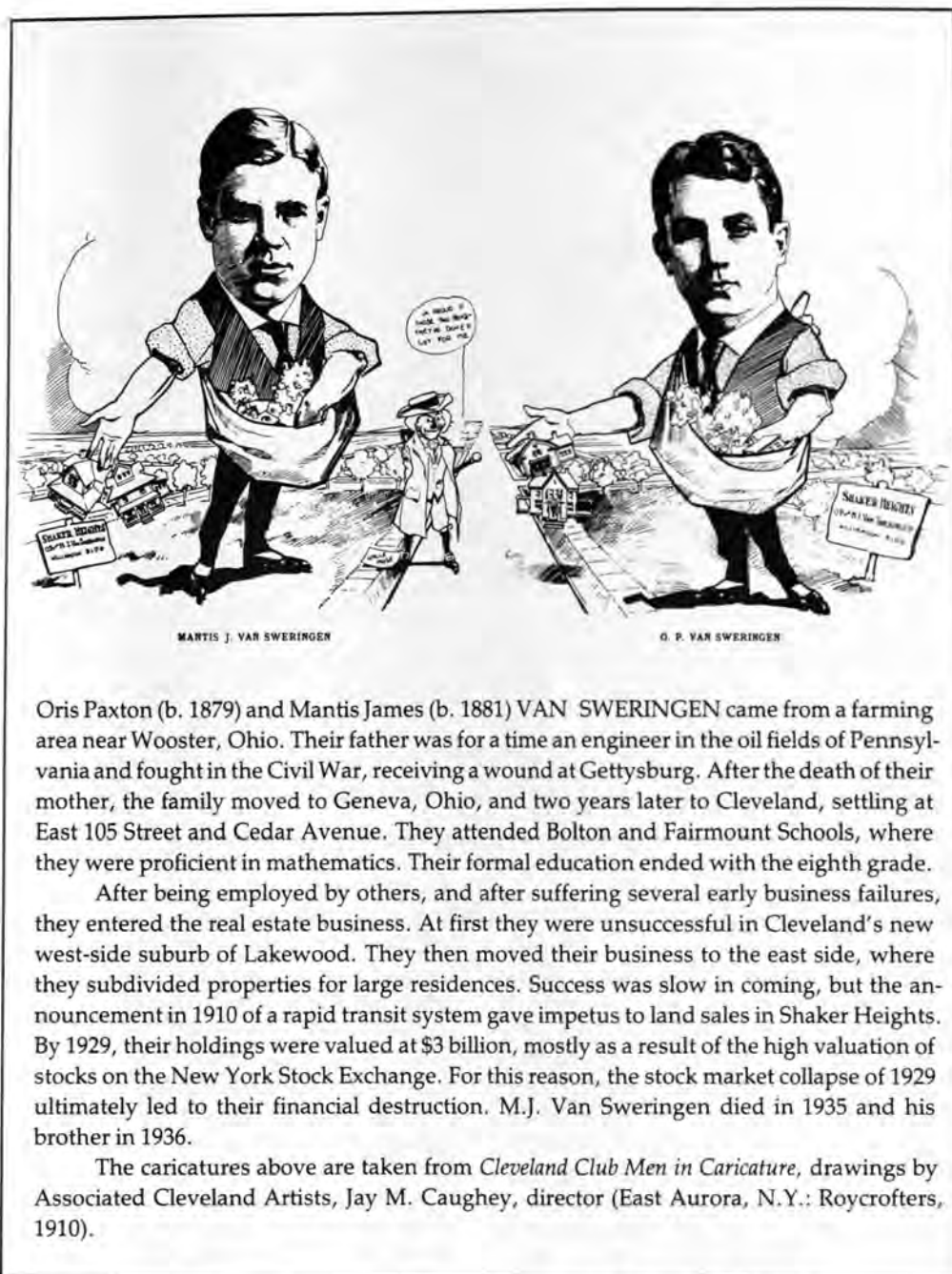
The Union Station that never was: one of several proposed schemes done between 1915 and 1917 for the new terminal to be located on the lakeside end of the Mall. Drawing by the architectural firm of Graham, Anderson, Probst and White. Gerald Adams collection.

The building of the Mall constituted a large-scale redevelopment near the core of the city, which was then primarily a clutter of waterfront dives, bordellos and slums. Progressive citizens had for years demanded the improvement of this area, especially since it was "downtown." By the end of World War I, over 25 million dollars had been spent on it. And at least 5-10 million more would be needed to finish the job. This task was perceived both as an improvement of the quality of life in the city and a visible symbol of the city's collective image. There was little apparent concern for the people to be displaced by this project, and no effort was made to help relocate them. On the whole Clevelanders supported the project. The average citizen was fond of palatial grandeur, and dedicated architects were willing to provide it. Mayor Johnson was in touch with popular taste.

Along with the plan for the Mall arose a sense that a new lake front railroad station

was needed. The old station, built in 1864, was inadequate and hardly represented the first impression that the city's leaders wished to give to the visitor. By 1903, after some debate, it was decided that the station would be relocated at the north end of the Mall, since the railroad tracks were already along the lake front. Almost twelve years of continual litigation about the price the railroads would be charged for the site were to follow this decision.

Finally, in 1915, the Pennsylvania and New York Central Railroads entered into an agreement with the city, approved by a public referendum, that appeared to settle the long dispute.⁸ The railroads were to pay the city about one million dollars for the new site next to City Hall, and the city in turn was to use that sum to acquire more land for the Mall, thus relieving the need to burden the taxpayer with the costs of the project. America's entry into the War caused further delays, and



Oris Paxton (b. 1879) and Mantis James (b. 1881) VAN SWERINGEN came from a farming area near Wooster, Ohio. Their father was for a time an engineer in the oil fields of Pennsylvania and fought in the Civil War, receiving a wound at Gettysburg. After the death of their mother, the family moved to Geneva, Ohio, and two years later to Cleveland, settling at East 105 Street and Cedar Avenue. They attended Bolton and Fairmount Schools, where they were proficient in mathematics. Their formal education ended with the eighth grade.

After being employed by others, and after suffering several early business failures, they entered the real estate business. At first they were unsuccessful in Cleveland's new west-side suburb of Lakewood. They then moved their business to the east side, where they subdivided properties for large residences. Success was slow in coming, but the announcement in 1910 of a rapid transit system gave impetus to land sales in Shaker Heights. By 1929, their holdings were valued at \$3 billion, mostly as a result of the high valuation of stocks on the New York Stock Exchange. For this reason, the stock market collapse of 1929 ultimately led to their financial destruction. M.J. Van Sweringen died in 1935 and his brother in 1936.

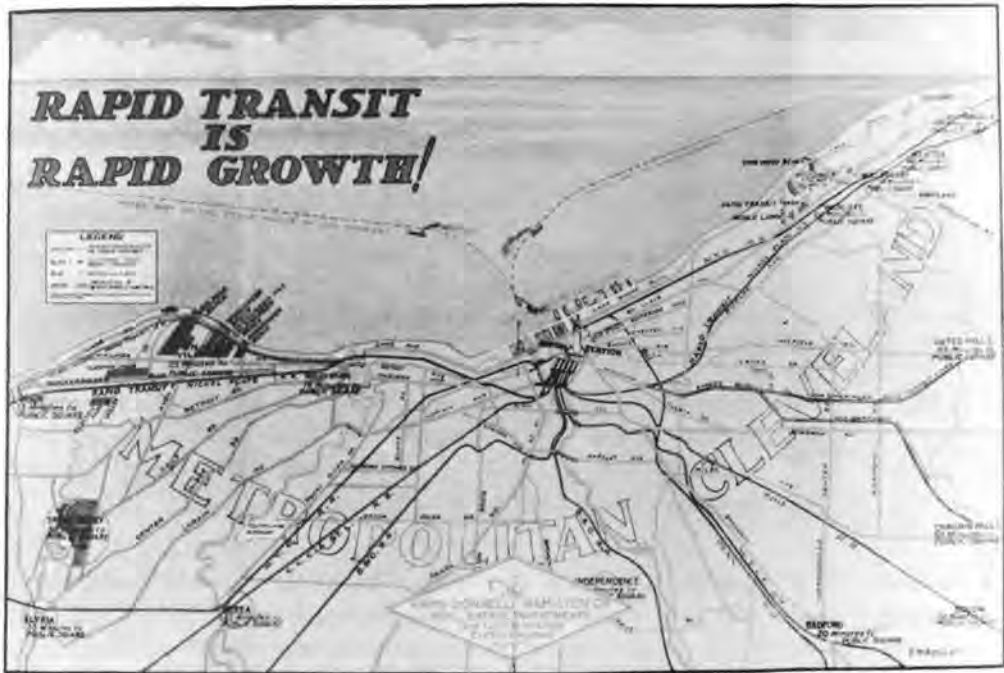
The caricatures above are taken from *Cleveland Club Men in Caricature*, drawings by Associated Cleveland Artists, Jay M. Caughey, director (East Aurora, N.Y.: Roycrofters, 1910).

as late as November, 1917, alternative architectural plans were still being prepared for the proposed station.⁹ It began to look as if construction would never start and Cleveland would never have its new station. To make matters more complicated, the railroads had begun to realize that a new passenger station on this site really did not address their important needs for improved freight service.

Enter the Van Sweringens

Meanwhile, Oris Paxton Van Sweringen and his brother Mantis James Van Sweringen were trying to develop Shaker Heights into a suburban housing community.¹⁰ Their lots were selling slowly, and they concluded that the cause was inadequate transportation. It simply took too long to go by streetcar from downtown to their new development on the Heights. Transportation along a private

“The City with a Soul” 5,000,000 People



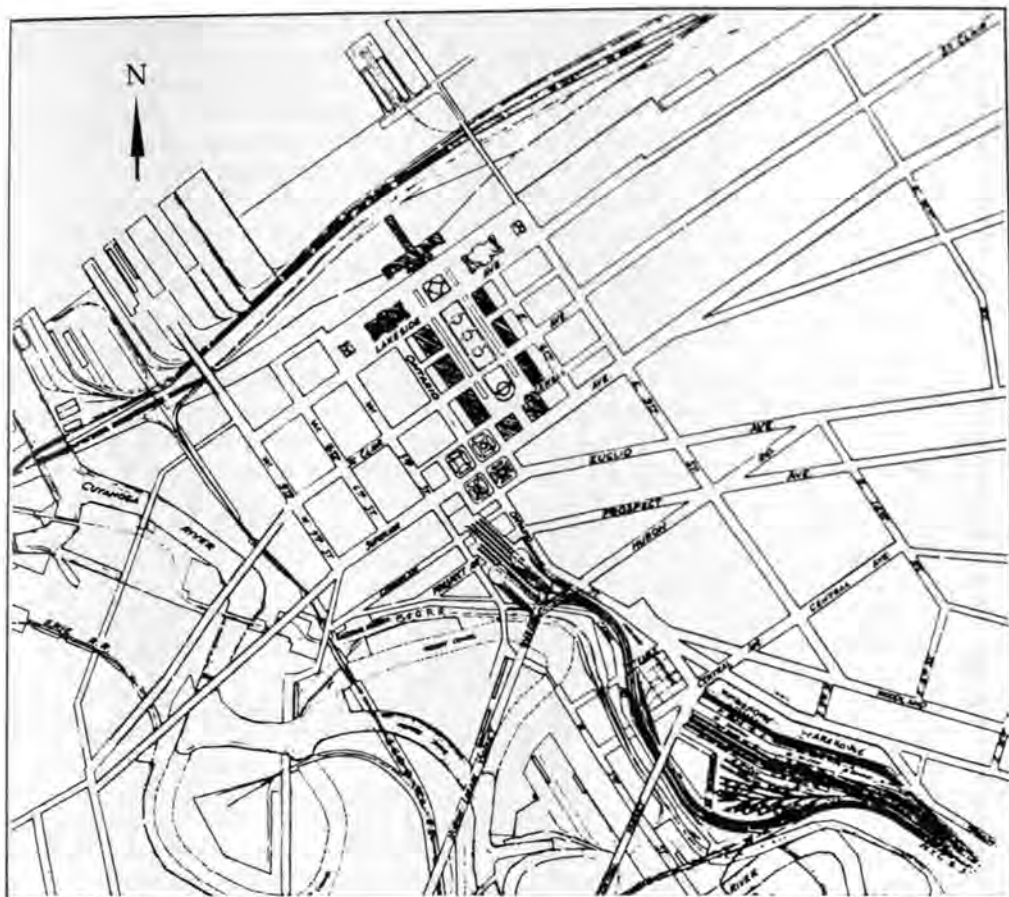
This prospectus illustrates how other entrepreneurs jumped on the Van Sweringens' band wagon, hoping for magnificent profits through real estate sales and speculation. Pamphlet, author's collection.

right-of-way (to avoid street congestion) was needed to shorten travel time. And the fares had to be low. With this in mind they began to lay plans for a rapid transit system. This solution was hardly innovative, for many (including the liberal U.S. Senator Frederic C. Howe and New York planner Edward Bassett) had realized that the housing problem in the rapidly growing metropolitan areas hinged on easy and cheap transport to the suburbs. At this time, suburban life was coming to be regarded as the ideal of human existence, and decentralization was perceived as a blessing and a necessity.

Across the country, planners mistakenly assumed that the new transit facilities to be installed would be self-supporting. But severe inflation during World War I and legislation that fixed fares at low levels, as here in Cleveland, made rapid transit an unprofitable investment, and so brought an end to the dream of low rent and country living for

the working people of the great American cities. Arguments on behalf of rapid transit, however, lingered into the 1920's and affected the plans being made in Cleveland.

At first the Van Sweringens planned only the Shaker line, to connect downtown with their land development. This objective prompted them to purchase land in the vicinity of Public Square as early as 1909 to provide a terminus for their rapid transit line.¹¹ By 1926, as their ambitions expanded, they projected and started building additional lines to cover the entire county, including some stations on what is now the Airport-Windermere line.¹² Their plans for "Super Transit" were based on traffic studies and surveys charting population growth. They were also interested in buses and hoped Cleveland would emulate Detroit with a highway program that would permit a commuter to take the bus to the rapid and the rapid to work.¹³ These plans stimulated further land development by other entre-



Map from Engineer's Report of March, 1917, showing the track layout for the stub-end station planned at that time for the southwest quadrant of Public Square. Plans were still going ahead for a Union Station on the lakeside end of the Mall. Gerald Adams collection.

preneurs who visualized land development stretching from Painesville in the east to Lorain in the west. Today it is obvious that, because of high suburban land values and the unemployment which accompanied rural depopulation, rapid transit did little to help the poor escape from the city. Even at the time, critics of the Van Sweringen plan for comprehensive rapid transit said it was not economically feasible. The railroads favored the idea, however, because they did not want the responsibility of providing commuter transportation, which previous experience had taught them was not self-supporting.

The Van Sweringens realized that, if their plans for a Public Square station were to succeed, they would have to include all the electric railways — streetcars, rapid transit and interurban lines — as well as local freight and warehousing facilities.¹⁴ But only later did

they add plans for steam railways, following the suggestion of an official of the B&O Railroad.¹⁵

As a result of this suggestion, by the first of March, 1917, the engineers of the Erie, the Wheeling and Lake Erie, and the New York, Chicago and St. Louis Railroads, plus the Cleveland Terminal Company (a Van Sweringen enterprise) produced a report¹⁶ concluding that a new freight and passenger terminal was feasible not only physically but economically. The plan arising from the report included a station located between Ontario and West Third Street and extending from Public Square to Huron Road. The main entrance was to be at the southwest corner of Public Square — where it actually is today — with minor entrances from abutting streets. It would be immediately adjacent to the 1000-room Hotel Cleveland (now Stouffer's Inn on

the Square), which was being built by the Terminal Hotels Company, another Van Sweringen enterprise. The railroads hoped for a large increase in passenger business because of the location on Public Square, which made it easily accessible to all city and interurban lines, and its contiguity to the large new hotel. Travelling businessmen, then as now, demanded comfortable accommodations. But the decision for a "union" station at Public Square, one which would house all the incoming steam railroads, had yet to be made.

The 1917 plan provided twelve stub-end tracks for the steam passenger trains, with loops for local and interurban cars above them between Prospect Avenue and Huron Road. The space above the tracks was to be developed for stores and office buildings. Thus the idea for the development of air rights over the station — the concept that ultimately led to Terminal Tower — was settled early in 1917. The Van Sweringens no doubt anticipated profitable results from the creation of high-density development in this location.¹⁷

But events outside the Van Sweringens' control also played a great role in the development of the terminal complex. Contracts governing use of the proposed facilities had just been distributed to the participating railroads for their consideration when unexpectedly, on January 1, 1918, control of the railroads passed to the Federal Government under the United States Railroad Administration (U.S.R.A.). This event made additional approvals necessary before construction could begin. Early in 1918 O.P. Van Sweringen was called before A.H. Smith, then regional Director of the Eastern Division of the U.S.R.A. and an old friend and business partner of the brothers. Smith asked whether the proposed facility could be sufficiently enlarged to include the railroads using the lake front station. Thus it was Smith who initiated the idea for a union station on Public Square.¹⁸

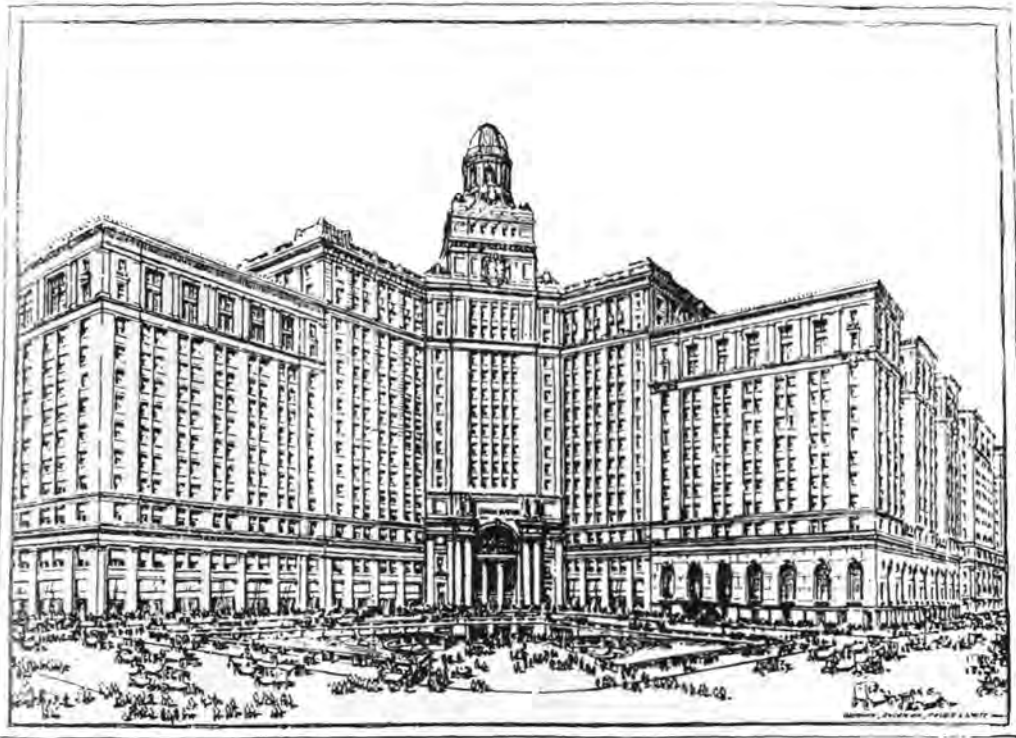
Van Sweringen immediately took up the idea and with typical audacity suggested stub-end tracks be extended straight north from the proposed station site and connected through to the lake front rail lines. Smith would not accept this proposal, for it failed to accomplish the very thing he was after, relief from the rail congestion east of the Cuyahoga River to Collinwood on the main line from New York to Chicago. He proposed a through station with tracks which crossed the river on

a high-level bridge — the bridge that was ultimately built, and today is still used by the Airport Windermere rapid transit lines — to relieve the congestion on the lake front tracks and accommodate more through freight business as well as freight-to-water business. Since warehouses could be built next to or over the new right of way, this arrangement would have the advantage of eliminating the need to truck goods from trains to warehouses and would save merchants money. At this time Cleveland ranked first of the eight largest U.S. cities in growth of product manufacturing; freight traffic was expanding at 7 percent a year. Freight facilities had to be expanded if growth was to continue. Moreover, the additional railroad frontage would permit industrial expansion. Cleveland needed this project which was in tune with the expansionist tendencies of that era. The Van Sweringens foresaw great personal profit in developing new freight and warehousing facilities.

Wheeling and dealing

Before 1918, Warren and Wetmore, the architects of Grand Central Station in New York, had given architectural advice about the station near Public Square. It seems likely that they were the ones who gave the Van Sweringens the idea for air rights development. But in 1922 they were paid \$12,000 in exchange for a release from further obligation¹⁹; the brothers, being politically astute, once they had decided to build a union station, knew that the architectural contract would have to go to Graham, Anderson, Probst and White, who not only had designed the Cleveland Hotel next door, but as the successor firm to D.H. Burnham, designer of the Group Plan Mall, were at present commissioned to provide the design for the lake front station.

The idea of changing the location of the station from the Mall to Public Square engendered a heated debate in 1918 which was to end with a public referendum on 6 January, 1919. Some critics said that the entire Mall project depended on the train station. Out of this discussion came the suggestion of closing the Mall loop with a monumental peristyle — a colonnade. Obviously, the Mall scheme could be reversed, with the peristyle serving as background rather than functioning as gateway to the City of Cleveland. Furthermore, the Mall location had been decided on by



Design for the Union Station on Public Square, as of August, 1918. The Hotel Cleveland (right wing), already built, was to be a subordinate element in the overall design. Reproduced from Engineer's Report, 1919, CSU Archives.

Johnson and reaffirmed by his successor Newton Baker (Mayor 1911-15), now Secretary of War in Woodrow Wilson's administration. How could this idea be abandoned after so many years of nurturing? What was to become of the Mall? Without the station, how would it emerge as the symbol of the city?

Critics of the Public Square station pointed out that the topography of the Square would require steep grades and curved platforms for the trains, and they urged that the interests of the city as a whole would be best served by avoiding the kind of concentration that had occurred in downtown New York and Chicago. But the Union Depot at Public Square had the advantage of providing a unified transportation system. It would reinforce Public Square as the center of the city, thus almost demanding high-density development of the surroundings. Trains, interurbans, rapid transit, and streetcars would be brought all together, and nine existing passenger stations would be abandoned. The Van Sweringens saw these circumstances as a reason for going ahead. They realized that

there was little land left for private development adjacent to the Mall area. Thus, they argued, there would be little opportunity to add to the tax rolls, whereas a new station would surely stimulate development around it. (This argument — developers still use it today — goes back to Roman times.) Critics of the Van Sweringen scheme described it as a ruse to further their own real estate interests. There was obviously some truth in this charge.

Long before the public debate about the proposed site took place, preliminary architectural and engineering studies for a union station at Public Square had begun, in May, 1918. After a meeting in New York with Ernest Graham, the architect, W.E. Pease of the Terminals Company went to Chicago to discuss the project with Graham's partner, Pierce Anderson.²⁰ From all the available evidence, it seems that Graham secured the commission for his firm, while Anderson was the actual partner in charge of the work. A few days later, on May 28, 1918, representatives of the railroads met with Van Sweringen. Anderson

presented plans for the terminal. The railroad men, who were far from committed to the project, were shocked at the Van Sweringens' precipitousness, and demanded that the architect prepare no more plans until certain studies had been completed. At this time, as the needs of the future users of the terminal had not yet been determined, the design was being drawn from the outside in!

In the summer of 1918 an Engineering Committee consisting of representatives from the railroads began studies of population growth, ticket sales, numbers of trains, etc. (what is now called a market analysis).²¹ They ultimately decided on a station capacity that would suffice for 25 years, and insisted that their needs for storage yards, coach storage, engine repair shops and the like be taken into account. One of the key questions, the city's attitude toward steam operations so close to the center of the city, was eventually answered when the city insisted on electrification between East 37th Street and West 30th Street to avoid the emission of large amounts of smoke and soot in the downtown area.

On August 13, the Committee issued a preliminary report calling for a double-deck station with a concourse in between, located at or near Public Square. The lower deck was to be planned and leased as a separate facility and terminal for electric, interurban and local rapid transit service. For steam trains there were to be 15 tracks with a provision for expansion to 24. Warehouses were to be built over the passenger tracks from Broadway to Eagle to East 23rd Street. The cost for these would be borne by the Van Sweringens' Terminal Company. Cost for the total project including the right of way was estimated at more than \$41 million.

After this tentative Engineering Report, the Cleveland Union Terminals Company was incorporated to oversee the design, construction and management of the station by the Van Sweringen interests;²² during 1918, however, it was a dormant corporation: it conducted no operations and had no income. The entire stock of this company was eventually transferred to the railroads, but even then O.P. Van Sweringen was authorized to vote the stock for the election of directors until completion of the depot. The Van Sweringens were in control of the project. The railroads needed them to negotiate a favorable deal with the City.

On 23 October, 1918, the city council passed enabling ordinances which led to the battle over the proposed site for the station.²³ Although O.P. Van Sweringen was a member of the City Planning Commission at the time, he was not allowed to vote on the terminal project. On 29 October, 1918, Mr. Smith of the U.S.R.A. wrote to the Mayor of Cleveland saying it was now necessary that the ordinance be approved by popular vote for the matter to proceed further with the Railroad Administration and railroad corporations involved. To the railroads he wrote this reassuring note: "It is not the intention to do any extensive construction under present war prices. It is estimated by the time the preliminary steps are taken a readjustment of prices will likely have taken place."²⁴ But the City wanted and took steps to have the project completed quickly. Prices did not fall and the railroad executives continued to be concerned about increased costs: by 1921 the estimated cost had risen to over \$54 million, and by November, 1925, to over \$106 million.

The Engineering Committee, on 6 December, 1918, reported that a passenger station approached directly from Public Square was feasible and practicable.²⁵ After many months of negotiations with the City and debates in Council, a public referendum on the question of the site was held, on 6 January, 1919. The Public Square site for the Union Station was approved by the citizens of Cleveland. No doubt civic pride played an important role in this vote. Everybody could see that Cleveland's present passenger facilities were inadequate. At the time, this action must have pleased the lake front railroads, for they thought they were going to save the large expenditure for the monumental construction contemplated for the Mall site because the Van Sweringens were to develop the air rights over the station. The Cleveland Terminals Company expended over \$25,000 for advertising and printing costs to influence a favorable vote.²⁶

Further delays

The dream of a Union Station that included all the railroads was dashed when the Pennsylvania Railroad withdrew in December, 1919. Not only did the ordinance have to be revised in order to proceed without it, but this decision was greatly to affect how the sta-

tion was to be designed. The Pennsylvania Railroad in reaching its decision stressed the advantages of decentralization in city development as opposed to intensive concentration in central areas. It also objected to platforms encumbered with the columns required by construction in the air rights, and to trackage with excessive curvature resulting from the narrowness of the property.²⁷ In the latter part of 1919, the City Planning Commission again brought up its recommendation that Ontario Street be widened to reduce congestion. The Terminals Company refused, emphasizing the impracticability of the suggestion because of the physical requirements of the Union Depot Building itself. Retrospectively, it is easy to see that the Company's unwillingness to give up any of its property was due to its interest in the air rights development, since the train station itself would be entirely below grade (street level) along Ontario, and hence not affected.

Still another hurdle arose with the passage of the Esch-Cummins Act in 1920: the need for approval of the Interstate Commerce Commission. After extensive testimony and a reversal of an earlier decision, the Commission finally issued a Certificate of Convenience on 6 December, 1921.²⁸ Legal expenses amounted to almost \$74,000. In the same year, the entire stock of the Cleveland Union Terminals Company was purchased by the participating railroads, and the Company then entered into agreements with the Cleveland Traction Terminals Company, which was to lease the traction terminal and concession areas at an unrealistic \$850,000 per year plus taxes, insurance, and depreciation, in addition to bearing the cost of the interior finish of the concession area; and secondly with the Cleveland Terminal Buildings Company, which was to develop specified air rights areas. All of these companies were controlled by Van Sweringen interests; in fact, the Cleveland Traction Terminals Company was, for all practical purposes, a paper company.²⁹

At last, it looked as though construction was about to begin. But much of the land had yet to be acquired and the plans were yet to be made final. In fact, as is the case in most construction projects, the plans were fluid, and changes of major consequence were made as time went on. At this time, nobody had any clear vision of the full extent of the eventual project.

By the beginning of 1922, only tentative plans had been drawn, and no final decisions were made. Since O.P. Van Sweringen was now President of Cleveland Union Terminals Company — a company owned but not controlled by the railroads — a committee consisting of representatives of the railroads was formed to protect their interests and empowered to act for them in matters of land purchase, design, and construction.

This Railroad Committee met for the first time in January, 1922 in New York. They approved the leasing of 21,000 square feet of office space at 323 Lakeside for personnel, design and construction. More important, they formed nine subcommittees to work out the details of the project: (1) Tracks, (2) Track Construction, (3) Electrical Operation, (4) Electric Power Production, (5) Express, Mail, and Baggage, (6) Station Plans, (7) Auxiliary Spaces and Conveniences, (8) Mechanical and Electrical Equipment, and (9) Heating. Because of the immense technical complexity of the project, the Railroad Committee clearly saw the architects as a branch of their engineering department, and told them so. Many design decisions and solutions were made in-house. The project owes as much to engineering as to architecture.

The engineering expense in proportion to construction costs was high, because of the large number of studies required for the various parts of the project. The labor force of the Cleveland Terminals Company's Engineering Department fluctuated widely. Clerks, draftsmen, engineers, instrument men, linkers, rodmen, inspectors, etc. were employed and laid off from time to time to meet the needs of the project. The same Engineering Department also did taskwork for the New York Central, the Big Four, the Nickel Plate, the Cleveland Traction Terminals Company, and Terminal Building Company. To safeguard everyone's interests, changes were continually monitored by an auditing committee.

Fitting the station into the city

In the early 1920's, the Van Sweringens tried unsuccessfully to re-route the proposed Huron-Lorain bridge right into the Terminal district.³⁰ Their intention was to share the cost of the bridge with the County — trains could cross the valley on a lower deck, automobiles on the upper — thus saving the project con-

siderable construction costs. Furthermore they believed, correctly, that Cleveland's greatest growth of moderate-priced residential districts for the future would be in a south-westerly direction, given adequate bridge connections. They also made economic feasibility studies to determine whether to "extend Woodland Boulevard" right downtown to Ontario Street.³¹ They did everything possible to increase traffic density through their development, thereby hoping to increase real estate values in the area. The railroads went along with their ideas, hoping to share in the profits, though they disagreed about the possibility of increased land values as a result of re-routing the Huron-Lorain Bridge.

Congestion was apparently going to be a problem in front of the new Union Station. Little parking was provided for people meeting trains. The City had appointed a Subway Commission in 1918, and it proposed to eliminate all surface streetcar lines in the area, thereby opening up the streets exclusively to automobile traffic. The plan was never adopted, but, right from the beginning, plans for the Union Station made provision to connect the concourse area directly to a proposed subway station which was to be located under Public Square.

The early scheme of August, 1918 called for a double-deck station below street level with a passenger concourse located in between.³² The waiting room was to be a huge rectangular room, 100 by 275 feet, a rectangular room with a skylighted and coffered barrel vaulted ceiling carried on gigantic Corinthian columns.³³ From the waiting room, another ramp would lead down to the passenger concourse level, from which the visitor would walk down stairways to the interurban tracks and up stairways to the steam tracks. This solution left something to be desired.

The waiting room and passenger concourse could also be approached through shop-lined passageways from the corners of West 3rd and Superior, as well as from the Square and Ontario and Prospect Avenues. There was no direct access from the central Prospect Avenue entrance to the passenger concourse. The railroads were critical of this blatant attempt to increase traffic flow past the shops, thus benefitting the supergrade (above-ground) development, to the inconvenience of the travelling public.

The interior arrangement of the station was not reflected on the Public Square facade. Visual emphasis was placed on the supergrade construction, which was to consist of eleven-story buildings accented by a central, twenty-story tower. The idea of harmonizing the new station with the Hotel Cleveland, thereby combining the south and west sides of the Square into one large composition, and of placing the tower above a diagonal entrance in the middle, imparted a grandeur to the scheme that would not have been possible if the main entrance and facade had been placed on the south side alone. This nearly symmetrical composition with accented inner corner was to have even more important visual consequences later on, with the decision to build a 52-story office tower. The building functions urbanistically because it wraps around the Square instead of merely defining one side of it.

Architects and engineers refine the plans

The more the plan for a double-deck station was studied and its technical implications understood, the less feasible it seemed.³⁴ In 1920, for both technical and economic reasons, plans were adopted for a single-deck station with tracks at elevation 52. This important decision was to influence all others.

It is in this period that the detailed needs for the station were finally determined and recommendations made. These were based on the original requirements for the station on the Mall, compared to those of Grand Central Station in New York City, as modified by H. D. Jouett, Terminal Engineer for Grand Central Station at the time. During this formative period, W. E. Pease was Chief Engineer of the Cleveland Union Terminals Company. Jouett officially began to oversee the Terminal project on 1 January, 1922.³⁵ He made detailed critical comments on a series of proposed plans developed by the architects, especially with regard to how the various functions should relate to each other, to the spaces needed for them, and to the working conditions within each space. In other words, he worked out the architectural program.

By the end of 1920 a general plan and conception based on programmatic needs for the station had been developed.³⁶ Now came the job of the Railroad Committee: to refine and implement this plan. In June, 1922 it suggested a new track plan calling for 12 station

tracks with growth to 24. This decision called for the rearrangement of certain proposed streets — the streets in the terminal complex were carried on bridges so the trains and station could be subgrade — and the purchase of an additional 150-foot frontage along lower Superior Avenue. Van Sweringen summarized the land question and the political situation as to the required street changes: “additional frontage on Superior . . . estimated cost of \$2,533,500 . . . 80 feet depth will remain . . . as salvage . . . Suitable development of this . . . [should] realize substantially the cost of all the property involved.” On the street changes in the area he wrote, demonstrating his usual political craftiness, “It is not improbable that the city will approve . . . but the request should not be made . . . until construction work has progressed to a point where the public are thoroughly convinced of the work going ahead and at a time when the complete exhibit of accurate plans can be submitted to them without revealing information that does not now want to be discussed.”³⁷ Besides increasing track capacity, the advantage of this extension to the railroads was longer platforms and easier curves for the tracks. Van Sweringen hoped to enlarge the commercial district, perhaps with a theater or other intensive development. He put pressure on the Railroad Committee to agree to this extension by saying that the Building Company had options on some of the needed property that were shortly to expire. Thus, the cost could be considerably higher in the future. Ultimately, the Railroad Committee agreed.

By December, 1923 the Railroad Committee reached decisions to govern the architects and engineers in preparing new plans, which were approved on 15 January, 1924. These specifications included the width of the ticket lobby (93 feet), the type and location of ticket counter,³⁸ the location of the cab stand, station master's office, barber shop, etc. The guiding principle behind these new arrangements was nicely to balance the respective importance of the facilities considering both service and revenue. By the end of January, 1924 twenty different schemes, prepared by the architects, had already been considered. In April, 1924, because of the death of architect Pierce Anderson, C.F. Kruse was assigned to represent the architects on the various design subcommittees.

In May, 1924 it was decided — “for obvious reasons” — not to fight the City in the courts against the requested price, almost \$900,000 higher than the estimated value, for the Police and Fire Department facilities to be demolished to make way for the Terminal. Negotiations were carried out by O.P. Van Sweringen himself. They knew whom not to offend, especially since the heightening of the tower had already been decided but had yet to be announced. The Terminals Company overpaid for other properties, too. For example, as L.C. James, General Land and Tax Agent for the New York Central, reported to the Railroad Committee: “It seems inconceivable that the foreign-speaking people residing in the vicinity of the west approach pay the rentals prevalent in this territory or purchase homes at the current market prices recorded in this district, but investigation indicates that their first consideration is to obtain a home near their local parochial school and church in the vicinity where their fellow countrymen live. The wretched hovels . . . are not worth . . . the capitalized rent value of many of these buildings.” In dealing with land and lease holders who the Terminal Company believed demanded excessive prices, even after independent appraisal, for their property, they would normally go to court. There were over one hundred such cases. O.P. Van Sweringen determined part of the strategy the Company was to follow at the appropriation proceedings: have as few lawyers present as possible, as a mob of lawyers would “only result in putting in the minds of the jurors that we have money to burn.”

A monumental secret

It was probably some time in 1923 that Van Sweringen, perhaps prompted by his architects and a market study, decided to build a monumental 52-story tower on Public Square. But with characteristic acumen he kept the plan to himself until a propitious time. On 11 November, 1924, W.E. Pease and H.D. Jouett in an address to The Cleveland Engineering Society suggested publicly that Cleveland could expect “a towering structure.”³⁹ No details were given. Just two weeks before this address, the building code had been amended to permit the design of the new Ohio Bell Telephone Company building. The code, as amended, permitted buildings of almost unlimited height, and incorporated the latest

principle of skyscraper design, the set-back: the mass of a building is progressively set back as it rises, to permit air and light to enter the street level, thus avoiding "the Wall Street effect." The approval of this new code meant that the Van Sweringens did not have another battle to fight. And what a battle it would have been! Critics of the Terminal project had long contended that the station was just an excuse for a large commercial development intended for private gain, and that "history would show that the City had been screwed."⁴⁰ Good timing was a major factor in the success of the project.

Announcement of the new plans for the 52-story tower did not come until 14 February, 1925. The next day *The Plain Dealer* records that according to Van Sweringen it was designed to be the landmark of Cleveland like the Woolworth Building in New York City.

Van Sweringen's comparison to the Woolworth Building gives us insight into his intentions. Designed by Cass Gilbert and built in 1911-13, the Woolworth overlooks New York's City Hall Park, just as the Terminal Tower by its diagonal placement helps to link and unite Public Square with the projected Mall, the seat of municipal power. But, more important, because of its sheer height and its isolation in the New York skyline, the Woolworth Building became an object of meditation, a cathedral of commerce. It captured everyone's imagination. John Marin painted a famous watercolor of it in 1913. And in 1925 John Dos Passos, in his novel *Manhattan Transfer*, described it as "glistening shaft" which "pulled out like a telescope."

A giant plaster model of the area north of Prospect Avenue, costing \$8000, was placed on exhibition to be "great assistance to us in moulding public opinion in favor of the Terminals Company."⁴¹ Photographs of the model were used to encourage the passage of the ordinance on the use of the southwest corner of Public Square for the entrance portico, and were used later in obtaining approval of the City Planning Commission and the building permit.

The decision to heighten the tower was of enormous importance for the entire project, for it markedly increased the amount of rental office space in the area. There is no doubt that this decision was made to counter the eastward commercial development along Euclid Avenue. The retailing center had al-

ready moved East of East Ninth Street. With the new Union Trust Building at East Ninth and Euclid Avenue, decentralization was progressing so rapidly as to threaten the economic viability of the Terminal's supergrade developments. There was even an active "West of East Ninth Street Merchants' Association," whose objective was to increase development and improve the area. The Van Sweringens encouraged and financially supported this association.

The increase in amount of office space in the tower itself was projected to take care of Cleveland's increased needs for two years. The entire tract, if built up, was expected to fulfill the City's increasing need for office space for ten years. The decision to heighten the tower was based, therefore, on an economic survey. It made good business sense.

The aesthetics of the Terminal Tower

The decision to make the tower 52 stories high had important visual consequences as well. It would no longer just accent the entrance to the station. By its sheer height and diagonal placement the tower would dramatically pierce the quadrilateral symmetry of the Square, and to the Square's heretofore chaotic impact it would contribute a consistent order, a clear image on two sides which people could recognize and remember.

Another important change was made from the design of 1918: the tower was set back. The entrance, newly conceived as a portico, now jutted forward, and had an identity of its own. This visual separation not only expresses a difference in function — entry versus office space — but creates a totally different visual relationship between tower and entry. The entrance and the groundline no longer serve as a base for the tower, as they did in the 1918 proposal, but the tower is now seen as rising from behind the portico. The idea for a great vestibule, clearly separated from the connecting office building towering above, was first employed in Michigan Central Station, built in 1913 in Detroit. This advance in functional expressionism was further developed in Cleveland. Because the shape of the Terminal Tower is visually incomplete at this lower juncture, a sufficiently strong tendency towards visual completion is generated: the impression is created that the tower emerges from a subterranean base. This composition gives visual expression to the station below,

which was lacking in the 1918 proposal.

This separation of portico and tower resulted not only from visual considerations, but from a legal one as well. Since the site was Public Square, the City had no right to vacate the triangular piece of land in the southwest corner. This property was owned by the public, as distinguished from the City, and consequently the City only had the right to occupy it for a public use. Therefore, the tower had to be set back away from the Square. In order to permit construction of the portico, City Council passed an ordinance which gave license to construct an ornamental arcaded passageway that would be open at all times for pedestrian travel.⁴² This ordinance also established the street grades for the corner. Notice how today the grade declines toward the entrance from both Ontario Street and Superior Avenue. This condition made possible the interior ramp slope of no more than 10 percent; otherwise, because of the shallowness of the site, it would have had to be much steeper. Even at 10 percent, it is too steep to be comfortable.

Vistas of unimpaired vision create a crescendo effect, and the long, narrow proportions of the tower's mass play an important part in making the eye rise from ground level to higher elevations.⁴³ This effect is reinforced as all the horizontal design elements are seen first in their relation to the vertical order. The vertical stresses isolation, ambition, and competition; the horizontal suggests interaction. The mass of the tower contrasts with the mass of the wings, as the viewer's gaze moves back and forth between them. Looking at the total composition is a *dynamic* experience. Since the interspaces between Higbee's, the tower, and the hotel are nonexistent, these units coalesce into one. They do not display mutual repulsion as the Old Stone Church does to its neighboring buildings. Each needs the other for reciprocal completion.

The tower provides an anchor to the observer's glance, a relief from the excessive horizontality of Public Square. It creates spatial coordinates — a framework for determining distances and orientation. Clad in masonry, it has no reflecting glass walls which can create surrealistic images. Its form is not ambiguous; it sends out a firm and clear message of pride and aspiration.

The tower does not look forlorn in its

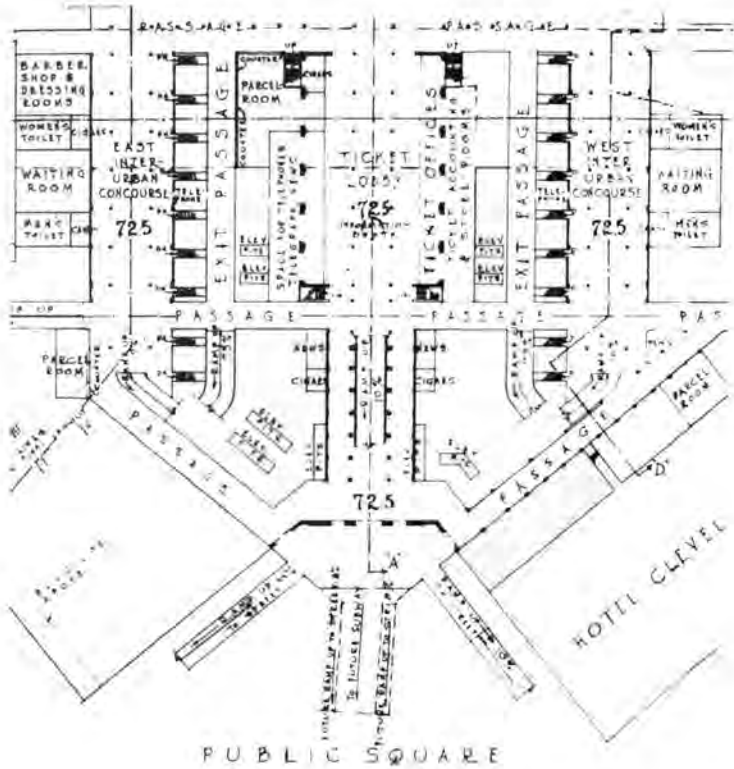


Terminal Tower, architect's rendering, early 1925. Ornamental figures along portico were later eliminated because of expense. CSU Archives.

setting, as does the Erieview Tower, for example, for it has a recognizable relationship to its setting. By placing the tower diagonally, the architect gave importance to the whole Square and underscored the diagonal correspondence between the Square and the Mall. It greatly modified the structure of the entire Square by creating an eccentric focus.

The original drawings for the portico called for sculptured figures to be placed above each column.⁴⁴ This idea was earlier employed for the Union Station in Washington, D.C., built in the 1903-1907 period; and it therefore was part of the railway station architectural vocabulary. The Washington station was designed by D.H. Burnham and Company, the predecessor firm of Graham, Anderson, Probst, and White.

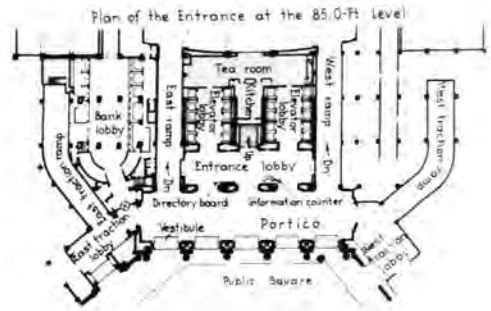
The top of the tower calls on already tried and traditional forms of architecture too. The upper portion was probably patterned on the Municipal Building in New York City, which in turn was modelled on an ancient Roman type — the sepulchral monument. Like its Municipal prototype, it was to be crowned with a female allegorical figure, representing



Left: Proposed plan at station level, 1921. One in a series of proposals based on a main, single ramp which led down to station area. CSU Archives.
 Below: Double ramp plan of entrance portico at street level, as actually built, 1930. Comparison with the earlier plan (left) shows shift in visual emphasis from station to office tower. Drawing reproduced from *Railway Age*.

an abstract concept such as transportation, commerce, justice, or the city. There is no abrupt change between tower and sky as in some modern flat-topped buildings. The elevator ascends only to the 42nd floor; the 43rd floor contains the elevator machine room, the 45th holds the house water tank. The architects considered the 48th to 52nd floors as unrentable. Clearly, the top was planned to give satisfaction to the eye and to elevate the spirit.

The decision to build a tall tower had important consequences for the design of the station below. It will be recalled that at the beginning of 1924, plans were approved by the Railroad Committee for a single ramp from entrance to ticket lobby. In early March of 1924, because of the decision to increase the height of the tower, the architects made studies showing two ramps to the ticket lobby with the Tower Building elevators located between them, conceptually much as they were eventually built. This new arrangement for the elevators offered more rentable area per floor in the tower and, because of their central location, increased the depth of the



office space on the west side. Also, the two ramps permitted a center entrance on Prospect at elevation 100 with direct passageway for shops to the elevator lobby. The only disadvantage the new scheme had for the railroads was that the length of the ticket office was reduced, eliminating the possibility of future expansion. Jouett wrote to the architects: "I think it would be desirable to carry your studies somewhat further so we may be assured that we are obtaining everything we want and need from a Railroad standpoint and be in a position to so advise the Railroad Committee. . . . I recall that your structural



Looking west from Hotel Cleveland, August, 1926. The future site of part of the station after clearing but before excavation. Note streetcar slit in middle of Superior Avenue, leading to a lower level of the Detroit-Superior Bridge. CSU Archives.

man had some trouble in working out proper wind bracing . . . I think therefore that this question should be gone into carefully by your structural men and such sections of the tower be made as are necessary for this study."⁴⁵ One of the architects replied: "I am sure we know exactly what your problem is, and will try to present it exactly as you would like to have it done."⁴⁶

On 14 March, Van Sweringen wrote directly to Graham, the architect: "I personally like the two ramp plan best . . . I have been wondering however, whether you couldn't improve it by having along side the grand staircase going up to elevation 100, stairs on either side going down to the concourse level and make of these a grand staircase coming up from that level. Had you tried doing this? In many cases when people are in a hurry they would prefer to take the stairs and if this could be done it would seem to me it would be worth considering."⁴⁷ While this last idea was never seriously considered, the architects were

given their marching orders: develop a two-ramp plan. The Railroad Committee became aware of the change of plans on 19 May, 1924. Single- and double-ramp schemes were discussed. Ensuing discussion brought out suggestions for improving the double ramp arrangement, and the architects made some hurried sketches. On 3 June, 1924, after consideration of at least nine different schemes for the entrance area, a double ramp scheme was approved including the curving of the lower portions of the ramps, and the construction of the north end of the ticket lobby on an arc, plus other details. More revisions of the ticket lobby layout were made in July, after objections from the New York Central Railroad. Needless to say, the Railroads were interested in how much more this double ramp scheme would cost. The architects originally projected an additional cost of \$5,000, but the change actually cost about \$72,000.⁴⁸ The decision-making process was complex. Ideas for changes and improvements originated at



Future site of Higbee's Department Store, October, 1926, after partial excavation and construction of retaining walls along Ontario Street. Excavated material was hauled by train and truck to the west side and to the lakefront, where it was used as fill. CSU Archives.

all administrative levels. A careful balancing of power existed between the Railroad Committee and all the other interests. Everybody had to look out for his own interests.

Because of the height of the tower, it was thought best to take the foundations down to bedrock. Deeper than the Tribune Tower in Chicago and taller buildings in Detroit and New York, sixteen caissons go down approximately 200 feet each. They were completed by 31 July 1926. The foundations for the other structures are not as deep, going down only 100 feet. For the foundations to be properly designed, the height had to be determined for the supergrade buildings between Prospect and Huron from Superior to Ontario. Studies were made for ten-, twelve-, and sixteen-story office buildings. Sixteen-story buildings were decided upon as the most economical height, with columns separated by 20 feet 8 inches, center to center. Bear in mind that this spacing decision was determined by the track and platform layout of the

station below. The foundations and substructure had to be designed so that the office buildings would not be subjected to excessive and annoying vibration, especially from traffic on the supergrade streets. In addition, the design of the supergrade streets, which were to have streetcars, constituted a complex engineering problem: they had to be designed to carry a heavy moving load. Jouett knew these problems were critical from his experience at Grand Central Station in New York; his expertise was of immense importance for the success of the project.

In May, 1925 a new track layout was approved, rescinding the eight-track plan of July, 1923. This decision meant a whole series of earlier decisions on other matters had to be reconsidered. Supergrade building heights and street layout had to be restudied. Furthermore, the proposed function of the buildings based on Cleveland's commercial needs had to be determined: office space, loft space, or shops and offices. This planning, rethinking,

changing, and studying the implications of all the new decisions was a continual process.

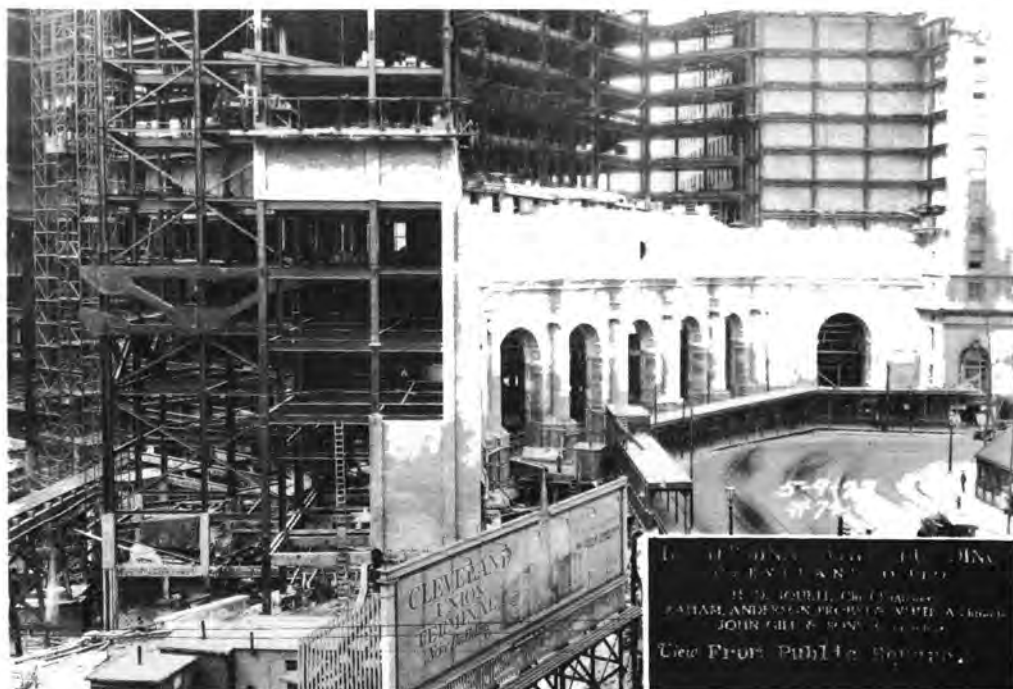
In 1927 it was decided to provide stairways between the Prospect Avenue entrance and the ticket lobby in the concourse, even though this would result in loss of shop space and decrease traffic passing the shops in the other passages. The Railroad Committee had its way. In this instance, the Van Sweringens did not get what they wanted.

Important changes in high-level managerial positions were to take place. In 1927, George McGwinn, vice-president and building manager of the Union Trust Company, was made vice-president of the Cleveland Union Terminals Company. More important, Charles L. Bradley was made president of the Company, replacing O.P. Van Sweringen, who may have had difficulty supervising the building while running his railroad empire. Bradley, age 42, son of M.A. Bradley, vessel owner and realty magnate, was ideally suited for the job. He had experience with the construction of the Union Trust Building. Also, he was reputedly one of the Cleveland capitalist group associated with all the Van Sweringen transportation enterprises since their inception. In 1930 he was paid \$200,000 for a job well done.⁴⁹



Above: Stones for the portico on Public Square came pre-cut from the quarry and had only to be assembled.

Below: The sides of Public Square converging on the portico had to be graded downward towards the entrance. Note how much of the site had to be excavated. CSU Archives.





Above: On August 18, 1927, a flag flies atop the completed steel skeletal frame to celebrate the steelworkers' achievement.

Right: Interior view of portico, under construction in January, 1928. It was imperative to finish this entrance so the tower could be opened to tenants. CSU Archives.

In 1928 the layout of many parts of the station was again changed. Even the toilets were restudied! City Building Commissioner William Guion issued the building permit in June, 1928. The Tower building was being completed before the end of 1928 and was already more than 60 percent occupied, whereas the station construction was just beginning. The railroad executives felt that the Van Sweringens had upstaged the railroads by completing construction so early, and they made their feelings known. The planning of the station, having gone on for about ten years, was still not finished, and it never really was.

In 1929 a proposal by the Van Sweringens to make a circle of Public Square was disclosed at a meeting of the City Planning Commission.⁵⁰ The plan showed how a circular movement of traffic and the rounding off of the corners would relieve congestion. Others, more dramatically, suggested the whole of the Square be paved over, and in 1930, George D. Breck of the Early Settlers Association suggested that the Soldiers' and Sailors' Monument be removed to Erie Street Cemetery.⁵¹ Public Square must look modern and up to date. Several people suggested that the name of the Square be changed to Terminal Square or something of that sort. "Public Square" sounded provincial — "like small-town stuff."⁵²



When the terminal was formally dedicated in 1930, few people would have predicted that the need for the station would be so shortlived. It was already clear, however, that the interurban part of it would never be developed. The interurbans were going out of business; the automobile was triumphant. The decision to heighten the tower no doubt saved the Terminal complex.

One of the Van Sweringens' foremost objectives in the tower project was to create a high-rent district for their own profit. But they created more than a "Cathedral of Business": they created a visual symbol for the City of Cleveland — a landmark with a sense of identity answering to Cleveland's psychological needs and a square with an entirely new physiognomy and character. They succeeded where Mayor Johnson had failed, for that had been his ultimate objective for the development of the Mall.

The tower and spacious terminal facilities did create a modern focus for Cleveland's pride; it was like a city within a city, an elegant shopping mall in the heart of downtown, with the additional excitement of a transpor-

tation center — something of the atmosphere one still experiences in a large international airport. Esther Hayhurst, a retired teacher, recalls riding the New York Central into Cleveland with her mother from Greenwich, Ohio, in the early 1930's, for a day's shopping: "Everything was sparkling clean — not a speck of grime . . . There were rows of fancy shops and marvelous eating places. Groups of people would be strolling about or standing and talking. There was a feeling of bustle and excitement."

For architectural critics, however, the Terminal complex lacked that triumphant sense of *the new*. Its forms, bounded by historical precedent, lacked that crisp, sleek, hard-edged, cool and anonymous style which was eventually to become the predominant corporate style of the 1950's. On the contrary, the architectural style of the Terminal complex is a style of ease. It is physically and emotionally comfortable. In fact, the style is subordinated to the overall composition. No doubt the Van Sweringens' taste for the traditional and the accepted played an important role in shaping Terminal Tower and Public Square.

NOTES

I wish to thank Mr. Richard Green, past president of Tower City Properties for permission to explore the archival material at Tower City and to Ms. Blanche Young, librarian, and Mr. Peter Daniloff, archivist, who sorted and organized over 10,000 architectural drawings there. I would like to express special gratitude to Mr. Gerald Adams for sharing his knowledge about railroads with me, and who, in the fall of 1982, donated to the Library of Cleveland State University an extensive archival collection containing material relating to the Cleveland and Youngstown Railroad Company, the Terminals Company, and the Cleveland Union Terminals Company. I am also beholden to Mr. William J. Becker, University Archivist, for numerous acts of cooperation.

Archival material located at Tower City is prefaced TC and material at Cleveland State University is prefaced CSU. Photographs on pp. 19-22 of the Terminal Tower under construction are by R.E. Hawkins, Lakewood. This article is a preliminary study.

¹For a general history of railroad station design, see Carroll L. Meeks, *The Railroad Station, an Architectural History* (New Haven: Yale University Press, 1956).

²An interesting booklet on this topic is Max E. Wilcox and Clayton Hallmark, *Cleveland Southwestern and Columbus Trolley* (Shelby, Ohio: Hallmarks Books, 1981).

³For a more detailed discussion of these buildings, see Eric Johannesen, *Cleveland Architecture 1876-1976* (Cleveland: Western Reserve Historical Society, 1979).

⁴The discussion in this paragraph is indebted to William J. Gleason, *History of the Cuyahoga County Soldiers' and Sailors' Monument* (Cleveland: The Monument Commissioners, 1894).

⁵Samuel P. Orth, *A History of Cleveland, Ohio*, 2 vols. (Chicago-Cleveland: S.J. Clarke, 1910), I, 764. For the general discussion of Public Square, I am indebted to Orth.

⁶For more on the following discussion, see Thomas S. Hines, *Burnham of Chicago, Architect and Planner* (New York: Oxford University Press, 1974), pp. 158-173.

⁷From "Regulating City Building," *The Survey*, 18 November, 1911, pp. 12-14, quoted in Gwendolyn Wright, *Moralism and the Model House* (Chicago: University of Chicago Press, 1980), p. 263. For the definitive book on Jensen, see Leonard K. Eaton, *Landscape Artist In America, the Life and Work of Jens Jensen* (Chicago: University of Chicago Press, 1964).

⁸City of Cleveland Ordinance No. 37901-A; C.H. Cramer, *Newton D. Baker* (Cleveland and New York: World, 1961), pp. 53-54.

⁹A series of drawings for the proposed station, done 1915-17 by Graham, Burnham and Co. and their successor firm of Graham, Anderson, Probst, and White, are at TC and CSU.

¹⁰For the following discussion I am indebted to Ian S. Haberman, *The Van Sweringens of Cleveland, the Biography of an Empire* (Cleveland: Western Reserve Historical Society, 1979), and Mark S. Foster, *From Streetcar to Superhighway: American City Planners and Urban Transportation 1900-1940* (Philadelphia: Temple University Press, 1981).

¹¹TC, file CT 67-K.

¹²*Plain Dealer*, 9 February, 1926, and 5 May 1928.

¹³*Plain Dealer*, 9 February, 1926.

¹⁴The idea for such a facility may have come from Jay Latimer, a local real estate man, around 1912. Later in the 1920's, the Cleveland Union Terminals Company purchased land from Latimer and he served as one of their land agents (TC, file CT 105).

¹⁵When the Van Sweringens began to acquire property for the terminus, they found that one small but strategically located parcel was owned by the Baltimore & Ohio Railroad. Such a sale had to be approved by the Land Department of the B & O, located in Baltimore. The brothers thought it worth their while to seek this approval in person. The land agent for the railroad, one McCubben, saw no objection to the sale unless the property served as a means of connection for the proposed terminal, of which he had only sketchy knowledge but which he knew was being developed on the high ground above their land. McCubben asked the brothers to present their plans to F.L. Stuart, Chief Engineer, who suggested the advisability of including some of the steam railroads in the terminal, specifically the B & O, the Erie, and the Wheeling and Lake Erie, among others. Thus the idea for a joint electric and steam facility was due to Stuart's suggestion, made in 1917. Although there had been earlier mentions of such a facility at this site, nothing had come of them. Now, however, serious engineering studies would follow. (TC, files CT and 67-K.)

¹⁶CSU, Terminal Archives.

¹⁷Neither the idea of two track levels nor air rights development was original: it had already been tried in New York's Grand Central Station.

¹⁸For this discussion see TC, file CT 67-K. The facts given here come from a statement by O.P. Van Sweringen prepared for the Interstate Commerce Commission; file CT 37, C-2; file CT 67-1, typescript of a talk given by Mr. Boyd at Hotel Cleveland on 16 September, 1921.

¹⁹CSU, Minutes of the Railroad Committee, 8 October, 1923.

²⁰CSU, File CT 9-G-1.

²¹They followed a system of compiling data for the design of passenger stations that had been used by Grand Central in New York and the Union Station in Cincinnati. This and subsequent engineering reports are at CSU.

²⁷TC, file CT-44.

²⁸The legislation of the City of Cleveland in connection with the construction of the Union Passenger Terminal of the Cleveland Union Terminals Company comprises 74 ordinances passed from 1919 to 1930. The initial ordinance is No. 47814.

²⁹CSU, file CT 9-G-1.

³⁰They held to the double-deck scheme suggested in their August report and suggested a mail-express layout, south of Orange Avenue, in the vicinity of East 14th Street. But, as it was proposed to develop the area over the passenger tracks for mercantile purposes, they indicated that this was not feasible without electrification of the steam railroads. At this time, the railroads were still not committed to the whole project.

³¹The project also had to seek Federal approval. In a personal letter of 28 February, 1919, to O.P. Van Sweringen, Smith, of the U.S.R.A., requested a summary of all the salient features of the project which would be of "assistance to me in presenting the project to the Director General as well as to the corporations, in case of necessity. . . ." Since the idea was Smith's, he was clearly a supporter of the project, but he was also an old business partner of O.P. Van Sweringen. Some years before, the latter had formed the Glenville Syndicate to acquire the necessary land and right of way for New York Central's high-level freight yard, which the two had planned together. One may wonder to what degree this project was mutually beneficial. (CSU, file CT 9-G-1 and "Brief before Hon. J.M. Killitts, Arbitrator, Cleveland and Youngstown Railroad, complainant, vs. New York Central Railroad, defendant.")

³²CSU, file CT 9-G-1. Copies of letters to the City Council of Cleveland (29 November, 1919) and to the Mayor of Cleveland (1 December, 1919), from J.J. Turner, Vice-President, The Pennsylvania Railroad Company.

³³For a discussion of this point, see Haberman, pp. 41ff.

³⁴Contracts for all these agreements are at CSU.

³⁵Minutes of the Railroad Committee, 3 November, 1922, and subsequent meetings. The Railroad Committee approved the proposal, but there was a public outcry against it followed by a lawsuit against the County.

³⁶CSU, file CT 75-D.

³⁷The lower deck, reserved for electric rapid transit and interurban service, was to be 38 feet above river level; the upper deck, for steam, 74 feet above. The elevation of Public Square is approximately 83 feet above the river. The plan, therefore, implied a station below grade. Access to the station from Public Square would be through upper or lower lobbies. The lower lobby could be approached directly from the corner of Superior and Ontario Streets via a ramp placed diagonally across the southwest quadrant of the Square. Once inside, the passenger would proceed via an arcade connecting this lower lobby to the main waiting room. The upper lobby was right at street level, which was to be ramped up to this entrance. Inside, grand staircases led down to the waiting room.

³⁸A similar design was later used for the banking halls of the Union Trust Building — now Union Commerce — by the same architectural firm. The waiting room, however, would impart a totally different spatial feeling. Since the main entry to it was on the short axis, the passenger's field of vision upon entering could not include the side, that is, the narrow walls of the space. The location of these walls and therefore the design of the space, could only become understandable as the traveller moved through it. The space would unfold as he walked into it, thus providing an element of surprise. By contrast, in the Union Trust Building, the main entrance is on the long axis; therefore the visitor is immediately aware of one of the main spaces, because his field of vision would include the side, that is, the long walls. (The same architects employed a waiting room of similar conception in the Union Station they designed for Chicago in 1916.)

³⁹If, for example, the lower deck was at elevation 38 or 36, a great deal of excavation would be necessary. If, however, the lower deck rested at elevation 52, the upper deck could be at 72, with the concourse above both at elevation 92. Either of these solutions had one great disadvantage: the situation of the approaches. The tracks would have had to start separating on the east at near Broadway and on the west near

the river crossing. Also, if the concourse were at elevation 92, it would be above Public Square rather than below, a clear disadvantage to the air rights developers. Furthermore, since the Pennsylvania Railroad had withdrawn, space for only ten tracks for steam operation needed to be provided initially.

³⁸By accepting the job, Jouett more than doubled his salary (to \$1000 per month). Born in Somerville, Massachusetts, in 1878, he started working for New York Central in 1900, as rodman and soon as inspector, in Utica, New York, at \$60 per month. By 1909 he was a design engineer at \$200 per month and was made Terminal Engineer for Grand Central in 1917. While here he lived on Drexmore Road in Shaker Heights. Part of his responsibility was the important task of coordinating the work between the Van Sweringens, the Railroad Committee and its subcommittees, and the architects. Being a New York Central man, he was also on hand to safeguard the interests of the railroads. (TC, construction file, PB-101.)

³⁹According to this plan, entry off the Square could be gained through either upper or lower lobbies. If one entered through the upper lobby, he would proceed down a central ramp surrounded by a monumental open colonnade right on the main axis of the station to the ticket lobby below. He would not have had the time or inclination to enjoy the architecture because the incline of the ramp was fairly steep (10 percent), which was necessitated by the limited depth of the site. He would then have arrived in the ticket lobby. An information booth was considerably placed on axis, right in front of him. After purchasing the ticket, our visitor would proceed directly ahead to the steam concourse, to find the stairway down to his train. Alternatively, he could go down exterior ramps — can you imagine how icy these could be in winter time? — to the lower lobby and then ahead to the ticket lobby. On either side of the ticket lobby were located the east and west interurban concourses. Off the upper lobby were the elevators to the supergrade buildings and two-story arcaded passages of shops and offices, which led to subsidiary lobbies off Prospect Avenue, and Superior and West 3rd Street. The public areas were well ordered and almost axial in their layout.

⁴⁰CSU, Minutes of the Railroad Committee, 14 June, 1922.

⁴¹The ticket counter was to be “set back five or six feet west of the face of the columns to give greater effective width to the ticket lobby” — and to create spaces for individual lines of patrons at each selling place. The main entrance ramp was to have a grade of 10 percent. But in order to achieve this, the floor had to be pitched nine inches across the 28-foot wide entrance lobby and adjustments made in the cross passages in the immediate vicinity of the foot of the ramp.

⁴²*The Plain Dealer*, 12 November, 1924.

⁴³TC, File CT 9-G-10-A. “Notes on a Conference with Peter Witt, 15 August, 1918.”

⁴⁴Letter from Jouett to the Railroad Committee, 3 February, 1925.

⁴⁵City of Cleveland Ordinance No. 66292-A.

⁴⁶For an introduction to the power of the visual effects of architecture, see Rudolf Arnheim, *The Dynamics of Architectural Form* (Berkeley: University of California Press, 1977).

⁴⁷These drawings are at TC.

⁴⁸TC, file R-1-a.

⁴⁹Ibid.

⁵⁰Ibid.

⁵¹TC, file E-9 and Memorandum of 10 April, 1931 to W.S. Hayden from H.D. Jouett. The railroads said the Van Sweringens were taking advantage of them.

⁵²TC, Minutes of the Board of Directors, 25 July 1927; CSU, Report to the Internal Revenue Service for 1930.

⁵³*The Plain Dealer*, 19 June, 1929.

⁵⁴*The Plain Dealer*, 27 February, 1930.

⁵⁵*The Plain Dealer*, 28 December, 1927.

Mary-Peale Schofield

Meade and Hamilton's Livable Cleveland Houses

**"Traditional" style houses designed between 1910 and 1920
in Cleveland's eastern suburbs are masterpieces of taste and comfort.**

In 1900 American and English houses were considered internationally as the best designed. The German publisher Ernst Wasmuth, later to be famous for the first publication (in 1911) of the early work of Frank Lloyd Wright, published a series of studies of English houses by Herman Muthesius in 1902, 1904 and 1905 and a book on American houses in 1910 by F. Reid Vogel.¹ When G.H. Edgell wrote his *The American Architecture of To-day* in 1928,² the "modern" house was still the house based on tradition. The work of the Prairie School³ was "modernist" and "interesting" but not central. Then in 1931 came the famous exhibit of the work of modern architects abroad at the Museum of Modern Art in New York, and the catalogue by Henry-Russell Hitchcock and Philip Johnson, later published as a book, *The International Style*.⁴ That began a new Battle of Styles, in which the "moderns" won on all sides, except in do-

mestic design.⁵ The public refused to be sold on the early modern house. Architectural writers who have tried to explain this failure have given insufficient weight to the quality of the competition.

Today, architects are searching for new sources of inspiration. The "modern movement" is seen as a "style" rather than a moral crusade — a style, moreover, that has passed its prime. In 1977 that same Museum of Modern Art that had introduced *The International Style* in 1931 now mounted an exhibition of *The Architecture of the École des Beaux-Arts*, that French school of eclectic classical architecture that had been anathema to the moderns. Though the roots of the "traditional house" are different from the classical roots of the Beaux-Arts, the architects were trained in schools that taught according to Beaux-Arts methods. At the time these houses were built, monumental architecture and even

Mary-Peale Schofield was born in Upper Montclair, New Jersey, and attended Milton Academy, Smith College, and Columbia University, where she received an M.A. in History. She studied acting at the Dramatic Workshop of the New School for Social Research in New York and the Royal Academy of Dramatic Art in London, and has worked in summer and winter stock in a number of locations. When she came to Cleveland in 1960, she became fascinated with the fine architecture in the city and its suburbs, and was active in the Cleveland Restoration Society and the local chapter of the Society of Architectural Historians, serving as president of the latter in 1977. She assisted in the research during the early years of the Cleveland Landmarks Commission and was a member of the Cleveland Heights Landmarks Commission from 1974 to 1979. Her article on the Cleveland Arcade appeared in 1966 in the Journal of the Society of Architectural Historians and has been republished several times since, in various forms. In 1976 her book Landmark Architecture of Cleveland appeared. She has conducted tours of Cleveland for the Society of Architectural Historians, the National Trust, and the Western Reserve Architectural Historians, and has given many lectures on Cleveland architecture. Her files on Cleveland architecture, which are particularly rich in material on suburban houses, are on microfilm at the Western Reserve Historical Society. She now lives in Ames, Iowa. (Photo: Kathleen Saccopoulos)



Architectural photographs by Mary-Peale Schofield

skyscrapers were Beaux-Arts classical. So along with the returning appreciation of the Beaux-Arts architecture, the time is now ripe for an objective assessment of the early twentieth-century house, its aesthetic qualities and its means of satisfying the social and cultural desires of its time.

In 1906 Herbert Croly, socially sensitive editor of the *Architectural Record*, chose the Middle Western suburban house as the best example of contemporary work:

They are built by the owner from designs prepared by the best architects in the vicinity and represent the tastes and the standards of the prosperous American business man. Such a man wants a comfortable house, the looks of which are subordinated to convenience, but which nevertheless is supposed to have some aesthetic merit; and this comfortable atmosphere is largely derived from the modest and unambitious scale of the whole performance. In the big house of the East comfort and propriety are sacrificed to the "stunning" effect. In the better Western home . . . the intention of the owner is to build a dwelling in which he and his family shall be both in the picture and thoroughly at home.⁷

Cleveland is the perfect city to illustrate Croly's observations. A Middle Western city of Yankee origin, it was subject to influences from both the Eastern seaboard and Chicago. In the first decades of the twentieth century, Cleveland was coming to cultural maturity and expressing it in a burst of architectural activity.⁸ At the same time the city was spreading into new suburban developments, the most famous of which was Shaker Heights.

These activities attracted to Cleveland a large number of highly talented young architects, of which a majority came from schools deriving their methods and discipline from the École des Beaux-Arts in Paris. Pre-eminent among these in the domestic field was the firm of Frank Meade and James Hamilton. During the ascendancy of the firm (1911-1927) they built over 800 houses and six country clubs between Buffalo and Dayton. Photographs of their work appeared with great frequency in the leading national architectural journals, either in reports on their

work or in general reports on architecture in the Middle West.

Frank Meade was born in Norwalk, Ohio in 1867. He was the son of William Gale Meade, builder of Norwalk's finest Greek Revival houses. On graduation from the Case School of Applied Science at Cleveland in 1885, Meade went on to study architecture at MIT, from which he graduated in 1888. He worked briefly with a Boston firm, in Cleveland under Charles Schweinfurth, and in Chicago with Jenney, Mundie and Jensen during the building of the Columbian Exposition. In 1893 he returned to Cleveland with Alfred Hoyt Granger (MIT and a graduate of the École des Beaux-Arts) to form a partnership which built some of the first houses in the new "Euclid Heights" development (the first part of Cleveland Heights). When Granger returned to Chicago in 1896, Meade worked with Abram Garfield, fresh out of MIT, until Garfield formed his own firm in 1905. For six years Meade worked alone, and then in 1911 he formed a partnership with James M. Hamilton, who had been a draftsman in the Meade and Garfield firm. James Hamilton was born in Fort Wayne, Indiana in 1877. He studied architecture at MIT (1901) and traveled extensively in Europe before coming to Cleveland sometime before 1905. Between 1911 and 1927 Meade and Hamilton were the leading domestic architects in the Cleveland area. In 1927 they suffered severe financial reverses over the building of the Cleveland Club, from which they never fully recovered, though nominally they continued until Hamilton's death in 1941. Meade died in 1947.⁹

Meade and Hamilton were indeed Croly's "best architects in the vicinity," and a study of their work can illustrate what was typical of the best of the Traditional House for Modern Living.

The decade 1900-1910 was an experimental one. It is here we find attempts at "modern" austerity, the last remnants of the Arts and Crafts Movement,¹⁰ touches of Art Nouveau¹¹ and a few sports like Swiss Chalets. But the main development was from

GLOSSARY OF ARCHITECTURAL TERMS

(Terms marked * in text.)

Prairie School: the early work of Frank Lloyd Wright, some of his associates in the office of Louis Sullivan, and his students at Oak Park. The houses are characterized by an emphasis on horizontal lines, low-pitched, widely overhanging roofs, and strips of windows.

the chunky house, gable end to the street, tall, rather rigid and formal, to the lower-roofed, country-style suburban house with its long dimension ostensibly, if not in fact, parallel to the street.

Architects on both sides of the Atlantic restudied traditional building styles, sensitized themselves and their clients to the aesthetic qualities of the traditional handling of various materials — stone, English brickwork, natural wood, and small panes of window-glass — and subdued the extravagant exuberance of picturesque composition under one low enveloping roof, with the avowed aim of developing a house for modern living rooted in past traditions.⁸ Though the styles of these houses derive from various traditions — Colonial, Georgian, Dutch Colonial, English cottage or manor house — the basic proportions of roof to wall and the characteristic groupings and spacings of openings are so similar that a neighborhood of these homes forms an integrated streetscape.

The Meade and Hamilton house of the second decade of the twentieth century will illustrate what this development achieved in a greater formality of plan and stricter symmetry of facade than the Romantic extravagances of their High Victorian predecessors, while developing the more spacious informality in style of living that had started in the country "cottages" of the 1880's. They found their aesthetic preferences most sympathetic to the Tudor-Jacobean tradition. Using the full range from thatched farmhouse to stone or brick manor house, they could provide the client with as much simplicity or grandeur as he wanted, and combine without solecism the homey qualities of the Medieval craft tradition with the elegance of Renaissance elements. They could achieve the elegance and repose of a formal plan and the aesthetic sat-

isfaction of a carefully composed facade without totally abandoning the picturesque or the Romantic ideals of designing from the inside out, and the delight in textures and materials.

The Cashman house (Fig. 1), built in Shaker Heights in 1913, is representative of this fine balance between the formal and the informal. The main body of the house is one large horizontal mass parallel to the street, softened at the ends by octagonal shapes, and weighted down by the successive slopes of the roofs of these octagons, by the end porch, and by the perspective glimpse of the receding wing. The gravity of the composition is counteracted, and at the same time firmly tied to the ground, by the strong verticals of the two-story gabled bays, which nevertheless are kept within the silhouette. Only the tall chimneys, in the center and at the side of each bay, are allowed to rise above the all-encompassing roof. The whole composition focuses its strictest discipline on the center of the facade; the two bays, paired windows, the pair of finely laid brick arches of the entrance and hall window, and the use of decorative elements of the "style," give an elegance that lightens the all-over massiveness. The ends are more freely balanced, and the wing, rounding on the octagon of the breakfast room and going off at an obtuse angle from the facade, is allowed to be rambling and picturesque.

The strict interrelation between plan, mass, and decorative elements is allowed to relax at the back of the house (Fig. 2). Any difficulties encountered in designing for interior convenience and function become manifest here. One cannot call it a garden facade. Clearly here is more an attempt to give decorative significance to an already established plan than to reconcile plan and elevation.⁹

Arts and Crafts Movement: started by William Morris as a reaction to the excessive machine-carved decoration on the furniture at the Great Exhibition of 1851 in London. He and his followers stressed simple handcrafted furniture and hand crafts in dyeing, weaving, bookmaking, and fabric design. By 1900 the movement was widespread in England and America. Craftsmen and -women exhibited with architects and artists. The period 1900 to 1910 seems to have been a time of austerity. In houses it is seen in plain walls, painted white or tan or covered in grass cloth or burlap, plain skimpy curtains in rough materials and artistic touches of hand crafts; stained glass, pottery, stencils, etc.

Art Nouveau: originating primarily in France and Belgium, this was a decorative style stressing natural forms of a sinuously curvilinear character. The major American artist in this style was Louis Tiffany.



Fig. 1: Cashman House, Shaker Heights. The composition focuses its strictest discipline on the center of the facade; the ends are more freely balanced.

Fig. 2: Cashman House rear elevation. The strict interrelation between plan, mass, and decorative elements is allowed to relax at the back of the house.



Plan: a diagram showing the horizontal layout of walls, doors, windows etc. in a building as viewed from above.

Elevation: the design of the exterior walls of a building.



Fig. 3: Cashman House living hall looking toward the living room. Among the finest qualities of these houses is the nice appreciation of the relation of style and decor to the size and style-of-living of the house.

It is in the interiors that the finest qualities of these houses find expression. Here is the repose of a plan that is neither over-formalized, nor so open as to lose the functional differentiation of the rooms: spacious rooms filled with light, never too large for private living, the beautiful use of wood in the hands of professional craftsmen, and a nice appreciation of the relation of style and decor to the size and style-of-living of the house. The "styles" are here, to be sure: Renaissance motifs, linen-fold^o paneling, leaded lights,^o but used most sparingly and very consciously to add delight to the architectural effect of the plan or to the subjective

qualities of the rooms' function.

Entering the Cashman house, one passes through a small vestibule into a large oak-paneled main hall (Fig. 3) forming an L with the stair hall and porte-cochère^o entrance directly in front. This is still a "living hall" with the staircase separated from the main hall by a doorway framed with crudely shaped brackets and a long inglenook^o to the left, formed by the projection of the vestibule into the hall, and set off by a heavy beam on brackets in the timber and plaster ceiling. The paneling is a square Tudor pattern with simple moldings. This type of hall, so central to the Shingle Style^o house, was going out. The

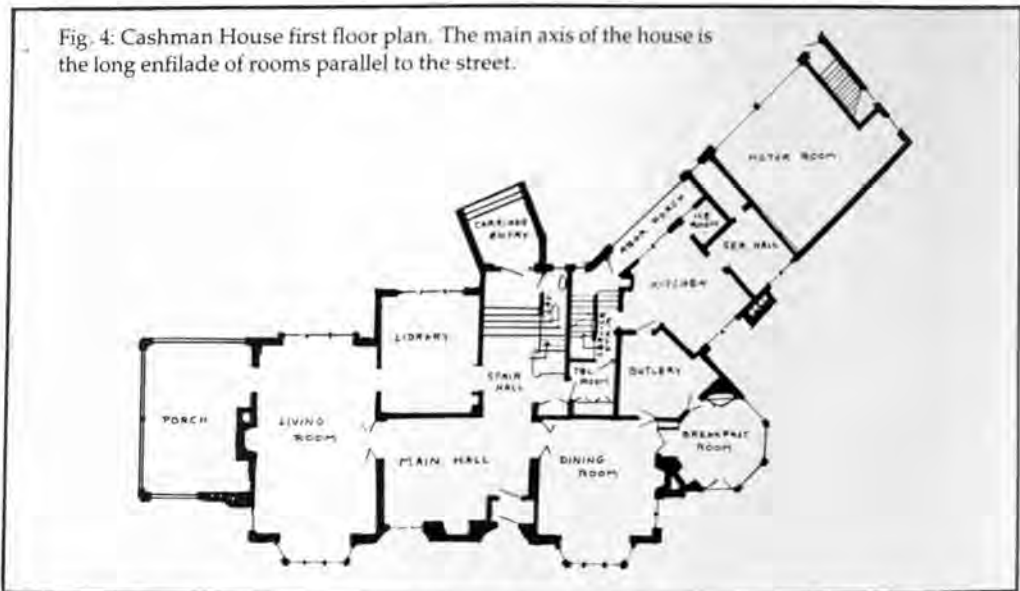
Linen-fold: a carved surface design in wood or stone resembling folded cloth.

Lights: the panes of glass in a window.

Porte-cochère: literally, "the door for the carriage." Now a covered entrance for arrival by car.

Ingenook: originally a recessed fireplace flanked by settles, developing during this period into a variety of recesses with fireplace, symbolic of hearth and home.

Shingle Style: defined by Vincent J. Scully, Jr. in his book *The Shingle Style* (New Haven & London: Yale University Press, 1955), these houses were characterized by a very open, free-flowing, sometimes idiosyncratic plan which expressed itself on the outside in bays, angles, wings, gables and towers, all covered in dark weathered-wood shingles.



hall was finding a new relationship with the rest of the house, still a central feature, often a source of delight, but now part of a suite of rooms whose entire style and taste were integrated.

The main axis of the house is the long succession of rooms parallel to the street (Fig. 4). To right and left, folding glazed double doors open up the vista toward ever more light. Like the contemporary Wright houses, the traditional houses also spread from central shelter to open sunny ends. The living room on the left is flooded with light from a deep bay window at the front and a tall four-light window at the rear. The architects had turned against the blank large plate glass of the Victorians but opened up their interiors to the outside with great Elizabethan bays filled with smaller panes of glass — often leaded. The focal point of the room is the Jacobean mantel rising to the ceiling opposite the door from the hall. The window moldings echo the style with a center fold from the linen-fold motif; the rest of the woodwork is confined to the cornice, flooring, and door frames. A glazed double door to the right of the mantel provides a glimpse of the even lighter glassed-in porch.

The dining room on the right is less brilliantly lit, having only the front bay window. The tone of the wood and the bay window relate it to the other rooms, but it has a more formal character. The marble chimneypiece with its pilasters^o and scrolls supporting shields is subordinated to the central focus of the room which is accented by the low groined vault^o of the ceiling, making a setting for the chandelier.

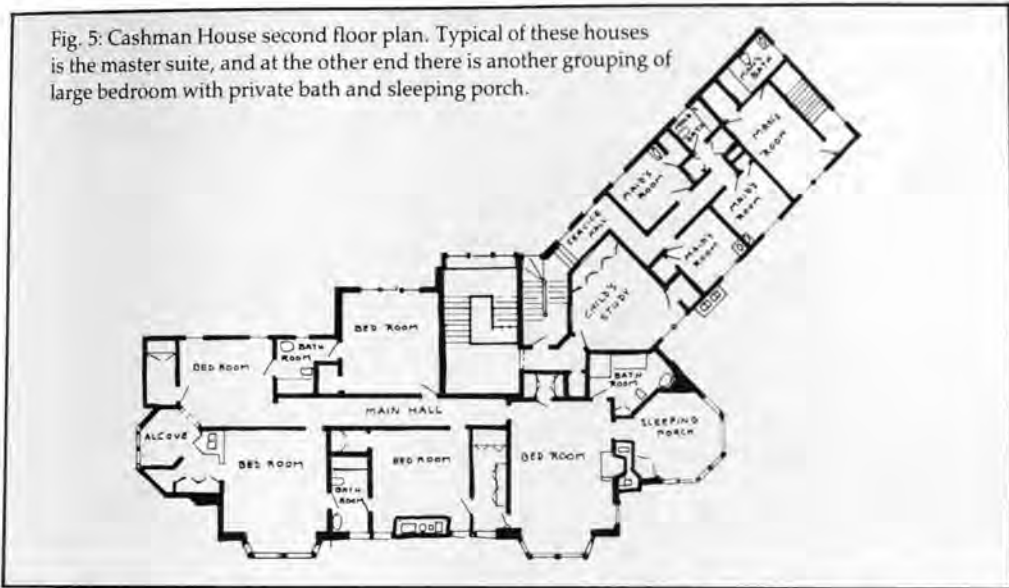
Beyond is the sunny octagon of the breakfast room, sited east and south to catch the morning sun, and decorated in light wood and plaster. The main aesthetic principle in the design of breakfast rooms seems to have been light. The decorative elements become confused. The overmantel and china closet have tight floral baskets and bows in a bad imitation of the late eighteenth century, but among the handsome tan matte tiles surrounding the chimney there is one picturing a sailboat in blue on tan, an odd piece of whimsy. The breakfast room and the billiard room seem to have been the last outposts of the Arts and Crafts Movement.

The library functions as a secondary reception room, so it is openly connected with both the stair hall and living room. As an eve-

Pilaster: a pier, or flat-faced column of shallow depth attached to the wall.

Groined vault: the salient angle made by the intersection of vaults or arches is the groin. In the Cashman house, ellipsoidal vaults starting at the four walls meet in a groin at the center where the chandelier hangs.

Fig. 5: Cashman House second floor plan. Typical of these houses is the master suite, and at the other end there is another grouping of large bedroom with private bath and sleeping porch.



ning room it is given the northern exposure. It is slightly more formal than most, with a low tunnel-vaulted⁴ ceiling and no fireplace, an attribute considered "cosy" by Meade.⁵ More often the library is secluded. Sometimes it is a family room and sometimes an office or retreat.

As in most houses, the second floor of the Cashman house (Fig. 5) does not have the aesthetic qualities which are concentrated on the public rooms. Privacy being the essential quality of bedrooms, upper halls often become mere corridors. Here only the upper stair hall has an open quality given it by the window of the landing, a tall window of three lights, each with a slight Tudor arch, a strong muntin⁶ pattern and lightly leaded glass. As in most of these houses the stair function is shown on the exterior by the rising pattern of the windows. However the rooms themselves are large enough to be more than sleeping rooms, simply decorated, airy and light. Most of them face the front, planned for the view of the park opposite and a southwestern exposure. The two largest share the large bays of the dining room and living room. Typical of these houses is the master suite; here, at the other

end of the facade, is another grouping that consists of large bedroom with fireplace, a private bath, and a sleeping porch.

The sleeping porch is one of the surest ways of identifying the houses of this era, whether "traditional" or "modern." It was considered far healthier to sleep in the open air — summer and winter — though in Cleveland's climate the porches were glassed in. This is an amusing reversal of the medieval fear of night miasmas which resulted in closing all sleeping rooms tight. A physician tells me that the sleeping porch, like the hospital balcony, is related to the then current ideas about the prevention and cure of tuberculosis.

Architectural values similar to those observed in the Cashman house may also be seen in the Hayes house, built in 1916 in Cleveland Heights (Fig. 6), though here the smaller site permits only the central hall flanked by living room and dining room (Fig. 7). The stairs are very much the main feature of this house, all other decorative work being subordinated to them. They have a fine wrought iron railing on bronze bases, with a highly polished wood handrail. The stairs have polished wood treads and white

Tunnel-vault: in this case the ceiling curves in an ellipse from one side wall to the opposite wall.

Muntin: a member separating panes of glass in a window.



Fig. 6: Hayes House, Cleveland Heights. The thatched-cottage effect of the exterior gives no hint of the sophisticated simplicity of the interior.

Fig. 7: Hayes House plan. Though the facade gives the impression of presenting the long dimension to the street, the plan actually is an L. Reprinted with the permission of the *Architectural Record*, from the April 11, 1923 issue of *The American Architect*, *The Architectural Review*, copyright 1923 McGraw Hill, Inc., with all rights reserved.

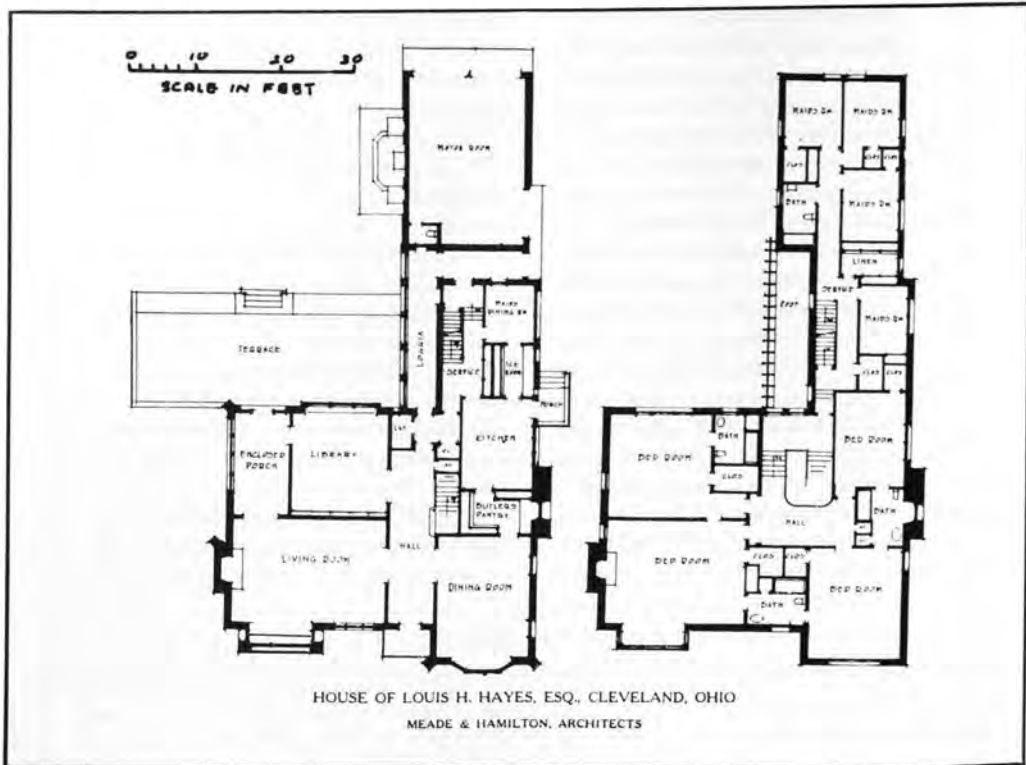




Fig. 8: Hayes House. The terrace garden is overlooked by the large windows of the library, the stair landing windows and the loggia to the garage.

painted risers creating a contrast that is carried out in the construction of the landing, forming an elegant pattern. Though the facade gives the impression of presenting the long dimension, the plan actually is an L with the service wing and garage running directly back from the dining room. The necessary long corridor to the garage was designed as a glazed arcade overlooking a formal terrace garden formed by the angle of the house (Fig. 8). The library overlooks the terrace through a large window taking up almost the entire wall. The decoration of the interior is confined to door and window frames, the living room mantel, which is a strong but serene composition of classical elements, and the decorative plaster of the dining room ceiling, a simple frame with floral motifs in low relief. The quiet and restful elegance shows the period's appreciation of the qualities of materials, the gleam of the polished wood win-

dow seats, the geometric leading of the double doors to the living room and dining room, the warm glossy tile of the vestibule, and the wrought iron grille before the front door. The simplicity of this house is extremely sophisticated. And this creates the only jarring note, for the exterior is very much in a thatched-cottage style, and one expects the interior to have a more Arts-and-Crafts atmosphere.

There is a similar though lesser disharmony in the Dan Hanna house of 1919 (Fig. 9), where an English woodcarver was employed for two years on the interior.¹⁰ There is a self-conscious crudeness of execution in the carving, the display of handcraftedness in the machine age, that is out of harmony with the skill and mastery of architectural values of the house itself (plan, Fig. 10). From the deeply sheltered stone porch, one enters the central octagon of the hall, a jewel-box of a room, richly carved in rectangular Tudor panels graduated from top to bottom, each wall separated from the next by a long narrow linen-fold with floral motif at the top. Attention fans out along the interior quadrant from the dining room on the right, the door to the terrace between, and the long vista to the living room before you.

The dining room is more formal and eighteenth-century than most, with classical moldings and overmantel, a black-and-white marble fireplace and decorative plaster ceiling of central medallion and corner motifs. The long vista is through a small stair hall interposed between the entrance hall and the living room, down two steps into the living room (Fig. 11) and down its thirty-two-foot length to the Jacobean mantelpiece flanked by windows that take up the entire end wall. Abundant light is softened by reflecting off dark wood. Rectangular panels of American walnut rise eight feet to an intricate plaster frieze in low relief. This frieze is interrupted by the depressed arch, with carved spandrels,⁹ of the great bay window overlooking the ravine and opposite by geometric panels over the French doors giving onto the terrace. Window and doors are framed with

Spandrel: the roughly triangular area outside the upper portion of an arch, between the arch and the rectangular area framing it.

Corbel: a bracket form usually produced by extending courses of masonry or wood beyond the wall surface.



Fig. 9: Dan Hanna House, Cleveland Heights. The entrance facade is scaled to the proportions of the smaller houses on the side street.

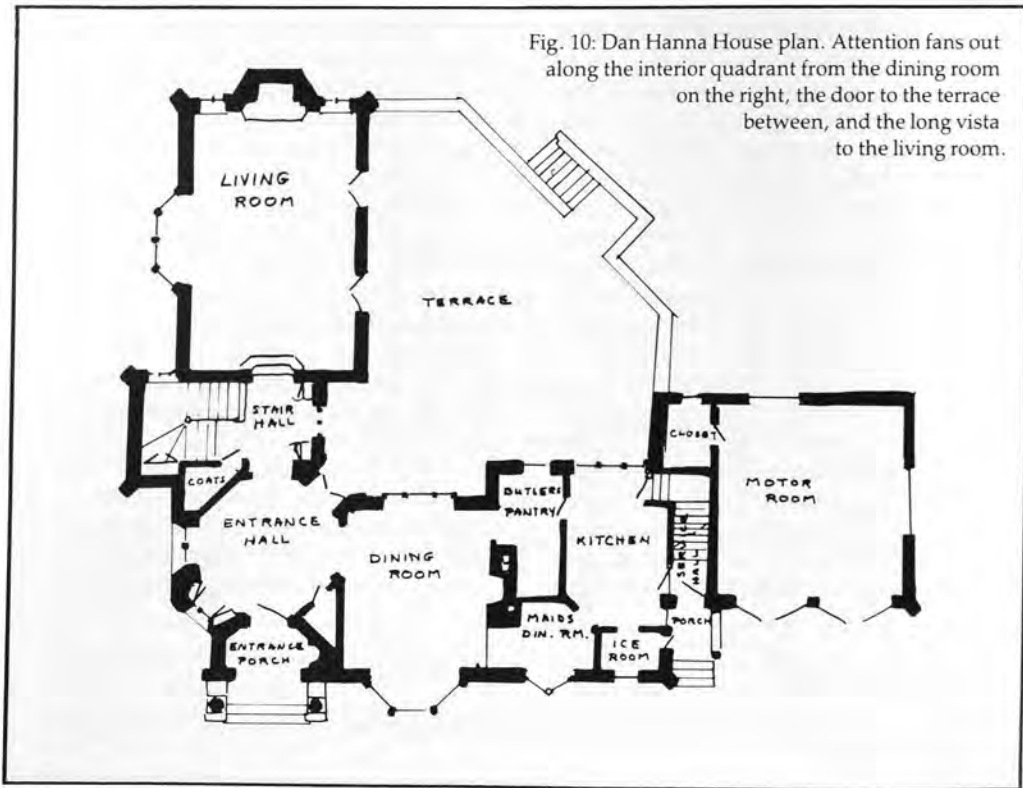




Fig. 11: Dan Hanna House living room. The “styles” are used very consciously to add delight to the architectural effect and to the subjective qualities of room function.

pilasters surmounted by long Jacobean corbels.⁶ The ceiling is plaster with a large central motif of Jacobean strapwork⁷ and corner rondels⁸ with floral motifs.

There is no library, but below the living room is a room typical of these houses (though not appearing in either the Cashman or Hayes house) — the billiard room. Billiard rooms were typically much simpler and more rugged. Here the fireplace is of random ashlar⁹ in gray and pink stone with a heavy plain mantel shelf in wood. The flat arch of the fireplace is of Roman tiles set in a zig-zag pattern, and the space from arch to mantel is filled with the same tiles laid horizontally. The framing of the low bay window has corbels of carved humorous figures.

The house represents considerable adjustment of the characteristic Meade and Hamilton plan to suit an unusual site. It is a

corner lot on a hillside. Along the south facade (Fig. 12) is a parkway¹⁰ running beside a deep wooded ravine. The east facade is on a side street primarily built up in small lots. The entrance to the house, with the garage, is on this side street, placed well up toward the sidewalk and scaled to the proportions of its neighbors, showing the era’s sensitivity to its environment of existing houses. The size of the house is camouflaged by the breaking up of the masses, the not-quite-central gable, the projecting porch roof, the recession of the garage. Interest is concentrated toward the intersection of the streets, the perspective from which the house is most often seen. Yet the detailing of each feature is kept broad enough to be in scale with the much broader treatment of the park facade. Here the size of the house proclaims itself in the mounting weight of masonry down the incline of the

Strapwork: a form of ornamentation employing interlaced raised bands.

Rondel: a small circle.

Random ashlar: masonry of square or rectangular-face stones with neither vertical nor horizontal joints continuous.

Parkway: in the older sense, a landscaped thoroughfare from which commercial traffic is often excluded.



Fig. 12: Dan Hanna House parkway facade. The stonework is the chief decorative interest of this facade, the fine depressed arches of the windows, the magnificent chimney at the end of the house and the beautifully precise angle buttresses, split by the angles of the house.

hillside. The half-timber house seems almost to be perched upon a cliff of stone, strongly buttressed by the vertical rise of the stone up the stairwell, and the magnificent chimney at the end of the house. The chief decorative interest of this facade is the stonework: the fine depressed arches of the windows which are echoed in the stone arched entrance under the porch on the street front, and the beautiful precision of the angle buttresses, split by the angles of the house.

As their careers progressed, Meade and Hamilton concentrated more and more on the development of English cottage forms, leaving behind the larger Jacobean types, except in the few instances where the client's taste ran toward the manorial. The Kraus house of 1914 (Fig. 13) inverts the transitional style of the seventeenth century. It has Renaissance symmetry with Tudor details, reminiscent in its massing of Sir Edwin Lutyens'



Fig. 13: Kraus House, Cleveland Heights, inverts the transitional style of the seventeenth century with Renaissance symmetry and Tudor details.

"Middlefield" in Great Shelford, England. The John Gill house of 1915 (Fig. 14) is closer to the Tudor tradition but very much *sui generis*.

Two stone houses show which way the trend might have gone in the simplification and modernization of cottage types. In the Stockwell house of 1917 (Fig. 15), the architects concentrate on the beauty of the stonework. Decoration has been reduced to the basic architectural elements — window design, chimney massing, and the strong depressed arch of the doorway. Though Meade still calls it the English cottage type, to us it is highly reminiscent of the Pennsylvania farmhouse.

The Eaton house, also of 1917 (Fig. 16) is more sophisticated and is the chef d'oeuvre of the developmental side of their work. Here is the long horizontality preferred by the period, the height of the walls being counteracted by the long gradual slope of the roof and the heavy sheltering overhang of the eaves. Like the Cashman house, this is an

obtuse-angle plan on a curved corner. The length is relieved but not contradicted by the vertical group in the center of the main facade; the two-story bay, chimney and projected entrance. The window and entrance bays are not only kept well below the roofline but strongly related to the eaves, the blind gable of the window bay minimizing its height. Four massive chimneys pin the house to the ground, their own projection above the roof having a longer horizontal than vertical dimension. The recession of the porch, the projection of the center grouping, and the obtuse angle of the servants' wing give the house the appearance of a long slow curve similar to that of the road. Built well up toward the road, this house is planned to face toward the rear and has a true garden facade (Fig. 17). Between the projection of the side porch and the breakfast room runs a long stone-paved porch, overlooked by the inevitable bay windows of the dining room and living room. With the addition of the porch

Fig. 14 (right): John Gill House, Cleveland Heights, is somewhat Tudor but very much *sui generis*.



Fig. 15 (below): Stockwell House, Shaker Heights. The decoration has been reduced to the basic architectural elements.





Fig. 16: Eaton House, Cleveland Heights, street facade. This is the chef d'oeuvre of the developmental side of Meade and Hamilton's work.

Fig. 17: Eaton House, garden facade. The horizontals on this side of the house are even more pronounced, achieving that long, low, comfortable look prized by the period.



roof, the horizontals on this side of the house are even more pronounced, achieving that long, low comfortable look prized by the period. Ample, solid, comfortable, handsome but not pretentious, traditional but not eclectic, this house represents the best aims of the pre-World War I generation.

These Meade and Hamilton houses illustrate the achievements of the American domestic architects of the second decade of the twentieth century. Conscious of their vastly improved training, they brought new harmony to plan and design. Reacting against the ungainly exuberance of the High Victorian, which they blamed on too much originality, they consciously went to school to past styles to learn taste. And learn it they did. Thomas Tallmadge, reviewing "Country House Architecture in the Middle West" in the *Architectural Record* in 1922, pausing a moment to mourn the failure of the Chicago School to create an American style, sings a paean of praise to this new achievement:

Taste, the sense of absolute pitch in architecture, the flower on the topmost bough of the tree of knowledge, is the leitmotif of country house architecture today. Twenty years ago it was correctness of style, ten years ago fashion, but today (I am speaking only of the best work) there is no insis-

tence on style, nor is there any sheeplike following of any latest mode. But sense and sensibility in architecture, decoration and landscape gardening is required and delivered. There is nothing heroic about this savor of the beautiful, this taste, but there is nothing heroic about country houses. Nevertheless, an instinctive perception of the beauty and fitness of all that goes with the building of the house is the brightest flower, the sweetest fruit, so far, of Eclecticism.

Completeness, convenience, and comfort are the aims of the suburban house, as summed up by Meade himself in his *Country Club Notes* articles. "Taste" and "refinement" are also words frequently used by him in these articles. If the struggle for the recognition of "modern" values in house design had not been so bitter, it would long ago have been recognized that the American house of the first third of the twentieth century reached a level of quality, design skill, and suitability to the client's needs that compares favorably with the achievements of the eighteenth century. And like the Georgian house, the early twentieth-century house has remained in favor to the present day. The large number of such fine houses to be found in Cleveland and its suburbs, still maintained in excellent shape, is one of the attractive features of this metropolitan area.

NOTES

¹Edgar Kaufmann, Jr.'s introduction to the reissue of the Wasmuth edition of Wright, *Frank Lloyd Wright, The Early Work* (New York: Bramhall House, 1968). See also Henry-Russell Hitchcock, Jr., *Architecture Nineteenth and Twentieth Centuries* (Baltimore: Penguin Books, 2nd ed. 1963), pp. 281-2.

²G.H. Edgell, *The American Architecture of To-Day* (New York, London: Charles Scribner's Sons, 1928).

³Henry-Russell Hitchcock, Jr. and Philip Johnson, *The International Style: Architecture Since 1922* (New York: W.W. Norton, 1932).

⁴Battles of Styles. As the Gothic revivalists had battled the classicists in the nineteenth century, not only on aesthetic but on moral grounds, so the "modernists" battled the "eclectics" in the twentieth century. It was considered not just bad taste but somehow morally wrong to use decoration on a building, to develop from past tradition, or to cover up the expression of the function of the structural members of a building. The result was cubes of white concrete, long strips of unframed windows, and later whole buildings of glass with the metal construction expressed on the outside. These ideas took over urban and commercial architecture, but never made much headway with the majority of private householders.

⁵Herbert Cröly (pseud. William Herbert), *Houses for Town and Country* (New York: Duffield, 1907), p. 105.

⁶Eric Johannesen, *Cleveland Architecture 1876-1976* (Cleveland: Western Reserve Historical Society, 1979).

⁷H.F. and E.R. Withey, *Biographical Dictionary of American Architects (deceased)* (Los Angeles, Hennessy & Ingalls, facsimile ed. 1970); *M.I.T. Register of Former Students* (Cambridge: 1925), LX, 2; Charles C. Colman, article in the *Cleveland Press* on Meade's eightieth birthday, June 14, 1946; interview with Mr. Colman in Cleveland Heights, 1967; obituary of James Hamilton, *Cleveland Plain Dealer*, Jan. 13, 1941; interview with Mrs. Meade, Cleveland Heights, 1967.

⁸For example see Aymar Embury III, "Current Tendencies in Country House Design in the East," in *Architectural Record*, 52 (1922), 289.

⁹From 1925 to 1929, Meade wrote more or less regularly on architecture and decoration for the Cleveland social magazine, variously titled, *Country Club News*, *Town and Country Club News*, and *The Bystander*. Meade's attitudes when quoted are taken from these articles.

¹⁰Reported by the present owners.

¹¹T. Tallmadge, *Architectural Record*, 52 (1922), 293.



"Houses are built to live in and not to look on; therefore let use be preferred before uniformity, except where both may be had."

— Francis Bacon, *Essays* (1625)

"The House shows the owner."

— George Herbert, *Jacula Prudentium* (1651)

"A comfortable house is a great source of happiness. It ranks immediately after health and a good conscience."

— Sydney Smith, Letter to Lord Murray,

Sept. 29, 1843

Sara Ruth Watson and John R. Wolfs

MOVABLE BRIDGES OVER THE CUYAHOGA RIVER

Cleveland now has a greater variety of these beautiful and practical structures than any place on earth; but in 1837 "Two bridges or none!" was the battle cry of the famous Bridge War with Ohio City.

A great movable bridge, with its mathematical lines and huge poised weight, inspires the same kind of admiration as a Gothic cathedral. Yet it is as practical as the ugliest assembly line. If you love movable bridges, there is one city for you: nowhere else in the world can you find a greater variety of them than along the two-and-a-half-mile navigation channel of the Cuyahoga River in the heart of Cleveland.

At one time seven different railroad lines entered Cleveland; all of them needed bridges to take them across the valley and the River into the terminals, and each structure had to be designed to fit its particular location. Since they were constructed at different times over the greater part of a century, the twenty-two bridges across the navigable part of the River at present graphically portray the development of movable bridges in the United States. One can see viaducts, stone masonry arches, concrete arches, cantilever spans and girder spans; but it is the movable bridges, with their shifting of immense weights, that catch one's fancy: the swing bridges, vertical lift bridges, bascule bridges, jack-knife bridges and Scherzer Rolling Lift bridges.

Since river vessels always have the right-of-way, each bridge must be opened upon signal from the water (sometimes to the dis-

gust of delayed motorists). The boats' signal for opening the spans over the main river is one long whistle and two short ones; for opening the two bridges over the old river-bed one long, one short, one long, one short. Then the operator on the movable bridges, which are equipped with a whistle synchronized with a white light, will answer with a long and short whistle, plus the light signal. If a bridge cannot be opened immediately, three blasts of the whistle and the light will be given as a check signal. During certain rush hours, the bridge operator has to be alert; while the current in the river is running, he knows a vessel cannot stop when underway. Of course every captain knows not only the exact location of each bridge and the depth of the water under it, he also knows the type of bridge, the vertical clearance and the clear width of the open span. So he can judge his distances and timing precisely.

Most of the bridges are manned twenty-four hours a day, the year round. For vehicular bridges, a bridge operator, stationed in the house at the center of the bridge above the roadway, actually runs the mechanism. An "end man" is stationed at the end with the most traffic to act as eyes for the operator, to flag down the speeding motorist, and to make sure that no pedestrian gets a free ride, accidental or intentional. Today only the



Sara Ruth Watson, writer, teacher, and lecturer, is the daughter of the well-known architectural engineer Wilbur J. Watson. She received a Ph.D. in English from Western Reserve University and for thirty years was a member of the faculty at Fenn College and Cleveland State University, where she taught not only English, but also an unusual course in the History of Civil Engineering. She is now Professor emerita. She is author of a number of articles on engineering history and co-author of three books. For her many contributions to engineering history the American Society of Civil Engineers has given her its History and Heritage Award.

Center Street and Willow Street bridges utilize end men.

When a bridge opens, the traffic lights turn red, the alarm bell clangs, and the gates are lowered. The barrier cable is lowered to stop cars from plunging into the river, and the bridge lock is drawn to allow the bridge to move. A switch can now be energized that will raise the bridge. Interlocks prevent premature movements. As the bridge rises, the operator gets a ride. And when the span reaches full height, a guide tells the operator the height of the opening (generally ninety-eight feet), although there are, in some cases, emergency extensions of height, and automatic stops prevent over-ride. When navigation lights turn from red to green, the ship may pass.

If we cruise up the Cuyahoga River from the channel entrance at Lake Erie, the first bridge as we enter the harbor is a modern vertical lift bridge. This type is the most popular today because it is fast and easy to operate and because it does not obstruct the channel. It is also aesthetically pleasing. A vertical lift bridge operates in much the same fashion as an ordinary window sash, which moves up and down in vertical guides and is hung from sash-cords that go over a pulley at the top, with a counter-weight at the other end. A vertical lift span is easily recognized by the high skeleton towers, one at each end of the span. The cables that carry the counter-weights pass over giant pulley wheels, called "sheaves," at each end of the lift span. These weights equal that of the lift span, and the height of the towers is determined by the height to which the span has to be raised to provide the necessary clearance over the waterway. The towers are tied at the top with a truss that keeps the towers in perfect align-

ment. For long spans the vertical lifts are the most efficient.

This first bridge, Penn-Central Bridge No. 1 over the Cuyahoga, was designed by Howard, Needles, Tammen and Bergendoff and was part of a \$13,236,000 program started in 1946 by the Corps of Engineers to replace six bridges. This fine specimen of a vertical lift is a double-track railway bridge, originally serving the main line of the New York Central and the ore traffic to the Pennsylvania docks. Its center span is 265 feet, and it has a lift of 98 feet. It replaced an old swing bridge that had a center pier which permitted the use of only half the channel for navigation purposes.

Before we advance farther up the River, let us glance to our right at the old riverbed, for over it are two interesting bridges. The first one was built in 1907 by the Baltimore and Ohio Railroad. This structure was designed by the Scherzer Rolling Lift Company, and the steel work was fabricated by the King Bridge Company of Cleveland, one of the oldest, and in its day one of the most prestigious, of such firms. This bridge introduces us to another type of movable bridge, the Scherzer Rolling Lift. Designed by William Scherzer of Chicago, it was a popular type around 1900. Steel trusses or girders across the navigable channel are supported by, and rigidly connected at their ends to, large steel rollers or rockers that have a weight at the rear end to counterbalance the front end. The rollers are cast in the form of a segment of a circle, because the entire movement of the structure describes an arc of less than ninety degrees, to achieve full clearance of the channel opening. At one time there were nine of these Scherzer Rolling Lift bridges in Cleveland. The type is no longer

John R. Wolfs, a graduate of both Case Institute and Western Reserve University, was formerly City Engineer and Chief Civil Engineer for the City of Cleveland and Chief Engineer of the Cleveland Port Authority. At present he is Supervising Engineer for the U.S. Army Corps of Engineers in Buffalo. He has long been interested in engineering history, and has been a member of the History and Heritage Committee of the American Society of Civil Engineers. He is a past president of the Cleveland Society of Professional Engineers and of both the Cleveland Chapter and the Ohio Council of the American Society of Civil Engineers.





Scherzer Rolling Lift bridge over the Cuyahoga River, built for the B&O Railroad.

being built because the rolling action of the span, as it moves back onto the rollers, causes the piers to shift position. This particular bridge has a 230-foot span, which made it, when it was built, the longest single-leaf Scherzer Rolling Lift ever erected — and it still holds the record.

The second bridge over the old riverbed is the present Willow Avenue Bridge, which provides vehicular access to Whiskey Island. The bridge it replaced, built in 1898, was a swing bridge with a span of 170 feet. The present Willow Avenue Bridge is a 310-foot-long vertical lift, designed and erected in 1964 by Trygve Hoff and Associates — a handsome structure that certainly proves a movable bridge need not be ugly. The automatic electric skew control and four motors at the top of the tower give exceptional, and fast, lifting power. The skew control equalizes both ends of the bridge for a uniform lift of its 750-ton span. It can be raised to its full height of 98 feet in one and one-half minutes. The counterweight cables provide the means of movement.

Back on the main river, the next movable bridge is known as Bridge No. 3. Built in 1956 for the B. and O. Railroad to replace a Scherzer Rolling Lift Structure, it is a record-making modern jack-knife bridge located just north of the Detroit-Superior Viaduct. (Its picture appears on the cover of the first issue of *The Gamut*.) It has a main trunnion bascule span 255 feet long, and a clear channel dis-

tance of about 231 feet. It carries a single railroad track on the 22-foot width of the trusses. There is a vertical clearance of about 23 feet from the top of the track to the bottom of the counterweight when in the lowered position. The substructure consists of two concrete piers with 30-inch steel caissons and 10-inch pipe piles. This bridge is an outstanding example of a single-leaf, jack-knife bascule bridge. The word *bascule* simply means a kind of see-saw; when one end is lowered, the other is raised. And the trunnion is a type of pin forming an axis upon which the span pivots. In this peculiar type each rail is supported directly upon the lower chord of the truss. When the bridge is opened, the span pivots around one end where the trunnion or pin forms the axis. The weight of the bridge is balanced by a weighted lever arm supported by the tower located at the fixed end of the bridge. When in open position, the lever arm folds against the upright truss — hence the name *jack-knife*. This particular bridge is regarded as the ultimate example of this type of structure.

The Center Street Bridge, the only swing bridge in the area, lies at approximately the spot where Moses Cleaveland landed in 1796. It is also the site of the first bridge over the River, and it became involved in the notorious "Bridge War," described below in connection with the Columbus Road Bridge.

The first Center Street Bridge was a raft made of "white-wood logs," secured by



Above: Swing bridge at Center Street opens for passengers of the excursion boat Goodtime II. *Below:* Eagle Ramp vertical lift bridge over the Cuyahoga River.



ropes, a portion of which was floated to one side to allow boats to pass. In 1863 a wooden drawbridge was built. In 1871 it was replaced by an iron swing-bridge, a Post-patent, diagonal truss.

The present structure is a steel Pratt truss, fabricated and erected in 1901 by the King Bridge Company. On June 1, 1897, the Cleveland City Council passed an ordinance "to provide for the reconstruction and rebuilding of the bridge over the Cuyahoga River at Center Street," and directed that the bridge be "reconstructed in accordance with the plans to be filed in the office of the Chief City Engineer."¹ The bridge was designed during 1898 and 1899 by James Ritchie, Chief Engineer for the City of Cleveland. Construction began in 1900. The swing-span is 245 feet long, and a girder span is 62 feet — overall length then is 307 feet. When closed the structure acts as two separate truss spans; the pivot pier is on the north bank of the channel. When this type of bridge was first introduced, the pivot pier was in the middle of the channel. When open, the two arms act as cantilevers supported by the truss tower directly over the pivot pier. A counter-weight in the shorter arm keeps the span in balance; it consists of 112½ tons of scrap iron, tightly packed in the floor. There is a total of fifteen truss panels. The central panel, over the pivot pier, is rectangular, with a span of twenty feet. The pivot pier measures 13 feet long, ten inches high, and has a diameter of thirty-six feet. The bridge was completed in September of 1901. It has been painted and repaired since then, but it is in good condition and, according to the City's Chief Civil Engineer, John Bowersock, is economical to operate. It is a popular tourist attraction and an engineering landmark.

After passing under the Detroit-Superior and Union Terminal Bridges, we come to the Columbus Road Bridge, the other bridge site in the "Bridge War," a bit of early history worth a digression.

In 1835 two land developers, James S. Clark and John W. Willey, who owned considerable property along Columbus Street, as it was then called, improved the roadway, graded it down to the river, and built an imposing bridge at the ferry landing. This bridge, the first important structure across the Cuyahoga, formed the final link in a

short route to Cleveland from the South and West, practically sidestepping Ohio City across the river nearer Center Street. A description of the new bridge in the first city directory printed in 1837, reads as follows:

The bridge was supported by a stone abutment on either shore and piers of solid masonry erected in the center of the river. Between the piers, there is a draw sufficient to allow a vessel of forty-nine feet beam to pass through. The length is two hundred feet, the breadth, including the sidewalks, thirty-three feet, and the height of the piers, above the surface of the water, may be estimated at twenty-four feet. The whole which, with the exception of the draw, is roofed and enclosed, presents an imposing appearance and reflects much credit on the architect, Mr. Nathan Hunt.²

In 1835 the new Columbus Road Bridge was the most remarkable structure in Ohio; visitors from all over the state came to view it and gasped at the work which had cost the enormous sum of \$15,000 to build.

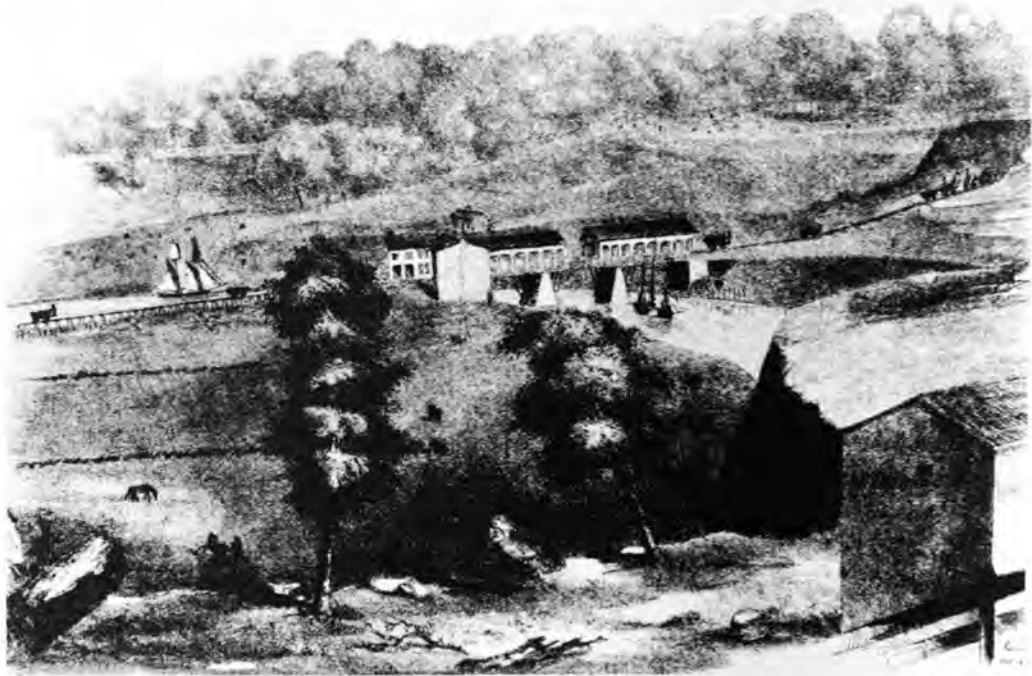
In 1836, first the City of Ohio and then the Village of Cleveland were incorporated, and the rivalry between them grew tense. The merchants of Ohio City were entirely willing to have the Columbus Street Bridge, but they also wanted one at Center Street, and so there arose the famous slogan "two bridges or none." What resulted was the Bridge War, celebrated in the annals of Cleveland. In 1837 the Cleveland City Council directed the removal of its half of the old floating bridge at Center Street. This was an attempt by Cleveland to divert all through traffic to the Columbus Street Bridge, thereby by-passing Ohio City. The mandate of the council was carried out at night, and, when the people of Ohio City realized what had happened, they were enraged. At an indignation meeting they declared the Columbus Street Bridge a public nuisance.

Their marshal gathered a posse of deputies, who damaged the bridge by a charge of powder under the Ohio City end. Then the marshal with his deputies marched to the Cleveland side of the bridge, dug a deep trench at the approaches, and did likewise at the Ohio City end, thus rendering the bridge useless. Ohio City held a council of war and staged an all-out attack upon the bridge. Nearly a thousand men, armed with clubs, rocks, and rifles marched to the bridge, accompanied by a chaplain and a lawyer.

¹Ordinance No. 16000, Cleveland, Ohio, *City Council Proceedings, April 19, 1897 to April 17, 1898*, Vols. 30-1, p. 80.

For much of the information about this bridge I am indebted to Carol Poh Miller's "Center Street Bridge," *Historic American Engineering Record*.

²E. M. Avery, "Early Bridges of Cleveland," in *Bridges of Cleveland and Cuyahoga County* (Privately printed, Cleveland, Ohio, 1918), p. 24.



A contemporary view, from Detroit Avenue, of the old Columbus Street Bridge, built in 1835, and focus of the "Bridge War" between the City of Cleveland and Ohio City.

But Cleveland had learned about the attack from scouts. The Ohio City posse found itself confronted by a company of militia with muskets. Even an ancient cannon had been rolled down to the river's edge. At this point Willey, who was the first mayor of Cleveland, stepped forward, but before he could utter more than a few words, he was greeted by a volley of rocks, and the fight started.

At either end of the bridge was an apron that could be raised or lowered, and the one at the Ohio City side was let down to provide a shelter for the anti-bridge forces. The men went at their destructive task, ripping up planks and throwing them into the river. One Ohio City man named Deacon House picked his way through the Cleveland lines and spiked the cannon with an old file. He became quite the hero of the Battle of the Bridge.

Some men were injured but none killed. Finally the fray was stopped by the Cleveland marshal, who also was sheriff of the county. He took possession of the bridge, obtained a court order against further interference, and posted guards at either end to maintain free movement of traffic. This Battle of the Bridge produced a poet-laureate in D.W. Cross, who wrote a mock-epic poem, in heroic couplets, entitled "The Battle of the

Bridge," which was published in the *Magazine of Western History*. Its model was Alexander Pope's *Rape of the Lock*. There is space here to quote but a few of the lines.

On hills, like Rome, two cities might be seen,
(Meand'ring Cuyahoga flowed between);

Whose rival spires in rivalry arose,
The pride of friends, the envy of their foes.

Each rival ruler of each rival town
On his would smile, but on the other frown.

Each sought for greatness, in his rival's fall,
Regardless that the world was made for all.

Envy and hatred waxed to frenzied height!
Naught could appease but fierce and bloody
fight.

The culmination came! A peanut stand
Erected by a "combination" band

Of desperate men of capital, who swore
No trade should be diverted from their shore.

They claimed that Clark and Willey, reckless,
sought
To build a bridge. The right of way was bought

Already! and they then designed to build
Columbus Street and bridge! This rumor filled

Their souls with madness, and their eyes with
tears!
To think that peanut stand, the toil of years

Should for the want of patronage decay
And trade and barter turn some other way.

They all agreed this could not be allowed.
And boisterous bellowing agitate the crowd!³

The result of the Bridge War was that the West Siders gained their point, and two bridges were provided. The Center Street Bridge was completed after much discussion and the Columbus Street Bridge was equipped with a movable center span.

The Columbus Street Bridge of 1835 marked the beginning of the first period of bridge building over the Cuyahoga River — bridges of wood with masonry piers, designed for wagon traffic. As late as 1853 there were still three of these: the Columbus Street Bridge, one at Seneca (West Third) Street, and one at Division Street (Center Street). There was agitation for a new one at Columbus Street, but because the two towns could not agree on a plan, the county re-built the span. In 1854 Cleveland annexed Ohio City. And immediately after annexation, Cleveland built the Main Street Bridge, rebuilt the Center Street Bridge, and constructed the Seneca Street Bridge.

In 1870 an iron bridge was built, but this, too, soon had to be replaced. In 1895 a new bridge, designed by city engineer Walter P. Rice, was built. It was an extraordinary structure — a double swing bridge. Each leaf was mounted upon a separate pier and turntable. The clear opening between fenders was 115 feet. Each river arm was 65 feet; the short spans over the piers 15 feet. The combined length of the two leaves was 279 feet. In 1940 the present Columbus Road Bridge was designed by Wilbur Watson and Associates. Its vertical lift span provides a 220-foot clearance.

The series of Columbus Street Bridges exemplifies the history of the low-level, movable bridge over navigable waters. First came the crude and narrow structure, with a center span to open the channel to river traffic. By the middle of the nineteenth century, the timber bridge was replaced by a light iron bridge with a wider roadway; it generally was a swing bridge. Near the end of the century, came a still heavier structure, usually of steel, to carry increased loads. Finally, an entirely different type emerged, designed to accommodate modern transportation needs.

To meet the needs for greater width, greater river clearance, and more height, the vertical lift type is preferred.

At a point on Columbus Road, which was to be the hub of "Cleveland Centre," a pioneer real estate promotion for trade with an international flavor, we encounter an extraordinary railroad bridge built for the New York Central Railroad. This bridge serves the team tracks of the oldest railroads in Cleveland, dating from 1851. Founded by Alfred Kelley, mayor, Canal Commissioner and promoter, it was originally called the Cleveland, Columbus, and Cincinnati Railroad. At a later date, Indianapolis was added, making it the "Big Four." When extended to St. Louis, the name became abbreviated to CCC & St. L.R.R.

The present bridge, erected in 1953, replaced an older Scherzer Rolling Lift Bridge. The design of the present bridge was the work of Howard, Needles, Tammen and Bergendoff, and the bridge received the American Institute of Steel Construction Award of Merit for the most beautiful bridge in its class. It has a lift span of 260 feet, with a clear channel of 200 feet. The two 135 HP motors are located at the top of the two girders, and a drive shaft activates the counterweight sheaves. Massive balance chains adjust the changing load. Normal lift is about 90 feet. The electrical contractors were Dingle-Clark, and McDowell-Wellman erected the steel work.

The middle and lower West Third Street Bridges were replaced as part of the Terminal Tower complex and the Collision Bend Cut 5A Project. The present Carter Road Bridge, which replaced the Lower West Third structure, is a vertical lift, designed in 1940 by Wilbur Watson and Associates. Carter Road (appropriately named after Lorenzo Carter, the first permanent settler) has long been the site of an important vehicular crossing. There was a bridge in this general location as early as 1853. The first bridge collapsed in 1857 when "overloaded with cattle." This was followed by another wooden structure. The Seneca Street span which replaced it was a draw-bridge operated by hand. This was superseded by an iron swing bridge about 1873.

The present structure formed part of the Cleveland Public Works Administration's 5.5 million dollar program for the widening and straightening of the Cuyahoga River. The lift span is 220 feet long; the clear channel opening between fenders is 216 feet. Total length

³George E. Condon, *Cleveland: The Best Kept Secret* (Doubleday and Co., Garden City, New York, 1967), pp. 46-54.



Jack-knife bridge allows freighter to pass up the Cuyahoga River (Bridge No. 19, Erie Railroad).

of the bridge is 284 feet. Two concrete piers support the superstructure. And each pier foundation is comprised of six 30-inch steel cylinders about 140 feet in length, supplemented by steel batter piles and a steel sheet-pile enclosure. The normal lift of the Bridge is about 75 feet, with a clearance of a little over 97 feet for lake freighters. The emergency lift provides for an extra 5¼ feet. Overall width of the Bridge is 58 feet, 6 inches. The roadway has four vehicular lanes and is 46 feet, 6 inches wide, with two 5-foot sidewalks. The superstructure was fabricated by the Mt. Vernon Bridge Company and erected by the Bass Construction Company. The contractor cantilevered the center span out from each tower at a nearly full-raised position, in order not to impede river traffic during construction.

The Eagle Avenue Viaduct replaced the Middle West Third Street Bridge, which was originally a Scherzer Rolling Lift. Jim's Steak House, now located at the site of the original Seneca Street Bridge or Lower West Third Street Bridge, features the original bridges on the place mats. The Viaduct has an overall length of about 2000 feet from Scranton Road to Ontario Street. The ramp includes the vertical lift span over the River, built on the same grade as the viaduct. This lift span has the distinction of being the first one in Cleve-

land, having been built in 1931. The span is 225 feet, with a clear channel opening of 187 feet, and is 52 feet wide. Designing engineer was F.L. Gorman, and the engineer in charge of construction was A.H. Suloff. The bridge was recently remodeled with new electrical controls, but the original 100 HP motors were retained in service. This bridge has free-standing towers (without a connecting truss) — a design no longer used because the alignment shifts and then the bridge binds.

Under the Lorain-Carnegie High Level Bridge there is another type of movable bridge — a trunnion bascule with a single leaf. Built in 1920 for the CCC and St. L.R.R., it has a clear channel length of 140 feet and opens to a full angle of 82°. A single track runs through a riveted truss span with a length of 175 feet. In addition to the lift span, the bridge consists of a 45-foot tower span and a 42-foot deck plate-girder approach. The three piers are of concrete.

The prototype of the bascule bridge is the drawbridge across the moat of a medieval castle. The modern prototype is the Tower Bridge over the Thames in London, built in 1894. The present-day trunnion bascule bridge comes with one leaf or two. The leaf is supported at the shore end on a trunnion or shaft. In opening, the bridge pivots on this shaft and raises its leaves to a nearly vertical

position; in the open position the trunnion supports the entire dead weight of the structure. The river arm is longer, of course, than that part of the bridge extending to the rear of the trunnions. This makes necessary the use of counterweights at the rear of the bridge.

This structure is worthy of more than a casual glance, for the enunciation of an old concept in modern technological terms is interesting. The bridge was designed by the Strauss Bridge Company, using New York City 1917 specifications for steel bridges, and was built by the American Bridge Company. Joseph Strauss was the famous American engineer who designed the Golden Gate Bridge and had numerous patents on bascule bridges. He designed many of the lift bridges in Chicago, where one can see excellent examples of both the single-leaf and double-leaf bascule. Strauss also designed the drawspan of the Arlington Memorial Bridge over the Potomac River in Washington.

Another railroad movable span is the structure on the high level Norfolk and Western Viaduct at University Avenue. This structure was built for the original Nickel Plate Road and was designed by the Chief Engineer, E.E. Hart. A double-track viaduct, the total length is 3010 feet. The height above the River is 70 feet. At one time it was the longest viaduct in the United States. The river span at present is a vertical lift, which was erected in 1960 to replace the Scherzer Rolling Lift. The first river span here was a swing bridge with a pier in the center of the channel.

The present West Third Street Bridge is a vehicular crossing that has a long history in the city of Cleveland. The present structure is a vertical lift, built in 1940. Years ago this street was known as Central Way, which was opened in 1872, under the tracks of the Cleveland and Mahoning Railroad. It became the principal thoroughway for the heavy traffic to the first iron refineries in that area. A wooden drawbridge was swept away by flood in 1883. This was replaced by a pivot swing bridge 138 feet long, which stood until replaced by the present span. A unique construction technique was used when the present bridge was being built. A temporary pontoon was fabricated of welded steel with a roadway 20 feet wide and 123 feet long. Electric-driven winches pivoted the deck in a

ball-socket device in the anchored pontoon, and when swung open, there was a clear channel of 80 feet. The present vertical lift has a span of 200 feet and is identical to the Columbus Road Bridge.

The river can boast of a set of twins; two Scherzer Rolling Lift Bridges. One, the Newburgh and South Shore Railroad Bridge, has been retired from service but remains standing in an upright position. It had a glorious past: built in 1903 by H.L. Schuler, it was, at the time of erection, the longest bridge of its kind in the world. It is a double-track, single-leaf span 160 feet long, with two 50-foot deck-plate girder spans on two concrete abutments. The original 50 HP General Electric motors are still there.

The rail traffic is now being carried by its twin, a Baltimore and Ohio Bridge. It too is a Scherzer Rolling Lift, built in 1906 to serve the American Steel and Wire Company's central furnace via the West Third Street yards of the railroad. It is a double-track railroad structure with an overall length of 205 feet and a lift span of 160 feet. It is supported on concrete piers with pile foundations. The main span is composed of triangular-shaped trusses 29½ feet apart, with inclined top chords supported intermedially between the panel points. The trusses have a maximum depth of 44 feet and are connected by top and lateral sway-bracing. All connections are riveted. The bridge was fabricated at the Toledo plant of the American Bridge Company from plans furnished by the Scherzer Rolling Lift Bridge Company. At present the structure is owned and maintained by the Chessie System.

We are now at the turning basin, beyond which the River is not navigable for the lake freighter. Although there are more movable bridges over the river, in a trip of only 2½ miles one can see all the principal types and can witness their evolution. There is a specimen of the old swing bridge; there are Scherzer Rolling Lifts, jack-knives, trunnion bascules (both single and double leaf), and modern vertical lifts. In few creations of man are beauty of form and utility of function so imposingly embodied; and in no place on earth can these monumental structures be so extensively enjoyed as along one short stretch of river in Cleveland, Ohio.

BACK MATTER

The Gamut laments the demise, last February, of the New Mayfield Repertory Cinema where, since 1975, film enthusiast Sheldon Wigod provided movie buffs of the Cleveland area with a steady diet of the best in cinematic art, from the classics of the past to the off-beat of the present—often introduced by his own ebullient remarks. To memorialize this passing, we present a fictional reminiscence by Michael Samerdyke, now a graduate student at Ohio State University, who says he spent many undergraduate evenings spellbound at the New Mayfield. His story evokes some of the fusty atmosphere fondly remembered by many of the theater's former patrons.



Michael Samerdyke

Spellbound at the New Mayfield

As he waded into the familiar darkness to find an empty aisle seat, George marvelled at the size of the audience. The New Mayfield Repertory Cinema hadn't attracted such a crowd since *Strangers on a Train*, but then this too was a Hitchcock night: *Spellbound* and *Rebecca*. Hitchcock always pulled people in.

He wondered if Sheldon would speak before the movie tonight. He hadn't seen the *éminence grise* of the NMRC when he bought his ticket, so maybe there wouldn't be a talk. Too bad. George liked Sheldon's talks. They seemed to give the New Mayfield audience a sense of community.

"I hope Sheldon doesn't talk tonight," a bored, middle-aged male voice declared behind him. "We came to see the movie, not him."

"I know," a bitter, middle-aged female voice agreed. "We know the movie is good. That's why we're here. He doesn't have to tell us the movie is good."

George identified the voices. They only came to movies made between 1934 and 1950, and even then they never saw anything they really liked. The woman in particular hated Olivia deHaviland, and George could never think of *Captain Blood* without remembering "Bitch, bitch, bitch" hissing from the darkness behind him.

To take his mind off the voices, he observed the people entering the theater, trying to see anyone he knew. That rarely happened. Maybe three times a year he'd see someone, usually from John Carroll University. Tonight, after looking at two score heads, George decided it wasn't one of those times.

At least the movies would be good. That was the main thing—the movies. He liked practically everything: *Singing in the Rain*, *The Seven Samurai*, Hitchcock, Fassbinder. Why not? At least things happened in movies. Things didn't happen in real life. In movies, boy met girl and they fell in love or tried to kill each other for the insurance. In real life, George asked girls out and they said they were busy or couldn't go out with boys who weren't

Catholic. In movies, men were private eyes, gunfighters, or the Marx Brothers. In real life, George went to John Carroll, then after graduation got a job as a word processor operator.

Maybe it wasn't as bleak as that, he admitted. For a few months he did have a girlfriend. (God, how pathetic.) It fell apart because of her parents, who never told Brenda when he called her and she wasn't there, or said she was out when she was home. He was the wrong religion and "weird" on top of that.

As he thought about that episode, George realized it proved how movies were superior to life. If the story of George and Brenda had been a movie, he would either

- a) go to her parents' house and kill them (Scorsese)
- b) save somebody's life, and since he was a hero her parents would approve of him (Capra)
- c) forget about Brenda and find somebody else (Huston)

But life wasn't a movie, and George had to wake up every morning and realize that Brenda was married to a business major.

Change the subject, George warned himself. He began to count the people sitting in the darkness, got up to seventy, and quit. It depressed him that he didn't know any of them. He came to the New Mayfield at least twice a month, and the only people he knew were the "voices." He decided not to look at the new crowd of people acclimating themselves to the theater.

"It's so dark," a man protested.

"There are some seats," a woman suggested.

Despite himself, George turned around and made out Brenda's face in the dark. She held the arm of a nondescript-looking man in a business suit, who kept turning his head to shower disapproving looks around the theater. It didn't match the mental picture George had made of Brenda's husband, but the short, energetic, curly-headed woman leading him to a seat was certainly Brenda.

Suddenly color splashed across the screen and sound poured over the theater. George reluctantly turned back to the screen to see the trailer for *King of Hearts*, a film he had no intention of seeing. Finally, *Spellbound* began, and he placed his imagination in the hands of Alfred Hitchcock.

He had seen *Spellbound* before, so the plot didn't require all his attention. His mind, annoyingly, kept skipping back to Modern Drama, the class where he first became aware of Brenda. He remembered taking notes and sneaking glances at her quiet smile and blue eyes. Then, one day before the prof arrived, some of the students were discussing *The Iceman Cometh*.

Gregory Peck was becoming hysterical at the sight of parallel lines. Ingrid Bergman sat and listened to a self-important hotel detective. The audience chuckled at the man's wrong conclusions.

George said that Hickey wasn't crazy but pretended to be to avoid realizing that he hated his wife. He noticed Brenda looking at him and seriously considering his words. He felt wonderful.

By now, Gregory Peck and Ingrid Bergman had reached her mentor's house. The wise Central European gentleman was sure to solve the mystery of Peck's behavior, if Peck didn't kill him first.

Over the next few years, George had dated Brenda a few times, but it was largely worship from afar. After graduation he heard that Brenda had married an accountant. Movies were better than life.

Peck now revealed his childhood trauma. The audience gasped in horror as a little boy hurled down towards the spikes of an iron fence. George suspected that if he turned around he would see Brenda gripping her husband. He watched as Ingrid Bergman talked Leo G. Carroll out of killing her.

The film ended and the mass exodus to the restrooms and the refreshment stand began. George stood up to give his bottom a rest. Giving in to temptation, he turned around to see Brenda joining the crowd. Her husband remained seated. George, trying not to be too obvious, looked at him.

The darkness prevented a first class look. Of his face, all George could see was that he wore glasses and had dark hair. He still had a look of disapproval on his face. The business suit told George that he made a good living. He looked as if he kept himself fit.

George shifted his weight from one foot to the other and waited for Brenda to come back from the refreshment stand. Maybe she wouldn't recognize him. Maybe she would, and they'd talk a bit. He would like that.

Holding a soft drink and a cup of popcorn, Brenda started down the aisle. By now George was the only person standing in his part of the theater, so Brenda naturally looked at him. George smiled.

"George," Brenda exclaimed.

"Brenda," her husband snapped, angry that Brenda had walked past their row.

Brenda smiled at George, then turned around and walked back to her husband. She sat next to him and gave him the pop and the popcorn.

That was that.

George turned around and sat. If this had been a Preston Sturges movie, he thought, Brenda would have dumped the pop over her husband's head and run away with George. If Scorsese were in control, George would go home, arm himself, and "rescue" Brenda.

The Selznick sign flashed on the screen. Manderly. Maxim de Winter nearly stepped off a cliff. Rebecca.

George smiled, watching the Hitchcock film while a Scorsese film that Scorsese would never make played in his mind.

Mrs. Danvers seemed rather aloof. The black and white photography banished Scorsese from George's imagination and summoned the spirits of *Notorious* instead. Cary Grant, Bergman, and Claude Rains were caught in an obsessive triangle just as he, Brenda, and Whosis. George would go to their house and find Brenda on their bed. He would explain to her that her husband was poisoning her and carry her out of the house to safety.

The costume ball at Manderly turned out to be a disaster. Joan Fontaine discovered that Rebecca was really an evil woman. (No surprise to George, who had seen the film three times.) Laurence Olivier cleared himself of the murder charge while Manderly, Mrs. Danvers, and the embroidered pillow went up in flames.

George sat for several minutes as the audience left the theater, to give Brenda a chance to leave without him seeing her. He walked out into the cool summer air on Mayfield Road and walked up the hill to the parking lot. The aroma from the doughnut shop came to him, and he instantly turned his head.

In the brightly lit window of the store, Brenda and husband stood, deciding what they would buy. For an instant George felt as if he were watching a scene from *Manhattan*. They were in a movie, and he, as usual, was watching.

He turned away, and as he walked up the hill he comforted himself by remembering that next week the New Mayfield would show *A Clockwork Orange*.

He'd be back.

Regional but not provincial.
The Gamut – in its seventh year.

THE GAMUT

Cleveland State University
Cleveland, Ohio 44115