# GUIDE TO CLEVELAND ARCHITECTURE

# **Second Edition**

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# GUIDE TO CLEVELAND ARCHITECTURE

# **Second Edition**

Text by members of the Cleveland Chapter of the American Institute of Architects and distinguished guest authors.

Photographs by Thomas Eiben, Eric Hanson, Jennie Jones, William Schuemann, Al Teufen, David Thum. (For credits see pgs. 262/263)

Cartography by Anthony W. Hiti, AIA and Maryanne C. Hiti.

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Dianne Hart

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Foster Armstrong, Richard Klein and Cara Armstrong, A Guide to Cleveland's Sacred Landmarks (Kent State University Press, 1992)

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# About the Guide

Several years have passed since the Cleveland Chapter of the American Institute of Architects published the award winning first edition of the Guide to Cleveland Architecture. Much has happened, architecturally speaking, in the city of Cleveland in the intervening years. It is with great pleasure that the AIA Guidebook Committee presents the updated second edition.

Our goal in compiling the second edition (as with the first) was to draw upon the various architectural archives, both historic and contemporary, relevant to the exciting and evolving story of architecture in the dynamic city of Cleveland, and to document that story to the best of our ability. The task of completing the first edition was a far more complicated one than we anticipated, and took many months of tedious detail work. Team members participating in the process, all professionals in their fields, took in stride both the accolades and criticism the first edition (published in 1990) engendered.

The Guide is considered a valuable reference work, yet in many ways our involvement in its publication has been a learning experience. We embraced the compilation of the second edition with equal enthusiasm and, thanks to the many comments from our readership, armed with a broader perspective. Consequently we have attempted to redress shortcomings in the first edition. From text, to maps, to references, we've made the second edition more user-friendly. If the work, difficult as it has often been, has been a labor of love, it is because we find the subject matter worth the effort. Architecture, from antiquity, has been one of man's greatest achievements as well as an indication of the state of his civilization.

The second edition of the Guide, as with the first, is a compendium - not a critique of Cleveland's architecture. It was not, from the onset, our mandate to pay homage to celebrity or chastise mediocrity. Such tasks are best left to those whose job it is to offer public comment on architectural design and its relevance to broader themes and concepts. Further, it is our opinion that most architectural critics recognize the importance of their work and do it well.

Various influences and a multiplicity of factors determine the final form of any given architectural work. Eventually, all architecture becomes obsolete, not because the art dies but because the forces that propelled a given work change with time. An architect succeeds in a given endeavor when the interrelationship created between mass and space meshes perfectly with the realities of the time.

AIA Cleveland Guidebook Committee - 1997

AIA Cleveland A Chapter of the American Institute of Architects

1890-1997

# In Retrospect

Founded in 1890, the Cleveland branch of the A.I.A. was first known as the Architectural Club of Cleveland. As the group increased in size, the organization affiliated with the American Institute of Architects. From its inception, the Club's membership was dedicated to the task of advancing the standards of architectural education and practice. The organization was instrumental in establishing a state law requiring all Ohio architects to pass a registration test. The A.I.A. designation after an architect's name symbolizes a high level of education, commitment, professional competence and integrity.

Over the years the Cleveland Chapter of the A.I.A. broadened its community and professional interests. As early as 1914 the organization was active in the passage of a city ordinance establishing a city planning department. In 1924 the Chapter's members contributed to the establishment of the Cleveland School of Architecture, an accredited organization empowered to grant architectural degrees to students who met its academic requirements. The program was later absorbed by Case Western Reserve University.

During the decade of the 1930s, many architects worked for the federal government's Historic American Building Survey and participated in the recording of our national heritage. The effort is intact today and largely employs architectural students.

In the 1940s the Cleveland Chapter helped develop new concepts in housing for the underprivileged. In subsequent years, chapter members have been involved in many aspects of community service, from participation on architectural boards of review to landmark commissions.

Chapter leadership in the 1950s was the foundation for increased community awareness, government affairs and education in the field of architecture. During the 1960s and 1970s the Chapter developed architectural scholarships, careers in architecture and lectures, and gained broader recognition in community development and urban planning.

In the 1980s and 1990s AIA Cleveland's commitment to the profession and the community continues to strengthen the standards of practice and the laws governing the architectural profession.

Today the Cleveland Chapter, a city resource of dynamic quality, maintains offices in The Park Building and has a membership of over 600 architects.

Dianne Hart Executive Director Cleveland Chapter of the A.I.A.

# Dedication

This publication is dedicated to the city of Cleveland's Bicentennial, celebrated in 1996, especially to those who contributed so importantly to the architectural heritage of the greater community.

The authors cite the energy of our building creators from owners to contractors and recognize, furthur, the inspiration of our architects, craftsmen, artisans, planners and landscape architects. While not all of the respected work of these professionals has survived the decades of our city's development from a tiny riverand-lakeside settlement to a roaring industrial giant, much of their product remains and is the substance of what we call Cleveland today.

It is, therefore, important that we remind ourselves and our civic leaders, both public and private, that the continued respect for our inherited buildings is critical to insuring a future for us as a city admired for its grand avenues, splendid parks, lively skyline and well-preserved neighborhoods.

This edition of the Guidebook is also dedicated to two people who contributed significantly to the first *Guidebook to Cleveland Architecture*: Joseph Ceruti, FAIA and Eric Johannesen. The former was a member of the steering committee which worked so avidly throughout the four years of preparation of the Guide. He also contributed to the *Cleveland Neighborhoods* chapter of the book. The latter was an art and architectural critic associated with the Western Reserve Historical Society. A passionate student of Cleveland's heritage, he served as a reviewer and advisor and inspired much of the Guide's content.

Finally, this issue is also dedicated to the many people who, since 1987, have given countless hours of their time to the compilation of the Guide and to the success of this venture.

Robert Gaede, FAIA

# President's Letter

As part of its ongoing effort to be of service to our community, AIA Cleveland, a Chapter of the American Institute of Architects, is proud to present this second edition of the Guide to Cleveland Architecture. The first edition was originally conceived by the Chapter's Historic Resources Committee in 1987, in anticipation of the Chapter's Centennial year in 1990.

By 1995 it was abundantly apparent that much of architectural significance had occurred in Cleveland in the intervening years and, therefore, the Guide was in need of amending and updating. Additionally, compiling the second edition gave us the opportunity to make corrections where necessary and to add additional information in many areas. The Committee reworked much of the text with a single goal in mind - that being to make the second edition more informative, accurate and readable.

I sincerely wish to thank Robert C. Gaede, FAIA, for his enthusiasm and perseverance in overseeing the organization of this work. In addition to Bob's tireless efforts as Editor of the first edition, he has, as Chair of the Guidebook Committee, developed the agenda and directed the efforts of the creative team compiling the second edition. Additionally, I wish to thank the members of the Committee who have served on this second edition: Robert L. Weygandt, AIA; Frank S. Gerlak, AICP; Theodore A. Sande, AIA; Anthony W. Hiti, AIA; Kenneth Esry, Associate AIA; as well as photographers, Jennie Jones and Eric Hanson, all of whom provided valuable assistance. Particularly I want to thank Michael R. Nagle, AIA, and Kenneth P. Goldberg who joined me as the Principal Editing Team and Dianne Hart, the Chapter's Executive Director, and a host of writers and photographers, listed elsewhere in the Guide who have made major contributions to making this second edition a reality.

And I wish to thank those foundations, organizations and individuals who, as in so many worthwhile projects, contributed funds toward the completion of this project. They are listed elsewhere in the text, but this letter would not be complete without an expression of the Chapter's gratitude for their support, without which this Guide would not have been possible.

Sincerely,

R. Van Petten, AIA 1997 President, AIA Cleveland July 1997

D. Van Petter

# GUIDE TO CLEVELAND ARCHITECTURE

Cleveland, once a blue-collar town built by industrial muscle, celebrated its 200th anniversary during a decade of turbulent economic and technological change. Like many of its Midwestern sister cities, Cleveland had to traverse the long dark tunnel leading away from its "rust belt" image. Although it is not without its problems, few cities can match the progress Cleveland has made in the waning years of the 20th century.

Proud of its industrial past yet unafraid to face the challenge of rampant technology and the global marketplace, eager to build the new infrastructure necessary to compete in the world of the 21st century, yet mindful of the value of preserving its architectural heritage, Cleveland, like the towering statue gracing its War Memorial Fountain, reaches upward in its struggle to remain one of America's great cities.

God willing - its architecture which has contributed much toward Cleveland's remarkable renaissance will continue to play a major role in shaping its future image and uplifting the human spirit of its citizens.





Cleveland's skyline, dominated for decades by the Terminal Tower, changed considerably in the 1980s with the addition of the BP America Building and the chisel-shaped silver tower of One Cleveland Center. In 1990 a new "tallest structure" emerged – the Society Center (now Key Center) tower to attest to Cleveland's ongoing revitalization.

# Built Cleveland

# Introduction

Historically, Cleveland has been a conservative town even during its industrial heyday, and that attitude is reflected in its architecture. Regardless, there are an exceptional number of excellent buildings to be found within the city and its suburbs. While many new architectural works of high quality have been erected in the past decade, or are currently under construction, Cleveland has also been fortunate in preserving much of its fine architectural heritage.

Many of the patrons of Cleveland's architecture, both past and present, have sought quality in

The Terminal Tower, facing the southwest quadrant of Public Square, was the city's tallest building and remained its most familiar landmark for sixty years.



their buildings and provided the financial wherewithal to achieve it. If that quality appears cloaked in well-established architectural styles first developed elsewhere, that is far less important than the presence of a good building that wears well over time.



Dunham Tavern (1824, 1826), Cleveland's earliest surviving building, is in the very late-vernacular Federal style, a fashion which had faded from the Eastern Seaboard almost a generation earlier, but that does not in any way diminish its value as part of our urban scene today.

The Terminal Tower, completed in 1930 and revitalized in the 1980s, remains Cleveland's signature skyline building, despite its taller neighbor on Public Square, Key Center (1989-1991). Its academic-classical embellishments conceal an innovative venture that was expressed in more contemporary architectural form in the mid-1930s at New York City's Rockefeller Center.

The Rock and Roll Hall of Fame and Museum (1995) and the adjacent Great Lakes Science Center (1996) follow in this conservative tradition, as does the Gateway Sports Complex. The Cleveland Public Library's Louis Stokes Wing, with its innovative oval plan reflected in its curved glass walls, and anchored at the corners by bold stone towers, seems to speak both to the Beaux-Arts Classical environment within which it acts, and to its inherent modern technology.

Cleveland is still a young city, even though it has recently celebrated a bicentennial. Its buildings represent the full range of types one would expect to find in an American city shaped by industry and commerce over the past two centuries. From sturdy factories and sleek office towers to modest worker's dwellings, and lavish mansions, Cleveland has shaped its own special quality, a feisty mix of urban toughness and suburban gracefulness.

Ted Sande, AIA

# **Cleveland Neighborhoods**

### The West Side and Lakewood

The architecture of Greater Cleveland's West Side neighborhoods is most notable in Ohio City and near the Lake Erie shore.

Starting in the City of Cleveland to the west of Edgewater Park at West Boulevard and Lake Avenue, gracious homes, most of them built between 1900 and 1929, line Edgewater Drive, Lake Avenue, and Clifton Boulevard.

Elements of Colonial Revival, Tudor, Mission, and Georgian are prevalent. A few homes were influenced by Frank Lloyd Wright with the use of stucco, banded windows, large overhangs and hipped roofs.

This expression of affluence and waterfront living extends from the Edgewater neighborhood of Cleveland through Lakewood, Rocky River, and Bay Village. Areas of note include historic Clifton Park and the Gold Coast (see pg. 241).

Clifton Park, a district located at the eastern bluffs of the Rocky River with Lake Erie to the north, was the home of prominent early 20th-century Cleveland families – Glidden, Case and Jennings. The Case house in the 17800 block of Lake Avenue is of Colonial Revival style and was designed in 1905 by Cleveland architect George Hammond who planned the original campus of Kent State University. The subdivision's oldest house still standing is the Jennings House (1899), of Victorian style with half-timbered gables and corner battlemented towers. Other notable homes are the Glidden's Franklyn Villa, 17840 Lake Avenue, and Inglewood, 17869 Lake Avenue.



The Gold Coast, developed on the sites of earlier Lakefront estates similar to Bratenahl (on Cleveland's East side), was initiated by the conversion of the Lake Shore Hotel (1929) to apartments in 1954. Notable are Winton Place (1963), the Carlyle (1968), the Meridian (1971), and the Waterford (1978). The tall apartment towers are set back from Lake Avenue, some with stone and brick remnants of 19th-century estate fences and gates still evident. Winton Place, designed by Chicago architects Loebl, Schlossman and Bennett, best reflects the earlier garden estate setting with a 500-foot setback and with the building occupying only 6% of the site.

The development of lakeside luxury has extended into Rocky River with conversion of the Westlake Hotel in the 1980s and into Bay Village with a clustering of contemporary townhouses, designed by architect Robert Corna, around the 19th century Lawrence Mansion at Cashelmara.

In Lakewood, an historic urban ethnic village was developed at the turn-of-the-century near the National Carbon Company at West 117th and Madison. Called "Birdtown" with five streets named after birds, the area predates the streetcar and contains eight churches with gold domes and brick-and-stone bell towers.

On the city's far west edge is the Riverside area clustering comfortable vernacular revivals along Riverside Drive following the edge of the Rocky River Valley.

# Cleveland West and Southwest

Reference to Historic Districts (pages 11 thru 21) reveals the characteristics of the Ohio City, Tremont, and Brooklyn Centre areas. Surrounding these are extensive urban areas dotted with significant structures and sites. Among these is the West Boulevard area beginning at Lake Erie and extending south to Clinton Road. At Detroit Avenue, West Boulevard passes the unique Cudell Tower (1917) built to honor Cleveland architect Frank Cudell. It was designed by Cudell and carried out by architects Dercum & Beer. At Lorain Avenue the familiar feature of St. Ignatius Roman Catholic Church's minaret pierces the sky. Along the way are broad tree lawns fronting comfortable residences of the 1910-1930 era.

West of Ohio City, Franklin Boulevard and Detroit Avenue run parallel, the former a residental avenue, the latter commercial. Here houses, apartments, churches, and store buildings of the turn-of-the-century describe a prosperous developing city of that era. Of special note is the Gordon Square Arcade, Detroit Avenue at West 65th Street, a three-story multipurpose structure which has enjoyed a remarkable regeneration after decades of gradual decline.

South along Pearl Road, West 25th Street, lies Old Brooklyn in the vicinity of Pearl and Broadview Roads, a cluster of churches and commercial buildings at that point reflect early 20th-century styles up to the Art Deco period. Of special note is the Star Bank branch (formerly Cleveland Trust) on the northeast corner of Broadview and Pearl Roads. Built in 1924, its limestone exterior, done in the manner of an Italian Pallazzo, and richly detailed interior was the product of Antonio DiNardo for the firm of Hubbell & Benes.

Close by, on Memphis Avenue at West 35th Street, stands perhaps the oldest home in the city, the Federal-styled Gates house (1820). To the north lies the Cleveland Metroparks Zoo featuring a variety of structures including its unique RainForest facility (see pg. 43). Neighbor to the Zoo is the natural bowl known as Brookside Field No. 1 where legendary baseball games were played before as many as 100,000 people.

# Cleveland's Near East Side

Between downtown and University Circle is a large slice of the city extending some three miles in an east-west direction and two-and-a-half miles north to south. This once densely-populated area, developed over the period 1875-1915, has experienced the full gamut of urban pressures of the past century, socially and economically. Residences vary widely in scale and quality: some commingle with industry. Commerce marched out the radial avenues from downtown - St. Clair, Superior, Wade Park, Hough, Euclid, Prospect, Cedar, Central, Quincy, and Woodland. For a few decades East 40th and East 55th were prominent avenues featuring major churches and noteworthy residences. In the East 80's the blocks north of Euclid Avenue were filled with grand city houses in late Victorian and turn-of-the-century finery. Institutions flourished, only to wither, and apartments with pre-zoning freedom, in-filled the neighborhoods randomly.

Today, after decades of diminishment, this large area we refer to as Central (west of East 55th Street and south of Euclid Avenue), Hough (east of East 55th Street, and north of Euclid) and Fairfax (east of East 70th Street and south of Euclid), still offers architectural islands and discoveries. Among the churches in the Central area may be cited St. John's African Methodist Episcopal at 2761 East 40th Street. The congregation, founded in 1830, was the city's first black church. Shiloh Baptist Church, a congregation founded in 1849, acquired B'nai Jeshurun Synagogue (1906) at 5500 Scovill Avenue in 1925. The large, stone-faced structure was designed by Harry Cone, architect.

A singular building at the corner of Cedar Avenue and East 46th Street was erected in 1911 to house the Phillis Wheatley Association, organized by Jane Edna Hunter to serve young black women from the south. Hubbel and Benes were architects of the ninestory brick structure with flared cornice.

In the Fairfax area, a center of black culture, Karamu House, founded by Russell and Rowena Jelliffe in 1915, moved to its present location at Quincy and East 89th Street in 1949. The then "modern" styling of the theatre structure and community service building of 1959 was the work of Small, Smith, Reeb and Draz. The Hough area was the scene of Cleveland's most serious rioting and fires in the late 1960s, The aftermath left the district conspicuously marked by empty lots and abandoned buildings. Considerable reinvestment followed with such public structures as Giddings Elementary School (1970), 2250 East 71st Street, by Don Hisaka & Associates; Martin Luther King Jr. Magnet School (1973), 1651 East 71st Street, by Madison & Madison; Hough Multi-Service Center (1973), 8555 Hough Avenue, by Madison & Madison, and Hough Norwood Family Center (1974), 8300 Hough Avenue, by Flynn, Dalton & vanDijk.

Lexington Village (see pg. 175) at East 79th Street and Hough Avenue initiated a large revitalization of the area's housing stock.

# Broadway

One of Cleveland's distinctive districts, this neighborhood, originally home to immigrant families from Eastern Europe, especially Poland and Czechoslovakia, served the burgeoning steel mills of the industrial valley. It was centered along Broadway, particularly at East 55th Street, and along Fleet Avenue. Largely constructed between 1890 and 1920, the area is typified by modest frame residences in the vernacular styles of that period.

However, several churches and institutional structures stand out. Among these are St. Stanislaus Roman Catholic Church (see pgs. 21, 151), still dominant even without the two soaring spires blown down in a windstorm in 1911. St. John Nepomucene (1918), by William Jansen, stands as an entry landmark to Fleet Avenue at its connection with I-77. Our Lady of Lourdes (1891), is the visual centerpiece of the Broadway, East 55th Street commercial core, and is identified by its single soaring spire.

The Bohemian National Home (see pg. 79) is located at 4939 Broadway. A few blocks to the south is the Hruby Conservatory (1917), architects Steffens and Steffens, a delicately detailed terracotta and brick structure. Nearby at 3289 East 55th is a small but noteworthy example of the Art Deco - the Jednota Building (1932), Walsh, Katonka and Miller, Architects (originally First Catholic Slovak Union). Serving as a very visible sentinel to the area from the north is the old Republic Steel Works Office (1917), now LTV, architects Walker & Weeks, a brick and terra-cotta office slab a severely functional building.

### Glenville

On Cleveland's northeast side a large residential quarter, constructed over the period 1890-1920, enjoyed a proximity to Rockefeller Park, Lake Erie and the city's Wade Park area, now University Circle. Split east-west by East 105th Street, the district consisted of many blocks of streets with vernacular single-family housing, ample front yards and tree lawns. A notable variation was the lively three and four-story apartments along the east side of East



Boulevard, the bounding edge of Rockefeller Park, between Wade Park Avenue and Superior Avenue. Now in a local historic district, these structures, with stacked balconies, contribute to its neighborhood character.

The area's earlier social composition is reflected in the very large (1922) Cory United Methodist Church, 1117 East 105th Street, designed to be the Anshe Emeth Congregation and Cleveland Jewish Center, by Albert Janowitz. At 10932 St. Clair Avenue stands St. Aloysius (1925), William Jansen, Architect, a two-towered Beaux Arts Church of brick and stone. Nearby, at East 106th Street and St. Clair Avenue stands the Glenville Masonic Temple (1923), by the Carter-Richards-Griffith Company. This dignified limestone structure uses Renaissance motifs in a restrained manner.

Along East Boulevard north of Superior and above the Cultural Gardens is an area of private residences of more substantial size and character. A similar condition exists in the Wade Park-Ashbury Avenue area between East 108th and East 115th Streets. Glenville expresses the ideals of the residential developer of the early-20th century as well as can be found anywhere in the city.

### Collinwood

The Collinwood district has a distinct focus - the Five Points corner of St. Clair Avenue, East 152nd and Ivanhoe Road. An area severed by once-busy rail lines, including a major yard of the New York Central System, the residential quarter was inevitably close by industrial plants and its inhabitants dependent thereon. The huge rail yard has recently been reduced to a few of its service structures, its trackage removed. Here is where the electric engines of the passenger trains serving Cleveland's Union Terminal, were substituted for the steam engines of the main line. Five Points, mainly occupied by commercial structures, has as its physical centerpiece the tower of Collinwood High School (1907, 1926), architect, Walter McCornack, a large, flat-topped Neo-Georgian piece. It was in Collinwood that a fire with serious loss of life occurred on 4 March 1908 at Lakeview Elementary School. The fire resulted in stricter building codes across the country. The door swing controversy is, apparently, a myth as the outswinging requirement was already in place. Collinwood Memorial School, 410 East 152nd Street, was built next to the ruins in 1910. It was designed by Frank S. Barnum; an addition of 1917 by Walter R. McCornack.

# Bratenahl

This distinctive village extends in a narrow band along the Lake Erie shore with I-90 serving as its other boundary. Only 552 acres in area, Bratenahl resulted when its residents refused to be incorporated into Cleveland in 1903. In the years 1890-1930, the community's heralded estates took form with an ultimate array of showpiece mansions designed by leading architects for many of Cleveland's leading families.

Among the Tudor and Georgian Revival villas may be found Gwinn (1908), the estate of William G. Mather, designed by Charles A. Platt. As much was expended on the gardens (the work of Warren Manning) as the residence. The Hanna mansion (1909), a grand Tudor piece by McKim, Mead and White and neighboring Shoreby (1890), by Charles F. Schweinfurth, the summer home of Samuel Mather, are centerpieces of the new residential marina development called Newport. Previously two 12-story apartment buildings and a cluster of eight townhouses together called Bratenal Place (1967), by Nicholas Satterlee and John Terrence Kelly, had given the community extra visibility.

### East Cleveland

This densely built inner-city suburb, on Cleveland's East side, sits astride the topographic slope of the Heights as it descends toward the city. Bisected by rail and by Euclid Avenue, East Cleveland comprises blocks of solid houses of the vernacular revivals of the period of 1895-1925. Commercial structures mix with apartments and churches along Euclid. A portion of Forest Hill Park is within the city - a fragment of John D. Rockefeller's estate. Several highrise apartments are sited along Terrace and Superior Roads, including the 26-story Crystal Tower (1964), Bertram Koslen for design; Ruth Huddle White and Howe for construction. The 27-story Windsor Park Place (1963) was designed by Weinberg and Teare, Architects. Nela Park (pg. 167) resides in East Cleveland's northeast corner and a portion of Lake View Cemetery in the southwest corner. Of note is the large, sandstone First Presbyterian Church (1893), 16200 Euclid Avenue, by William Warren Sabin, dominated by its Gothic-Romanesque revival tower. Additions (1923) and (1962), the latter by Ward and Schneider, expanded the facility. At 14410 Terrace Road is Kirk Middle School (1930), a thoughtful interpretation of Georgian styling, done by Warner McCornack and Mitchell. At the junction of Superior Avenue and the railroad bridge was once the substantial New York Central and Nickel Plate RR Passenger Station (1930), where Cleveland's Eastsiders were able to entrain for New York City. The Station was demolished in 1966. Its architects were Graham Anderson Probst and White. To the east is the imposing redstone Windermere United Methodist Church (1908, 1925) for which Travis Gower Walsh planned the 1948-1954 restoration after the 1946 fire and designed the Austin Memorial Chapel (1962).

# Cleveland Heights/Shaker Heights

Visitors interested in surveying these two of several noteworthy suburbs making up the "Heights" area are directed to the "Heights Driving Tour" (pg. 233). By way of background the following comments, appropriately in the Neighborhood Section of the *Guide*, are offered:

As Cleveland's rapidly growing urban area expanded in the period of 1895-1940, the irresistible movement of the city's East Side, white collar group led up the hill into the green acres occupied by the Euclid Golf Club and the once active Shaker North Union Settlement.

More than just a pair of comfortable, dormitory suburbs, Cleveland Heights and Shaker Heights are unique for the manner in which they were planned and the exceptional results of both plan and development. The latter was the site of the famed Van Sweringen brothers who tied the undeveloped lands of Shaker Heights to their daring and extraordinary Terminal group development at Public Square, today the site of Tower City Center. The then enormous enterprise counted on the creation of a special living

area as counterpoint to the downtown building projects. Shaker Heights (and adjacent Shaker Square) were laid out on a grand scheme of boulevards and curvilinear side streets tied to a center city by rapid transit. A series of ponds and streams gave the



residential zone a natural greenway. Commerce was to be rigorously confined to a few selected sites. Public buildings and schools were pre-planned on spacious sites with monumental settings. Two country clubs would be embraced in the configuration. The grand plan of Shaker Heights survived even though the Van Sweringen brothers died in the mid-1930's when the Great Depression had impacted their work.

In adjacent Cleveland Heights, development was also thoughtfully planned with a street system recognizing natural stream beds and carefully controlled land use. Of special note are two distinct districts partially within the city: Forest Hill, once a portion of John D. Rockefeller's estate, and Chestnut Hills, an enclave atop Cedar Road hill.

Forest Hill was initially laid out with strict architectural constraints. Architect Andrew J. Thomas of New York City designed the initial 81 residences of the development in the French-Norman Style; these are seen today as a neighborhood of uniquely consistent appearance. The failing economy of the 1930s precluded fulfillment of the whole grand plan. The remaining sites were carried out in the late 1930s through the post World War II era.

Chestnut Hills and adjacent North Park and Fairmount Boulevards possess an unusual store of grand city houses in the favored revivals of the early 20th century. Well maintained, these splendid houses and well-landscaped streets offer the epitome of an architecture of comfort and elaboration, of craftsmanship and variety.

Both Cleveland Heights and Shaker Heights are well provided with houses of worship, schools and institutional buildings of interest (see pgs. 233 thru 239).

### The Flats

This emerging shopping, dining and entertainment district includes the northern section of the larger flats area and the heavy industrial areas to the south.

The Flat's primacy in Cleveland history can be read from its street names: River, Center, Main, British, French, Canal, Washington, Elm. The flat and low-lying banks of the snake-like Cuyahoga River were the first areas explored by Moses Cleaveland, and the starting-point for the Western Reserve survey crews. As the city grew, the Flats became populated by the many river-oriented businesses essential to a thriving town. By the 1950s and 1960s, the Flats heavy (and, for the most part, "dirty") industrial character extended southward along the Cuyahoga as far as the city limits five miles away. However, in the past thirty years the Flats have changed dramatically. Many of the industrial businesses pared down operations, moved to the sunbelt, or disappeared. Increasingly, ecologically concerned citizens and businesses have cleaned up the Cuyahoga River and Lake Erie. The growing city has looked at the under-utilized real estate along the river with everhungrier eyes. And Clevelanders have sought more opportunities for dining, entertainment, recreation and night-life in the city's center.

Today, the popularly redefined Flats area (limited roughly to the river-banks and low land north of the I-71 bridge) is a bustling mix of restaurants, bars, nightclubs, boating and entertainment facilities. The river plays host to private craft, water taxies, cruise ships, a sculling league, canoe races and, most recently, highspeed powerboat racing. Riverside restaurants feature boardwalks, decks, chaise lounges and pools. Bars and nightclubs feature comedy, live music, stage shows and major extravaganzas during Cavalier's and Indian's games, summer festivals and holidays. The architectural character of the Flats befits its checkered history; It is an amalgam of historic and not-so-historic industrial buildings, a variety of bridge types, restored vintage structures, infill commercial buildings of the 19th and 20th century (as along Old River Road on the Cuyahoga's east bank near the lake), and trendier new commercial properties such as Riverbend Condominiums (1984), by Anthony Paskevich and Associates, and Shooters on the Water (1987), Robert Corna and Associates (exterior) and Voinovich-Sgro Architects (interior). The many ambitious plans for the Flats and its environs are sure to enhance and modify its architectural appeal in the years to come.

These include a proposed Aquarium as well as retail and office facilities, marinas, restaurants, clubs, bars, and reuse of the U.S. Coast Guard Station at the mouth of the Cuyahoga.

Most dramatic among the water-side rehabilitations is the Power-house (1892), originally the Woodland Avenue and West Side Street Railroad Powerhouse, restored and adaptively re-used (1987-1989), under the direction of Robert Corna and Associates and Samuel V. Diaquila, Architect. The original building was designed by John N. Richardson who continued with the 1901 additions including the 240-foot-high chimneys.

# **Historic Districts**

In 1971, the Cleveland City Council adopted an ordinance permitting the designation of sites and areas as Landmarks or Historic Districts. The ordinance establishes an overlay zoning that requires design review for any construction at the designated site or within the designated areas. The design review is undertaken by the Landmarks Commission through the city's permit process. The action by the Landmark's Commission may result in a Certificate of Appropriateness.

The public is often confused by National Register listing and local landmark designation. The National Register was established by the United States Congress in 1966 and is administered by the National Park Service under the Department of Interior. Reviews for National Register listing are undertaken by the Ohio Historic Preservation Office for listing by the National Park Service. Historic sites and districts are often on the National Register as well as locally designated.

The designated districts of the city are an assortment of very diverse areas and neighborhoods. The districts differ in scale, form, style and time of development. The diversity exemplifies the cosmopolitan nature of the city of Cleveland. In the following paragraphs Cleveland Landmark Districts are designated by the letters (LD) while (NR) signifies National Registry listing.

# Broadway Historic District (NR, LD) Map L

The Broadway Historic District was the business center of the city's largest Czech community. East 55th Street and Broadway was a major streetcar intersection. The Olympia Theatre (1911), Broadway Bank Building (1906), Oul Building (1926), Hruby Conservatory of Music (1912), and the Cleveland Public Library - Broadway Branch (1905) are all within steps of this intersection. A block to the south are Our Lady of Lourdes Church (1891) and School (1907). The local district includes impressive Queen Anne, Colonial Revival, and Eastlake homes along East 55th Street.

# Brooklyn Centre Historic District (NR, LD) Map J

Brooklyn Centre originated as an agricultural village at the crossroads of Columbus (now Pearl Road) and Newburgh (now Denison Avenue). Settled in the 1830s, it was incorporated as Brooklyn Village in 1867 and annexed to Cleveland in 1890. The district includes a variety of important commercial, religious and residential buildings. Significant buildings include the Farnsworth Building (1904) designed by J. Milton Dyer, the Richardsonian Romanesque-style Riverside Cemetery Building (1896), the Gothic Brooklyn Methodist Church (1911) and numerous Italianate, Queen Anne and Colonial Revival houses.

# Cultural Gardens Historic District (LD) D51/K29

Cleveland's Cultural Gardens are a unique outdoor historical museum of ethnic heritage, landscape architecture and fine sculpture. The gardens are located in Rockefeller Park from Superior Avenue to St. Clair Avenue along Martin Luther King Drive and East Boulevard. The first garden was initiated by the Daughters of the British Empire in 1916. The chain of gardens was conceived by Leo Weidenthal with the dedication of the Hebrew Gardens in 1926. The number has grown to 25 gardens representing various nationality groups. This group also includes the Chinese Garden which lies outside the Historic District.

# East Boulevard Historic District (LD) Map K

The district owes its significance as a residential neighborhood to the presence of the adjacent Rockefeller Park and the Cultural Gardens. The district features a three-block row of apartment buildings of superimposed porches between Wade Park Avenue and Superior Avenue dating from 1905 to 1918. Between Superior and St. Clair Avenues, the boulevard is lined with large, two-story single and double-family homes. These houses display a mixture of early 20th-century residential revival styles, including Dutch Colonial, Colonial Revival, Spanish Revival, and Federal Revival styles, dating from 1909 to 1936.

# East 4th Street District (NR, LD) B19

The District portion of East 4th Street, first known as Sheriff Street, runs between Euclid and Prospect Avenues. By 1881 the Street was lined with masonry buildings two-to-five-stories tall. In addition there were three wood-frame laundries and the famous Euclid Avenue Opera House that opened in 1875. The stage entrance faced Sheriff Street. Destroyed by fire in 1892, but rebuilt in 1893, it continued to operate until the 1920s. During the 1930s, East 4th Street was the home to milliners, tailors, insurance and real estate companies, furniture dealers, and violin makers. While East 4th Street declined in the 1960s and '70s, it still echoes its past. Today small shops and restaurants continue in operation, giving East 4th Street a density and activity providing the visitor with a feeling of the kind of crowded urban settings that were common to American cities of the past. Recently completed street improvements included the addition of brick paving reminiscent of yesteryear.

# East 75th Street Historic District (LD) K24

This small district, located between Euclid and Chester, includes six houses (built between 1888 and 1902) and one apartment building (1923). One house was designed by the firm of Granger and Meade and one by Frank Barnum. Two houses were designed by Charles F. Schweinfurth, including Schweinfurth's own home. His simple, random-coursed stone house with a crenelated cornice (1894) suggested a modernistic approach to residential design (see pgs. 190, 196).

# East 89th Street Historic District (NR) Map K41

In the late-19th and early-20th centuries East 89th Street developed as an upper middle class residential street close to Euclid Avenue's "Millionaire's Row." Italinate, Queen Anne, Colonial Revival, Dutch Colonial Revival, Tudor Revival and Romanesque styles are found in the district. The Schleicher House, with its onion-shaped domed turret, is one of the finest Queen Anne houses in the city.

# Fairhill Road Village Historic District (NR) K38

The district is a notable example of a planned residential group. The concept for Fairhill was developed by landscape architect A. Donald Gray in conjunction with architects Antonio di Nardo and later Harold Fullerton. Built between 1929 and 1933, it was designed in an English Cotswold style to resemble an English hamlet. The development backs onto a densely wooded ravine. (See Belgian Village pg. 173).

### Franklin Boulevard Historic District (NR) Map H

Franklin Boulevard has fine residential examples of the Queen Anne, Italianate, Second Empire and Colonial Revival styles constructed between the mid-19th and early-20th centuries. Franklin was home to notable Clevelanders, including U.S. Senator (and national leader of the Republican Party) Marcus Hanna, industrialist Daniel Rhodes, author Ella Grant Wilson, historian James Ford Rhodes and Mayor Stephen Buhrer (1867-1870). Real estate developer Belden Seymour, one of the prime forces behind the construction of the Superior Viaduct, built the Italianate house on the southwest corner of West 38th Street. The stone, Queen Anne-style Franklin Castle (1881) was built by banker Hannes Tiedmann. The brick, Queen Anne-style Albert Teachout House (1888), and the Second Empire-style Thomas Axworthy House (c. 1873) are among the district's most significant houses.

### Franklin Boulevard - West Clinton Historic District (NR) H

The 273 buildings in this district include high style and vernacular residences, commercial buildings, and religious structures built between 1878 and 1929. It includes residential examples of Italianate, Stick style, Queen Anne, Romanesque, Craftsman, and Colonial revival styles. The Tudor Revival-style Cogswell Hall (1913), the Stick style Crowl House (c. 1890), the Chateauesque-style F.A. Coburn House (1888), the Queen Anne Colonial Revival-style Egleston House (c. 1890), the Italianate-style Hay House (c. 1880), and the Richardsonian Romanesque-style Bethany Presbyterian Church are important structures found in the district.

# Hessler Road and Hessler Court Historic District (NR, LD)

The Hessler Road and Hessler Court District (D10) was the first area designated as a Historic District of the City of Cleveland. At the time of its designation, its area was under threat of demolition. As part of the University Circle development plan, the district represents a compact, middle-class subdivision within a neighborhood characterized by large, individually designed, single-family houses with spacious lots. The prevalent architectural styles of the Hessler District are Neo-Classical and Arts and Crafts, with a trace

of Norman, Tudor and Swiss Chalet styles. Hessler Court has the only surviving exposed wooden-block pavement in the city. Wooden-block was used extensively for street pavement in the city during the 1870s.

# Historic Warehouse District (NR, LD) Map B

This district, northwest of Public Square, served as the commercial center of Cleveland through the 19th century. The area illustrates the evolution of construction techniques, ranging from loadbearing walls, to cast iron facades, and finally the steel frame. By the 1840s warehouses, business blocks, clothiers, and dry goods stores lined the streets. The Hilliard Block and Johnson Block date from this period. After the Civil War, ornate examples of Italianate, Romanesque, and Eastlake influenced architecture appeared. The district was also the location of several important early skyscrapers in Cleveland: the Perry-Payne Building (1889), designed by Cudell & Richardson, with its interior light court; the 1891 Western Reserve Building by Daniel Burnham; and the 1903-1911 Rockefeller Building, financed by John D. Rockefeller and designed by Cleveland architects Knox & Elliot, which demonstrates a strong influence by Louis Sullivan. Other structures of this period include the Commercial Style Bradley Building and Bingham Company Warehouse, along with the Courthouse Square, formerly the Crown Building (1915). The district is experiencing a substantial renovation and adaptive reuse.

# Little Italy Historic District (LD) Map D

This district of about 375 structures, located on the East Side of Cleveland, includes residential, commercial, and industrial buildings, two church structures, and a former elementary school. Dense development on small lots, along with a location on the side of a steep hill, has created a unique character for this neighborhood. In the mid-1870s Little Italy was farmland. Growth began in the 1880s after installation of the New York, Chicago & St. Louis railroad line. By the mid-1890s residential development



north of Mayfield Road was essentially complete. Development of the area south of Mayfield Road occurred mostly between 1905 and 1915. Building materials varied; with the housing stock north of Mayfield the structures were primarily frame construction, while south of Mayfield they were generally brick. In 1911 Little Italy had a population that was 96% Italian born, with another 2% of Italian parentage. Significant institutions established to serve the neighborhood include Holy Rosary Church (1908), William P. Ginther, Architect, and Alta House named for John D. Rockefeller's daughter. Another important influence in the area was the Lakeview Marble Works, which employed craftsmen who designed and executed monuments for placement in Lakeview Cemetery, Cleveland's most architecturally significantly cemetery. Joseph Carabelli, a stone cutter, was one of the founding fathers of Little Italy. In the early-20th century, Little Italy was the second largest Italian neighborhood in Cleveland. Big Italy, centered around Woodland Avenue and East 22nd Street, had the largest concentration of Italians. That neighborhood began to decline, however, in the 1920s. Efforts by the residents of Little Italy to preserve their heritage are highlighted by the Feast of the Assumption, celebrated annually on August 15th since 1895. A significant adaptive reuse within the district is that of Murray Hill School (1895; additions 1909, 1916), architect Frank S. Barnum. Closed in 1978, the transformation to offices, studios and condominiums was under the direction of Stephen Bucchieri, Architect. Today, Little Italy has become a center for shops, galleries and studios.

# Lorain Avenue Historic District (NR, LD) Map H

Lorain Avenue is a neighborhood commercial district with buildings constructed from the 1860s to ca. 1935. These include examples of Italianate, Romanesque Revival, Queen Anne, Second Empire and Commercial styles and represent some of the oldest surviving commercial buildings in Cleveland. Two significant industries originated in the district, the Gustav Schaefer Wagon Works (later the Schaefer Body Company) and the Laub Baking Company, once Ohio's largest wholesale bakery. The High Victorian Commercial style IOOF Hall (ca. 1885), the Romanesque style Schott Building (1890), the Moritz Goodman Building (1892, with 1896 addition) and the mansard-roofed Fridrich Bicycle Store (c. 1871) are among the significant buildings in the district.

# Lorain Station Historic District (NR) Map G

Named for the Woodland Avenue and West Side Railway streetcar barns that once stood at West 98th and Lorain Avenue, Lorain Station is an intact neighborhood commercial district that developed along a streetcar line in the late-19th and early-20th centuries. The former Cleveland Fire Department - Engine Company #33 (1911); the Farmers Bank of Cleveland (1921), designed by Mary Spence, an early local female architect; and the stone, Queen Anne-style Howland Building (1896) are among the district's noteworthy buildings.

### Ludlow Historic District (LD) Map E

The Ludlow neighborhood, part of the original Shaker Heights development plan of the Van Sweringen brothers, is located to the southeast of Shaker Square and straddles the municipal boundary lines of Cleveland and Shaker Heights. The neighborhood streets are laid out as ovals-within-ovals, creating an individual identity for the area within the larger development, as well as making it distinct from Cleveland neighborhoods to the south and west laid out in a grid plan. In contrast to the high-density residential

development of the Shaker Square area, Ludlow was designated solely for single-family houses. Each neighborhood in the Shaker Heights development had its own school on a specifically designated parcel. Although taking several decades to reach completion, deed restrictions enforced by the Van Sweringen Company produced a unified district. Items governed included lot and building sizes, setback, cost, plans, materials, architectural styles and color schemes.

# Magnolia-Wade Park Historic District (NR) Map D

Planned as part of the Wade Park Allotment Subdivision during the City Beautiful movement of the late-19th century, this district is just to the north of Wade Park and University Circle. Closely connected with the parks and parkway system between Lake Erie and Shaker Lakes, its curvilinear street pattern and landscaping were integral parts of the development. The largest homes were built along East Boulevard, with progressively smaller dwellings along Magnolia, Wade Park and Ashbury. Homes were built primarily between 1904 and 1956, in early-20th-century Revival styles. Architects J. Milton Dyer, Charles F. Schweinfurth, Hubbell and Benes, Knox and Elliot, and Badgley and Nicklas designed houses found in the district.

### Mall Historic District (NR, LD) B6

The district of public buildings adjoining a formal mall area was developed according to the directives of the Group Plan Commission composed of architects Daniel Burnham, John Carrere, and Arnold Brunner. First proposed in 1903, the plan was developed over the next 30 years becoming one of the most elaborate civic center complexes in the United States. The Mall, approximately 1,500 feet long and 500 feet wide, has ten structures adjoining it. The buildings, designed by a number of architects, stress similar massing, height, and Beaux-Arts and Second Renaissance Revival architectural styles, all executed in stone. Many of the buildings contain impressive interior spaces. The Federal Court House and Custom House, includes sculptures by Daniel Chester French. In the early 1960s the excavation of the Mall between St. Clair and Lakeside Avenues provided an underground convention center. The Hanna Fountains were then installed in a long pool on the Mall. At the same time, the World War II Memorial Fountain with its bronze allegorical sculpture was completed at the south end of the Mall. It was commissioned in 1946, the work of sculptor Marshall Fredericks. The southern part of the Mall has been extensively reconstructed to accommodate a large underground garage. The War Memorial Fountain has been restored as the centerpiece. Additionally, a group of smaller, commemorative World War II memorial sculptures are planned.

# Mather College Historic District (University Circle) (NR) Within University Circle, five buildings, (Map D) their green facing Bellflower Road, are considered the most architecturally and historically unified section of the Case Western Reserve University campus. These are the original buildings of the College for Women of Western Reserve University, opened in 1888, the fifth separate college for women in the United States. Clark Hall (1891-

1892), a three-story classroom building of sandstone and brick in a variant of the Queen Anne style, is the only Cleveland work of Richard M. Hunt. Cleveland architects Coburn and Barnum designed Guilford Hall (1891-1892), a four-story brick Queen Anne dormitory. The next two buildings, constructed in 1901-1902, were both the work of Charles F. Schweinfurth: the Late Gothic Revival stone Harkness Memorial Chapel and three-story red brick and sandstone Jacobethan Revival Haydn Hall. The final building, Flora Stone Mather Memorial (1910-1912), was also designed by Schweinfurth. A 60-foot tower is the focal point of this stone and brick Jacobethan and Late Gothic Revival building.

### Miles Park Historic District (NR, LD) L11

This district consists of an open space and small group of buildings dating from the 19th century and retains its character within a heavily urbanized area. The park, originally the Newburg town square, was laid out in 1850. The first Congregational Church of Newburgh was organized in 1832 and became Presbyterian in 1840. The present brick and stone building (1872) is an example of the Romanesque Revival style, with the original pews intact. The Miles Park United Methodist Church was established in 1832. The visually imposing red brick building (1872-1883) is designed in High Victorian Gothic style. Newburgh was annexed to Cleveland in 1873. In 1877 the green was named Miles Park, after Theodore Miles, the donor of the land. The Miles Park Library (1904-1906), Neo-Classical in design and by Edward Tilton, is constructed of sandstone and yellow brick. The reading room is a domed octagonal space containing eight wooden Ionic columns.

# Newton Avenue Historic District (NR, LD) Map D

Located in Cleveland's Hough community in proximity to University Circle, the Newton Avenue Historic District is very compact and composed of 22 single-family houses and two apartment buildings. The homes along the street were built in 1910 and 1911 and include such house types as bungalows, Homesteads and Four Squares. The houses show elements of the Colonial Revival and Dutch Colonial Revival styles. The houses were developed by Philip Marquard, a noted early-20th-century residential developer. One of the more notable features of the street is the intimate feeling achieved by houses with little or no setback from the street.

### Ohio City, Franklin Circle and Market Square (NR, LD)

Ohio City, or as it was incorporated, The City of Ohio, was an independent community from 1836 until 1854 when it was annexed to the City of Cleveland. The Market Square Historic District of Ohio City, the commercial area near the West Side Market, and Franklin Circle (Map C), is primarily a residential community that contains examples of styles popular in the midand late-19th century. The area continues to experience extensive restoration and renovation activity. The National Register Ohio City District centers around Franklin Circle.

# Playhouse Square Historic District (NR, LD) A10 to A14

This group of structures, now within what is referred to as the Cleveland Theater District, is a rare, surviving collection of post-World War I legitimate, vaudeville, and motion picture theatres. Their significance derives from the ornate architecture, the unusual connected plan of four of the five theatres, and links with civic leaders and architects of local and national reputation. Playhouse Square, primarily built between 1920 and 1922, was the result of a collaboration between realtor Joseph Laronge and theatre owner Marcus Loew to develop upper Euclid Avenue into a theatre, office, and shopping district. Loew's Ohio and Loew's State theatres, designed by Thomas W. Lamb, opened in February 1921. Both auditoriums were placed at the rear of the Ohio Building, with long promenades to the street. Both theatre lobbies have elaborately coffered ceilings, and the State's Italian Renaissance style lobby is the largest in the world. Next to open were the Hanna Building, the Hanna Building Annex and the Hanna Theatre, financed by the Cleveland News publisher Dan Hanna, Sr. in honor of his father, Marcus Hanna. Designed by Charles Platt, a Renaissance Revival design was executed for both the exterior and interior. The Bulkley Building, with its Allen Theatre, followed. The developer, politician Robert Bulkley, hired architect C. Howard Crane. The Pompeiian style theatre has an ornate lobby rotunda designed specifically for movies. The final structure, the Keith Building and Palace Theatre, opened in November 1922. Edward F. Albee dedicated the building to his partner B.F. Keith, co-founder of the Keith Vaudeville circuit. Architects Rapp & Rapp's Neo-Classical design combined a 21story tower, the tallest in Cleveland at the time, with a lavish theatre containing a three-story lobby emphasizing marble and metalwork.

# Public Square Historic District (NR) B58 to B60

The Square was laid out as part of the town plan of Cleveland in 1796, the year Moses Cleaveland landed at the mouth of the Cuyahoga River as leader of the survey party of the Connecticut Land Company. Today there are four quadrants, each containing about one acre of land. From 1852 to 1867 the two streets crossing the Square were closed by fences erected by residents opposed to commercial development. In 1860 a monument to Commodore Oliver Hazard Perry was erected at the center of the Square; it remained until 1892. The bronze statue of Moses Cleaveland, unveiled in 1888, was designed by J. C. Hamilton. The statue of Mayor Tom L. Johnson (in office 1901-1909) was erected in 1915, the work of Herman N. Matzen. Dominating the Square is the Soldiers and Sailors Monument, designed by Cleveland architect Levi T. Scofield and dedicated in 1894. (For additional information on this quadrant see pgs. 64, 71, 72).

# Shaker Square Historic District (NR, LD) Map E

The district consists of approximately 275 buildings, the core of a much larger area developed by O. P. and M. J. Van Sweringen. It is one of the few historic districts in the nation to cross municipal boundaries, with an adjacent area in Shaker Heights having also been designated. At the center of the district is Shaker Square (1927-1929), a village green setting consisting of an open space enclosed by buildings in an octagonal formation, with roadways entering at mid-side. Each of the four quadrants contains a twostory central block flanked by one-story wings and square corner pavilions. The Georgian ornament combines with the red brick walls and slate roofs to create a harmonious design. The Square, designed by Small & Rowley, is one of the earliest planned suburban shopping centers in the United States. The Van Sweringens integrated it into an innovative rapid-transit system linking their developments, the Terminal Tower Group on Public Square and the suburb of Shaker Heights. Surrounding much of this commercial node the Van Sweringen's developed a high-density residential district with neighborhoods of single and two-family houses.

# Terminal Tower Group Historic District (NR) (B20, 21, 23, 24, and 61) The Terminal Tower was constructed as the tallest building of the City of Cleveland and remained the city's most familiar landmark for sixty years. It is located in the most prominent location of the city, the southwest quadrant of Public Square. The District is a complex of interconnected buildings arranged in a triangular area of 15 acres. The architects Graham, Anderson, Probst and White incorporated the 12-story Hotel Cleveland (now the Renaissance Cleveland Hotel) that was designed by their predecessor firm, Graham, Burnham and Company. It is matched in scale and classical design by the Dillard Department Store (formerly Higbee's). Between these two wings is the Union Station entrance, a five-arch colossal Roman arcade. The sub-concourse, which was the Union Terminal during the railroad passenger era, has recently been renovated and expanded to form "The Avenue" at Tower City Center. Other recent renovations include the MK-Ferguson Plaza, and Landmark Office Towers (formerly Midland,

# Tremont Historic District (NR, LD) Map I

Guildhall and Republic Buildings).

The center of the Tremont Historic District is West 14th Street. It is located on a plateau west of the Cuyahoga River. The first settlers of the area arrived in 1818 from New England. The area became known as University Heights because of the development of a short-lived university in 1851. Pelton Park (now known as Lincoln Park) was established as part of the campus. University Heights developed into an exclusive residential area by the time of the Civil War. By 1869 the "Connecticut Colony" arrived in the area, including some who were to become local industrial leaders. The growth of industry caused profound changes in the community. The original residents moved to out-lying areas and were replaced by Central and Eastern Europeans who came to Cleveland to join the industrial work force. Today in Tremont we can find many Victorian style homes of those early residents as well as the homes built to accommodate the new immigrants who came after the turn

# Lost Cleveland

# **Buildings Gone But Not Forgotten**

In a city as large as Cleveland it was inevitable that the pressures of growth would take a number of once-admired structures. And, if development was not responsible for the losses, there was always fire and abandonment. Urban renewal, with its capacity to devour whole neighborhoods, was not as damaging to Cleveland's fabric as to that of some cities. Even now, the Gateway complex cleared a twenty-acre area adjacent to the southern edge of downtown and has caused a number of buildings of familiar, if not notable, character to vanish.

Citing lost favorites is a sad recounting and never quite complete. But, for example, the following are offered: The Central Armory (1893) and Egyptian-styled City Morgue (1894) were leveled to provide for the new Federal Building. On the same block, the Hotel Auditorium (1927) preceded the present Bond Court Hotel.

One of Cleveland's first tall buildings to be demolished was the Old Central National Bank Building at 308 Euclid Avenue in the late-1940s to be replaced by the Woolworth Co. store.

Across the street from this has risen the massive BP America Building and Garage. The site for this development contained several buildings, most notably the Burnham & Root Cuyahoga Building (1893) and the Williamson Building (1900), once Cleveland's tallest. The well-photographed implosion of these two structures was a dramatic event in 1981.

The Society Center project (now Key Center) at Public Square combined demolition and preservation. Most serious was the loss of the splendid terra-cotta Engineers Building (1910) to accommodate the Marriott Hotel. The Key Tower rises from the site of the one-time Cleveland Chamber of Commerce Building (1898), later Cleveland College. Happily, the original Society for Savings Bank by Burnham & Root (1889-1890) has survived.

The Central Armory was a dominant element of the Mall area during its early assemblage. Eventually, most of the Mall gave way to a redeveloped block featuring the new Federal Building.



The Engineers Building, one of Cleveland's major losses, was destroyed in late 1989. The crisp lines of the terra-cotta-faced building, which housed the headquarters of the Brotherhood of Locomotive Engineers, graced the approach to Public Square from the north for decades.



In the Warehouse District a streetscape of empty lots, now used for parking, attests to the serious losses of original 19th-century structures. Perhaps the greatest of these was the Blackstone and Power Block Building (1881), a structure featuring a central atrium and elaborate Victorian detailing. Located at West 3rd and Rockwell Avenue, it was neighbor to two structures of historic interest: The Hawley House Hotel at West 3rd and St. Clair (lost to fire) and the Old Cuyahoga County Court House (1875) located where today's 55 Public Square rises.

At the northwest corner of Euclid Avenue and East 9th Street, two noteworthy buildings preceded the present National City Center: the 1890 Hickox Building, featuring a slender turret at the corner, which came down in the 1930s for the short-lived Art Moderne Bond store (1947).

Downtown Cleveland was once the locale of a number of nowvanished churches. The most significant of these may have been the enormous Euclid Avenue Baptist Church (1927) along East 18th Street, north of Euclid Avenue - a Byzantine Revival structure supported, in part, by John D. Rockefeller.

While the city's Playhouse Square Theater group is a preserved model for the nation, there were a number of motion picture and stage performance theaters lost. Most recently (1980-1981) the Hippodrome, the city's largest, came down for a parking garage. All of the city's 19th-century opera houses and vaudeville theaters have vanished.

Perhaps the best-loved retail emporium, The Sterling & Welch Co. store - a very large furnishings store featuring a five-story central light well - came down for a project never constructed. Clevelanders remember the 60-foot Christmas tree within the atrium as a regular holiday event.

While a considerable portion of much admired structures have fallen to the ravage of time, the people of Cleveland are fortunate inasmuch as a large part of the city's architectural heritage has been preserved.

# Clay Herrick

Note: Mr. Herrick died in 1992. This text was written for the First Edition.

# Cleveland Renewed

The decades of the 1980s and 1990s have been a Great Awakening for Cleveland. The city completed projects such as Playhouse Square as a theater district and the Erieview Urban Renewal Program, constructed major new projects such as the BP America (formerly Standard Oil of Ohio) Building and the Galleria at Erieview, commenced ambitious mixed-use developments such as Tower City Center and the North Coast Harbor, and completed the Gateway project, a contemporary sports and entertainment complex. Not since the heady days of the late 1920s has Cleveland seen such a scale or diversity of development. A brief tour of downtown Cleveland's major development districts will reveal the range of Cleveland's recent accomplishments and suggest the future direction of downtown development.

Public Square is the physical and symbolic heart of Cleveland. Beginning in the late 1970s, the city, county, and state began a collaborative effort to completely renovate this important public open space. The public commitment was soon followed by major private investment. To the east, Standard Oil of Ohio built its headquarters, a 1.5 million-square-foot office and retail development by HOK (St. Louis). This project was followed by the development of Key Center and the renovation of the Historic Society for Savings Building and by the commencement of the Tower City Center project, a mixed-use project which includes the renovation of the Terminal Tower, long the symbol of Cleveland; the conversion of the former railroad station to a 400,000-square-foot retail center; the conversion of the abandoned U.S. Post Office to the MK-Ferguson Plaza; the renovation and reconfiguration of the RTA station; and the development of a new Ritz Carlton

The BP America Building, occupying space on Public Square previously filled by both the Cuyahoga Building and the Williamson Building, soars to a beight of 658 feet but was purposely held to a beight below that of the Terminal Tower.



Hotel and additional office space. Subsequent phases of this project include new office and retail development and the development of new housing on land across the Cuyahoga River on Collision Bend. Properties adjacent to Tower City Center, including the Landmark Office Tower, Dillard's Department Store, and the Cleveland Renaissance Hotel have all undergone extensive renovation in recent years.

To the north of Public Square is the Key Center project by Cesar Pelli, architect. This mixed-use project includes a 55-story office tower, a 424-room Marriott Hotel, the renovation of the Historic Society for Savings Building (Burnham & Root; vanDijk, Johnson & Partners) the complete redesign of Mall A (Richard H. Kaplan FAIA architect) over a new parking garage, and the restoration of the "Fountain of Eternal Life," a major sculpture by Marshall Fredericks. To the west of the Square, an equally significant project, the Ameritrust Center, was proposed. This was to be a



Silver in color and angular in shape, One Cleveland Center has been situated at a 45 degree angle to the major intersecting streets leaving a considerable plaza area both inside

60-story office tower by Kohn, Pedersen & Fox architects that would have included a 480-room Hyatt Hotel and would have completed development on all edges of Public Square. Two late-19th- and early-20th-century buildings were demolished to make way for this project. The site is now a surface parking lot because Ameritrust was absorbed by Society Corporation (now Key Corporation). There are no known plans for the redevelopment of this site as of this writing.

The Warehouse District is Cleveland's original retail center. While a quiet start of residential lofts occurred in the Bradley Building in the 1970s, the 1980s saw the rediscovery of this unique collection of 19th-century loft, retail and warehouse buildings and their conversion to office, residential and retail uses. Among the most significant projects to be completed during the 1980s were the Hoyt Block, the Bradley Building, the Hat Factory, the Burgess Building, the Hilliard Block, the Johnson/Jobbers/Chamberlain Block, and the 820 Superior Building. Office building projects such as the Western Reserve Building Annex, the L.N. Gross Building (now called Lakeside Place), and the Courthouse Square Building (formerly called the Crown Building) were completed. Residential projects such as the Crittenden Court Apartments by Richard L. Bowen and Associates were completed in 1996, and the adaptive reuse of the National Terminals Warehouse as 248 apartment units and 9,000 square feet of retail space was begun. Crittenden Court is noteworthy because it is a new 208-unit, 18-story, brick-faced structure with parking garage and retail. Construction of a six-unit

row house development to be called Kirkham Place fronting on West 10th Street, by vanDijk, Pace Westlake and Partners, was started in the fall of 1996. All of the units presold. The Worthington Building project, an office and residential complex, has been partially completed and houses the major architectural/engineering firm of URS Consultants.

East Ninth Street/Erieview, located east of Public Square, is the city's downtown commercial building representative of the national urban renewal projects of the 1950s and 1960s. The Erieview Plan of 1960 by I. M. Pei had all of the classical features of prismatic buildings and broad open spaces of the modernist thinking of that era, including the grand Erieview Plaza that stretched between Erieview Tower and East 9th Street. It succumbed to the vagaries of the Cleveland winter climate and is now the site of the Galleria at Erieview. The district developed gradually and was substantially completed in the mid-1980s. This decade saw the construction of the One Cleveland Center Building, Eaton Center, North Point Phase I, First Federal Savings and Loan, the Ohio Bell Building, and the Galleria at Erieview, a 150,000-square-foot retail center. In recent years, the district has witnessed the construction of North Point Phase II and the Bank One Building on the site of the Hollenden Hotel, as well as the renovation of the Bond Court Office Building and the Lakeside Holiday Inn and the conversion of the Bond Court Hotel to the Sheraton City Center Hotel.

The unique, Obio Bell Erieview Tower has its main window-wall angled so that the street scene below (including the neighboring Galleria Plaza and St. Clair Avenue) is reflected in ever-changing mirrored images.



A surface parking lot fronting on Superior and Rockwell Avenues, between the Superior Building and the Federal Reserve Bank, is the site for a new addition to the Federal Reserve. It houses four levels of parking and five levels of office space, and is connected with the old building by a three-story bridge that spans the existing one-story loading dock. The new building uses marble from the same Georgia quarry that supplied material for the existing Federal Reserve Bank Building in the early 1920s. The architects for the addition are HOK (St. Louis).

A new 1500-car parking garage was completed between City Hall and the Conrail tracks on the site of a previous garage. It is especially visible from the East Shoreway and from North Coast Harbor, with its strong horizontal bands of precast concrete, and provides a new pedestal for City Hall.

North Coast Harbor is located at the foot of East 9th Street as it meets Lake Erie. Planned as a major attraction for both Greater Clevelanders and visitors to the region, the North Coast project was proposed to include an aquarium and maritime center; retail, hotel, and office development; and public open space centered on the 7.5-acre harbor. This project was not only to be the northern terminus of the East 9th Street office corridor, but was to complement the Cleveland Convention Genter and become a popular gathering place for all Greater Clevelanders.

North Coast Harbor outstripped expectations and, as plans do, evolved somewhat differently than originally proposed. The Rock and Roll Hall of Fame and Museum drew one million visitors within one year of its opening. This iconic building was designed by L.M. Pei, architect and masterplanner of the original Erieview Masterplan, which established East 9th Street as the city's major north/south axis. The Great Lakes Science Museum, designed by E. Verner Johnson & Associates, Inc. (Boston) opened during Cleveland's Bicentennial weekend celebration in late July of 1996. A new football stadium has been proposed for opening at the beginning of the 1999 National Football League season. It is to be constructed on the site of the now-demolished Cleveland Municipal Stadium. The design firm chosen for the project is HOK Sports (Kansas City).

Gateway is an innovative sports and entertainment complex which includes Jacobs Field, home of the Cleveland Indians (HOK Sports), Gund Arena (Ellerbe Becket), and two parking garages (vanDijk Pace Westlake). This complex features a compact design closely integrated with the city fabric. The site master plan was prepared by Jonathan Barnett and Sasaki Associates, in coordination with the City of Cleveland Planning Department.

As of this writing the Northcoast Harbor District Masterplan is being reconsidered with the intention of finding appropriate sites for additional museums and retail development, better incorporating the Port of Cleveland into the overall Northcoast District. Likewise, Euclid and Prospect Avenues, spurred by the development of Gateway to the south and Northcoast Harbor to the north, are being revitalized as long underutilized, turn-of-the-century commercial buildings are being converted to housing, offices and hotels.

As a physical monument to Cleveland's Bicentennial, a light rail "Waterfront Line" extension to the existing RTA Blue and Green lines was built to connect Tower City with North Coast Harbor. This was opened on official Bicentennial Weekend in 1996.

Playhouse Square is the city's theater district. At the center of the district are three magnificently restored theaters: the State, the Ohio, and the Palace. The Allen, under renovation, will be a fourth theater - all together constituting a 7,539-seat performing

arts center. The renovation of these three theaters, completed in the mid-1980s, spurred the conversion of abandoned retail buildings in the district to office use and has led to new development on underutilized sites in the surrounding area.

The Renaissance Building, a 300,000-square-foot office building, and the 200-room Wyndham Hotel, (RTKL, Ohio Corporation, with



Herman Gibans Fodor, Inc. Associate Architect) have been completed and the east end of Huron Road has been realigned to join East 13th Street. The change of Huron's path has made a Star Plaza possible - a park containing a concession building, planting, seat walls, and a tower with reflectors for a continuous laser light show. Future development in the district is likely to occur east of the Hanna Building and north of the Playhouse Square theaters. Residential development, in Playhouse Square and in the adjacent Historic Gateway Neighborhood, is breathing new life into older commercial buildings and adding new people to these two neighborhoods.

These reflections capture activity in Cleveland's Downtown exclusively, but parallel activity is to be observed in the city's subcenters, especially University Circle and the city's many diverse and architecturally interesting neighborhoods. After several decades of population shrinkage and physical stagnation, the city is on a new rise - one which is fundamental to Cleveland's positioning for the future as a significant city expressed in significant architectural language.

Hunter Morrison Director of City Planning City of Cleveland

# Libraries, Museums and Zoo



# Cleveland Public Library (1925, 1996) B8

325 Superior Avenue Architects: Walker & Weeks Addition: Hardy Holzman Pfeiffer Associates Associated Architects: Robert P. Madison International Inc., and URS Consultants

The Cleveland Public Library, built at the site of the old City Hall, was the result of a 1916 design competition. An integral part of the Group Plan scheme, the Library is paired with the Federal Building and completes the original intent of providing a terminating south edge to the Mall.

A five-story marble structure, the Library, adhering to strict Group Plan guidelines, is uniform in height, width, and massing to the adjacent Federal Building. A rusticated arched base, balustraded roof line and three-story Corinthian colonnade typify its classic Beaux-Arts design.

One of the largest public library buildings in the country, having 47 miles of shelving, it boasts a pair of grand staircases which rise with dignity through a well-composed interior of Italian marble. The painted, vaulted lobby and coffered ceiling of the new three-story Reading and Reference room are reminiscent of a Roman bath. Although classical in design, the Library quickly gained national recognition with many functional innovations in library planning.

In 1994 the Business and Science Annex was demolished to implement a capital plan to improve the Library's services and delivery systems, renovate the main building's internal vintage

ceilings with clerestories. This project won an Award of Excellence for Library Architecture in 1983.

# South Brooklyn (1979) J7

4303 Pearl Road Architects: Fred Toguchi & Associates

A new structure on a small "V"-shaped site looking at the junction of Pearl and State Roads. Its interiors feature an exposure of the mechanical and structural systems in the new functionalist esthetic.

# East Side Branches \_\_\_\_\_

# Addison (1990) K21

6901 Superior Avenue Architect: Stephen J. Bucchieri

A composition of a large cube and attached cylinder, incorporating considerable glass block and altogether configured to a rectilinear module.

# Collinwood (1928, 1980) M2

856 East 152nd Street Architects: Walker & Weeks

Renovations: Lipaj, Woyar and Tomsik

The interior spaces were filled with partitions which were eliminated to provide an open plan with modern furnishings.

# East 131st Street (1929, 1979) N2

3830 East 131st Street Architects: Walker & Weeks

Renovations: Lipaj, Woyar and Tomsik

This branch is almost identical to Collinwood. The architects preserved the terra-cotta, ornamented arched entrance as well as modernizing interiors.

# Glenville (1980) K30

11900 St. Clair Avenue, NE Architects: Thomas T.K. Zung

A grand entrance canopy leads to a light-filled interior highlighted by an elevated storytelling loft. The brass tonal sculpture is the final work of Harry Bertoia.

# Harvard-Lee (1979) N4

16918 Harvard Avenue Architects: Whitley & Whitley

Of dark brick masonry inside and out, its high-ceilinged interior features stained oak beams, ceilings and trim.

# Hough (1984) K22

1566 Crawford Road

Architects: Saunders, Van Petten

An L-shaped plan is topped by an active roofline of a succession of sharp gables. The pale exterior brick extends inside. The children's storytelling area features a repeat of exterior forms.

# Memorial-Nottingham (1970, 1994) M4

17109 Lake Shore Boulevard

Architects: Richard Fleischman Architects, Inc.

The Cleveland Public Library purchased the unique Villa Angela building, also designed by the Fleischman firm (1970), with the



goal of retrofitting a girls high school into a public library branch and service facility. It was determined that it was feasible to to change the entire high school into a library facility that would accommodate off-site storage, technical services, library for the blind and physically handicapped, training facility, administration and branch library with an auditorium for community activities.

# Mt. Pleasant (1925, 1981) N3

14000 Kinsman Road Architect: L. Kent Moatz Renovation: Ernst Payer

Once a branch bank, this renovation was the second at the site. Color was freely used to enliven the interior.

### Rice (1927, 1981) L8

2820 East 116th Street Architect: Walker & Weeks Renovation: Ernst Payer

A large, rectangular space was made exciting by way of color and furnishings including a wall sculpture featuring book characters springing from a book's pages, the work of William McVey.

Sterling (1913, 1985) K3

2200 East 30th Street Architect: Edward Tilton Renovation: Joseph Ceruti

The architect created a new cathedral ceiling with central skylight to make a small volume dramatic.

Union (1982) L7 3463 East 93rd Street Architect: Collins and Rimer

This branch features a design which reflects the characteristics of a nearby church building. The interior has a quality of repose assisted by clerestory lighting.

Allen Memorial Medical Library (1926) D4

11000 Euclid Avenue (at Adelbert Road) Architects: Walker & Weeks

This clean, refined library and museum of classic design is one of the finer examples of the work of Walker & Weeks. Simple and rectilinear in form, the decoration is derived from the way the building is put together, not applied ornament. It is symmetrical with a rusticated base, two-story windows and a cornice. Subtle detailing enhances the central entry pavilion. The interior is treated with equal attention to quality and detail. The main reading rooms and library are finished in the English university tradition with Baroque-pedimented doorways. A special climate-controlled room to house rare books was installed in 1975.

Ralph M. Besse Library (1985) O7

Campus of Ursuline College 2550 Lander Road Architects: vanDijk, Johnson & Partners

Ursuline College, Ohio's first chartered college for women, was founded in 1871 by the Ursuline Nuns of Cleveland. Today, the campus is situated on 115 acres in Pepper Pike. Located in a peaceful residential community, the newest addition to the picturesque campus is the \$3.8-million Ralph M. Besse Library. Encompassing 36,000 square feet, the Library has a capacity for 130,000 volumes and seating for 250 people. The modern design of the Library integrates "Ursuline Blend" brick, buff Indiana

limestone and black Canadian granite. Stained glass panels from the chapel and amber glass sconces from Merici Hall are just two of the artifacts incorporated into the design from the College's former Cedar Hill campus. The Library is named after a longtime trustee and supporter of the college and a major organizer of its move to the present campus.

# Cleveland Museum of Art (1916) D24

11150 East Boulevard Architects: Hubbell & Benes 1st Addition: Hays & Ruth (1958)

2nd Addition: Marcel Breuer & Hamilton P. Smith (1970) 3rd Addition: Dalton, vanDijk Johnson & Partners (1982)

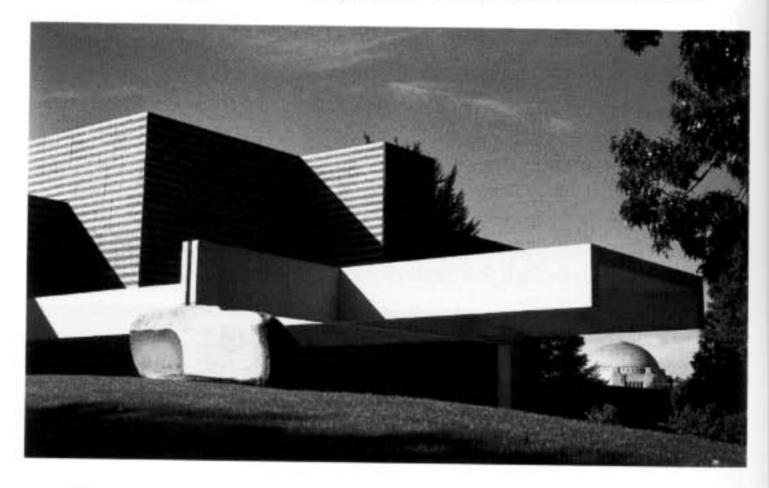
Parking Deck: vanDijk Johnson & Partners (1991)



Following consultation with Edmund B. Wheelright of the Boston Museum of Fine Art and Henry W. Kent of the Metropolitan Museum of Art in New York, the Cleveland firm of Hubbell & Benes created a museum which was truly a model for its day in the planning of its working parts as well as a key element in the University Circle master plan. Upon completion, museum professionals from around the country observed, "nowhere had they seen a building more perfectly adapted to its requirements."

Overlooking the Wade Park Lagoon, the 300-foot-long facade of white Georgian marble is broken only by a central Ionic portico separated from the main entablature by a wide attic frieze in the Beaux-Arts manner. A simple, axial, Neo-Classical design, composed of a vestibule with two great light courts on either side, established the basic plan. Various-sized galleries surround these including atmospheric controls and a light-diffusing chamber between the upper and lower skylights.

With a site orientation such that the north and south ends are separate visually, the large addition to the north by Marcel Breuer boldly addressed the Wade Oval, with a finely-crafted, 115-foot concrete canopy, dramatizing the new main entrance. An out-



standing structure of the 1970's in the University Circle area, Breuer's addition completely contained the elegant 1958 glass-and-metal addition by Hays and Ruth. The layout was determined by circulation patterns. Breuer employed a suspended ceiling grid, similar to that used in the Whitney Museum of American Art, permitting the use of modular partitions for flexible installations. A sculptural placement of massive blocks, clad in bands of light and dark Minnesota granite, allows a wonderful play of shadows amongst the elements. Unconcerned with directly relating to the original building, Breuer was said to "rather enjoy the tensions created by these juxtapositions." Though appearing closed and heavy, the interior opens to light courts in several areas.

Dalton, vanDijk, Johnson & Partners designed a third wing in 1982, neatly concealed by landscaping and a change in grade, to provide additional library and gallery space.



Western Reserve Historical Society Museum Complex D20 10825 East Boulevard

John Hay House (1910) D20 Architect: Abram Garfield

Mrs. Leonard C. Hanna House (1918) D20

Architects: Walker & Gillette

Central Addition (1959) D20

Architects: Charles Bacon Rowley & Associates; Ernst Payer

Fredrick C. Crawford Auto-Aviation Museum (1965) Architects: Rowley, Payer, Huffman & Leithold D20

Library (1984) D20 Architects: Kaplan/Curtis

Lester Wing (1993) D20

Architect: Richard H. Kaplan Architects, Inc.

Reinberger Entrance/Exhibition Gallery (1993) D20 Architect: Richard H. Kaplan Architects, Inc.

The Western Reserve Historical Society, housed in a complex of buildings one block long, is one of the largest private historical societies in the United States. Visitors can view outstanding collections and displays relating to the history of Cleveland and the Western Reserve from the Revolution to the twentieth century. The complex consists of a pair of large residences in the Second Renaissance Revival style connected with museum wings intended to harmonize with the exterior of the two houses. The Rowley-Payer addition of an entrance hall, two exhibition rooms, and meeting room sensitively joins the Hanna and John Hay Houses, while preserving their individual character and the formal gardens of each.

The Mrs. Leonard C. Hanna House, a fine example of 16th-century Florentine Renaissance architecture, was acquired by the WRHS in 1940 to house its growing library. The downstairs rooms have been preserved, and still have all of their original intricate Italian decor. An impressive architectural feature in the Hanna House is a U-shaped staircase in the two-story entry hall, with a wide landing

framed by large composite-order columns. Today this stately house is used primarily for exhibits and displays. The Frederick C. Crawford Auto-Aviation Museum, containing an extensive antique automobile collection, was added in 1965.

An integral part of the complex is the adjoining library (1984), housing the largest American history research center in northem Ohio. The arched terra-cotta entrance of the Cuyahoga Building (1893, now demolished) is the main architectural feature of this building.



Dunham Tavern Museum (1824, 1826) K25

6709 Euclid Avenue Architect: Unknown

Restoration: Gaede Serne Zofcin (1986-1988)

This clapboard tavern/stagecoach stop was typical of those found along the Buffalo-Cleveland-Detroit road in the mid-19th century. Constructed of heavy hewn timbers joined by wooden pins and hand-wrought spikes, it is one of the few remaining, pre-Civil War structures surviving in Cleveland today.

A thriving business for 25 years, the tavern became a private residence in 1857. Only three miles east of the center of Cleveland, its existence was threatened by commercial growth along Euclid Avenue in the mid-1930s. At this time the Society of Collectors, Inc. began to restore and develop the Dunham as a museum of early American life.

# North Coast Harbor Master Plan (1922-1996) B44

Between the Cuyahoga River and East 9th Streets along the Lakefront

Landscape Architects: Sasaki Associates, Inc. (Boston)

In an attempt to tie together the diverse elements of the Rock and Roll Hall of Fame and Museum, Great Lakes Science Center, Cleveland Municipal Stadium, Donald Gray Gardens, port activities and other newly-emerging waterfront attractions, a master plan has been developed. The goal of this plan is to establish North Coast Harbor as a unified destination for visitors to the various attractions while not disrupting port activities.

The first phase of this plan was completed in 1995 with landscaping of the "flag" park - so named because it looks like a flag from the air. An elevated berm in the park defines an amphitheater that can be used for outdoor concerts. Additionally, site furnishings such as seating and bollards and chains have been placed adjacent to the Rock and Roll Hall of Fame and Museum and the Great Lakes Science Center. East 9th Street has been repaved with bricks between the Rock and Roll Hall of Fame and Museum and the William G. Mather, the retired 1929 Great Lakes ore freighter. The RTA North Coast Harbor Station (See pg. 56) is an integral element of this plan.

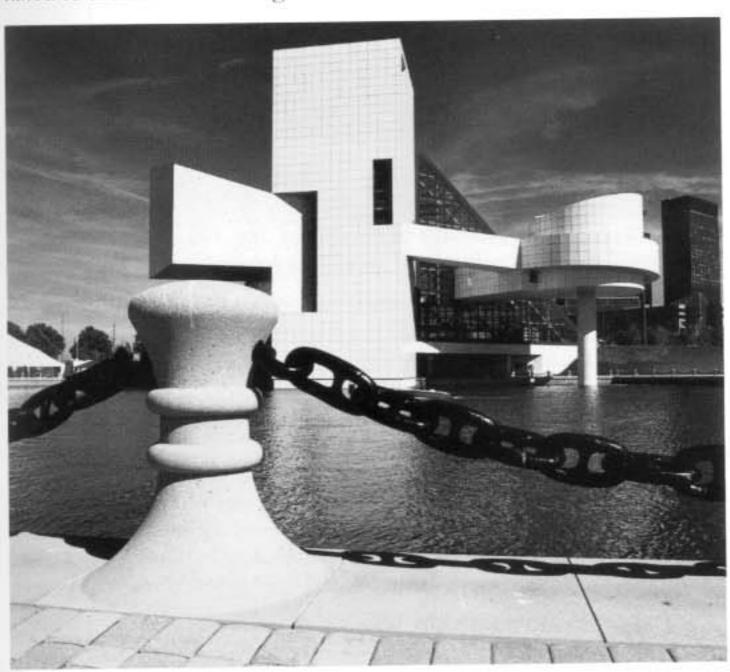
Future plans include additional landscaping, links to downtown over the railroad tracks and freeway (a long-standing barrier between downtown and the waterfront), and additional areas for public assembly. A site at the west end of the area is reserved for a future aquarium.

# Rock and Roll Hall of Fame and Museum (1995) B45

One Key Plaza (Cleveland Lakefront at East 9th Street) Architects: Pei Cobb Freed & Partners (New York) Associated Architects: Robert P. Madison International, Inc.

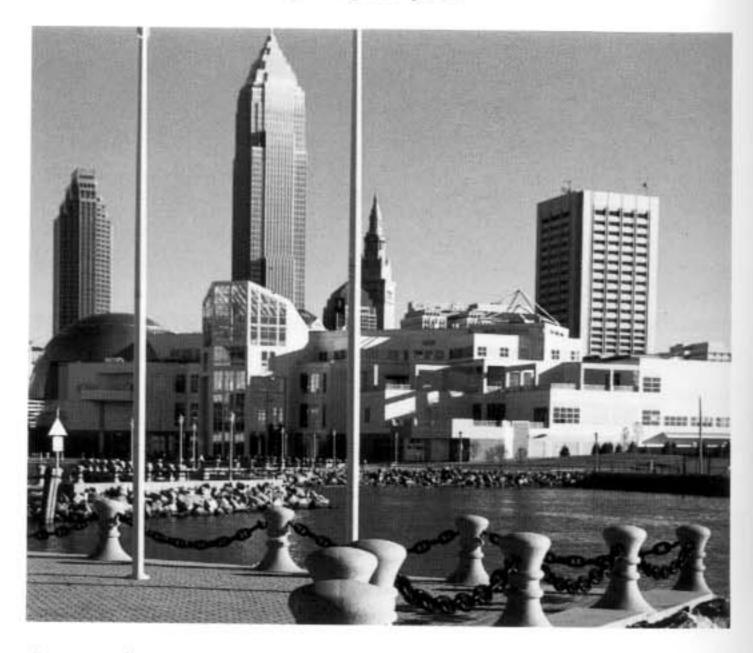
Currently the most talked about building in Cleveland, the Rock and Roll Hall of Fame and Museum stands as the focal point for Cleveland's renewed waterfront. Originally designed for a site behind the Tower City complex, it was later adapted to its present location.

The design of the structure was inspired by the desire to create an architectural image of Rock and Roll. As such, it is a "pure" architectural symbol where engineering and construction are subordinated to architectural design.



Much of the building is enclosed by a glass pyramid which admits light to the inside plaza. The glass pyramid is part of a design continuum started by I. M. Pei. The tall white tower, faced with a rectangular cladding, provides a visual and structural anchor for the pyramid. This cladding is extended to the irregular forms adjacent to the tower, drawing them into the overall composition of the building.

A large outside plaza, with exhibit hall underneath, provides the setting and entrance for the building which contains numerous interactive exhibits on the history of Rock and Roll. The route of travel past the exhibits defines building spaces and their relationships. As the outside plaza is on one corner of the entrance to North Coast Harbor, the building's plaza becomes an important element of the overall open space plan.



Great Lakes Science Center (1996) B46 Cleveland Lakefront near East 9th Street

Architect: E. Verner Johnson & Associates, Inc. (Boston) Associated Architects: Robert P. Madison International Inc.

Envisioned as a collection of scientific experiences centered around the Great Lakes, this 165,000-square foot building is designed in an industrial/technical style using concrete, metal and glass in varying proportions to express the technical nature of the exhibits contained within. It is sited at the southwest corner of the North Coast Harbor on an angled axis that is northwest-southeast rather than perpendicular to the edges of the harbor. The building layout follows the path that a visitor takes past the various "handson" exhibits. Offices and support facilities are located adjacent to this path. The southeast end of the axis is dominated by a 320-seat Omnimax theater inside a Monel metal-clad, domed structure, and

the northwest end of the axis joins a more conventional rectangular structure, perpendicular to the edge of the North Coast Harbor. A number of decks surmount lower stories of the building, affording visitors views of the harbor and Lake Erie as well as providing transitions between inside and outside spaces. A portion of the edge of North Coast Harbor is used for outdoor exhibits that enhance the promenade and provide a transition between the building and the water's edge.

# Cleveland Metroparks Zoo -

3900 Brookside Park Drive J6

The zoo, located on a hilly site, comprises a campus of structures assembled over the years since its founding in 1907. An outstanding community asset, the Cleveland Zoo complex contains many building and exhibits of interest. Of special note are the following:

# RainForest (1992) J6

Architects: R. Buckminster Fuller, Sadao and Zung

The newest and most celebrated of the Zoo's structures is an 87,000-square-foot, one- and two-level building enclosed in reflective glass panels supported on an aluminum and steel frame. Parts



of the building are built over and around an existing foundry. A soaring dome provides abundant vertical play space for a number of primate inhabitants. The interior display zones are designed by the Larson Company of Tucson, Arizona.

# Wade Hall (1884) J6

Original Architects: Unknown

Restored and moved to the Zoo site in 1970 from its original location near the Cleveland Museum of Art, this building may be the nation's oldest extant zoo structure. First a deer barn, then a shed, its restoration was coordinated by architect Myron M. Stitt (1991).



**Birds of the World Building** (1950) **J6** Architects: Conrad Hays Simpson & Ruth Designer: J. Byers Hays

Featuring a brick pylon at its entry where ceramic bas-relief sculptures depicting birds of the world provide a colorful foretaste of its displays, this building displays the unusual work of the noted local sculptor, Victor Schreckengost.



Pachyderm Building (1954) J6 Architects: Conrad Hays Simpson & Ruth Designer: J. Byers Hays

This building permitted the sculptor, Victor Schreckengost, an opportunity to work in terra-cotta on a giant scale. A series of strongly-gabled structures provide brick end walls suitable for the large pieces. The mastodon depicted is 25 feet wide, 13 1/2 feet high and 8 inches in relief.

# **Public Buildings**



# Cuyahoga County Court House (1905-1912) B32

1 Lakeside Avenue Architects: Lehman & Schmitt

Construction on the Court House began in 1905. It was the first building to be designed in accordance with the Group Plan, and the second completed. The award-winning Beaux-Arts submittal was by Lehman & Schmitt. Chief designer was Charles Morris, an alumni of the Ècole des Beaux-Arts in Paris. Large and costly, the structure created difficulty in obtaining design continuity throughout the Group Plan. Before construction began, three bays were removed from the north and south ends and two from the east and west, with the full fourth-floor proposal reduced to a partial fourth floor, behind the portico.

The site, chosen in 1900, helped dictate the size and scope of the 1903 Group Plan scheme. Terminating Ontario Street, the Cuyahoga County Court House, along with Cleveland City Hall, anchor the north end of the Mall. It is a well-composed building of typical Beaux-Arts elements including a two-story Ionic colonnade with balustraded roof line, arcaded rusticated base and end pavilions and central portico running the full four stories. A series of marble sculptures above the cornice, decorating the granite facade, trace the evolution of the English and American legal systems.

The grand interior, partly the design of Charles F. Schweinfurth, is incredibly rich in its use of marble, with patterned inlaid floors and thick balustrades. The central staircase, rising in easy stages with an almost musical lilt, encounters a large Tiffany stained-glass window, strategically placed to catch the rising sun. Entitled *Justice*, and personifying Law and Justice, it was designed in 1913 (restored 1986-1988) by Frederick Wilson and Charles F. Schweinfurth. The Main Hall, the epitome of classic elegance, is vaulted with massive piers continuing to the floor, unbroken by the entablature which, along with the columns about the perimeter, are set back. Courtrooms are done in English oak, chestnut and other fine woods. The Probate Court Room is especially ornate.

# Frank J. Lausche State Office Building (1979) B66

615 Superior Avenue, NW

Architects: Obio Building Authority; Fred Toguchi Associates; Madison-Madison International; Ireland & Associates

An elegant, black glass building occupying an odd, triangular site, acts to contain the western edge of the city's business district. It is best experienced upon crossing the Detroit-Superior Bridge. The steel and glass office block seems to float upon a sturdy precast concrete base. Drastic ground-level changes are resolved by use of terracing and ramps. The horizontal element is echoed by the main public lobby, a highly compressed space with dim recessed lighting which contains a two-story sculpture, *Cloud Series IV*, by Lenore Tawney. This floor, pulled away from the exterior glass at the southwest edge, provides an opportunity to visually connect downtown with the Flats. Two exterior sculptures, *Last* and *Terminal*, are described on pages 73 and 75 respectively.

# Joseph L. Stamps District Service Center (1987) K4

4150 South Marginal Road Architects: City of Cleveland Division of Architecture; Gould Associates, Inc.

Heavily insulated to shield against the winds off Lake Erie, this simple yet elegant building is prominently situated along the city's East Shoreway. Programmed and constructed to address the needs of the City's service vehicles, it consolidates several service departments into one municipal complex. The classically organized main facade is in keeping with the industrial vocabulary of the neighborhood yet relates to the graceful design of other public buildings. Constructed in multicolored, layered, glazed block, the building makes a strong architectural statement, particularly at night, as the result of the intricate facade lighting scheme. The highly functional, high-tech interior uses the significant change in grade to accommodate program functions and enhance the work spaces, which offer spectacular panoramic views of Lake Erie.

# Old Federal Building (1905-1911) B62

201 Superior Avenue, NE Architect: Arnold W. Brunner



The cornerstone reads 1905. Expected to be completed in no more than two years, problems in funding and design changes delayed the public opening to 1910. With great excitement, the first building of the Group Plan was officially dedicated in early 1911, initially containing the United States Post Office, Custom House and Court House. Today it serves principally as a court house.

The five-story granite structure, a prime example of Beaux-Arts Classicism, occupies the entire block bounded by Superior, East 3rd St., Rockwell and Public Square. A full-scale mock-up of a portion of Brunner's design was constructed first in order that the final effect could be judged. Its rusticated base and colossal Corinthian colonnades make it notably monumental. The design, paired with the Cleveland Public Library, is based on the Place de la Concorde in Paris and provides an ideal southern terminating edge for the Group Plan.

On Superior Avenue the public is greeted by two freestanding figures, *Commerce* and *Jurisprudence*, executed by Daniel Chester French in 1911. A balustrade, concealing the fifth floor, is terminated at the corners with pavilions containing cartouches, sculptured entirely out of one piece of granite, depicting shields and the United States symbol of the eagle. Arched main entrances lead into a 30-foot-wide and 30-foot-high vaulted lobby entirely enriched with Italian marble. A bronze plaque in the lobby honors a Cleveland postal clerk, Joseph William Briggs, for development of the Nation's first free mail carrying system. The third floor houses two magnificent and carefully preserved courtrooms which offer a breathtaking richness of ornamentation and craftsmanship.

# Justice Center Complex (1976) B33

Ontario Street between Lakeside and St. Clair Avenues

# Police Headquarters Building B33

Architects: Richard L. Bowen & Associates

# Cuyahoga County & Cleveland Municipal Courts Tower and Correction Center B33

Architects: Prindle, Patrick & Partners

Consultant: Pietro Belluschi

Jail II (1994) B34

Architects: Robert P. Madison International, Inc.

Wrapping the corners of Lakeside, West 3rd and Ontario, this four-building complex unifies four separate facilities. The strongly vertical 26-story Courts Tower occupies the cor- ner of the "L" and contains 44 court and nine hearing rooms. Similar in massing and horizontal emphasis, the Police Headquarters, serving a department of 2,000, and the Correction Center are placed to the south and west respectively. Differing



in configuration, the Correction Center has 777 cells arranged in pods, all with adequate daylight. The deeply recessed base of the Police and Correction facilities, regular spacing of bays and perimeter columns, as well as continuous horizontal elements act to cohere the grouping. Bronze-tinted glass enhances the play of shadow upon the building's surface.

Ground-level changes are resolved within by a dynamic multilevel light court. Circulation between the buildings occurs through the block by way of the light court which opens with suspended glass curtain walls to the north, south, and east. It links the heart of the complex with Ontario Street and Lakeside and St. Clair Avenues. The complex makes extensive use of brick pavers, precast panels and granite surfacing throughout. On the east plaza sits *Portal*, a powerful steel tubular sculpture by Isamu Noguchi (see page 73).

# Cleveland City Hall (1916) B4

601 Lakeside Avenue

Architect: J. Milton Dyer

Restoration: City of Cleveland Division of Architecture

As the third building in the Group Plan, the long-awaited new City Hall was dedicated with much pomp on July 4, 1916, sixteen years after the site was chosen and ten years after the designs were approved. The site, chosen in 1900 along with that of the Cuyahoga County Court House, helped to determine the size and scope of the Group Plan. Terminating East 6th Street, City Hall, paired with the Court House, anchors the north end of the Mall. A well-composed building of Neo-Classic and Beaux-Arts design,

it is similar to the Court House in size and proportion, though done in the more somber Doric order. A balustraded roof line, two-story colonnade and arcaded rusticated base are typical of both. The central pavilion of the front facade has three entrance bays which run four stories with a fifth story concealed by a balustraded roof line.

The vestibule gives way to a handsome two-story rotunda of Botticelli marble. An uplit vaulted and coffered ceiling, containing skylights, rests upon large Doric columns. The second floor Mayor's suite contains rich wood detailing, as does the three-story Council Chamber which, paneled in oak, rivals the rotunda as the most impressive space in City Hall.

The exterior of City Hall is basically unchanged from the day it was dedicated, with the exception of flagpoles and outdoor illumination which were added in the early 1970s. The addition of an underground



garage completed in 1975, and rebuilt in 1994, has been the only major change. The interior has undergone extensive renovation, beginning in 1972 with the Mayor's office. Since then an ongoing improvement program has updated virtually every department to bring the building to modern standards for a municipal office facility. The deteriorated central roof has been replaced with copper, restoring the dignity and elegance of the original material and details.

# Anthony J. Celebreeze Federal Office Building (1967) B3

1240 East 9th Street

Architects: Outcalt, Guenther, Rode & Bonebrake; Shafer Flynn & Associates; Dalton & Dalton Associates

Typical of modern, commercial office buildings of the 1960's, the Federal Building establishes strength in design through a purity and rich variety of materials as well as close attention to detail. As part of the Erieview Plan proposed for downtown Cleveland by I.M. Pei in the early 1960's, this tall, sleek 32-story tower originally was designated as a massive eight-story building.

The office block, wrapped in a skin of stainless steel and glass, is lifted by a base of four recessed rectilinear volumes, clad in highly polished marble, resting upon a field of rough cut granite and slate. Curtain walls of glass stretch taut between the two larger end volumes, creating an interior lobby and plazas to the east and west with the smaller volumes encasing the double-sided elevator shafts. Regularly spaced piers of textural aluminum bring this basic steel-and-glass structure to the ground. The larger-than-life statue of the young George Washington as a surveyor, by Cleveland sculptor William McVey, fronts the tower on the west.

The Federal Building replaced the Old Central Armory and the Cuyahoga County Morgue. The Armory was a late Victorian confection with a castellated Gothic exterior. Designed by Lehman and Schmitt and constructed in 1896, it had served as the site of exhibitions, boxing matches, conventions, floral shows and public events for sixty years. The Morgue (1894) was one of Cleveland's rare examples of the Egyptian Revival Style and was also a product of Lehman & Schmitt.

# Cleveland Board Of Education (1930) B7

1380 East 6th Street Architects: Walker & Weeks



Completing the east side of the Mall, between Rockwell and St. Clair Avenues, this sandstone structure rests just north of the Cleveland Public Library. Ascribing to the general classical formula and requirements of Burnham for Group Plan buildings, this sixstory, E-shaped structure, uniform in height with its neighbors, is rather restrained compared with other works designed at this time by the respected Cleveland firm of Walker & Weeks. Designed with the intent of being the main entry, the East 3rd Street facade faces the Mall with its arcaded entry and two-story lobby of marble, with blue/green marble pillars. The backside, the East 6th Street facade, is set back on line with the western edge of Public Auditorium, and creates a particularly pleasant open green space. This landscaped approach, which covers an underground garage, is now the main entrance.

Offices and assembly rooms are scattered throughout the building. An assembly room which seats 375 people is decorated with panels by Cleveland artist Rolf Stoll. The board room on the third floor is paneled in golden-veined Formoso marble.

# Carl B. Stokes Public Utilities Building (1971) A41

1201 Lakeside Avenue Architect: Thomas T.K. Zung

The first new municipal office building in 30 years, this project came out of the Carl B. Stokes administration. Terminating the northeast end of East 12th Street, it was an integral part of the newly proposed Mall Plan for East 12th Street.

Attempting to counter the sterility of the glass box, the architect worked with a layered richness in design. A long, narrow, marble-clad structure, it narrow-ends on Lakeside with its main entry pavilion facing west. The rhythm of recessed window bays is broken by central end pavilions echoing the main entry. Having a recessed base, three-story window wall shaft, and heavy cantilevered top, this five-story building has definite classical design overtones. An interior light court rises the full five stories to an aluminum-framed skylight.

### Old Main Post Office (1934)

401 Prospect Avenue, NW Architects: Walker & Weeks; Philip L. Small & Associates; James A. Wetmore, Architectural Supervisor of U.S. Treasury Department

Adaptive Renovation into MK-Ferguson Plaza (1990) B23 Renovation: vanDijk, Johnson Partners

The Post Office, bearing the stamp of the official 1930s architectural style, was built on the air rights of the Cleveland Union Terminals Company as the last building in the Terminal Group. It is a simple, modernistic building with Art Deco detailing with no intention of being monumental but achieving it nonetheless. Fluted piers



create window bays. The original sandstone was never secured properly, and in the mid-1970s the exterior was reclad using formed concrete panels.

The only public space of this building was a 228-foot-long lobby of postal windows. Using an innovative system of chutes and conveyors, the Postal Service took advantage of the site by creating a direct link with the railroad below. Today this building has been converted to a corporate headquarters office building as part of the massive Tower City Center development.



Fire Station No. 20 & EMS Unit No. 4 (1985) J4

3765 Pearl Road

Architects: City of Cleveland Division of Architecture; Ovington & Glaser

Located in the Brooklyn Centre Historic District, this station replaced two obsolete 19th-century firehouses. The architects designed this new facility to harmonize with its neighborhood by using elements reminiscent of local historic commercial buildings and churches. Although the clock tower was built to serve the practical function of drying hoses, it becomes a prominent and distinguishing component of the composition. Constructed of brick with limestone details, this carefully composed building emanates a feeling of warmth and romanticism, creating a focal point in the community. The highly efficient interior is light and airy, with high ceilings and large windows of various configurations.

### Fire Station No. 21 (1940, 1987) B56

1821 Carter Road (at Collision Bend)
Architects: A.C. Wolf & F.M. Griffith
Renovation: City of Cleveland Division of Architecture;
Litai Tomeib Architects/Planners

Lipaj-Tomsik Architects/Planners

Built as a headquarters for city fireboats, this two-story Spanish Revival style fire station is located in the Flats on the west side of the Cuyahoga River. Architectural features include a tile roof, wrought iron around the windows and a limestone door surround. The station has been completely renovated to update the interior to that of a modern fire station.

### Fire Station No. 26 (1898) L4

7818 Kinsman Road Architect: William Watterson

An excellent example of the Romanesque Revival style, this massive brick fire station - unique in Cleveland - features a corner tower, arched windows, and two arched apparatus doors with large side buttresses.

# Fire Station No. 36 (1921, 1987) N1

3720 East 131st Street Architect: J.H. MacDowell Renovation: City of Cleveland Division of Architecture; Kaplan/Curtis Architects

Two stately, round-arched apparatus doors trimmed with large stone blocks that are continued in the corner quoins and a wide, dentilled cornice give this renovated fire station an air of importance. Considerable exterior restoration and interior modernization have preserved the historic and functional integrity of this beautiful building clad in a pale tan brick rather than conventional red.

# Fire Station No. 41 (1945) L9

3090 East 116th Street Architect: Herman Kregelius

This distinguished, classically-inspired station sits quietly and gracefully among its residential neighbors. The apparatus room, central to the design, is faced in stone and reminiscent of a temple portico. Single-story, flat-roofed, brick wings surround this room and provide support facilities.

# Burke Lakefront Airport Terminal and Tower (1963-1970)

1501 North Marginal Road A50

Architects: Central two-story section, Outcalt, Guenther, Rode, Toguchi & Bonebrake (1963)

Western Concourse, Fred Toguchi Associates (1969); Tower (1970)

Burke Lakefront Airport was initially proposed in 1936 but did not materialize until 1947. With increasing usage the need for up-to-date passenger services culminated in the lean and clean structures constituting the terminal. Most obvious is the undulating roof of the two-story section, topping a functionalist glass-and-steel base with a form clearly suggestive of flight.

# Cleveland Hopkins International Airport (1951- ) G7

5300 Riverside Drive

Architects: Outcalt and Guenther

Addition and Renovation: Richard L. Bowen and Associates (1973) Control Tower: Leo A. Daley Co.; Fuller, Sadao and Zung

The original rather modest passenger terminal at Cleveland Hopkins Airport of 1927 - "International" came later – was replaced in 1951 with the first "big city" modern terminal by Outcalt and Guenther, employing a central terminal with concourses, to the north and west. A South Concourse was added in 1968 which introduced holding rooms at an upper level and jetway boarding ramps. A unique feature was the terminus of the RTA rapid transit allowing direct connection to downtown Cleveland by train, the first such connection in the United States.

Planning for the present-day terminal began in the offices of Bowen & Associates in 1973. The Bowen team brought auto traffic to the terminal by separate roadways for arriving and departing passengers, greatly enlarged the terminal to accommodate upper-level ticketing lobbies and lower-level baggage claim facilities, and enlarged and double-decked the North (A) and West (B) con-

courses. The expanded terminal increased the passenger capacity by 150% and provided an International Arrivals facility with a capacity of 350 passengers per hour.

The South (C) Concourse was later renovated, and remodelings have been more or less continuous to accommodate the many changes occurring since deregulation of the air travel industry. The new FAA control tower was added in 1986 to the design of Leo A. Daley Co. of Omaha in association with Fuller, Sadao and Zung, Architects.

Turner Construction Company was the construction manager for the expansion, which, combined with appropriate airside improvements, cost approximately \$80,000,000. Major metal sculptures in the main lobby and at the deplaning roadway were created by Clarence E. van Duzer.

# Greater Cleveland Regional Transit Authority ———

The Greater Cleveland Regional Transit Authority (GCRTA) operates some 30 miles of rapid transit lines in the Cleveland area. In recent years, there has been an effort to upgrade operations and the architectural image of older stations. Additionally, the Waterfront Line adds six stations to the rapid transit lines and covers areas frequented by visitors to new Cleveland attractions such as the expanded "Flats" entertainment area, the Rock and Roll Hall of Fame and Museum, and the Great Lakes Science Center. Notable stations include:

# Tower City Station (1990) B21

Tower City Center

Architect: Cannon & Associates (Buffalo, New York)

This is the main downtown station of the GCRTA. Occupying space on and below the former "Steam Concourse" of the Union Terminal, it is done in a Postmodern style finish sympathetic to the balance of the Tower City development.

# Red Line Service

# West 25th Street Station (1994) C20

West 25th Street & Lorain Avenue Architect: William Gould & Associates

This was the first station rebuilt by GCRTA under the current program. The split-level station is nestled between two bridges with the platform 40 feet below the entry building on Lorain Avenue. A clock tower dominates the facade on Lorain Avenue, a modem adaptation of the West Side Market clock tower. The light, airy style of the station contrasts to the adjacent masonry buildings.

# Airport Station (1994) G7

Cleveland Hopkins International Airport Architect: Nick Lesko & Associates

This station, completely underground, has an interior that is designed in an airport motif. It features models of historic aircraft that performed at the Cleveland Air Races from 1929 to 1949, all lined up on the wall "runway."

# Superior and West Park Stations (1996)

Superior Station: Superior Avenue at Hayden Avenue K40 West Park Station: Lorain Avenue at West 143rd Street G9 Architect: Richard L. Bowen & Associates

Both stations are metal-and-glass versions of old, large train sheds that graced America at the turn-of-the-century. As with all new and rehabilitated GCRTA stations, an important part of the design is the inclusion of art that represents the surrounding area.

### Blue/Green Line(s) Service

# Shaker Square Station (1984) E41

Shaker Square

Architect: Gould & Associates

The glass enclosures for this station emulates the Georgian Revival style of Shaker Square in a modern style. The station can be seen on the *Heights Driving Tour* (see pg. 233).

# Coventry Station (1922) E42

Shaker Boulevard at Coventry Architect: Alfred Harris Sr.

A former combination gasoline/rapid station built at the junction of the "Shaker Electric Railway Express" and its former Coventry rail connection. It is a heavy brick Tudor-like structure in the spirit of Harris' Moreland Courts across the street. An overhanging roof is held in place by emphasized roof supports over a waiting platform. One bay window juts out onto the platform reminiscent of an old railroad ticket window. The building currently houses a small office. This station can also be seen on the *Heights Driving Tour* (see pg. 233).

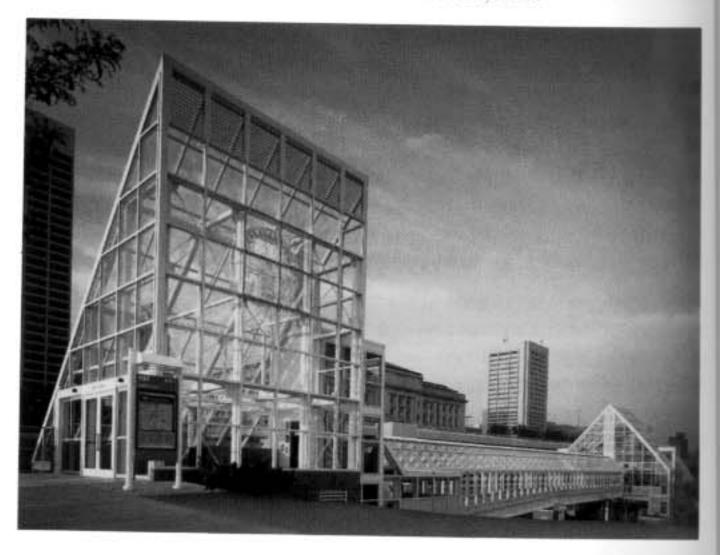
# Lynnfield Station (1922) E43

Van Aken Boulevard at Lynnfield Road Architect: James A. Reece

This Colonial Style station, typical of traction/interurban stations of the early 20th century, was built to serve as the connection between the "Shaker Electric Railway Express" and the Cleveland and Chagrin Falls Traction Company. It has three dormers, is faced in stone, and currently houses a beauty shop as well as a waiting area for the Rapid. A long, covered platform emphasizes the horizontal lines of the building. This station is the last functioning remnant of the extensive electric interurban railway system that served Cleveland until the 1930s.

# North Coast Harbor Station (1996) B43 East 9th Street at North Coast Harbor

Architect: Robert P. Madison International, Inc.



This station consists of two triangular towers, one at the east end of the track platform, the other at the west side of East 9th Street. Both towers relate to the nearby Rock and Roll Hall of Fame and Museum with their clear glass and white-painted steel finish. The station has a stretched out appearance, defined by an enclosed passageway, that provides covered access to East 9th Street. This passageway is canted at an unusual angle from the towers to avoid the curve of the tracks below. The station tower includes circulation from the mezzanine up to the East 9th Street level. This station, along with others on the waterfront extension, includes numerous works of art.

# Regional Transit Community Responsive Center (1985) K15 4601 Euclid Avenue

Architects: Lesko Associates

This sprawling, low-rise structure houses the maintenance and storage of vehicles and the dispatching of the same for the Regional Transit Authority's specialized service. The building's stucco exterior skin is configured to pick up nearby architectural forms and to screen the vehicles housed therein from the street.

# GCRTA Central Maintenance Facility (1984) L2

East 55th Street overpass of the rail lines Architects: URS Dalton with Henry-Ramco-Praeger

The Central Rail Maintenance for the Greater Cleveland Regional Transit Authority was completed in 1984. The facility rests on a narrow 18-acre site containing three buildings for the complete maintenance and repair of RTA's train cars. The buildings incorporate RTA's orange-and-red graphic stripe on a stainless steel skin.

Technical features such as skylights and underground heat storage conserve energy within the facility. The Central Rail Maintenance Facility is located below the East 55th Street bridge over once-extensive railroad yards.

West Side Market (1912) C3
1979 West 25th Street
Architects: Hubbell & Benes
Restoration: City of Cleveland
Division of Architecture;
HWH Architects Engineers
Planners (1989)

Built at a time when eclecticism was still predominant, symbolism being more important than any discernible architectural style, the Market is transitional in concept, exhibiting definite Classical references. It was proposed in 1905 as part of a group including a flower



market and public bath/auditorium but, due to a fund controversy, the Public Market building alone was completed in 1912.

The form is basically an interpretation of a Roman basilica, with a 124-foot- by 245-foot-long central hall lit by clerestories above the two side aisles. The 44-foot ceiling is vaulted with steel arches faced with buff glazed brick. Guastavino tile spans the spaces between.

The building is hugged on the north and east by permanent outdoor stands. Acting as a focal point of interest for the Near West Side, the 137-foot, copper-domed clock tower, originally a water tower, contrasts with the long, low lines of the market. The large window on the western end of the building was restored in 1989 as part of the major restoration program. The exterior of the building has been totally revitalized, ensuring the preservation of the architectural heritage of this vibrant public market.



# Cleveland Convention Center B5

1220 East 6th Street

Public Auditorium (1922)

Architects: Frederick H. Betz & J.H. MacDowell Consultant: Frank R. Walker

Music Hall & North Lobby (1927)

Architect: Herman Kregelius

Convention Center Addition & Mall Entrance (1964)
Architects: Outcalt, Guenther, Rode & Bonebrake

Complete Rehabilitation (1988)

Architects: City of Cleveland Division of Architecture; URS Consultants

Public Auditorium, a Classically-inspired limestone building, was completed in 1922 as the fourth building of the Group Plan scheme. The largest and finest in the United States at the time of opening, it held two national political conventions during the summer of 1924. It soon proved to be insufficient in size. The architects extended their design north to include a lobby, executive offices, three small halls, and a ballroom, and to the south with Music Hall, which opened in 1927.

All done in an Italian Renaissance style, vast stretches of smooth exterior wall were made architecturally comprehensible by use of a high rusticated podium, a cornice line conforming to Group Plan recommendations, and careful placement of the arcaded windows. An inscription on the frieze reads, "A Monument Conceived as a Tribute to the Ideals of Cleveland, Builded by Her Citizens and Dedicated to Social Progress, Industrial Achievement and Civic Interests."

The classical simplicity of the 300-foot x 215-foot x 80-foot interior is manifest by the wide-arched ceiling which provides an unobstructed view from each of over 11,500 seats, as no columns are used for support. The acoustical properties of Public Auditorium

are excellent in spite of its size. It is lit by indirect lighting diffused through glass panels in the ceiling. Below, an exhibition hall of 28,500 square feet was created. A stage, accommodating both Public Auditorium and the smaller, 3,000-seat Music Hall, measures 60 feet x 104 feet with a proscenium on the Public Auditorium side of 72 feet x 42 feet.

In 1964, tremendously enlarged display areas were created (over 207,000 square feet), with exhibit space running under Mall B and continuing under Mall C. A new Mall entrance was created of glass and metal in a modern vocabulary.

In the late 1970's the Convention Center had become outdated and unable to compete with newer facilities. A massive renovation project was begun in 1983. During this time a ballroom was added, major spaces were reworked to make them more functional, and the interior underwent a complete revitalization. When this restoration was completed in 1988 it put the Center back into competition with major convention centers nationwide.

# Cleveland Municipal Stadium (1931) B47

Lakeshore between West 3rd and East 9th Streets

Architects: Walker & Weeks

Engineers: Osborn Engineering Co.

One of the nation's largest and earliest municipal stadiums built on a giant scale, the oval polygon-shaped stadium was demolished, late 1996, to make way for a new football stadium. The general exterior expression of the massive building reflected a quiet Art Deco feeling. Its structure was steel with tan brick outer walls and terra-cotta trim. The superstructure was an aluminum roof with massive louvered exterior facing. The playing field covered four acres.

The new football stadium, now under construction on the site of the old stadium, is designed by HOK Sports (Kansas City), James Chibnal, executive architect with a consortium of Cleveland associated firms. Completion of the work is anticipated for the opening of the 1999 football season.

# Gateway Complex (1994)

Ontario Street at Huron Road, East 9th Street to Carnegie Avenue Project Planners: Sasaki Associates (Boston)

The Gateway complex is unique in that it is sited in the middle of the city grid rather than at the center of a large parking lot. Its form takes on the city grid pattern (in a bit of superblock configuration) without disturbing existing buildings that remain in the surrounding area. This "intimacy with the city" has exerted an influence on the adjacent neighborhood by the construction of new restaurants and renewal of previously forlorn buildings. The Gateway complex has the following two major components:



Jacobs Field (1994) B53

Architects: Hellmuth, Obata, & Kassabaum Sports Group (St. Louis) Associated Architects: Robert P. Madison, International, Inc.

Built in the spirit of ballparks of old, Jacob's Field is an asymmetrical building whose modern unclad metal structure mirrors the many bridges that cross the Cuyahoga River. Its yellow-brick facing is also suggestive of the facing on adjacent buildings. The interior includes numerous levels and cantilevers that define the irregular form of the ballpark structure. Unique vertical lighting towers on the roof add to the building's functional, modern look. Open structural elements, allowing pedestrians and motorists a glimpse of the ballpark environment, create a unique architectural relationship between the park's interior and exterior. A yellow-brick office building, on the west end of the site, fills in the area between the ballpark and the street grid.

# Gund Arena (1994) B52

Architects: Ellerbe-Becket (Minneapolis)
Associated Architects: Robert P. Madison International, Inc.

This building is a massive structure that houses indoor events that occur mainly during the colder months of the year. Circular projections from the oval-sided building define entrances. Rectangular corners create a transition from the oval form of the arena to the street grid outside the building along Ontario Street. An arched roof provides an engineering definition for the large clear space that must be spanned inside. A large gray secondary roof covering cantilevers over the east side of the building breaks up the oval form of the arena.

Other elements that make up the Gateway Complex include the plaza - landscape architect, Sasaki Associates - between the ballpark and arena and parking garages. The plaza unifies two dissimilar buildings and the street grid. At the north end of the com-



plex, the street grid is extended into the complex, creating a sense of continuity with the adjacent neighborhoods. A collection of exterior sculpture provides focal points to the plaza. At the northwest portion of the site is a whimsical, red, slightly tipsy parking garage - architects, vanDijk, Pace, Westlake.

# Virgil E. Brown Building (1991) A48

(County of Cuyahoga Human Services and Support Agencies Building) East 17th Street between Superior and Payne Avenues Architect: Richard Fleischman County Architect: Berj Shakarian

This block-long, six-story structure, housing two separate and unrelated agencies, encompasses 300,000 square feet of space wholly embraced in a curtain wall of two types of glazing. The pattern of glazing supports and the variation in glass create visual interest on all sides. Vaulted skylights at the ends and center add interest to the building's mass. Three atriums extend vertically to the skylights.

# Baldwin Reservoir, Filtration Plant and Grounds (1925) K39

11216 Fairbill Road Architect: Herman Kregelius

Landscape Architect: Albert D. Taylor

The Baldwin Reservoir occupies a 50-acre site on a plateau above the city's East Side. Commuters traveling up Fairhill Road view its commanding presence daily but see only the Administration Building and Filters, a grand Palladian concept atop balustraded terraces and the Reservoir below. A three-story central pavilion features a great Palladian arch. Flanking wings contain the filtering equipment. The stone-and-brick structure is topped by hipped roofs in slate.

The underground reservoir is an extraordinary concrete structure, 1,035 feet by 551 feet in area, 39 feet in height, its groined roof supported by 1,196 columns and the whole providing storage for 135,800,000 gallons of water - the largest covered reservoir in the world.

# **Monuments and Plazas**

James A. Garfield Monument (1890) E46

Lake View Cemetery

Architect: George W. Keller

Modified: Charles W. Hopkinson (1900)

Restoration: Gaede Serne Zofcin, Architects, Inc. (1984)

Sculptors: Alexander Doyle, Casper Buberl (exterior relief panels)



The massive cylindrical stone body of the Garfield Monument with its conical top overlooks much of Cleveland's East Side from its elevation in Lake View Cemetery.

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

The Garfield Monument is 180 feet in height and 50 feet in diameter. Architect Keller, who won a competition with this design, may have taken ancient round towers of Ireland as his prototype to which he appended a rectangular porch.

The interior, a spectacular display of Victorian craft, is lavishly decorated with mosaic scenes illustrating the life of the president, with colorful stained glass windows and, in the dome soffit, with gilded mosaic angels holding the signs of the compass overhead.

In general the decorative elements of the Garfield Monument are derived from Romanesque sources. The large three-stage circular tower, with a conical roof 50



feet in diameter, is flanked by two small octagonal towers and entered through a large rectangular vestibule.

The exterior of this vestibule is decorated in relief with five panels showing Garfield as teacher, statesman, soldier, president, and as martyred president lying in state in the Rotunda of the Capitol.

The monument was modified in 1900 when the surrounding deck was hollowed out below, creating the current surrounding basement level.

Two spacious chambers exist above the Memorial room, which contains a large white Carrara marble statue of the president. These chambers, after having been unseen by the public for many years, are now open to view by appointment. The monument was extensively restored and updated in 1984.

## Soldiers and Sailors Monument (1894) B58

Southeast Quadrant, Public Square Sculptor/Architect: Captain Levi T. Scofield

The monument was erected to commemorate the heroic deeds of the soldiers and sailors of Cuyahoga County who defended the Union in the Civil War. The names of 6,000 men are engraved in marble within the base chamber.

There was considerable controversy over both the location and design of the monument before it was finally placed on the southeast quadrant of Public Square. The site was relinquished by a monument to Oliver Hazzard Perry, hero of the Battle of Lake Erie. The Perry Monument was relocated to a site in Wade Park overlooking the Lagoon, eventually settling in Perrysburg.

The monument is basically a square building sitting atop a sandstone esplanade 100-foot square and crowned by a 125-foot granite shaft with a 15-foot Statue of Liberty on top.

Bronze sculptures on each of the four sides represent the Infantry, Artillery, Cavalry and Naval branches of service. A bronze eagle stands over the north and south entrances.

The Memorial Room, entered through large bronze doors, contains relief panels depicting several wartime events.

President William McKinley was the principal speaker at the July 4, 1894 dedication ceremony. In 1989 a dramatic revision of the site surrounding the Monument was carried out as the final phase of the upgrading of Public Square. Berj Shakarian, County Architect, directed this work, initially conceived by Sasaki Associates, Inc.



Wade Park (1896) D17

Between East 105th Street, Euclid Avenue, and East Boulevard Landscape Architect: E.W. Bowditch

Wade Park and University Circle are bequests to the City of Cleveland by wealthy, late-19th-century industrialists. Jeptha Wade planned a park around Doan Brook (where University Circle is located) and provided the impetus for its development. In 1872 he donated it to the City of Cleveland. In 1893 a large park of seven sections was so planned that each could be united by a broad boulevard. Martin Luther King Jr. Drive (formerly Liberty Boulevard) connecting Gordon and Wade Parks, was completed with the assistance of John D. Rockefeller, who gave the land in between and \$300,000 to improve it.

The development of University Circle as a cultural center began to take shape at this time. Western Reserve University began building on the edge of the park on Euclid Avenue in 1882; Case Institute joined it in 1885.

The Circle area now contains many of Cleveland's major museums and institutions. (see *University Circle Walking Tour* pg. 227)

The Mall and War Memorial Fountain (1902-) B6
Rockwell Avenue to Lakeside Avenue centered on East 3rd Street
Concept Architects: Daniel Burnham, Arnold Brunner
and John Carrere

Cleveland's Mall is noteworthy for its size, its central placement and its creation long after the city's original street layout by a team of notable architects acting as the Group Plan Commission. The Commission was created in 1902, through the encouragement of the American Institute of Architects and the Chamber of Commerce, in order to create a proper municipal setting for a number of intended public structures – all in the spirit of the City Beautiful movement. A three-block-long and 500-foot-wide area was to be flanked by civic structures in formal array and similarly styled in a Neo-Classical manner. The Federal Building of 1910 was the first of these, and as the warehouse structures occupying the space gradually were removed (the last in 1935), the Mall's surface took form.

The form is still emerging, as the area defined as Mall A (nearest Rockwell) recently reconstructed for a 900-car underground parking garage, topped by an elegant plaza, designed by Richard H. Kaplan Associates, upon which the War Memorial Fountain, by sculptor Marshall Fredericks, has been returned. The massive work of polished granite and bronze was first installed in 1964, then removed for restoration by Marshall Fredericks in 1989. Named "Peace Arising from the Flames of War," and also called the "Fountain of Eternal Life," it symbolizes humanity's reaching heavenward from the flames of conflict.

The original Daniel Burnham plan had provisions for a railroad station at its north end. When the Van Sweringens proposed their railroad station on Public Square, a controversy arose which was settled by a public referendum in January of 1919, wherein the Public Square location was approved. By designing the Union Terminal project for the Van Sweringens, and helping promote the Public Square location, architects Graham, Anderson, Probst, and White contributed to "undoing" a major provision of the Cleveland Mall plan.

The central portion of the Mall, referred to as Mall B, was also dug out for an underground garage and convention space in 1964. Its elevated top surface featured, until recently, the Hanna Fountains and pool, with extensive planting and promenade areas.



Mall C, closest to the bluff overlooking the lake, is often the scene of public programs such as festivals and food-oriented events. Both Mall C and A have withstood occasions when plans to occupy the sites with major new buildings were proposed. The resulting openness of the Mall provides Clevelanders with a distinctive sense of "place," especially in conjunction with the adjacent Public Square. Yet, to make the setting complete, is the west flanking side of the Mall, north of St. Clair Avenue - not yet carried out in the manner of the rest.

Wade Memorial Chapel (1900) E47

Lake View Cemetery Architects: Hubbell & Benes

Wade Memorial Chapel sits among the winding roadways of Lake View Cemetery. Its exterior, simulating a Roman temple, belies the extraordinary richness of its artful Tiffany Studios interior.



This funeral chapel was erected to the memory of Jeptha H. Wade and is considered the most important structure in Lake View Cemetery after the Garfield Memorial. Built to resemble a Greek temple, the Classical style was adapted to meet the requirements of its site.

The fine craftsmanship resulted from the sensitive collaboration between the architect and decorative artists. The interior, designed by Tiffany Studios, contains some of the finest examples of Tiffany's work. The walls and ceilings are pure white marble with two murals of glass tesserae, each eight feet high and thirty-two feet long, depicting the "Voyage of Life."

A spectacular stained glass window is the room's centerpiece. Floor, pews, chancel rail and lighting are all part of the richly decorated concept.

#### Cleveland Cultural Gardens (1926- ) D51/K29

East Boulevard between Superior and St. Clair Avenues Landscape Architects: A. Donald Gray and Others Sculptors: Frank Jirouch, William McVey and Others

Conceived in 1926 as a commemorative project to recognize the contributions of various nationality groups to Cleveland's life, a unique series of cultural gardens was established in Rockefeller Park. The project continued throughout the Depression years and was not completed until the eve of World War II. The Cultural Gardens display the formality of European planned gardens in combination with the local interpretation of English informality. A unified plan was prepared, with walks connecting the various gardens in a continuous chain. In 1939 the series of fifteen nationality gardens was dedicated as a unit. Subsequently 10 additional gardens were added. The gardens are filled with paved terraces, commemorative sculpture and organic landscaping. Since 1939 the African-American, Romanian, Estonian, Finnish, Indian, Chinese, and Scottish gardens have been added, among others.

## Woodland Cemetery (organized 1853) L1

Block bounded by Woodland Avenue on the south, Quincy Avenue on the north, from East 66th to East 71st Streets. Landscape Architect: Howard Daniels

Woodland Cemetery, once the city's pride, occupies a large rectangular site surrounded by an iron fence with stone pillars. It was formally entered from the south at a stone gate and office structure done in a high Victorian style, the work of James Ireland.

The cemetery was laid out in a rural cemetery style, with a main avenue flanked by lesser roadways following circular and diagonal paths. Many prominent Clevelanders are buried here including John Brough, last Civil War governor of Ohio. Site planning, tombstone location, and burial vaults provide an exceptional testament to the form and detail of a major 19th-century cemetery.



The Woodland Cemetery Gatehouse (above), in a state of imminent collapse, was disassembled in 1996. The work was carefully documented with each stone marked and stored, to await reconstruction when funding is available.

## Lake View Cemetery (organized 1869) E48

12316 Euclid Avenue Landscape Architect: Adolph Strauch

Occupying 285 acres of hilly terrain rising from Euclid Avenue up to the level of the "Heights," Lake View Cemetery has matured into a noteworthy combination of landscape design, arboreal park, history and architecture. One of the great Victorian garden cemeteries in America, Lake View has maintained its reputation for unique and exotic plant forms – 500 trees are identified for visitors.

The spectacle of Lake View's remarkable collection of monuments is a grand testimonial to the tastes of the decades and to the

craftsmanship of the stone masons of Cleveland. The great memorials to President James Garfield and to Jeptha Wade are described separately while the Mausoleum is noted in the Heights Driving Tour (see page 241). Since Lake View became the favored locale for the burial of Cleveland notables after the 1880s, the list of distinguished citizens is substantial. Among these are John D. Rockefeller (whose obelisk is the highest on the grounds), Newton D. Baker,



George Humphrey, William G. Mather, Marcus Hanna, architect Frank Cudell, Charles Chesnutt, and members of the Severance, Blossom, Bolton, Hay and Holden families. Among the gravesites is that of the mass burial of the victims of the tragic Collinwood School fire of 1908.

A remarkable concrete dam was erected at the cemetery's eastern section in 1977-1978 by the Northeast Ohio Regional Sewer District.

## Erie Street Cemetery (1826) A45

East 9th to East 14th Streets, South of Bolivar Road

Built on land purchased by the City of Cleveland for \$1.00 from Leonard Case Sr., the cemetery is noted as the burial place of Joc-O-Sot or Walking Bear, a distinguished Sauk chief who had become the darling of the English royal court. The cemetery is now a close-in green space for the center city. Its fanciful, stone gateway arch facing East 9th Street is a familiar object of the city's streetscape.

## Riverside Cemetery Administration Building (1897) J2

Architect: Charles W. Hopkinson

This highly visible, dark Massachusetts brownstone structure, commanding the entry to Riverside Cemetery, is a spirited design in the Romanesque Revival mode. Red roof tiles cover the turrets, gables and porch. The building suffered a serious fire in 1987 but has been faithfully restored.

## Lorain-Carnegie (Hope Memorial) Bridge Pylons (1932)

Architect: Frank Walker B54/C21

Engineer: Wilbur J. Watson & Associates

Sculptor: Henry Hering

The two pairs of giant Art Deco figures serve as gateways to Cleveland's East and West Sides. Hermes, holding a tank truck in one instance and a coal hauler in the other, symbolizes the progress of transportation. The 43-foot-high pylons are constructed of local Berea sandstone.



Hope Memorial Bridge (formerly Lorain-Carnegie Bridge) dramatically spans the industrial valley between its two pairs of entry pylons, sculptured sandstone statements of 1930s public art.

## Commerce and Jurisprudence (1911) B62

Old Federal Building

Architect: Arnold Brunner

Exterior Sculpture on South Elevation:

Commerce (east) and Jurisprudence (west)

Sculptor: Daniel Chester French

Materials: White marble with granite base

These two massive pieces flank the monumental facades of the Old Federal Building and contribute strongly to the sense of civic importance of Superior Avenue as it arrives at Public Square. (See pg. 47).

## George Washington (1973) B3

Federal Building

Washington Square, Lakeside Avenue at East 6th Street

Sculptor: William McVey

Commissioned by Cleveland's Early Settlers' Association in celebration of the 1976 Bicentennial. The larger-than-life bronze figure depicts Washington as a young man on a pre-Revolutionary campaign as a surveyor.

#### General Moses Cleaveland (1888) B59

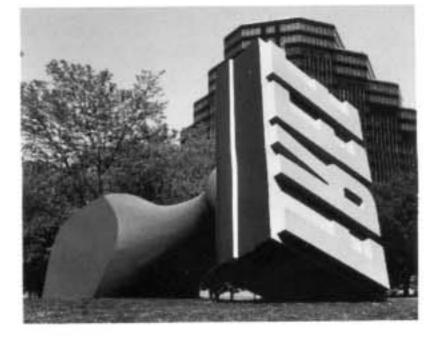
Southwest Quadrant, Public Square Sculptor: James G. C. Hamilton Materials: Bronze on granite plinth

Moses Cleaveland (1754-1806), founder of the City in 1796 on behalf of the Connecticut Land Company, is portrayed with the tools of the surveyor in his hands. The standing figure has long been the locale of open-air speech-making, a continuing Public Square tradition.

#### Free Stamp (1991) **B4**

Lakeside Avenue at East 9th Street Designer/Sculptors: Claes Oldenburg and Coosje van Bruggen Fabricator: Chicago Bridge and Iron Services

Originally commissioned by the Standard Oil Company in 1982, this sculpture was designed to stand upright on a pink granite "pad" to grace the Public Square entrance to their new headquarters building. Following spirited public debate, and after BP America assumed management of Standard Oil,

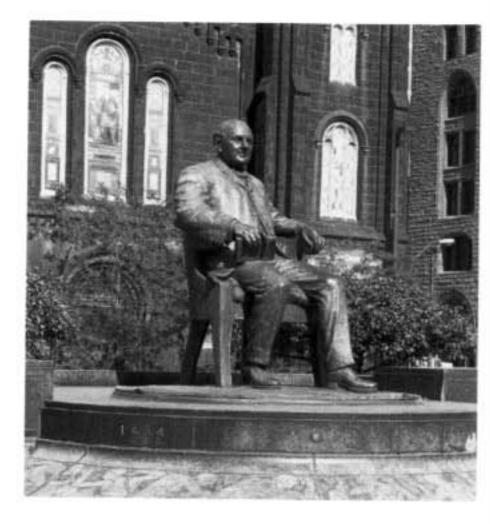


it was decided that the sculpture was inappropriate for the site. BP America donated the work to the City of Cleveland. The sculpture was then installed on the lawn east of City Hall. Today the stamp, fabricated of one half inch steel plate, resides on its side, partially imbedded in the lawn.

## Tom L. Johnson (1915) B60

Northwest Quadrant, Public Square Architect/Sculptor: Herman N. Matzen

A true radical and a thorn in the side of vested interests, Johnson fought for fair taxation, challenged monopolies, and instituted the city's visionary Group Plan. The statue is located in the quadrant of Public Square which Johnson dedicated to free speech. The sculptor, a longtime instructor at the Cleveland Institute of Art, portrayed the easygoing manner and straightforward



personality of Cleveland's beloved mayor seated informally, the bottom of his coat unbuttoned to reveal his corpulent frame. In his right hand he holds a copy of political economist Henry George's *Progress and Poverty*, the book that convinced Johnson to give up his lucrative business ventures and work for social change. The statue rests on a low pink granite platform circumscribed by shallow-inscribed bronze carvings cast by Tiffany Studios of New York.

## Triple-L Excentric Gyratory Gyratory III (1980) B15

Plaza in front of the National City Center

East 9th Street and Euclid Avenue

Sculptor: George Rickey

Material: Brush Stainless Steel

Standing 38 feet in height this mobile, wind-activated sculpture entertains pedestrians at Cleveland's busy East 9th Street and Euclid Avenue intersection. Weighing 1,400 pounds, its L-shaped arms have a 27-foot radius of movement.



Portal (1976) B33 Cleveland Justice Center Sculptor: Isamu Noguchi Materials: Steel, painted black



"Portal," Noguchi's curving antidote to the stern judicial tower above, rests on the Justice Center Plaza along Ontario Street.

Controversial when first erected as a companion to the Justice Center, "Portal" has been cynically interpreted as "justice going down the drain," though some experts believe it is Noguchi's best work.

This 36-foot-high conception by the famed Japanese-American sculptor is gradually winning its way into the hearts of Clevelanders. It is particularly interesting for the architectural backgrounds which it frames as one moves about it. It was a gift to the city by the George Gund Foundation.

Last (1979) B66

Obio State Office Building (northeast corner)

Sculptor: Tony Smith

Materials: Steel, painted orange.

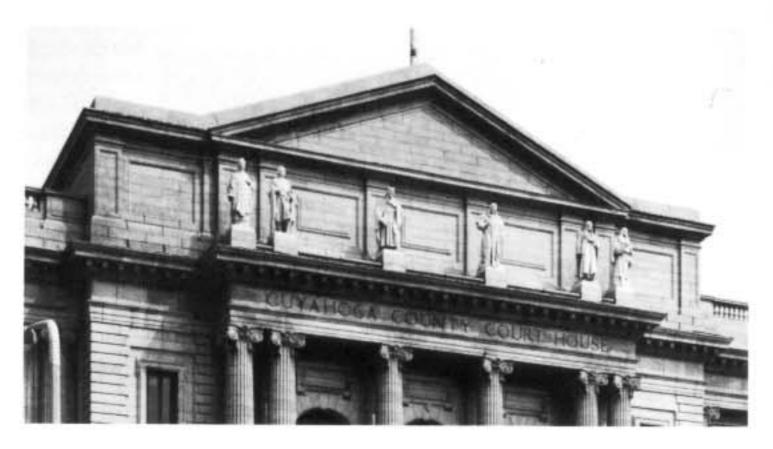
Dimensions: 35 feet high x 75 feet long

Fabricator: Industrial Welding Company (Newark, N.J.)

This monumental piece is a composite of six hollow, rhomboidal six-foot by seven-foot sections, assembled in place and joined within. The title stems from the sculptor's proclamation that this is the last arch he would undertake having done others at MIT, the University of Nebraska and elsewhere.

## Standing Cornice Sculptures (1912) B32

Cuyahoga County Court House Architects: Lebman & Schmitt



Six eight-to-ten-foot Tennessee marble statues adom the south and four adom the north cornices of the Court House. These statues were designed as a "visual representation of the development of English and American Law." Of specific interest is the south cornice where depicted from left to right are: Stephen Langton, author, *Magna Charta*; Simon de Montfort, developer of the House of Commons; King Edward I, English judicial reformer; John Lord Somers, author, *Declaration of Rights*; John Hampden, author, *Petition of Rights*; William Murray, Earl of Mansfield, promoter of Commercial Law.

The four north cornice statues were designed to represent the law in its many manifestations. Depicted from left to right are; Moses (for moral law); sixth-century Roman Emperor Justinian (for civil law); ninth-century King Alfred the Great (for English common law); thirteenth-century Pope Gregory IX (for ecclesiastical or canon law). Sculptors were Daniel Chester French and Karl Bitter (south side) and Herman Matzen (north side).

Two bronze sculptures repose at the north street-level entrance and sit atop Vermont granite bases. These depict Chief Justice John Marshall (for the doctrine of judicial interpretation of the law in the Federal system) and Ohio Chief Justice Rufus P. Ranney (for the same doctrine in Ohio Law).

Two bronze statues flank the south entrance to the Court House and depict Thomas Jefferson and Alexander Hamilton, representing the application of principles of English law to the American Commonwealth. Of particular interest is the six-foot-high portrayal of Jefferson, seated contemplatively, with papers of state in hand. Oddly, the sculptor chose to seat his figures in Greek Klismos chairs.

The many figures adorning the Court House were the product of several distinguished artists: Isadore Konti, Daniel Chester French, Herman Matzen, Karl Bitter and Herbert Adams.

#### Terminal (1979) B66

Obio State Office Building (northwest corner) Sculptor: Gene Kangas Materials: Welded steel pipe and steel plate

materials: wetaea steet pipe and steet plate

Terminal was done to enhance the environment at the knifeedge, western end of Cleveland's State Office Building. Kangas family members modeled for the steel silhouettes which now permanently "inhabit" this corner.

#### Abraham Lincoln (1931) B7

The Mall, east side Sculptor: Max Kalish

Materials: Bronze on granite base

Height: 12 feet

Max Kalish's only outdoor sculpture, this gracious depiction of the president fronts the Board of Education Building and faces the new Mall A Plaza.

## Commodore Oliver Hazard Perry Monument (1860) B63

Perrysburg, Obio

Designer: William Walcutt

Materials: Bronze with granite base

Originally located in the center and later the southeast quadrant of Public Square, the site now occupied by the Solders & Sailors Monument, the Perry Monument was relocated to Wade Park, then Gordon Park, and about 1929, to Perrysburg. A bronze replica was cast in 1929 and now stands in downtown Cleveland's Fort Huntington Park.

#### Marcus A. Hanna Monument (1908) D50

University Circle

Sculptor: Augustus St. Gaudens Materials: Bronze on granite base

Height: 171/2 feet

St. Gaudens died before the Monument was unveiled. It celebrates State Senator Marcus Hanna (1837-1904), an industrial giant, who helped make Cleveland a leading city in the nation both industrially and politically.

#### David Berger Memorial Monument (1974) E44

Jewish Community Center, 3505 Mayfield Road, Cleveland Heights Sculptor: David E. Davis Material: Corten Steel

This powerful abstraction memorializes the eleven Israeli athletes who died in Munich at the 1972 Olympic games. It is a Cleveland Heights Landmark.

## Turning Point (1996) D49

Case Western Reserve University, near Kevin Smith Library near Bellflower Road Architect/Sculptor: Philip Johnson (New York)

This work consists of a series of five elements, reminiscent of England's ancient Stonehenge. Some elements extend 20- to 30-feet vertically. Constructed of molded Douglas fir, and coated with painted fiberglass, these sculpted forms stand within a vaguely circular paved site.

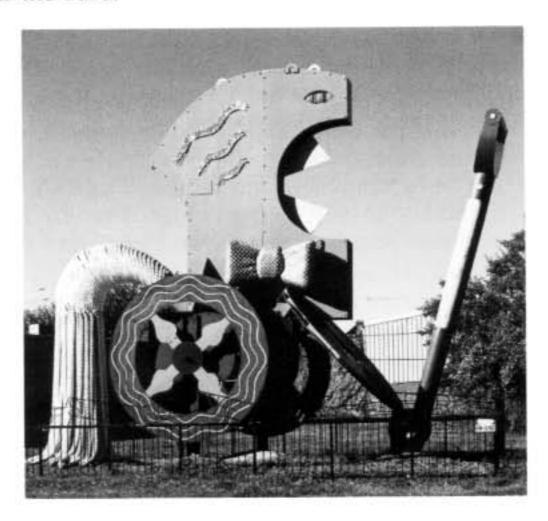
## The Politician: A Toy (1994-96) K28

Chester Avenue at East 66th Street

Sculptor: Billie Lawless

Materials: Painted Steel, mixed media

Whimsical and provocative, this colorful, giant pull-toy-aspolitician greets Chester Avenue commuters with spinning wheels, moving jaws, a flowing rockinghorse tail, and television monitor eyes. An oracular iron fence with refashioned political buzz words surrounds the base.



## Theaters and Auditoria



#### Cleveland Theater District A11

(formerly Playhouse Square) (See Downtown Walking Tour - East, pg. 207)

Cleveland is, perhaps, one of a hundred cities having accomplished major renovations of the legendary fantasy palaces showplaces for movies mixed with live entertainment, frequently vaudeville - built principally in the years between 1915 and 1932. However, the city stands alone in possession of the Cleveland Theatre District, a tightly-knit complex of five theaters, three fully restored with two of the longest lobbies in theaterdom and over 7,000 seats for live drama, opera, ballet, movies and touring companies. The Loew's Ohio and State Theatres (1921), designed by Thomas Lamb, and B.F. Keith's Palace Theatre (1922), by Chicago architects Rapp & Rapp, share the common history of so many great old vaudeville/movie houses: closed in the sixties for lack of business, subjected to threats of demolition, and redeemed from such a fate through the heroic efforts of an individual (in this case Ray Shepardson) or a preservation group (here read the Junior League of Cleveland and the Cuyahoga County Commissioners). In a few instances, the next chapters in the life of Cleveland's theatre district were written by dedicated sponsors and individuals with the vision to raise the funds to restore these monuments to their former eminence. The Playhouse Square Center, having devoted two decades to the effort, now operates an entertainment center which claims to rival Lincoln Center in New York.

The great proscenium arch of the State Theatre stage culminates a progression of richly decorated architectural spaces.



The Ohio Theatre, badly damaged by fire after a period when it served as the Mayfair Casino, was reopened in 1982 designed to suite its principal resident company, the Great Lakes Theatre Festival. The State Theatre celebrated its rebirth in much more literal Italian Renaissance garb two years later, but with a new stagehouse sized and equipped to please its first performers, the Metropolitan Opera. It is now home to the Cleveland Opera and the Cleveland Ballet. The State Theatre lobby is notable for its enormous murals by James Daugherty. Both have been carefully restored. The Palace Theatre, whose restoration most closely follows the original "fantasy," was reopened in 1988. It's Neo-Classic lobby alone is worth the price of admission. The revival of all three theaters was shepherded by vanDijk, Johnson and Partners with Peter vanDijk and consultant Roger Morgan playing the principal roles.

The Pompeiian-style Allen Theatre (1922), architect C. Howard Crane, with nearly 4,000 seats, was designed for moving picture audiences only. After closing in the sixties, its elaborately colonnaded lobby and rotunda have served a succession of restaurants, and the auditorium was slated for demolition. Currently the auditorium is being used as a cabaret, while the design of the entire building is being developed.

The Hanna Theatre (1921), designed by architect Charles Platt as part of the Hanna Building complex, was built by the Shubert Syndicate for its road show circuit, eclipsing the legendary Euclid Avenue Opera House. Seating approximately 1,500, the interior is rich with decorative plaster work including the coffered ceiling.

## Colony Theatre at Shaker Square (1937) E2 Architect: John Eberson

Built as a part of the Georgian-style Shaker Square shopping center, the Colony Theatre's interior is noteworthy. It was designed by John Eberson (architect of Akron's Civic Theatre, an atmospheric gem) and completed in 1937, in the Art Moderne style of that period, with grand flowing lines and a balcony, seemingly unsupported - a characteristic of Eberson's interiors. In 1991, the building was divided into five theaters; Kevin Moran, architect.

## Bohemian National Hall (1897) L3

4939 Broadway Avenue Architects: Andrew Mitermiler and John W. Hradek; Steffens, Searles & Hirsh

This neighborhood house built (1896-1897) by 40 Czech social groups is testimony to the breadth and depth of the city's ethnic populations. The number of groups soon grew to 73 as the Hall took its place at the center of Czech society here; only Chicago exceeded Cleveland in the number of Czechs. Of brick and stone, in a Romanesque style, the three-story edifice contains meeting and social rooms along with an Italian Renaissance style main auditorium with ample backstage area and seating for 1,000.

## Cleveland Public Auditorium (1922) B5 Music Hall (1927)

Architects: J. H. MacDowell and Frank R. Walker Music Hall: Herman Kregelius

This enormous limestone-faced block was built in 1922 along the east side of the Mall in accordance with the 1903 Burnham Plan. Its principal auditorium carries a 215' x 300' ground plan to a height of 80 feet, and shares its 6,200-square-foot stage with the 2,800-seat Music Hall located behind and south. Architects J. H. MacDowell and Frank R. Walker also included a relatively



intimate theater for 700 elsewhere in the plan. The original building has been enhanced by underground extensions to the west and north and new main entrances from the Mall, all to form the needed inventory of facilities for the Cleveland Convention Center. The earliest additions were completed under the architects Outcalt and Guenther in the late fifties. More recent work has been accomplished by URS Consultants with the City of Cleveland Division of Architecture.

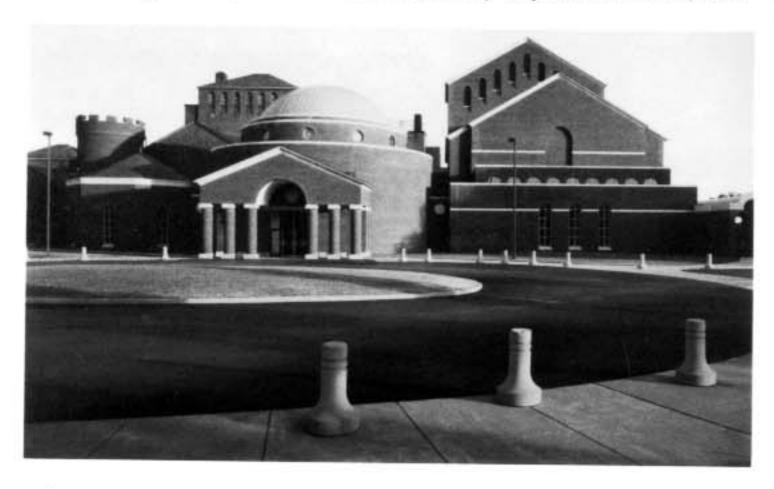
# Grays' Armory (1894) A44 Bolivar Road at Prospect Avenue Architect: Fenimore C. Bate

This building was erected as a headquarters for the Cleveland Grays, a military/social organization now enjoying its second century of participation in the pageantry of Cleveland. Designed in the Richardsonian Romanesque style with the familiar rusticated stone and brick, the armory is notable for its drill hall, located in the rear of the building.

## Cleveland Play House Group (1926) K31

8500 Euclid Avenue (Brooks and Drury Theatres) Bolton Theater (1983) Architects: Small and Rowley Renovation and Extension: Philip Johnson in Association with Collins, Rimer and Gordon Architects, Inc.

The Cleveland Play House group reads on the skyline like a 14th-century Romanesque village, a whimsy of its designer, Philip Johnson. Whimsy or not, the complex skillfully weaves entry, the historic Brooks and Drury Theaters, the Bolton Theater, lobbies, exhibition galleries, and a former five-story department store, into

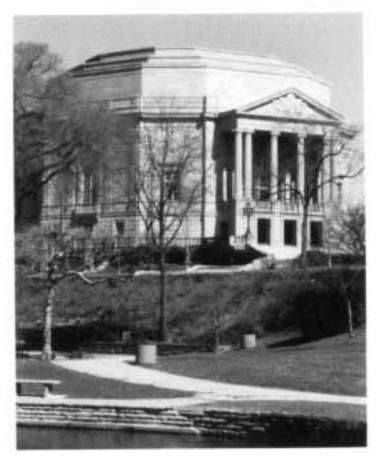


a functional and visually pleasing home for the Cleveland Play House, founded in 1915. The 160-seat Brooks Theater is an intimate brick house connected to the larger Drury Theater. The 644-seat Bolton Theater is reminiscent of Mr. Johnson's work at Lincoln Center. Altogether the ensemble is exciting architecture and promotes first-rate theater.

## Severance Hall (1931) D5

11001 Euclid Avenue Architects: Walker & Weeks

At the entry to University Circle is the home of the worldrenowned Cleveland Orchestra, built as a gift to the city by John L. Severance in memory of his wife. The Beaux-Arts exterior of the great hall surprisingly encloses the city's finest Art Deco interior, culminating in a unique auditorium ceiling of gently curved abstracted foliage forms. The marble and brass details throughout are of special quality. In 1958, under the direction of acoustics consultant



Heinrich Keilholz, the firm of Garfield, Harris, Schafer, Flynn and Williams designed substantial modifications to the stage. Later, the original drive-thru "carriage entrance" was converted into a restaurant.

## Masonic Temple Auditorium (1919-1921) K10

East 36th between Euclid and Chester Avenues Architects: Hubbell & Benes Chief Designer: Francis Wyman Crosby

Third major home of the Cleveland Lodge of the Scottish Rite Masons, this massive "L"-shaped building encompasses a 2,250-seat auditorium in addition to all the necessary meeting rooms associated with such a structure. The dark red brick building uses spare ornament and detail over its two rectangular elements. A proposed 25-story tower at Euclid Avenue was never constructed. The large auditorium was second only to the Hippodrome Theater (1908, demolished 1981) when completed. It served as the home of the newly founded Cleveland Orchestra from 1921-1931.

## Arcades/Passages/Lobbies



The Galleria at Erieview, Cleveland's newest arcade, commands the corner of East 9th Street and St. Clair Avenue with its great glass vault.

The arcade concept was born long ago in the casbahs of ancient cities. It flowered again in the 19th century, especially in London, when developers employed them to provide unique solutions to extend the street front and to allow connecting links between urban blocks and places. Cleveland's swiftly expanding downtown turned to the arcade as a repeated architectural solution and added to it a variety of passages and lavish lobbies for new office buildings, altogether making up an outstanding array of linkages. The concept continues afresh with the Galleria at Erieview (1987) A38, the BP America Atrium B26, and the concourses (1990) at the Tower City Center B21 adding conspicuously to the tradition.

Most remembered and publicized has been The Arcade (B10), an 1890 extravaganza consisting of two nine-story office towers connected by a five-story, glass-roofed atrium. The delightful ironwork details dominate a functional, even playful, interior while the building's two separated facades are stolid, stone-and-brick expressions of Romanesque Revival form. George Smith combined with John Eisenmann as architect and engineer for this spectacular piece which enjoyed its centennial in 1990.

Close by The Arcade and connecting Prospect Avenue to Euclid Avenue are a pair of parallel arcades, the Colonial (1898) **B48**, Architect George H. Smith, and the Euclid (1911) **B49**, Architect Franz Warner. Located in adjacent buildings, these 440-foot-long arcades are very different in appearance - the former with a fully-revealed glass roof and second-floor balcony, the latter with an all terra-cotta interior surfacing a great barrel-vaulted ceiling. The Taylor Arcade, which also connected Euclid and Prospect Avenues, was lost when the Taylor Department Store was converted to the 666 Building (now the Atrium Office Plaza).



The Landmark Office Towers encompass the Van Sweringen Arcade and other public ways.

Within the giant office cluster now known as Landmark Office Towers, is a major space labeled the Van Sweringen Arcade **B20**, actually restored and renovated from the one-time main banking room of the Midland Bank and constructed in 1930 in a richly-detailed Art Deco mode. The original building was part of the huge Terminal Tower Group designed by Graham, Anderson, Probst and White while the renewal was done by Teare, Herman and Gibans.

Grand lobbies are additional demonstrations of the city's developers' and architects' desire for impressive spaces. In the instance of the Huntington Building A1, constructed in 1924 as the Union Trust Building to the design of Graham, Anderson, Probst and White and the National City Bank Building B17, 623 Euclid Avenue, the building lobbies stretch into arcades and into connections with other buildings. The coffered ceiling and pink marble surfacing of the latter is especially worthy of note.

The 1985 BP America Building, HOK Architects, provides a multilevel atrium and lobby with several upper floors opening on to the wedge-shaped space. Exhibit areas and fountains permeate this complex people-place faced in polished red granite. Notable lobbies are to be found at the Bulkley Building (1921) A12, C. Howard Crane, architect, and the Leader Building (1912) B12, Charles A. Platt, architect. Of recent vintage is the glass-roofed atrium of North Point Office Building (1987) A43, along with a companion space connecting to the later North Point Tower (1989), by Jerry Payto Architects.

## **Great Banking Halls**



National City Bank Building (1895-1896, 1914-1915) B17

623 Euclid Avenue

Architects: Shepley, Rutan and Coolidge

Renovation: Walker & Weeks

This extraordinary product of the Beaux-Arts period was retrofitted from an earlier commercial space in a truly grand manner. Parallel to the building's elongated lobby in a more subdued classical mode, the banking room is carried out in pink marble and features a double colonnade of giant fluted columns carrying an exceptionally rich coffered ceiling. The banking screen, check desks and other room elements have been preserved to the present. The terminal vista upon entry is a grand staircase leading to a mezzanine level.

## The Society for Savings Bank Hall at Key Center (1889-1890) B28

127 Public Square

Architects: Burnham & Root

Restoration: vanDijk, Johnson & Partners (1989-1991)

The steel frame skeleton of this bank building is covered in a fanciful overlay of past architectural styles. John Wellborn Root designed the exterior of this structure, a combination of Romanesque, Gothic and Renaissance stylistic features, to resemble a medieval fortress tower. The short, robust, granite pillars on the ground story are a meld of Romanesque and Gothic styles.



Inside the great banking hall twelve marble-faced columns support a twenty-six-foot high ceiling with a central stained-glass skylight. The interior was designed by Chicago decorator William Pretyman and the murals by Walter Crane, an English painter and illustrator, an associate of English designer William Morris. Crane completed the Gothic intent of the decorator. The building as originally constructed included a nine-story light court which has since been covered over, so that the skylight is artificially illuminated today.

The upper floors have been restructured to permit full-floor office loadings, as part of the combined restoration-renovation of this preserved landmark. (See Key Center complex pg. 113).

The banking room of the Society for Savings Bank, preserved in the reconstruction of 1989-1991, is remarkable for its overlay of the decorative arts reflecting late Victorian ideals.



## The Rotunda Building at 9th and Euclid (1905-1908) A2

(originally Cleveland Trust Company, later Ameritrust Building) Euclid Avenue and East 9th Street Architects: George B. Post & Sons

"Progress with Caution" was the motto of the Cleveland Trust Company, when they hired the New York architectural firm of George B. Post & Sons to design a three-story, white granite office tower around a central grand banking hall on a trapezium-shaped site. The central pediment displays sculptures by Karl Bitter which depict, allegorically, the primary



sources of wealth in the United States, Land and Water, with their concomitant occupations - Industrial Labor, Agriculture, Mining, Commerce, Navigation and Fishery. The interior of the rotunda features a dome, 85 feet high, with Tiffany-style stained glass panels 61 feet in diameter. Thirteen bays support the three-story office building circling the rotunda. The fluted columns, Corinthian pilasters, bronze doorways and grilles, marble floors and walls are reminiscent of the Italian Renaissance. Also found decorating the upper levels of the banking hall are thirteen mural paintings illustrating the development of civilization in the Midwest by Francis D. Millet (who later lost his life on the Titanic). The interior was modernized to a degree during the course of a renovation carried out in the 1970s.

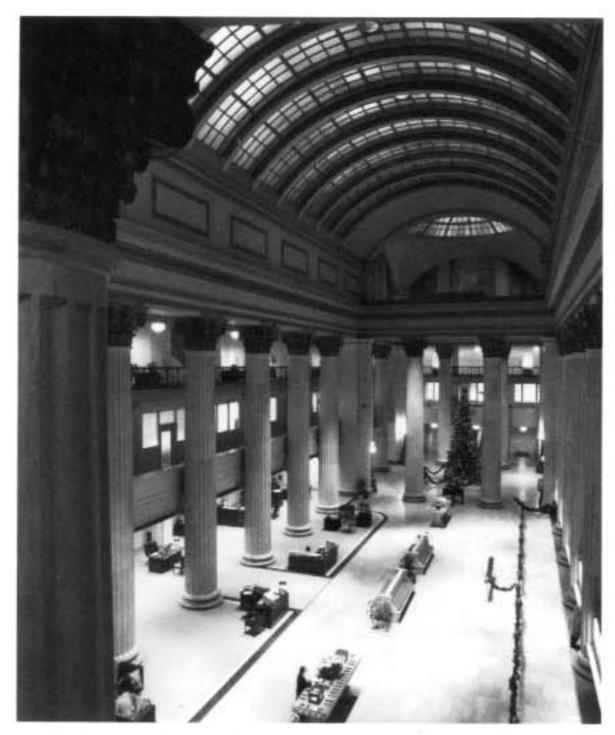
The rotunda of the main banking room is an astounding space rising to an immense stained glass dome. The heavy bronze railings of the balconied floors are a notable achievement.



Huntington Bank, Huntington Building (1924, 1975) A1

(originally Union Trust Building, later Union Commerce Bank) 917 Euclid Avenue

Architects: Graham, Anderson, Probst & White Restoration: Dalton, vanDijk, Johnson & Partners



Built for the Union Trust Company in 1924, the "L"-shaped banking room of today's Huntington Bank still stuns the visitor with its enormous scale and dramatic classical detailing.

When this 22-story office building was completed in 1924 it was the second largest office building in the world. Its proportions, for 1920s standards, are remarkable. It measures 146 feet on Euclid Avenue, 258 feet on East 9th Street and 513 feet on Chester. In 1923, when the building was under construction, 2,500 bankers in town for the American Institute of Banking Convention toured the site of the lobby in 250 automobiles. The interior is designed to resemble the great basilicas of Rome and has over 30 acres of floor space. The "L"-shaped banking hall was the largest in the United States; the main lobby is 50 feet wide. It stands three stories tall with barrel-vaulted ceilings, double skylights, monumental Corinthian columns made of Italian marble, side aisles with coffered ceilings, and murals painted by Jules Guerin of New York. In 1930 the Cleveland Stock Exchange established its headquarters in the building. Graham, Anderson, Probst & White were also the architects of the Union Terminal which was under construction at the same time as this structure. The banking hall was substantially restored in 1975 by removing drop ceilings and restoring the railings of the mezzanines (see pg. 104).

#### Federal Reserve Bank (1923, 1996) B11

Superior Avenue at East 6th Street

Architects: Walker & Weeks

Architects, Addition and Renovation: Hellmuth, Obata

& Kassabaum, Inc., St. Louis, Missouri Associate Architect: vanDijk, Pace, Westlake



One of the finest structures in Cleveland, this building was conceived by Cleveland bankers, designed by Cleveland architects, and completed by a local contractor. When in 1913, Cleveland was named one of the districts of the Federal Reserve, 25 prominent Clevelanders were approached for ideas on the appropriate design for a bank. Afterwards four specialists in bank design worked for 13 months creating over 1,000 sketches and 1,924 working drawings used in construction. The twelve-story, foursquare building is modeled after Michelozzo's Medici-Riccardi palace in Florence, the fortress/home of the Medici - the great bankers of the early Renaissance. Like the Medici palace, the ground floor is heavily rusticated with higher stories more decorative; as the Medici wanted their palace to seem impenetrable, the architects of The Federal Reserve Bank, Walker & Weeks, sought the same effect. The base of the building is pink granite, and the upper stories are faced with a pinkish Georgia marble. Elaborate iron grilles accent the windows and form a decorative motif on the interior. These were fabricated by the Rose Iron Works of Cleveland. The interior of the great banking hall is also decorated in a magnificent interpretation of the Italian Renaissance with marble floors and gold, Sienna marble-faced walls and pillars. The vaulted ceilings are coffered and ornamented with gold gilt. This building, Walker & Weeks' masterpiece in terms of bank construction, cost over \$8 million dollars at the time of construction.

An eight-level addition contains cash, check and vault functions, parking and administrative areas. It was designed as a contempo-

89

rary expression but utilizes similar materials, finishes and historic elements to relate to its landmark context. The bridge connecting the old and new wings creates a continuous floorplate to maximize efficiency. On completion of the addition, renovation of each floor of the original building is underway including historic preservation of the public banking lobby and executive offices, with completion anticipated in 1998.

## Clubs and Societies

Of all of the manifestations of industrial civilization, edifices for social clubs are the final symbols of wealth – of having "arrived." Compared to the need for places to live, learn, worship and work the club seems to be a frivolous excess; but as a measure of success it is perhaps as important as a fine house, church or office. It is a place where the like minded, "the right kind of people," can assemble and congratulate each other.

Like other older American cities, Cleveland flourished in the unprecedented industrial expansion of the late-19th century. There are enough remnants of this period reflected in the few residential, religious and commercial buildings remaining to show how exuberant and optimistic the times were.



University Club (1863) K13 3813 Euclid Avenue Architect: Joseph Ireland

Originally built as a residence, about 1863, the Stager-Beckwith house became the University Club. It is on the north side of Euclid Avenue between East 36th and East 40th Streets and is the only remaining 19th-century mansion from the days when Euclid was known as "Millionaires Row." It is a three-story brick structure with a four-story tower over the front entry. Its style can be called Second Empire with Italianate overtones.

The building has served as a town club since 1913. A large dining room and ancillary meeting rooms were added by J. Milton Dyer, architect. After a period of decline the club was refurbished in 1980 by HWH Architects and Engineers, and the mansion portion has been restored making it one of the most successful and long-lived adaptive reuse efforts in Cleveland.

## Tavern Club (1905) K9 Architect: J. Milton Dyer

The Tavern Club on the southwest corner of Prospect Avenue and East 36th Street is a somewhat romantic expression of its time. Architect J. Milton Dyer used a lofty late medieval or "Northern Renaissance" style, as Eric Johannesen called it in Cleveland Architecture 1876-1976. Its decorations of Flemish bond brick-and-wood half timbering are solid and substantial and make no attempts for academic purity. The window openings and their types reflect the internal needs of the building and display an



ordered playfulness that is more in keeping with residential architecture of this period. Perhaps the most distinctive feature of this building is its massive, two-story, hipped roof that is punctuated with different sizes of dormers and two half-timbered and windowed gables. One of these is centered over the entrance on East 36th Street, and the other faces Prospect Avenue. This part of the building houses squash courts. Perhaps an appropriate style label of Burgher Gothic could be applied to the Tavern Club.

## Cleveland Athletic Club (1911) A4

Architect: J. Milton Dyer

The Cleveland Athletic Club is on the south side of Euclid Avenue opposite the end of East 12th Street. At first glance it looks like a typical frame and curtain wall office building of the period. But to give it an appearance of greater height the windows diminish in size to the seventh floor, and above that they divide into twos and finally threes by the time that 14 stories are reached. In fact the building is an office building to the seventh floor. Above that there are ample dining rooms, physical training rooms, a swimming pool and sleeping rooms.

The ground floor shop fronts are a mix of post-World War II remodelings, but the original off-white, terra-cotta skin suggests perpendicular Gothic derivation especially at the top three stories. The spandrels below have stylized linen-fold ornament which is a motif found on medieval Gothic furniture and wall panels.

## Hermit Club (1928) A27 Architect: Frank B. Meade

The Hermit Club is on the north side of Dodge Court just east of East 15th Street, Frank B. Meade designed this second home for the organization, Meade also having designed the first one. The Hermit is a men's club dedicated to the enjoyment of music and the theatre; it is remarkable for its longevity and presence in the edifice built for it. This is a distinction shared only with the Tavern, Union and Cleveland Athletic Clubs. What is the most remarkable is the scale and informality of this three-story medieval, halftimbered public house in the



midst of the masonry formality of downtown Cleveland. It is completely expressive of the suburban ideal and of the academically correct style-borrowing of the late 1920s. There are intimate dining and tap rooms on the ground floor and a large dining room above with a stage.

## Rowfant Club (1838, 1858) K7 Architect: Charles Heard (1858)

The Rowfant Club, on the south side of Prospect Avenue just east of East 30th Street, was built by George Merwin for his residence in 1838 from bricks used for Merwin's earlier house on Superior Street. It was set well away from the south side of Euclid Avenue on a lot that extended from Euclid to what is now Central Avenue. When Prospect Avenue was put through the house was directly in line of the new right-of-way, so it was moved to its present location in 1858.

Tradition has it that the house was originally in the Greek Revival style, but the Italianate decoration and proportions suggest that it was remodeled at the time of the move. Italian Renaissance decoration is evident in the pediments over the entry porch and over the central bay at the roof. The paired brackets and dentils of the cornice and the window heads with bracketed pediments or individual cornices are further marks of this style.

The club has occupied this building since 1895 and is dedicated primarily to the critical study of books. The house has been changed little, but an important alteration included the merging of two rooms that formed a Richardsonian Romanesque dining room with brick fireplace by Charles F. Schweinfurth, architect, done in 1901.

## Cleveland Club (1931) D52

(Tudor Arms) Architect: Frank B. Meade

The Job Corps building on the southwest corner of Carnegie Avenue and East 107th Street was built in 1931 to the design of Frank B. Meade, architect, as the Cleveland Club which subsequently became the Tudor Arms Hotel and then the Graduate House. It is an elevenstory brick structure surmounted by a three-story tower at the East 107th Street corner and with a three-story block facing Carnegie on its west side.



The building is decorated with limestone trim around and in some of the large grouped perpendicular Gothic-style windows that light the major interior spaces. Stone thistle medallions occur in a row below the castellated cornices on the principal street facades and there are stone traceries in the tower. This Tudor Gothic-style building with Art Deco suggestions on its vertical elements has served as a local landmark because it commands major commuting routes to the eastern suburbs.

## Union Club (1905) A6 Architect: Charles F. Schweinfurth

The Union Club, at the northeast corner of Euclid Avenue and East 12th Street, is Cleveland's quintessential town club. Charles F. Schweinfurth designed an Italian Renaissance palace that dominates its corner despite the taller buildings that have gone up across the streets from it. Until recently its sandstone fronts and terra-cotta cornices were black with the grime of Cleveland's industrial



activity. A cleaning (1988) exposed its beige and cream colors (no one was consciously aware of the presence of the terra-cotta comice under the dirt) but that in no way diminished the power of its overhanging cornice, the moldings around its windows or of the main entry on East 12th Street. As if to suggest its exclusivity, the Union Club is set back from its property line to expose areaway windows and allow room for street trees on the Euclid Avenue side. All this is protected by an elegant and substantial iron fence.

## Thwing Hall (1909) D6 Architects: Lehman and Schmitt

Thwing Hall, 11111 Euclid Avenue, was originally built as the Excelsior Club. It is a three-story brick building with limestone accents and gabled slate roofs. It contains the main dining room and a large club room or parlor on the Euclid front of the ground floor, an elegant two-story ballroom on the second floor, a bowling alley and a billiard room in the basement plus card rooms and other meeting rooms.



Adaptive reuse began in 1929 when Western Reserve University acquired the building, named it for Emeritus University President Thwing, and used it as the main library. For many years the University bookstore was in the basement. It has since become the student union with the dining room serving the cafeteria, the Euclid parlor serving as an exhibition gallery, the ballroom as a meeting space, and the remainder of the building for meeting spaces and student offices.

In recent years Thwing Hall was connected to Hitchcock Hall (1907), Coburn and Barnum, architects, with an addition by architect Don M. Hisaka (1979) that included a new University bookstore. At that time the older buildings were restored and developed into an expanded student union complex (see pg. 133).

## **Fenn Tower** (1930) **A19** Architects: George B. Post & Sons

The National Town and Country Club was built on the northeast corner of Euclid Avenue and East 24th Street. Now called Fenn Tower, it is part of Cleveland State University. The architect employed a setback style with vertical emphasis and Art Deco detailing. At 19 stories high it has been used for academic purposes since 1937, first by Fenn College, now by the University.



## **High-Rise Commercial Buildings**



**Terminal Tower Complex** (1923-34, 1990) **B21** 

(now Tower City Center)

Public Square

Architects: Graham, Anderson, Probst and White, Walker & Weeks and Philip L. Small & Associates

Tower City Center: RTKL (Dallas)

GCRTA Tower City Station: Cannon & Associates (Buffalo)

The Terminal Tower has, for the last sixty years, been the greatest single visual symbol of the city to its residents as well as to visitors. Situated at the southwest corner of Public Square, Cleveland's finest "public room," it serves as the anchor for and the heart of the City. From the Tower's upper-floor observation deck, generations of Clevelanders have gained a new perspective on their town. At the time of the Terminal Tower's completion in 1930, it was the second tallest building in the world, exceeded only by New York's Woolworth Building. For the next four decades, the Tower, at 708 feet, was to remain the tallest building outside of New York City.

The Terminal Group was noteworthy for other reasons: it was one of the first, and certainly most significant, developments of airrights over a rail terminal in the U.S.; the Tower piers were the deepest in history, bearing on bedrock 250 feet below street level;

the structural design of the complex was unique in the number of streets relocated, bridges built, rail lines and approaches relocated, and varied support and framing conditions encountered; the electrification of steam trains passing beneath the complex was one of the first such installations in the U.S. The Builders Exchange contained a nine-story parking garage, an innovation at the time.

The Terminal Complex embraces Cleveland's Public Square as its landscaped entry plaza, and provides a thriving layering of transportation, retail, hotel and office uses within its classic lines. On the basis of such unique features, the Terminal Complex deserves a rightful place among such major urban mixed-use structures as Rockefeller Center and Grand Central Station. Its graceful and distinctive central tower, reflective of McKim Mead and White's New York City Municipal Building, created for Cleveland a powerful symbol which stood unchallenged until 1985 when the BP America tower rose close by.

The Terminal Group was planned, developed and constructed from 1923 through 1934 by the Van Sweringen brothers - Oris Paxton and Mantis James. The Van Sweringens had entered the real estate business decades earlier and by 1906 had acquired control of the land surrounding the Shaker Lakes. In 1905 they had begun to create the Village of Shaker Heights. By 1916 the brothers had added the acquisition of the Nickel Plate Railroad to obtain a right-of-way for their proposed Shaker Rail Line, and a four-acre parcel at Public Square for a downtown terminus of the line. In 1918 negotiations began on forming a combined terminal at Public Square for a number of rail lines, and in 1920 the Shaker lines began operation. A plan for the Terminal Group was approved by Cleveland voters in 1919. Over the following several years, related development negotiations continued and ground was broken late in 1923. The Terminal Tower Group at Public Square originally included Cleveland's Union Terminal (the City's main train station and rapid transit terminus), the Tower, the Hotel Cleveland, Higbee's Department Store, and three adjacent buildings to the south of Higbee's: Builders Exchange (Guildhall), the Medical Arts (Republic) Building, and the Midland Building. These latter three structures have since been renamed Landmark Office Towers, the Hotel Cleveland has since become the Renaissance Cleveland Hotel, and the entire complex has been renamed Tower City Center. Expansion of the Tower City Center has taken place (1988-1990) - a Ritz-Carlton Hotel, a new grand concourse space and mall, and an additional office structure. The Post Office (1934) is now the headquarters of MK- Ferguson and includes the new Atrium with commercial space. As Cleveland moved into the 1990s, its landmark Tower lost its "tallest" status to Society Center (now known as Key Tower).



BP America Building (1985) B26

(formerly Sobio) 200 Public Square Architects: Hellmuth, Obata & Kassabaum (St. Louis)

In November of 1981, the Standard Oil Company (Sohio) strengthened its commitment to Cleveland with the announcement of plans to build what would become the largest and most expensive office structure in the City. In the process, two aging landmarks of Cleveland would be lost: Daniel H. Burnham's fine Cuyahoga Building (1893) and George B. Post & Sons' Williamson Building (1900), at 16 stories. Completed as the BP America Tower, the

structure became one of the most prominent structures in the City's skyline. At 1.2 million square feet, it is one of the largest office structures in downtown Cleveland. The building rises 45 stories and 650 feet above the street, yet offers a sensitive gesture to the pedestrian environment of Public Square in the form of its eight-story landscaped atrium housing public, retail and commercial spaces. Its stepped profile reduces its apparent bulk in the skyline, and enables it to relate with many of the older structures of the City. Its main mass is split into two slightly flared halves oriented to its two frontages on Superior and Euclid Avenues. At its completion, the building consolidated Sohio employees from eight different office structures around town, and gave Clevelanders a dramatic new presence on the skyline.



The atrium of the BP America Building rises seven levels around a trapezoidal space which has its west wall completely glazed and facing Public Square. An elaborate water cascade on the east acts as a divider between the landscaped floor and the building's lobbies.

## National City Center (1980) B15

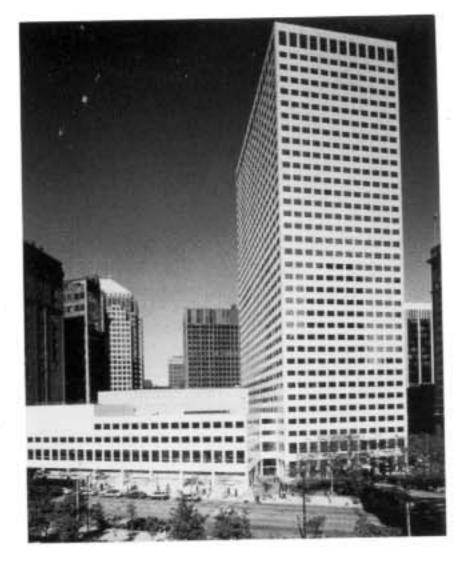
1900 East 9th Street

100

Architects: Skidmore, Owings & Merrill (Chicago)

The latest arrival at downtown Cleveland's "banking intersection" of East 9th Street and Euclid Avenue was the National City Center complex constructed in 1980 on the northwest quadrant. The main tower became the seventh-tallest structure in the City, at 35 floors, 410 feet, with 750,000 square feet of office area. The reinforced concrete tower was built on a "floating pad" foundation of seven-foot-thick concrete, and clad in

whitish beige travertine. Linked to the tower by a four-story annex and atrium is the earlier National City - East Sixth Building at East 6th Street and Euclid Avenue. This earlier structure is actually the combination of two much older and architecturally noteworthy precedents: Henry Ives Cobb's Garfield Building (1893-1894) at the corner of East 6th, and Shepley, Rutan & Coolidge's New England Building of (1895-96), later modified by Walker & Weeks (1914-1915) immediately



east. Much of their classical detailing and appeal has been preserved and enhanced, particularly in the main banking lobbies. Other structures that had occupied the site of the comple were the Hickox Building of 1890, designed by George H. Smith (who had a hand in The Arcade, the Colonial Arcade and the Rose Building); Walker & Weeks' Deco-modern classic Bond Clothing Store of 1947; and the Roxy burlesque theater. National City Center is one of the few developments in the denser stretches of the financial and office district to embody open public spaces. The tower's setback creates a large triangular entry plaza at the East 9th Street-Euclid Avenue intersection, punctuated by the stainless steel sculpture, George Rickey's "Triple-L Excentric Gyratory Gyratory III." North of the tower is the lowered corner plaza along Vincent Avenue which has served as a dining terrace for the ground-floor restaurant.

Diamond Building (1972) A32 (formerly Diamond Shamrock Building)

1100 Superior Avenue

Architects: Skidmore, Owings & Merrill (Chicago)

One of the latter-day Erieview urban renewal area sites to be developed was that of the Diamond Shamrock Building, begun in early 1971 as home for the company of the same name. This 22-story, 285-foot office tower occupies the southwest corner of East 12th Street and Superior Avenue; it is a dark bronze block of sheer aluminum and tinted glass. The building is arcaded slightly at the lower floor to enable pedestrian activity along its retail/commercial spaces, a feature only recently utilized as the surrounding parcels have been occupied by other office buildings, a hotel, in-town apartment towers and the adjacent Chester Commons Park. By the mid-'80s, the Diamond Shamrock Corporation had deserted Cleveland for the Sunbelt, and the tower reverted to market office tenancies, renamed the Diamond Building.

## A. T. Tower Building (1971) A3

(formerly Cleveland Trust, later AmeriTrust Tower) 900 Euclid Avenue Architects: Marcel Breuer and Hamilton Smith; Flynn, Dalton, vanDijk & Partners

Since 1908 the Cleveland Trust Co. served the banking needs of Clevelanders from its distinctive Italian Renaissance Revivalist headquarters bank on the southeast corner of East 9th Street and Euclid Avenue. Designed by George B. Post & Sons, this classical "temple" structure housed banking offices in a three-story ring around a 61-foot diameter, 85-foot-high rotunda, topped by a stained glass dome. By the late 1960s the Cleveland Trust Co. felt the need for expansion of its facilities and for consolidation of its

downtown office space. The company enlisted Marcel Breuer and Hamilton Smith to design the firm's new headquarters. The resulting design called for demolition of an existing annex to the immediate south of the "temple" and the construction of two 29-story, 383-foot-high office towers, flanking the Revivalist bank on the south and east. Ground was broken in 1968 and construction completed in 1971 on the first of the two towers, along East 9th Street south of the bank. The new structure provided 427,000 square feet of office space; a 750-car parking garage was built across Prospect Avenue and is connected by an elevated pedestrian bridge.



The A. T. Tower Building is composed of bold gray precast panels, molded and curved to form window openings, and darker granite panels. The strength and solidity of the design provides an effective backdrop for the restored Classical bank. Unique features of the tower's design include the sculptural "mouse-hole" high in the south parapet wall visible from the East 9th Street-Prospect Avenue-Huron Road intersection.



Eaton Center (1983) A34 1111 Superior Avenue Architects: Skidmore, Owings & Merrill (Chicago)

One of the components of the early-1980s building boom in Cleveland that expanded the City's central business district eastward was Eaton Center at the northwest corner of East 12th Street and Superior Avenue. Eaton Center began as a decision by the Catholic Diocese of Cleveland to lease land east of St. John's Cathedral to the Oliver Tyrone Corporation for an office building originally conceived as a twin-tower complex. Once the Eaton Corporation made a lease commitment for one third of the space, the 28-story, 614,000-square-foot structure was christened Eaton Center. The all-reflective glass building has many varied perimeter corner-offices and a three-floor Eaton corporate headquarters executive office suite.

#### McDonald Investment Center (1968) B14

(formerly Central National Bank Building, later Society Building) 800 Superior Avenue, NE

Architects: Charles Luckman Associates; The Austin Company

Another bank headquarters to appear along the financial district's spine of East 9th Street was the Central National Bank Building on the southwest corner of East 9th Street and Superior Avenue. The Central National Bank had served Clevelanders for nearly a century before being acquired by Society National Bank. It had maintained headquarters banking offices in such historic structures as The Perry-Payne Building and the Rockefeller Building in the Warehouse District, 308 Euclid Avenue in the shopping district, and in the Midland Building of the Terminal Tower complex before deciding to erect its own structure. In preparing its site, Central National was forced to raze several local landmarks: Pat Joyce's Tavern, Kornman's Restaurant and the Ellington Apartments. The 23-story, 305-foot-tall, brick-veneered steel frame was begun in the latter part of 1967 and was completed just over two years later. Like the later National City Center to the south, the Central National Bank complex sits on a "floating" foundation pad of concrete. Over 1.8-million bricks were used to clad the office tower and adjacent parking garage. The development's distinctive red color and strong vertical emphasis make it unique among high-rise office buildings in the central business district. Other unusual features include its raised brick "podium" or platform base, the retail/commercial space on the ground floor of the garage providing pedestrian activity along East 9th Street and Vincent Avenue, and the semi-enclosed plaza along East 9th Street.

## Huntington Building (1924) A1

(formerly the Union Trust Building) 925 Euclid Avenue Architects: Graham, Anderson, Probst & White

In 1920 the Union Trust Company was incorporated

in Cleveland to create a local source of financing for major industrial and construction ventures in the area. It began business as the fifth-largest trust company in the U.S., having been formed by the merger of 29 financial institutions, including three major local banks. By 1923 the Union Trust Company had begun erecting what was to be one of



the most impressive banking structures anywhere. The bank's new high-rise headquarters was located at what was then considered the limit of the central city - the northeast corner of East 9th Street and Euclid Avenue. When completed in 1924 it was one of the largest office buildings in the nation, containing 30 acres of floor space. It featured the largest banking lobby in the country, a grand three-story L-shaped space that is overpowering even today (see pg. 88).

The bank's most striking features include its colonnades of immense Corinthian marble columns flanking the 50-foot-wide lobbies, the grand scale and hierarchy of its spaces, its double-skylight barrel-vaulted ceilings, muraled lunettes, coffered ceilings and sumptuous detailing. The public spaces underwent a sensitive restoration from 1973-1975 by Dalton, vanDijk, Johnson & Partners. A decade later, the Union Trust Company, which had since become the Union Commerce Bank, was acquired by Huntington Bancshares, Inc., and the grand structure was renamed the Huntington Building. Today an upper-floor private club, the Metropolitan (formerly the Mid-Day Club), continues to host the Cleveland business and banking community.



## Ameritech Building (1984) A40

45 Erieview Plaza Architects: Dalton, Dalton, Newport Executive Architect: Norman K. Perttula; Madison-Madison International

The Ohio Bell Telephone Company (now Ameritech) was the last of Cleveland's major utility companies to seek a newer facility for its corporate headquarters offices. The site Ohio Bell chose was one of the few "missing teeth" ringing Erieview Plaza at the base of 100 Erieview. The 16-story, 253-foot, pale gray granite and green glass structure rose at the northern edge of Erieview Plaza between East 9th Street and Lakeside Avenue. With its window detailing varied by solar orientation, and its curved northwesterly facade viewing Lake Erie, the building forms a distinctive silhouette in the downtown skyline. The design is also a good example of architecture that both complements the existing fabric of the City and points in new interesting directions. The 405,000-square-foot headquarters consolidated most of Ohio Bell's employees from eight other office locations throughout town, leaving mostly equipment at its previous headquarters building at 750 Huron Road.

Hanna Building (1921) A10 1422 Euclid Avenue Architect: Charles A. Platt

The 16-story Hanna Building was erected at Playhouse Square by Dan R. Hanna, Sr., in memory of his father, Marcus A. Hanna. The building has much in common with the Leader Building; both are solid and severe blocks visually subdivided into layers and relieved only by arched entries and a textured skin with minimal Renaissance detailing. Housed in the building's annex is the 1500-seat Hanna Theater, which was originally a legitimate theater graced with lavish materials and polychrome Pompeian decoration. The Hanna was



one of the five theaters (the others: State, Ohio, Allen and Palace) to establish Cleveland's Playhouse Square Theater District.

Cuyahoga Savings Center (1965) B42 One Erieview Plaza (East 9th at St. Clair Avenue) Architects: Schafer, Flynn & Associates

One Erieview Plaza is noteworthy for several reasons. It was the first financial institution office headquarters to locate along Cleveland's "banker's row," East 9th Street, since the Union Trust Co. over 40 years earlier. It was the third sizable structure erected in the Erieview urban renewal area. The building was a fairly clear stylistic break with the more uniformly-textured International Style highrises in town, such as the Illuminating Building, 100 Erieview, and the Federal Office Building. The Cuyahoga Savings Center, instead, utilized a white precast frame with inset bronze glazing to define a balanced horizontal-vertical aesthetic. Columns were deleted from the building corners for greater corner visibility.

Colonnades along the north and east facades broadened sidewalk areas for the pedestrian. The Cuyahoga Savings Building offered yet another viable alternative for urban office design.

Standard Building (1924) B31

(formerly Brotherhood of Locomotive Engineers Cooperative National Bank Building) 1370 Ontario Street Architects: Knox & Elliot

Its 21 stories clad in ornate panels of cream-colored terracotta, the Standard Building has held a commanding presence just off Cleveland's Public Square since its construction in the "Roaring Twenties." Originally built to house the cooperative banking venture of the Brotherhood of Locomotive Engineers (a powerful local union then headquartered across Ontario Street in the recently demolished Engineers Building), it has since housed numerous banks, law firms, City and County offices, the Marshall Law School, and the Prohibition-days office of Elliot Ness. After more than 60 years, the Standard



Building still houses offices of various railway organizations, and sport many doornoon, paques and accessores containing railway scenes and memorabilia. The original mezzanine, bank lobby and grand staircase are preserved.

East Ohio Building (1959) A35

1717 East 9th Street Architects: Emery Roth and Sons

The second "modern skyscraper" to be built in Cleveland after World War II, shortly after the Illuminating Building, was the East Ohio Building. On the site that earlier held the Oriental Theatre burlesque house in the 1920s and the Greyhound Lines in the '30s and '40s rose this 21-story, 280-foot black-glass-and-aluminum curtain-wall structure. And it rose quickly; construction proceeded at the rate of a new floor every four days. Work was completed and the building occupied in just 14 months. The building has served as home for the East Ohio Gas Company for over 35 years. Prior to that, the utility company, which was incorporated as a subsidiary of the Standard Oil Co. in 1898 and divested in 1943, had occupied its former building at East 6th Street and Rockwell Avenue (now occupied by NBC affiliate WKYC). The East Ohio Building, termed a "spaceframe" by its architect and developer, became one of the first in a long line of major office facades to form today's high-rise canyon along East 9th Street.



North Point (1985, 1990) A43 901-1001 Lakeside Avenue Architects: Dalton, Dalton, Newport (Jerry Payto, designer) Architects for Tower: Payto Architects

North Point is a uniquely eccentric office structure. The sevenstory wing is placed five levels above grade and two below, atop the foundations of the former Cleveland Press Building. Its large triangular floor plans are split by an angled atrium that overlooks the city's waterfront and North Coast Harbor. The articulated skin of tile and glass is a refreshing change of pace from its more monolithic neighbors. Recent additions to the building include the linking of a new 1,000-car parking garage to the north and the construction of North Point Tower, a 19-story, 587,000-square foot office structure. Clad in colorful tile panels and a composition of black, silver, and green glass, its triangular bulk is terraced at the top three floors. North Point Tower is joined to the earlier wing by a nine-story, glass-roofed atrium linked to the Tower's three-story lobby.

## Keith Building (1922) A14

108

1621 Euclid Avenue Architects: George L. and C. W. Rapp

The Keith building and its Keith Palace Theater were erected in memory of Edward F. Albee's theater partner, B.F. Keith. The theater was billed as "The Most Beautiful Playhouse" in the world. Rising above the Palace was the 22-story classical skyscraper in white terra-cotta, then the tallest building in Cleveland. Capping

the structure was a distinctive addition to the skyline, a three-story electric sign advertising the vaudeville troupe based at The Palace. Extensive terra-cotta restoration in 1988-1990 maintained the tower's elegant skin.

Renaissance on Playhouse Square and Garage (1990) A9 1350 Euclid Avenue (Euclid Avenue at East 14th and Huron) Architects: Richard L. Bowen & Associates, Inc. Architects for Garage: Kaczmar Associates, Inc.

Intended for a renaissance for Cleveland's historic Playhouse Square area, this 15-story office structure represented the first new construction at Playhouse Square in 67 years. The building's 293,000 square feet of office and retail space begins in a broad three-story granite-clad base flanking East 14th Street. Housed within this base are two floors of restaurant and retail facilities lining a grand lobby, connected to the adjacent 417car parking garage by a pedestrian bridge. The building then terraces upward through a



variety of steps and setbacks, with granite giving way to broadened areas of glass. At its top, Renaissance sports a skyline profile punctuated by three glazed octagonal turrets. Star Plaza, recently constructed at the intersection of Huron Road and Euclid Avenue, has become the "front door" to the Renaissance.

## 100 Erieview Plaza (Tower at Erieview) (1964, 1987) A39

1801 East 9th Street

Architects: Harrison & Abramovitz

Renovation: Kober/Belluschi

The Tower at Erieview was the first and most significant structure erected as part of the Erieview urban renewal plan made public in late 1960. The Erieview project was originally conceived as a 163acre urban renewal area ranging from East 6th to East 17th Streets between Chester Avenue and Lake Erie. I. M. Pei & Associates prepared a master plan calling for extensive parks and greens subdivided by lengthy low-rise buildings and punctuated occasionally by stark high-rise structures. The hub of the Pei plan would become a 40-story tower located at East 12th Street and St. Clair Avenue.

By early 1963, developers John Galbreath and Peter Ruffin broke ground on Harrison & Abramovitz' modern (and starkly institutional-looking) office tower, 40 stories and 529 feet in height. Construction moved quickly on the 703,000-square foot, dark-green-and-black curtain wall structure and its related improvements: a massive tree-lined plaza with combined fountain/ reflecting pool/ice rink linking the structure to East 9th Street, and

an underground 450-car parking garage. The tower's top-floor restaurant and private club, Top of the Town and The Clevelander Club (now closed) both provided dramatic views of the entire downtown, Lake Erie and Burke Lakefront Airport. Additional structures in the Erieview urban renewal area were slow to arrive and the original master plan was either modified or ignored. Thus into the late 1970s Erieview Plaza was a forbidding place most of the year. The East 9th Street corridor seemed to mark an effective limit to the downtown's growth, particularly near the Lake. All this changed with the construction in the early 1980s of a number of structures flanking East 9th Street, and in 1987 of the Galleria at Erieview - a two-level, high-fashion shopping mall that occupies the former Erieview Plaza (see page 115).

## Illuminating Building (1958) B30

55 Public Square Architects: Carson & Lundin

From just after the Depression until well after World War II there was virtually no new construction in downtown Cleveland. The City core was actually shrinking, with the demolition of the 308 Euclid Avenue Building and two buildings facing Public Square: the Cleveland College Building and the Old County Court House. Skepticism greeted the periodic announcements of proposed buildings throughout the '40s and '50s. By the time of its ground-breaking in early 1956, the Illuminating Building was the first new construction project of its size in the city's core in over 20 years. The building was also the city's first example of modern high-rise architecture and its first glass-and-aluminum, curtain-wall structure.

The Illuminating Company had long enjoyed a Public Square location. Incorporated in 1892 by merger of the Brush Electric Light and Power Company and the Cleveland Electric Light Company, the Cleveland Electric Illuminating Company erected its original headquarters building at 75 Public Square in 1915. This 15-story Italianate building by Hubbell & Benes, with its wide overhanging eaves, flat brackets and strict "columnar" order of base-shaft-and-capital still stands at the northwest corner of Public Square. On a one-acre site just west of this older "skyscraper" rose the new skyscraper – a structure of 12 floors of reinforced concrete atop ten floors of steel framing, all bearing on a "floating" concrete pad two stories below street level. The 22-story, 300-foot tall office tower was built at the same time as Manhattan's noted Seagram Building by Mies van der Rohe and Philip Johnson.

## Bond Court Office Building (1971) B1 Sheraton Cleveland City Centre (1975)

(formerly Bond Court Hotel)
1300 East 9th Street and 777 St. Clair Avenue, NE.
Architects, Office Building and Garage: Skidmore
Owings & Merrill (Chicago)
Architects, Hotel and Garage: Bialosky & Manders
Executive Architect: Myron Goldsmith

The Bond Court complex of an office tower, hotel, and parking garage was named for old Bond Court, a narrow east-west street

bisecting the block bounded by East 6th and 9th Streets and St. Clair and Lakeside Avenues. On the northern half of the bisected block stood the recently completed Federal Office Building when, in the late '60s, the Erieview urban renewal area was expanded to include the southern half. On this site was to rise the 20-story, 270-foot Bond Court Office Building, connected by an atrium mall to a six-story, 620-car parking garage. George E. Ebeling's Hotel Auditorium, built in 1927 to serve conventioneers and visitors to Public Auditorium, was razed in 1969 to clear the site. Construction began in 1970 on the bronze office block of aluminum and glass, with the first tenants occupying space in early 1972. This building was the "Cleveland connection" of financier J. Stewart Irwin, president of the Cummins Engine Company, who redeveloped Columbus, Indiana into a contemporary architectural showcase.

Construction of the 22-story, 526-room Bond Court Hotel followed in early 1973, and moved rapidly along at the rate of one floor poured every three days. Though a major fire and partial building collapse delayed construction, the Hotel opened in 1975. The hotel's exterior brick cladding was found to be improperly secured and so, in 1984, the Hotel underwent a construction suit, settlement and brick veneer repairs.

## **750 Huron Road** (1927) **B51** (formerly Ohio Bell Telephone Building)

Architects: Hubbell & Benes

One of the few Cleveland structures to mirror the Manhattan "setback" towers evolving under New York City's 1926 zoning laws, the telephone building also reflects the influence of Eliel Sarrinen's "Moderne" skyscraper style of the '20s. This 24-story structure rises 365 feet in several tiered masses, with the vertical emphasis maintained by thin exterior wall piers framing ribbons of windows, recessed spandrels and blunted massive corner piers. Based on a concrete pad, one of the most massive continuous pours of its day, the building originally housed offices, switchboards, equipment, service and employee areas and a restaurant. Upon construction of the newer Ohio Bell headquarters at Erieview, the older structure was converted primarily to the housing of equipment.

## One Cleveland Center (1983) A37

1375 East 9th Street Architects: Hugh Stubbins & Associates

In the early 1980s, as development activity along East 9th Street and eastward began to heat up, Cleveland acquired its "silver chisel," One Cleveland Center. Designed by Hugh Stubbins & Associates, and bearing a kinship with the massive Citicorp Center in Manhattan, this faceted metallic prism became, at 31 stories and 450 feet, the fifth-tallest building in Cleveland. Though the building's site had been slated for high-rise apartments in the I. M. Pei Erieview urban renewal area master plan almost 20 years earlier, Medical Mutual of Cleveland acquired the land from John Galbreath in 1979 to develop a "people-oriented" office development.

One Cleveland Center's people-orientation is easy to see. The structure's base is sculpted into a five-story glass garden atrium, inviting pedestrian traffic from the corner of East 9th Street and



St. Clair Avenue. Its fitness center, operated by the YMCA, is directly connected and surmounts the building's parking structure. The center's angled orientation to the city's street grid and its prismatic shape make it an interesting counterpoint. The reflective metal and glass skin gives it a sheen and a lightness lacking among its more somber neighbors.

## Rockefeller Building (1905, 1911) B39

614 Superior Avenue, NW Architects: Knox & Elliot

The rockefeller Building is the second historic structure to occupy its site; it was preceded by Cleveland's famed Weddell House of 1847 at which then-president-elect Lincoln addressed the citizenry in 1861. Situated at the southern boundary of the Warehouse District, the Rockefeller Building stands in tribute to the architectural work of Louis Sullivan and other Chicago skyscraper stylists. Knox and Elliot created a clearly expressed high-rise structure veneered with textural ornamentation. Oil magnate John D. Rockefeller erected the building in 1905 to house shipping, coal and iron offices for Cleveland's growing river-related businesses. After the building was expanded, the purchased and renamed by Josia Kirby in 1920, Mr. Rockefeller repurchased the building in a fit of pique, restoring his name to it in 1923.

## Key Center (1989-1991) B29

Public Square
Architects (Tower): Cesar Pelli & Associates;
Kendall/Heaton & Associates
Historic Society for Savings: Burnham & Root;
vanDijk, Johnson & Partners
Architects (Hotel): Cesar Pelli & Associates;
Glove, Smith, Bode Inc.



The Key Center complex, built as Society Center on the northern edge of Public Square, is a product of Richard E. Jacobs and David A. Jacobs, developers of the Galleria at Erieview. Renovating and incorporating the Historic Society for Savings Building (1889-1990), the complex includes a 57-story, 1.25-million-square-foot office tower, the 424-room Marriott hotel, a multi-level underground garage, and the redevelopment of a portion of Cleveland's Mall to the east. Designed by Cesar Pelli, the composition counterpoints the red historic bank structure with a lighter-toned, verticallyemphasized granite office tower capped by a reflective metal pyramid and spire. At a height of 888 feet, the Key Tower displaced the Terminal Tower as Cleveland's (and Ohio's) tallest building. Cleveland's Memorial Plaza immediately east of the new office tower, site of the War Memorial Fountain and statue, has been completely refurbished and serves as forecourt to both the Marriott and the Tower.

## Low-Rise Commercial and Institutional Buildings



Galleria at Erieview (1987) A38

1301 East 9th Street Architect: Kober/Belluschi Associates

In late 1987, the Galleria at Erieview became one of Cleveland's shining lights, then its only new downtown shopping mall. Built at the base of the former 100 Erieview office tower on what was previously an immense tree-lined open plaza (a component of I. M. Pei's urban renewal plan of 1960), the Galleria connects the renamed Tower at Erieview with the pedestrian activity of East Ninth Street. The Galleria's two levels contain 200,000 square feet of retail space, with a food court and several restaurants. Designed in the high-fashion Postmodern style of a "boutique" mall, the Galleria's architectural signature is its three-segment barrel-vaulted skylight spanning virtually the entire public area of the mall and punching through the East 9th Street facade in a grand glass-andgranite arch. The Galleria's quality merchant mix, active food court and plaza, and the renovated Tower's well-appointed office floors have added a note of excitement and vibrancy to the East 9th corridor.

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## Severance Town Center (1963) E23

(formerly Severance Shopping Center) Mayfield Road at Taylor Road, Cleveland Heights Architects: The Austin Co.

Severance Center, one of the first enclosed suburban shopping malls in the country, embodied the most basic of mall plans: two anchor department stores occupying opposite ends of one long "double-loaded corridor" of shop fronts, punctuated at midpoint by a clerestoried, fountained entrance court. The Center's architecture was suited to the plan; it too was clear-cut, simple and comprehensible. The mall was sited to make use of several floor levels through grade changes, and to incorporate below-grade truck service for anchor stores. The site planning also preserved large peripheral development tracts which, over the years, became populated by institutions, one public building, office buildings and apartment structures. The mall has undergone several renovations and expansions. It now includes a food court and film theater complex and has the recent name of Severance Town Center, but major reconfiguration - not fully worked out at the time of writing - will significantly alter the shopping complex.

The Arcade (1890) B10 401 Euclid Avenue Architect: George H. Smith Engineer: John Eisenmann

The Arcade consists of two nine-story office buildings linked by the central five-story commercial arcade of iron and glass. The arcade rises from two street levels (since Euclid and Superior Avenues are at different elevations) through four levels of stepped balconies to the glass roof 100 feet above. The main facades are loadbearing, while other walls and the arcade roof are carried on a skeleton of iron, oak and steel. Innovative for its time, the roof is supported on triple-hinged trusses erected by a bridge company. The many glittering glass storefronts of office and



retail spaces are lit by a dramatic 300-foot-long light court of striking verticality, lightness and interest. It was one of the nation's earliest forerunners of today's shopping malls. The stone-and-brick exterior exemplifies the Richardsonian Romanesque style, except for the Euclid Avenue entrance, remodeled in the 1930s in the Art Deco mode.

Colonial Arcade (1898) B48 530 Euclid Avenue

Architect: George H. Smith

This two-story passage was designed by one of the architects of The Arcade although it is on a smaller scale. It served as a link from the Colonial Hotel on Prospect Avenue to the shopping district corridor along Euclid Avenue.



May Company Building (1914, 1931) B25

158 Euclid Avenue Architects: Daniel Burnham & Company Addition: Graham, Anderson, Probst & White

Originally built as a six-story structure in 1914 to re-establish the May Department Stores Co. as Cleveland's preeminent retailer, the structure received two additional floors in 1931 in response to continuing competition. The building, with its finely detailed, Neo-Classical terra-cotta facade decoration and clearly expressed skeletal structure, has much in common with Henry Bacon's Halle Building at Playhouse Square of 1910. The store's 17 acres of floor space bolstered the May Company's claim as "Ohio's Largest Store." Of note are the windows which express the Chicago School esthetic of narrow end lights flanking a wide center panel.

**Perry-Payne Building** (1889, 1995) **B40** 

740 Superior Avenue, NW

Architects: Cudell and Richardson Renovation: Sandvick Architects

The Perry-Payne Building was rightly viewed as a commercial architectural masterpiece. Built by prominent lawyer and railroad executive Henry Payne and named for himself and his wife (maiden name Perry), the building advanced the clear design intent of the architect's earlier works, the Worthington and Root & McBride (Bradley) Buildings. Here a great inner light court was ringed by office floors of tile and concrete on iron posts. The eight-story load-bearing exterior walls were punctuated by large areas of glass and the building's mass is softened by both a ninth-floor central gallery and twin balconies projected over the heavily-columned main entrance. The original windows were bricked in for smaller openings and the light court has been filled in. The building, abandoned for years, was renovated for luxury housing in 1995.

## Joseph M. Bruening Red Cross Center (1990) K12 American Red Cross, Greater Cleveland Chapter

3747 Euclid Avenue

Architects: HWH Architects Engineers Planners

A three-story structure with one-story wing consolidates two previous facilities into one building, clad in red brick with mirrored glass openings. The 90,000-square foot building provides program and administrative services as well as a fully-equipped blood center serving northern Ohio. A glass atrium highlights the building and projects forward into an extensive plaza.

Rose Building (1900, 1988) B16

2060 East 9th Street Architect: George H. Smith Renovation: Voinovich, Sgro

Ten stories high, the Rose
Building was one of Cleveland's
first steel frame structures. The
beams are rolled steel and the
columns steel angles secured by
steel bands. The building was
fireproofed with clay tile and
floors reinforced with tile arch
construction. At the time of its
construction, skeptics doubted
the commercial feasibility of an
office building so far (at the
corner of East 9th and Prospect
Avenue) from the financial core



of the city but the building soon proved successful. Since 1908, its earnings have gone to the Benjamin Rose Institute, a philanthropic organization dedicated to care for the elderly. Of special note is the splendid terra-cotta skin of the building. The 1988 rehabilitation was completed as a head-quarters space for Blue Cross/Blue Shield.

Caxton Building (1901-1903) B50

812 Huron Road, SE Architect: Frank S. Barnum

This eight-story steel-framed and reinforced concrete building was built for the Caxton Company, a commercial printing and graphic arts business named for William Caxton, the first British printer in the 15th century. The front portion, treated with an orange-brown brick, stone and terra-cotta facing, has the semicircular, terra-cotta Romanesque archway, elaborately carved with children's faces, to emphasize the main building entrance. The upper stories of the facade are treated to express the verticality of the construction. The rear portion of the building, designed in a much more utilitarian vocabulary, was engineered to accept unusually heavy loads (printing presses).

In 1986 the building underwent considerable renovation including rebuilding the lobby and public areas and cleaning the brickwork, stonework and brownstone lintels. Halle Building (1910, 1914, 1927, 1947-49, 1983-85) A5

(formerly The Halle Brothers Company)

1228 Euclid Avenue Architect: Henry Bacon

Renovation: Cope Linder Associates

Designed as a speculative office block at the fringe of downtown just after the turn-of-thecentury, this terra-cotta-clad building is notable for its exquisitely decorated skin. Occupied by the Halle Brothers Company continuously from 1910 through 1982, the building - which had several additions has since been restored and renovated as an office/commer-



cial structure by Forest City Enterprises, and has become a prestige address at the Cleveland Theater District. The building serves as an important example of adaptive re-use. Much of the original detail of the main floor has been preserved as well as the elevator enclosures and column capitals in upper floors.

**Bradley Building** (1884-1887, 1985) **B64** 

(formerly Root & McBride Warehouse) West 6th Street at Lakeside Avenue Architects: Cudell & Richardson

Renovation: Schmidt Copeland Parker Stevens

The Root & McBride Warehouse was designed and constructed in several stages as a utilitarian commercial building of sturdy masonry piers framing multi-story window clusters in a simple, yet elegant, composition. The verticality of the window arrangements and the delicacy of their fanlights create a surprisingly light architecture among the building's more traditional Warehouse District neighbors. Eventually, the northern, taller structure was renamed after the prominent Bradley family who had purchased it. By the 1970s, the Bradley Building, containing several of downtown Cleve- land's first artists' lofts, underwent major renovation in time for its centennial. It now serves office, studio, residential and commercial uses.

**Shaker Square Shopping District** (1927-1929) **E1**Shaker Boulevard at North and South Moreland Boulevards
Architects: Philip L. Small and Charles Bacon Rowley

While not the first planned suburban shopping center in the U.S., and also not consciously styled as an English village green, Shaker Square was a strikingly innovative development dependent on European models. Greek agora, Roman fora, and Neo-Classical town squares anchored by fountains and equestrian statuary provided the inspiration for the Square's monumentally-scaled space ringed by human-scaled structures. In keeping with the consistent visual character of the evolving residential areas of Shaker Heights, the Square's symmetrically-massed structures

consist of red brick and slate roofs, accented by white trim and bearing the gamut of Georgian detailing: multi-pane windows with fanlights, panelled doors, fluted pilasters and broken pediments. The square with numerous additions, including the recent all-glass rapid transit station, has remained a pleasantly viable pedestrian commercial district to this day.

Western Reserve Building (1891, 1902, 1974-1976, 1990) B67

West 9th Street at Superior Avenue, NW

Architects: Burnham & Root

Renovation: Hoag-Wismar Partnership with Lawrence Halprin Associates Addition: Keeva J. Kekst Architects

Built by industrialist Samuel Mather to house offices of his company, the Western Reserve Building bears resemblances to both the Historic Society for Savings Building and Root's Monadnock Building in Chicago completed the following year. The building incorporates load-bearing masonry walls, interior iron columns, and floors of tile arch construction. The relatively plain wall surfaces punctuated with oriel bays and terminating in a flared cornice hearken to the Monadnock. The Western Reserve Building is further articulated to suit its steeply-



sloped irregularly triangular site. Renovated in the early 1970s and now with a 1990 addition on its north flank, the Western Reserve serves as a handsome gateway structure for Cleveland's resurgent Warehouse District and Flats.

## Charter One Bank Building (1987) A33

1215 Superior Avenue, NE Architects: Richard L. Bowen and Associates, Inc.

The First Federal Savings Bank Building, erected on the northeast corner of East 12th Street and Superior Avenue in 1987, became one of the easternmost downtown office buildings - thus expanding the City's financial district. This seven-story structure occupies a narrow north-south site, filling out the fourth quadrant of the intersection, flanked by Reserve Square, the Diamond Building and Eaton Center. Its



reflective horizontal banding of blue glass mirrors its neighbors, tree-lined East 12th Street and the Cleveland sky, offering a constantly changing and visually intriguing image of the city. The building base of white and gray marbles, its dramatic lobby, atrium and skylights, and the notches carved into the sheer glass prism for unique office plans add to its appeal as a quality office location. The First Federal Savings Bank moved into its new headquarters from its location in Reserve Square.

## The Bulkley Building (1921) A12

1501 Euclid Avenue

Architect: C. Howard Crane

The Bulkley Building was constructed at the heart of the Playhouse Square district in 1921 by Robert J. Bulkley. After years of successful law practice in the City, Mr. Bulkley served as a Congressman in the 1920s, then joined the U.S. Senate for almost the entire decade of the 1930s. He was also influential in the formation of the Northern Ohio Opera Association, was a speaker at Cleveland's 1936 Great Lakes Exposition, and assisted in the opening of the Metropolitan Opera in Cleveland in 1942. The eight-story stone office building bearing his name housed not only his own firm's law offices, but also an arcaded lobby flanked by retail shops, the Allen Theater and its lobby with rotunda. The Bulkley Building's future is linked to those of prominent neighboring structures like the Keith and Hanna Buildings, as the Cleveland Theater District continues to evolve into a vibrant office, retail and entertainment hub.

## Premier Farnell Industrial Corporation, Building No. 1 (1913)

4515 Euclid Avenue **K14** Architect: J. Milton Dyer

Built for the Standard Manufacturing Corporation to wholesale plumbing fixtures, this five-story loft, office and one-time show-room facility is one of the city's citadels of terra-cotta surfacing. Premier headquartered itself here and ultimately fanned out over neighboring blocks. The stunning commercial-modern design by Dyer languished over the years until the owner decided to renew the structure. The exterior facades have been substantially restored (1990) by Gaede Serne Zofcin.

#### Renaissance Cleveland Hotel (1918, 1962) B61

(formerly Hotel Cleveland, recently Stouffer Tower City Plaza)

24 Public Square

Architects: Graham, Burnham & Co.

Additions: Perry, Shaw, Hepburn & Dean (Boston)

The present hotel, occupant of a site dedicated to a hostelry usage since 1815, is a charter member of Historic Hotels of America, the National Trust's program to recognize grand hotels in the nation. The 12-story building, once rated at 900 rooms, now has 500 at the scale and quality expected by modern travelers. Faced with white brick above a granite-clad base, the hotel fully engages into the Terminal Tower Complex.

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A one-time light well is now an internal atrium. The addition of 1962 expanded the hotel westward to include a 400-car parking garage and 35,000 square feet of ballroom/exhibit space at which many of Cleveland's major events have been held since. In 1977-

1978 a major renovation took place under the combined direction of Weinberg Teare & Herman, Bialosky & Manders, and Lesko Associates. More recently the improvements have included enhanced public areas and suites.

Park Building (1904) B57

140 Public Square Architect: Frank S. Barnum

Nine stories tall with eight storefronts and designed for over 60 offices (among them the current headquarters of the Cleveland Chapter of the American Institute of Architects) the Park Building was one of the first Cleveland buildings to utilize floor slabs of reinforced concrete. Several original exterior features have been removed, but the Park Building still sports its striking, two-story "Chicago School" bays and Gothic-inspired stonework - such as the stringcourse and the ninth-floor finials.

The storefront facades display a pleasing turn-of-the-century decorative arrangement of pilasters, leaf-motifed capitals, rosettes, and egg-and-dart pattern over the entablature level. These Tudor and Georgian vocabularies come to a climax at the building's main entrance, ornate and repeating the storefront motifs with further gusto.

A porte-cochère is gone, as is the arch decoration above the entrance, but the copper-colored metalwork around the doors is notable and, indeed, elegant. A small lobby, and the stairs leading off of it, still have their original marble floors and walls - rare in downtown Cleveland for a building of this vintage. The Park Building should be appreciated as having the oldest commercial exterior design on Public Square.

## **Applied Industrial Technologies**

(formerly Bearings, Inc.)

New International Corporate Headquarters (1997) K8

East 36th Street between Euclid and Chester Avenues

Architects: GSI Architects, Inc.



This facility represents an interesting collaboration between Applied Industrial Technologies, the client; the Cleveland Port Authority, the project owner; the architects; and the City of Cleveland. The three-story, curvilinear office blocks were designed so that, should it be required in the future, the building could be sub-divided for multiple tenant use. The cylindrical connecting element acts as the grand building entry lobby and connects the two wings with a grand, flamboyant, over-hanging crown. The building is sheathed in lightly tinted and clear glass to provide an open, transparent image. The curvilinear parking pods reflect the building forms and take advantage of the natural slope between Euclid and Chester Avenues to conceal portions of the required parking.

The 9.41-acre site includes amenities typical of an urban park including areas of luxuriant landscape planting, passive recreation and dining areas and fitness trails. Also included is an interesting array of public art. Of particular note is the large *Mansions Sundial* to the west of the building entrance court.

## Beltway Architecture (1965-)

Interstates 480 and 271

In the 1960s and 1970s, the exodus from central cities was encouraged by construction of the Interstate Highway System. Part of the system was a series of "beltways" surrounding major cities, originally intended to provide routes for bypassing traffic. A secondary use, however, became the creation of nodes of transportation interchange that could support development similar to that of downtown areas. By the late 1970s, many cities had development along these highways that rivaled development in the center city without the traffic (at least at first) and the high cost of land needed for parking. Route 128 in Boston and the Capital Beltway in Washington D.C., became entire strip cities surrounding their urban cores.

In Cleveland, a complete beltway was never built, Lake Erie being the obvious obstacle to any thoroughfare attempting to circumscribe the city. Interstates 480 and 271, however, do a good job of bounding the city on its south, east, and far west sides. Both major routes have, over the years, received their share of development. The architecture of buildings in proximity to these multi-lane highways, however, differs greatly from the architecture of the center city.

Exterior building finishes exhibit a modernistic glassy-steel style, almost a repudiation of their predecessors in the center city. These finishes are used to great advantage, as the surburban building has, in most cases, little need to relate to adjacent buildings. As the automobile is the primary mode of transportation, site plans must include large parking areas. Additionally, a large site is often required for a small building simply to keep the density within suburban limits. These factors contribute to a large separation between buildings which acts as a natural deterrent to the development of an overall design context.

The great expense of building systems, such as multiple elevators and mechanical systems running many stories high, are avoided because of the low profiles of the majority of such buildings. As most of these sites are large, a density far below that of the central city is achieved. Most people consider the beltway office park a desirable place to work, in part because it matches the low density of their residential areas. Notable nodes include:

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#### Plain Dealer Tiedeman Production Center (1994) G6

4800 Tiedeman Road

Brooklyn (Tiedeman Road exit, Interstate 480)

Architects: The Austin Company,

Chief Designer: Celso R. Gilberti, C.R.E.A.



Linked to the newspaper's downtown office via fiber-optic network, the seven-story, 600,000-square-foot facility houses all newspaper production functions under one roof. The heart of the building, the press room, is supported by an exposed tubular steel truss. Brilliantly painted machinery, kinetically exciting conveyance patterns and bold tracks of a sculptural nature express production and conveyance functions. The massive, smoothly-rounded industrial exterior is punctuated by a monumental entrance, flanked by equally monumental glass piers.

## Advanced Communications (1981) O17

(formerly Edgell Communications) 7500 Old Oak Boulevard, Middleburg Heights Architects: Tufts & Wenzel Landscape Architects: William Behnke Associates

Originally built for the Harvest Publishing Companies, this publishing headquarters is remarkable for its dynamic brick design, its many energy-efficient features and its skillful placement in a scenic landscape on a 43-acre site. A pair of short brick silos (stairwell towers) surmount two broad sloping roofs flanking a central entranceway. The low profile of the exterior belies a high-ceilinged, spacious interior, a two-tiered space consisting of a mezzanine level overlooking an open modular workplace of 48,000 square feet.

#### Crown Centre (1990) O14

5005 Rockside Road, Independence Architects: Kaczmar Architects, Inc.

The rapidly developing South Side office area astride I-77 at Rockside Road features numerous new hotels and office structures. By far the tallest and most visible is Crown Centre, a 14-story, "V"-shaped tower clad in granite and reflecting pink glass. The building announces the arrival of the commuter to the urban sprawl of Cleveland. Its mutually-reflective wings create everchanging visual images. The building's pyramidal top, accented in neon, and a six-story atrium are distinctive aspects.

## Chagrin/I-271 Area -

## Enterprise Place (1987) O9

3401 Enterprise Parkway

Architect: The Architects Collaborative (Boston)

Sited in a woods, this building stresses the horizontal with its alternating bands of glass and masonry that define ten outdoor roof terraces.

#### Beachwood Science Park

A grouping of six buildings unrelated by function that demonstrate varied wall treatments in a suburban office park setting:

## Corporate Place (1988) O10

25800 Science Park Drive

Architect: Zannoni-Heckaman & Gates

### MBNA Buildings 1 & 2 (1994, 1995) O10

25875 Science Park Drive

Architect: Keeva J. Kekst Architects, Inc.

#### Lamson & Sessions (1982) O10

25701 Science Park Drive

Architect: Richard L. Bowen & Associates

### One Corporate Exchange (1989) O10

25825 Science Park Drive

Architect: Richard L. Bowen & Associates

#### **Lakepoint** (1989) **O10**

2301 Enterprise Parkway

Architect: Keeva J. Kekst Architects, Inc.

#### Landmark Center (1984) O10

25700 Science Park Drive

Architect: Keeva J. Kekst Architects, Inc.

### Signature Square (1988) O11

2510 Chagrin Boulevard

Architect: Don M. Hisaka

Two three-story white, stone-faced buildings with dark glass panels use simple, inexpensive materials in an elegant form.

#### Tower East (1968) E12

20600 Chagrin Boulevard Architects: Walter Gropius, Principal-in-Charge, The Architects Collaborative (Cambridge)

This structure, one of the last of Gropius' designs, embodies the "floating" separateness of two-story base from the office tower and equipment penthouse. The bracketed open corners defy the structural "logic" of Miesian International Style detailing, but add definition to the tower massing. The interior spaces, particulary the lower level public areas, are noteworthy for their finesse and variety. Tower East today serves as the western terminus of the burgeoning Chagrin



Boulevard executive office corridor of which it was the first major component building.

## TRW Inc. Headquarters Building (1985) 03

1900 Richmond Road, Lyndhurst Exterior Architects: F.C.L. Associates Interior Architects: Interspace, Inc.

The splendid estate of the Chester and Francis Bolton family became the locale of the new headquarters of TRW Inc., providing a park-like setting which includes the Bolton House itself (1917), renovated and restored (1985) by vanDijk, Johnson and Partners. The five- and six-level building spreads out in a four-spoke pattern which centers on a immense central atrium. The exterior is characterized by strip window walls with bronze-tone aluminum frames, spandels and trim. The building's functionalist expression retreats into the surrounding landscape. Significant contemporary sculpture is arranged throughout the grounds, The building interiors are open and spacious.

#### Cedar/I-271 —

#### Montefiore Home (1991) O5

David Myers Parkway

Architects: Perkins, Geddes, & Eastman

Reflecting the Prairie School style, the roof overhangs of this unconventional nursing home are easily noticed from Interstate 271.

## Menorah Park Center for the Aging (1968, 1992) O5

27100 Cedar Road

Architects: Kelly and Gruzen (New York)

Addition: Perkins Eastman Architects PC (New York)

This two-story geriatric residence and activity center with a nursing care wing was built around a series of courtyards in a rich, warm brown brick. The building includes a significant art collection including the stained glass window designed by Marc Chagall. Menorah Park was built on a four-and-one-half acre site - large enough to accommodate the R. H. Myers Apartments. Designed by William Dorsky & Associates, 1976, this building contains over 200 one- and two- bedroom apartments for independent living. A three-story assisted living facility was added in 1994, also designed by Perkins Eastman.

### Beachwood Place (1978, 1995-1997) O4

26300 Cedar Road

Architect: RTKL Associates (Dallas) and others

An upscale suburban shopping center primarily in yellow masonry topped with a metal mansard roof. A major addition and mall renovation was completed in 1997.

#### Landerbrook Place (1988) O6

5915 Landerbrook Drive

Architect: Payto Architects, Inc.

This building has a corrugated metal skin with green-glass windows.

#### Wilson Mills/I-271 ——

## Progressive Insurance (1993) O2

6300 Wilson Mills Road

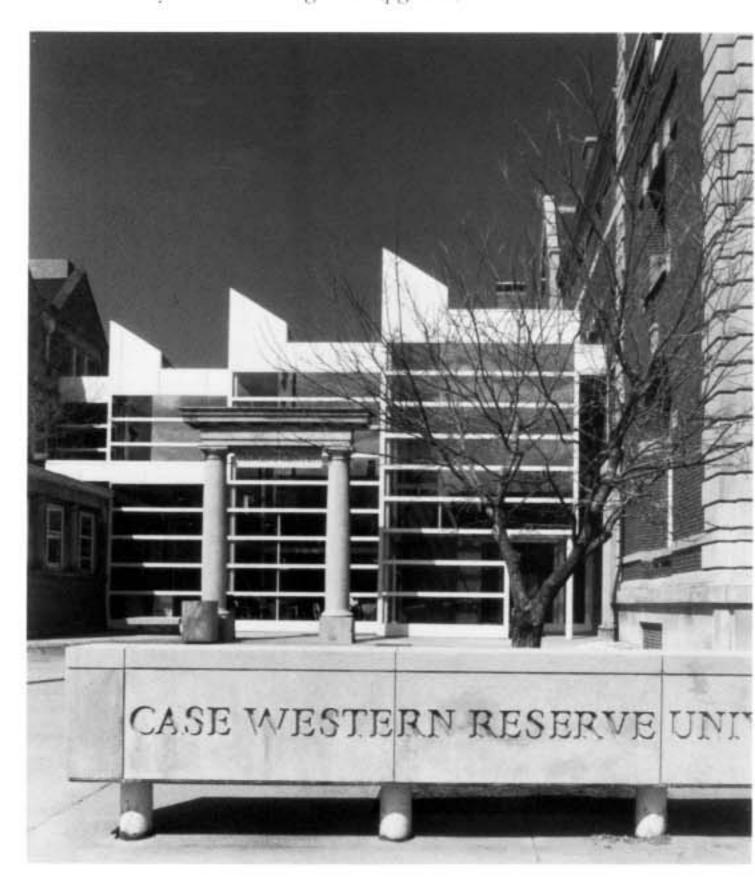
Architect: Bialosky & Partners

A large complex of two long buildings stressing horizontal lines with alternating bands of white rusticated brick and blue/silver glass panels. As this is an isolated location, numerous amenities have been included in the buildings. A small park defines the west edge of the narrow site. Inside, an outstanding collection of contemporary art is displayed throughout the buildings.

## **Educational Buildings**

Case Western Reserve University -

See University Circle Walking Tour (pg. 227)



Thwing Center, Student Union (1979) D6

11111 Euclid Avenue Architects: Don M. Hisaka & Associates

> Hitchcock Hall (1907) D41 Architect: Coburn & Barnum

**Thwing Hall** (1909) **D6** Architect: Lehman & Schmitt

Thwing Center combines a new building addition - housing the university bookstore and the grand entry lobby - connecting the two existing buildings to form a single student union facility. The two earlier buildings were completely renovated and adaptively reconfigured to serve contemporary university needs. Today the complex forms the focal point of the Case Western Reserve University campus.

Hitchcock Hall was built as a private residence and was purchased by Western Reserve in 1934 for use as a graduate school and student organization center. Presently Hitchcock Hall is used to accommodate university offices, a lounge, and also serves other purposes.

Thwing Hall, formerly the Excelsior Club, a private men's social club, was purchased by the University in 1929 and subsequently opened as the Leonard Case Library, the Graduate School, and the School of Library Science. Thwing Hall with its spacious, high ceilinged rooms; wide, bright hallways; mosaic and hardwood floors and marble stairways was made into the Student Union in 1957. The classic ballroom with vaulted ceiling was also restored and is presently used for concerts and other events (see pg. 95).



Adelbert Hall (1881-82, 1897, 1901, 1991-92) D1 2040 Adelbert Road Architect: Joseph Ireland Restoration/Renovation: R. M. Kliment & Francis Halsband Architects

Adelbert Hall was commissioned in 1881 by Amasa Stone. It was the last recorded work, in Cleveland, of Joseph Ireland before he returned to New York in 1885. In 1881 Western Reserve College moved to Cleveland from its location in Hudson, Ohio, under auspices that its name be changed to Adelbert College in memorium of Amasa Stone's son, and that the citizens of Cleveland provide the site. The Liberty Holden homestead, across Euclid Avenue from Wade Park, was purchased in 1881. Stone commissioned Adelbert Hall, with \$500,000, and supervised the construction himself.

Ireland's Adelbert Hall incorporated ornamental architectural details from one of his earlier works, the Daniel P. Eels House (1876). The building, an eclectic mixture of Gothic, Queen Anne and Romanesque styles, is a fireproof structure with sandstone exterior bearing walls, brick partition walls, and floors of masonry arches on iron girders. Ireland is credited with building the first fireproof structures in Cleveland, including Society for Savings (1866-67). The red horizontal banding in the buff sandstone is characteristic of the polychrome of the 1880s.

The tower of Adelbert Hall was rebuilt in 1897 with money provided by Amasa Stone's daughter, Flora Stone Mather. Adelbert Hall suffered its first significant fire in 1900. Extensive remodeling was undertaken, in 1901, including reducing the tower and replacement of the roof. The rooms were arranged around an atrium space with a skylight to provide a magnificent divided stairway. The upper floors at the east side housed both a large assembly hall and a small museum. The building was primarily used for classrooms until 1958, at which time it housed University administrative offices. The building was substantially restored in the 1980s.

In 1991 fire attacked the building's roof and also destroyed the interior, leaving its sandstone exterior bearing walls in desolation, once again. Preserving the exterior facades, Kliment and Halsband, Architects reinforced Adelbert Hall with a steel structure and created a new interior with additional floor levels to accomodate the administration center. The new interior wraps existing and new floors with private offices, conference rooms and ceremonial spaces around a historic, full-height atrium at the center of the structure. The new roof encompasses a more spacious tower and dormers, replacing the existing attic with a usable floor. A new staircase was added to take advantage of the basement as a functional ground floor. Adelbert Hall is a fine example of remembering, without duplicating, the past.

## Franklin T. Backus Law School (1896) D39

Adelbert Road Architect: Charles F. Schweinfurth

The Franklin T. Backus Law School Building was the first academic building at the south end of the campus in 1896, forming a gateway to the University. It was the first professional school building erected on this campus. It is constructed of Ohio buff sandstone, laid in courses, and stands two stories in height. Each room is abundantly lighted with spacious windows and finished in dark quartered white oak. The portico includes a floor of Italian white marble, Pompeian brick walls, and oak-paneled ceiling. The approach to the portico was formed by a broad flight of stone steps, flanked with buttresses on which stood candelabra. An inscription on the frieze from the works of Samuel Johnson reads: "The law is the last result of human wisdom acting upon human experience for the benefit of the public..." The building was renovated in 1893 to serve as the home of the University Health Service, some years after the School of Law had moved to its present location in Gund Hall.

## John D. Rockefeller Physics Building (1905) D40

Main Campus, Case Western Reserve University Architects: Watterson & Schneider



This three-story, four-square masonry structure dominates the west edge of the central mall of the old Case campus. Constructed of semi-glazed red brick with deeply recessed joints, and decorated in terra-cotta trim, often of elaborate configuration, the building offers a series of giant plaques featuring the names of 28 notables who have contributed to the advancement of physics through the centuries. Built from an \$85,000 gift of John D. Rockefeller, the building contains the Robert S. Shankland Lecture Hall.

Clark Hall (1891-1892) D48

Bellflower Road Architect: Richard Morris Hunt

Clark Hall, the College for Women's first building and one of the oldest buildings on the Case Western Reserve University campus, was commissioned in 1892 by Mrs. Eliza Clark for the sum of \$50,000, to house classrooms, a chapel, library, gymnasium, and offices. Mr. and Mrs. Jeptha H. Wade donated the land. Clark Hall, a variant of the Queen Anne Style, is a three-story classroom building of sandstone and buff brick. Its gable projections and irregular mass produce an ingenious arrangement of interior rooms with varying sizes, shapes, and heights. Nearly all of the original rooms are intact down to the last detail of their golden oak woodwork.

The Chapel was originally in a large room on the second floor, a groined vault with high-pointed arches of oak and large traceried window. The room later became the main reference room for the Library. It is currently used as a lecture hall.

## Kent Hale Smith Macromolecular Science & Engineering Building (1994) D42

Architects: Shepley Bulfinch Richardson & Abbott (Boston)

Facing the axial walkway leading to the Biomedical Research Building, but located on the south side of Adelbert Road, this structure captures instant attention by its non-vertical walls - a design motif used mainly for the stories above the main entrance. Other, conventionally vertical walls are clad in a lively intermix of granite, multi-shaded glass panels and silvery metal ribs serving as a curtain-wall grid. Surmounting the entry element at the roof level is an extension of interior space into a drum of tinted glass, itself of sloping sidewalls and canted flat roof. Lighted at night, this glass drum serves as a feature in the mix of architectural forms making up the Case Western Reserve Campus.

## Cleveland State University -

See Downtown East Walking Tour (pg. 210)

University Hall (1910) A20 (originally Samuel Mather Mansion) 2605 Euclid Avenue Architect: Charles F. Schweinfurth



University Hall, built from 1906-1910 by Samuel Mather at a cost of \$1.2 million, was the last and most expensive mansion on Cleveland's one-time "Millionaires' Row." It now stands alone as a reminder of an earlier age of wealth.

Samuel Mather, a native Clevelander born in 1851, followed his father in the iron ore industry founding the Pickand Mather Company in 1883. Mather saw the opportunity to integrate all facets of the ore to mill process, extending his interests from mining and shipping iron ore to ships and furnaces.

Design of the 45-room mansion was entrusted to the architect, Charles F. Schweinfurth, a perfectionist in workmanship and choice of materials. The mansion is 189 feet deep, 91 feet wide, and 51 feet high and was built on a 150-foot by 700-foot lot.

University Hall is faced in dark, reddish-brown, handmade waterstruck brick with Indiana limestone trim. All first-floor ceilings are 12 feet high. The second floor had seven bedrooms, fireplaces, spacious baths, and generous closets. The third floor contained eight additional bedrooms and a 65-foot x 27-foot ballroom (with a capacity of 300) with a 16-foot arched ceiling and a balcony on the north wall for society orchestras performing at Mather soirees. Sixteen fireplaces, including a 14th-century hearth imported from Venice, grace the rooms along with ornate handcarved woodwork. The original, highly imaginative light fixtures can still be seen in the main stair hall and other rooms. Some of the original artwork of the mansion still remains today, including an Albert Bierstadt painting entitled "Emigrants Crossing the Plain" painted in Paris in 1860; an I. Gudin painting entitled "Aurora Borealis and the Statue" (1865); and a classic marble figure sculpted by Antonio Rossi of Rome in 1870.

At one time an attached Italian-style sunken garden graced the rear of the home, beautifully landscaped and dotted with imported statuary. At the far end of the yard were the garage and squash court. An impressive iron fence along Euclid Avenue was lost to a World War II scrap iron drive.

The mansion has undergone many owners, but not many remodelings since the death of Samuel Mather in 1931. The Cleveland Institute of Music occupied the mansion until 1940. The Cleveland Automobile Club then occupied the property until Cleveland State University acquired the mansion in 1968, when it was renamed University Hall and renovated for use as a conference facility. In February 1973, University Hall became the first building in Cleveland to be listed in the National Register of Historic Places.

# Physical Education Building (1973) A21

2451 Euclid Avenue

Architects: Dalton, vanDijk, Johnson and Partners

This dominating structure of semi-glazed jumbo brick units reflects a two-part plan expressing the two giant rooms within – the Natatorium and Gymnasium. Of distinction are the rounded corners and the strongly-sculptured concrete members.



University Center (1974) A24

2121 Euclid Avenue

Architects: Don M. Hisaka & Associates

Architects and Engineers: Hoag-Wismar-Henderson

Landscape Architects: Sasaki Associates, Inc.

Making the strongest statement from the street is the concrete framed and surfaced building, with two sides of punctured planes expressing windowed activity areas surrounding two sides of glazing in a structural frame expressing a giant atrium. From the fortress-like street approach, the visitor emerges into the big room with dramatic visual references to taller neighbors and busy plazas.

# Main Classroom Building (1970) A22

1899 East 22nd Street

Architects: Dalton, Dalton & Little

Of striking dimensions, this five-level classroom and auditoria building surmounts parking adjacent to the depressed East 22nd Street which allows a connecting plaza to flow overhead and free movement to and from this central facility. Concrete, brick infill, and stone cladding give this contemporary structure a somewhat brutalist cast, yet embrace the 323,000 square feet within a skin made more lively by extensive glazing.



# Convocation Center (1991) A47

2000 Prospect Avenue

Architects: URS Consultants

Associated Architects: C/A Architects, Richard L. Bowen &

Associates, Whitley & Whitley

Occupying the area bounded by Carnegie and Prospect Avenues and East 18th and East 21st Streets, this massive structure is comprised of an arena and a multi-story wing to the east serving conference and support functions. The arena, seating 13,000, is elliptical in form with brick base and ribbed metal upper area. The wing is brick, topped by a barrel-vaulted atrium. Four cylinders at the corners of the ellipse serve vertical circulation. Sloping glazed roofs shield the entrance areas.

# James A. Rhodes Tower (1971) A23

1860 East 22nd Street Architects: Outcalt, Guenther, Rode and Bonebrake

The James A. Rhodes Tower is the only modern high-rise structure to appear on the campus of Cleveland State University. Situated at mid-block between Euclid and Chester Avenues, and between East 21st and 22nd Streets, the Tower is a 23-story, 363-foot high composition of monolithic limestone and vertical slot windows. The Tower was originally sited to visually pinpoint the center of the CSU campus within the city's skyline, and to establish the growing school's new focal point as it expanded westward toward the downtown core. Rhodes Tower has since been joined by a major parking structure and the Student Union



Center. The Tower began as one component of the CSU master plan made public in 1966. The Tower and related library and classroom buildings were completed and in use by late 1971. It houses several hundred faculty and department offices, five floors of library space, and computer and audio-visual facilities.

# Music and Communication Building (1990) A25

2001 Euclid Avenue Architects: vanDijk, Johnson & Partners

The Music and Communications Building, with its pronounced horizontal stone bands and pyramidal skylights, was designed to consolidate Cleveland State University's music and communication departments in one structure. The building contains a 918-seat auditorium designed on the lines of the Vienna Musikvereinsal and the Boston Symphony Hall, and a more intimate two-story 303-seat chamber music and recital hall. Orchestra and jazz practice rooms are located under two large translucent pyramids. A two-story bridge connects the plaza level of the campus to the lobby and lower levels of this building.

# 17th - 18th Street Block Project (1995-98) A46

Between Euclid and Chester Avenues Architects: Ellerbe Becket Associated Architects: Collins, Rimer & Gordon

Designed to link the Cleveland State University campus to Playhouse Square and the downtown core, this project spans over 326,000 square feet including a 600-car parking garage (1995) at the southeast corner of East 17th Street and Chester Avenue. Future buildings will house the James J. Nance College of Business Administration, expanded library facilities for the Cleveland-Marshall College of Law, and the Maxine Goodman Levin College of Urban Affairs which will incorporate rectangular, circular, triangular, and trapezoidal shapes. The College of Urban Affairs Building on Euclid Avenue and the curved glass facade of the College of Business Administration will create a very visible front door to Cleveland State University.

# CSU Campus and Facilities Master Plan (1995)

Planners: NBBJ Planners (Columbus)

The first master plan undertaken since the original Outcalt, Guenther, Rode, Toguchi & Bonebrake Master Plan in the early 1960s, the 1995 plan addresses issues of campus capacity, quality, efficiency, and convenience. A major recommendation is the creation of University Boulevard by consolidating and upgrading East 21st and East 22nd Streets to provide an attractive, convenient travel pattern through the campus. Key features of the Master Plan include: the reinforcement of University Center and the Rhodes Tower Plaza areas as the heart of the Cleveland State University community; the creation of attractive courtyards and green spaces, especially along Euclid Avenue from East 17th Street to the Innerbelt; the completion of a pedestrian framework with bridge and plaza-level connections; the development of a critical mass of university housing south of Euclid Avenue near Viking Hall and the YMCA housing renovation project; future physical development to join the Convocation Center to the Cleveland State University campus; and strengthening East 22nd Street as a major spine linking the university to other campuses within the Quadrangle district, downtown Cleveland's emerging institutional center.

# Baldwin-Wallace College -

Marting Hall (1896, 1989) O19

(originally Memorial Hall) Seminary Street, Berea

Architects: Godfrey Fugman of C. S. Cramer Renovation: vanDijk, Johnson & Partners



Baldwin University was founded in 1845 by John Baldwin as the Baldwin Institute. German Wallace College was founded in 1863 by Dr. William Nast and Jacob Rothweiler. The two institutions were united in 1913 to become Baldwin-Wallace College.

Memorial Hall was renamed Marting Hall in 1938 in honor of Dr. John C. Marting, financial agent of German Wallace College and trustee for nearly half a century. Marting Hall was built in 1895-1896 of Berea sandstone for the sum of \$40,000.

The four-turreted tower with octagonal roof is the most distinctive feature of Marting Hall. Horizontal bands transversing the whole tower reflect Henry Hobson Richardson's design for the tower at Trinity Church, Boston. The central facade of Marting Hall is easily related to the front gable of Richardson's Crane Memorial Library, in that they both possess a massive arched entrance, a great turret guarding the entrance, a large stone tablet set into the wall over the entrance, and a series of arched windows above.

Flooding closed Marting Hall in 1982. It underwent renovation and reopened in the Fall of 1989, serving several Liberal Arts departments.

Carnegie Hall (1882, 1905) O19

(formerly Ladies Hall) 59 East Bagley Road, Berea Architect: Unknown

The Ladies Hall of Baldwin University, a dormitory, was dedicated in 1882 after \$40,000 were spent during ten years of construction. It was situated on the southeast corner of Elm and South Seminary Streets. Built of Berea sandstone, the coursing of uniform thick-

ness and wall of irregular outline, it stands three stories in height and is 60 feet by 96 feet.

The roof is of Gothic style with windows in the upper story. The platform for the front of the building was constructed from the largest piece of prepared stone in the state, quarried in Berea, and measuring 14 feet in length by ten feet in width and nine feet thick, weighing ten tons.

The land on which Ladies Hall was situated was sold to the Cleveland Sandstone Quarries Company, causing the structure to be moved almost 3/4 mile. 1905 marked the rededication of Ladies Hall, renamed Carnegie Hall, in honor of Mr. Andrew Carnegie. The Carnegie Foundation assured the \$6,000 cost of moving the structure to its present location on East Bagley Road, provided the structure would be used as a science building. Mr. John Paul Baldwin, grandson of the founder of the college, supervised the removal and reconstruction of the building. The stones were marked so that the building could be reconstructed in its original form, with the exception of changing the entrance location from the end to the side.

# John Carroll University -

Grasselli Tower (1935- ) E16

20700 North Park Boulevard, University Heights Architects: Philip L. Small and Associates, and others

The architectural flavor of John Carroll University was set by the dominating tower centered on the boulevard extending northeast from Fairmount Circle - constituting the formal approach to the campus. Construction of the new campus began in 1931, and for a time after 1935 the tower surmounted a group of three buildings all built in the Collegiate Gothic style. The campus has subsequently expanded eastward to embrace numerous buildings but, with the exception of the Grasselli Library (1961) by Ernst Payer, the Gothic Revival mode has prevailed. Consequently, John Carroll University presents an unusually consistent design theme. The Gothic Revival Style has been maintained including recent building by Collins Rimer Gordon, Architects.

## Cuyahoga Community College -

**District Office** (1973, 1979) **B55** 

700 Carnegie Avenue

Architects: Visnapuu & Gaede, Inc.

Landscape Architects: William A. Behnke Associates;

John E. Litten Associates

This structure is readily seen at the junction of the Innerbelt, East 9th Street and Broadway. Its two-story masonry block form with attached cylindrical stair is surmounted by a half-pyramid light-scoop favoring an atrium within.

# Metro Campus (1966-1970) K1

2900 Community College Avenue Architects: Outcalt, Guenther, Rode and Bonebrake Landscape Architect: Ernest L. Dewald

A massive, condensed campus of similarly-styled structures blend dark red masonry with sand-color precast panels. The varied building heights and several internal courtyards produce an urban campus of dramatic form. The whole campus is raised on a parking garage serving as a platform.

# Unified Technologies Center (1986) K2

2415 Woodland Avenue

Architects: Richard L. Bowen & Associates, Voinovich-Sgro Inc.

Placed adjacent and at a splayed angle to the Metro Campus, this brick and glass structure reflects the hi-tech nature of its purpose.

## Western Campus (1974-1976) O16

11000 W. Pleasant Valley Road, Parma Architects: Master Plan, Caudill Rowlett Scott; Individual Wings: Lipaj-Woyar-Tomsik, Madison-Madison International, Richard L. Bowen & Associates Landscape Architects: William A. Behnke Associates

The large structure has an auditorium loft serving as a focal point and a number of fully compatible wings extending northward. This strongly-stated red brick building has deeply recessed windows.

## Eastern Campus (1971, 1981) O12

4250 Richmond Road, Highland Hills Architects: Richard Fleischman Associates Main Building: VanAuken Bridges Inc. Landscape Architects: John E. Litten Associates

The 1981 building is the dominant structure and is placed on a rise with a major approach from the east. An irregular mass in plan, it plays large glazed areas against solid brick planes. At the entries, structural and sculptural concrete beams, steps and wall planes create playful spatial forms.

## Other Significant Educational Buildings —

#### St. Ignatius High School (1889, 1984, 1993) C19

1911 West 30th Street

Architect: Brother Frederick Wipfler, S.J. Renovation: Don M. Hisaka and Associates

Additions: Lipaj-Tomsik Architects

1889 marked the year of the first building housing living quarters for St. Ignatius High School at the corner of West 30th and Carroll Avenue. In 1891, the north wing was added for classrooms. The windowless south facade suggests an unbuilt, but planned for, south wing (meant to house a chapel and an assembly hall). The central building has been expanded several times through the years, but architectural interest centers on the main block, due to

its commanding size and strongly stated Victorian German Gothic detailing. The picturesque tower of St. Ignatius remains to this day a major skyline feature of the Near West Side.

Extensive alterations and additions were put in place in 1984-1985 including a new library.

The Murphy Field House, a three-level addition, was designed by Lipaj-Tomsik Architects and dedicated in 1993 to intramural sport facilities including basketball, track, wrestling, weight-lifting and locker rooms. Structural composite translucent panels are extensively used throughout the atrium Hall of Fame link to the existing varsity gym.

## Laurel School for Girls (1928-1981) O8

One Lyman Circle, Shaker Heights Architect: John Graham, and others

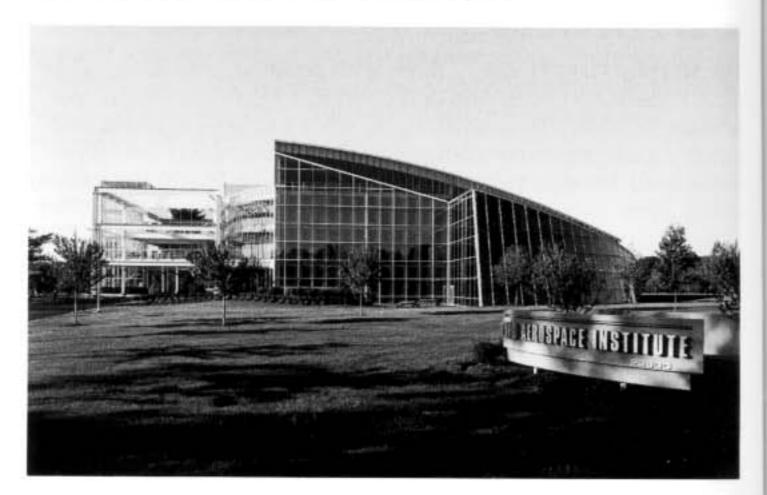
The original plan, a reproduction of the English Tudor, Layer-Marney Tower in Essex, England, provided for two separate buildings, one a dormitory accommodating up to 40 students, and the other containing classroom facilities for 500 students in grades K through 12.

Large, casement bay windows, crenelated tower and arched main doorway are just a few elements of the Tudor Revival Style of the facade. The first floor houses the Alumnae Room with oak wainscoting, beamed ceilings, and Caen stone fireplace. The Chapel, on the second floor, exhibits a high, patterned, oakbeamed ceiling which slopes gently to an apex. Lyman House, the residence for the Head of the school, was designed in 1931 by Dunn & Copper. The south end of the main structure is connected to the Margaret A. Ireland Building (designed in 1963 by Little, Dalton & Associates) by a glass walkway and houses the Early Childhood program. Laurel School became a day school exclusively, causing the dormitory interior to be remodeled to house the Mabel Shields Andrew Science Center, also by Little, Dalton & Associates in 1968. The Middle School was designed in 1981 by Fred Toguchi. The dormitory was then connected to the main building by a glass-enclosed bridge. A gym designed by Toguchi was also added in 1981. Blunden and Barclay renovated the Dining Room and designed the Early Childhood wing - completed in 1991.

All buildings curve to front Lyman Circle, named in honor of Headmistress Sarah E. Lyman, who was responsible for the school's move to Shaker Heights from its original Cleveland location.

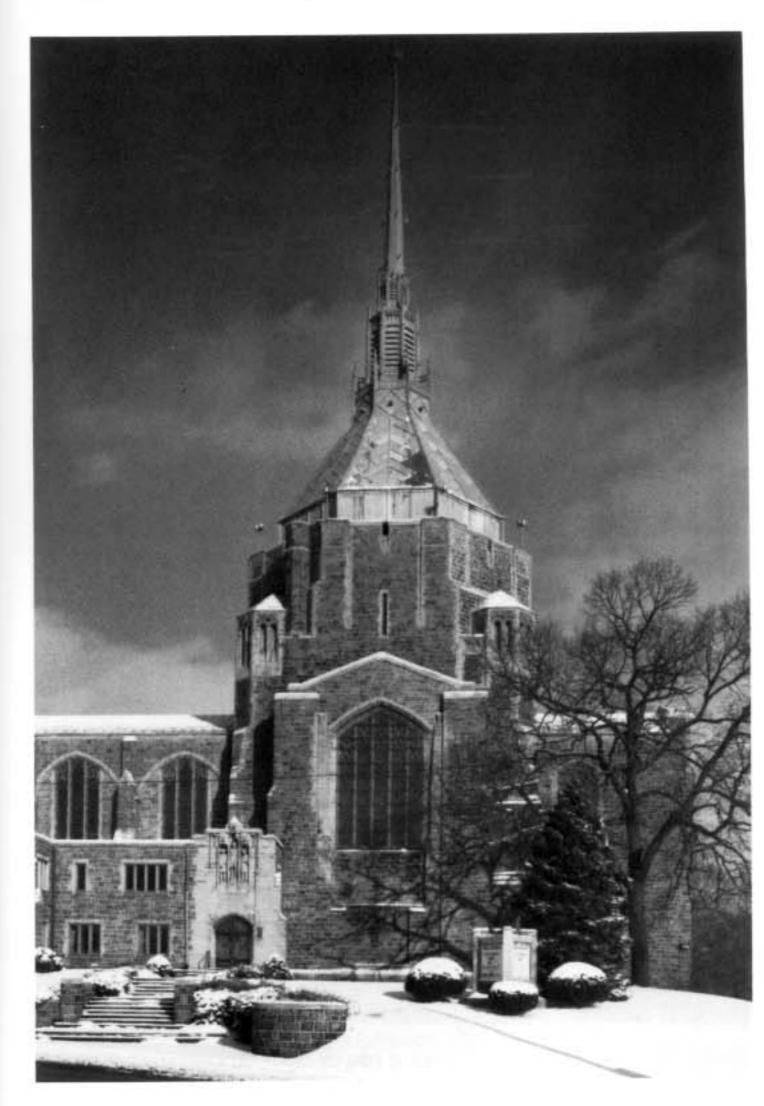
# Ohio Aerospace Institute (1993) G8

NASA/Lewis Research Center Brook Park Architect: Richard Fleischman Architects, Inc.



The Ohio Aerospace Institute Building houses a new organization, created by a consortium of several Ohio universities, government agencies, and private companies. The purpose is to facilitate graduate-level education in disciplines related to the aerospace industry. By being located next to the NASA/Lewis Research Center, students and faculty will be provided with work and classroom spaces which support their laboratory research work at Lewis.

# **Religious Buildings**



**Epworth-Euclid United Methodist Church** (1926-1928) **D29** *East 107th Street at Chester Avenue Architects: Bertram Goodbue, and Walker & Weeks* 

At University Circle, overlooking the Lagoon, is Epworth-Euclid Methodist Church, a familiar Cleveland landmark. In the early 1920s Bertram Grosvenor Goodhue was commissioned to draw up the plans for this church. Goodhue died in 1924, and the plans were completed by the local firm of Walker and Weeks, who also supervised construction of the church. Epworth is one of Cleveland's most architecturally distinctive buildings. Its shape, massing, and tapering octagonal roof over the crossing are outstanding features. Epworth is said to be reminiscent of Mont St. Michel. Its style has also been labelled "highly stylized Gothic."

The church is basically modified cruciform in plan and has a high central fleche. The exterior, faced in a golden Plymouth granite, is ornamented with figures by New York sculptor Leo Friedlander. On the interior, the tower is supported by four great arches. The most significant openings are the large rose window facing east, the arched transept windows, and the small lancet windows in the tower.

# First Church of Christ, Scientist (1931) D55

2200 Overlook Road Architects: Walker & Weeks

Modeled after the Pantheon in Rome, this classical church is on a picturesque site overlooking the city. The octagonal, limestone-clad structure has an aluminum roof and seats 1190. It also features a 155-foot high bell tower which houses the church offices on its first floor. The bells within the tower are false ones, being halves of bells secured in place. Modern lighting has made the tower a dramatic night-time feature in the city's University Circle area.



First United Methodist Church (1905, 1966) K6
Euclid Avenue at East 30th Street
Architect: J. Milton Dyer

The First United Methodist parish, established in 1827, was the first of its denomination in the Cleveland area. First United Methodist Church was designed by J. Milton Dyer and was completed in 1905 at a cost of \$250,000. It bears a strong resemblance to Trinity Cathedral at Euclid and East 22nd and, like it, is faced with Indiana limestone.

First United has a square crossing tower with lancets in threes and corner pinnacles. There are traceried windows and a tripartite main entrance. The interior body of the church is designed as a preaching auditorium. In 1966, a three-story, Christian education wing was added to the back of the church by Travis Gower Walsh.

Trinity Cathedral (1901-1907) A16
Euclid Avenue at East 22nd Street
Architect: Charles F. Schweinfurth



Charles F. Schweinfurth began plans for this church in 1890, though the cornerstone was not laid until May 12, 1903. The cathedral was consecrated on September 24, 1907. Trinity Cathedral is considered Schweinfurth's masterpiece and one of the finest examples of the Perpendicular Gothic style in the United States. The parish, which dates back to 1816, built Cleveland's first church in 1829. Today, Trinity is the seat of the Bishop of the Episcopal Diocese of Ohio.

This cruciform-plan church has an exterior of Indiana limestone. The square central tower, situated over the crossing, is crested by a balustrade of vertical motifs. Buttresses, the strong use of finials, and window mullions also emphasize the vertical.

The interior is furnished to conform with the exterior design of the building; brick, stone and oak are used. Some of the wood carvings, such as the choir stalls, were done by artists from Oberammergau, Germany. Certain other furnishings were brought from the 1855 Trinity Cathedral, now demolished, on Superior Avenue. Overall, Trinity imparts a true feeling of a medieval English Cathedral. Of note, the Flentrop organ, installed in 1977, is independently mounted at the rear of the nave. Also of distinction is the Chapter House wing (1895), with its exceptionally fine wood trusses and ceiling.

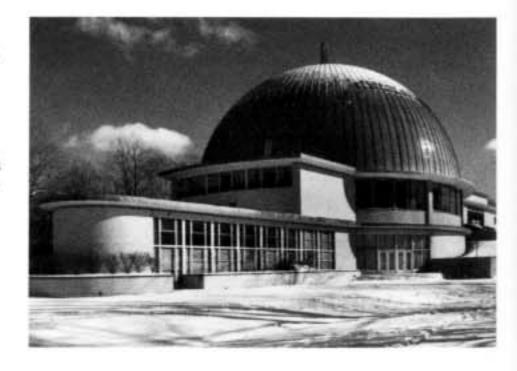
Park Synagogue (1947-1953, 1967-1968) E28

3300 Mayfield Road, Cleveland Heights

Architect: Eric Mendelsohn

Addition: Michael A. Gallis (San Francisco), Bialosky and Manders (Associate Architect)

The unity of heaven and earth is symbolized in Park Synagogue, which departs from the traditional Near Eastern forms often used for synagogues and, indeed, influenced postwar synagogue architecture across the United States. Constructed of reinforced concrete, the



dome measures 100 feet in diameter and rests upon ten supports; its dome's drum contains several large plate glass windows, and is copper clad on the exterior. Park Synagogue was built by the Anshe Emeth Beth Tefilo Congregation. It is the only structure in Ohio by the internationally respected Mendelsohn, remembered for his advanced modernist concepts.

The large Kangesser wing completed in 1968, dramatically built over a ravine, contains an art gallery, auditorium and banquet hall, and auxiliary rooms. Its jewels are a distinguished glass tabernacle for the auditorium and sliding, multicolored glass panels installed in the art gallery - both designed by Israeli-Canadian artist Yaacov Agam.

## Friendship Baptist Church (1893-1894) K20

(formerly Temple Tifereth Israel) East 55th Street and Central Avenue Architects: Lehman and Schmitt

The cornerstone of this square, rugged stone structure was laid in July, 1893. The structure features a great square lantern and a huge dome. On the main (East 55th Street) facade there is an arcaded porch and two round towers. Originally, a stained glass rose window, now removed, adorned the facade. The entrance consists of tripartite Roman portals flanked by turreted towers.

The congregation which built this temple was organized in 1850, and was considered one of the most influential Reform Jewish congregations in America. This was an example of an "Open Temple" where all were welcomed regardless of affiliation. Tifereth Israel moved to University Circle in 1924, selling the building to Mt. Zion Congregational Church. It became Friendship Baptist Church in 1940.

# St. Mary's Romanian Orthodox Church (1958-1960) G3

3256 Warren Road

Architect: Haralamb Georgescu

This modern church, which seats 650, was dedicated on August 21, 1960. Los Angeles architect Haralamb Georgescu modeled the church after Transylvanian Carpathian churches in Europe. St. Mary's features a steep pitched roof on a white glazed brick structure. Upon completion, the structure featured the world's largest church enamel. It was designed by Edward and Thelma Frazier Winter and made by the Ferro Corporation of Cleveland.

#### Saints Constantine and Helen Greek Orthodox Cathedral

(1956-57, 1985-86) E27

3352 Mayfield Road, Cleveland Heights Architects: Carr & Cunningham; Con-Tech

Addition: Con-Tech

Officially consecrated on December 1, 1963, this modern church was designated a cathedral on December 16, 1967. The contemporary interpretation of the traditional Byzantine church is especially evident on the exterior. Though apparently rectangular in shape, it is actually a subdued cruciform plan with only two small wings indicating the transept. The brick facade is articulated by bands of recessed brick, and there is a clay tile roof. The main entrance is framed with sandstone and contains a multicolored mosaic of the patron saints. A substantial addition was designed by Con-Tech and completed in 1986.

## Calvary Presbyterian Church (1888-1890) K27

Euclid Avenue at East 79th Street Architect: Charles F. Schweinfurth

Calvary Presbyterian Church is constructed of rusticated stone in an ashlar pattern. There are two towers of unequal height which flank the main Euclid Avenue entrance. The East 79th Street facade has a rich Moorish influence.

The interior is a traditional open plan with the nave divided by three aisles. The main body of the nave is separated from the two side aisles by narrow columns.

The entrance has a wrought iron gate and the interior is embellished with mahogany and golden oak. In the chancel, light reflects from a golden mosaic. Perhaps the most notable feature of this church is the Tiffany window to the left of the altar.

# St. Ignatius Roman Catholic Church (1925-1930) G1

10205 Lorain Avenue at West Boulevard Architects: Edward T. P. Graham and F. Stillman Fish

Designed by E. T. P. Graham and F. Stillman Fish, this church has an Indiana limestone exterior and features a rose window on the front (Lorain Avenue) facade. Below, an arched arcade defines the entrance which is decorated with rich carvings representing popes and bishops. The monumental campanile rises 210 feet and contains balconies, open belfries, and a cupola.

## St. Michael's Roman Catholic Church (1889-1892) II

(Michael the Archangel) 3114 Scranton Road at Clark Avenue Architect: Adolph Druiding

This church has rock-faced stone masonry bearing walls, timber roof framing, and plaster vaulting. The two towers rise to unequal heights, with the taller one to the north reaching 232 feet. There are three arched doorways between the towers. Above the doorway is a great pointed arch and a large rose window with elaborate mullions.

Inside, the side aisles are set apart by arcades. Tennessee pink marble wainscotting provides a contrast to the white marble floor with its blue insets. A profusion of statuary fills the church. For many years, St. Michael's was considered Cleveland's largest and most artistically notable church.

# St. John's Cathedral (1848-1852, 1946-1948) A36

(The Cathedral of St. John the Evangelist)
East 9th Street at Superior Avenue
Architects: Patrick Charles Keely
Renovation: Stickle and Associates (1946-48)

The Cathedral of St. John the Evangelist is the spiritual headquarters for Catholics in the Cleveland Diocese. The original Ornamental Gothic cathedral on this site was built 1848-1852 and designed by Patrick Charles Keely, a prominent Midwestern church architect.

In the early 1910s, plans were made to relocate the cathedral. The original cathedral was instead expanded, modernized, and almost completely rebuilt from 1946-1948. The original center tower at the west end (East 9th Street facade) was removed, and a new one was constructed on the south side. The main entrance, however, remains at the west end of the cathedral. The cathedral was lengthened to the east, and the entire structure was refaced with Tennessee quartzite. Little remains of the original church, except for the stained-glass windows and the general lines of the interior. Attached are other buildings, faced with the same material, which house operations of the Cleveland Catholic Diocese. In 1977, the sanctuary area was renovated to conform to the liturgical changes required by the Second Vatican Council.

## Holy Family Catholic Church (1965) O15

7367 York Road, Parma Architects: Conrad and Fleischman

The unusual design of this large structure makes it one of the Cleveland area's most distinctive modern churches. The basic plan is circular and features several in-curving and out-curving sections. This 164-foot diameter church was dedicated September 4, 1965. The walls are textured, poured concrete with a limestone aggregate. The floor is of concrete topped with terrazzo. Window glazing is both stained and clear.

# St. Stanislaus Roman Catholic Church (1885-1891) L5

6509 Forman Avenue at East 65th Street Architect: William H. Dunn

Built by a Polish congregation, this church was dedicated in 1891 and is part of a complex of buildings at this site. The structure is brick with stone trim and was built after Eastern European prototypes. The original 232-foot spires, destroyed in a 1909 storm, were rebuilt as crowned belfries and now rise only 122 feet. The large stained glass windows reveal a complex iconography. Throughout the interior are many ornate wood carvings. The altarpiece is a 19th-century wood carving of notable quality.

# True Holiness Temple (1916) K26

(formerly Second Church of Christ, Scientist) Euclid Avenue at East 77th Street Architect: Frederic W. Striebinger

The Second Church of Christ, Scientist, was designed by Frederic W. Striebinger and completed in 1916. It is Neo-Classic Revival in design and has a pronounced Roman (Pantheon) influence. It is noted for its low central dome on a drum, its Euclid Avenue portico entrance with six columns, and its large, arched clerestory vaults. Remarkably, the entire exterior is terra-cotta surfaced.

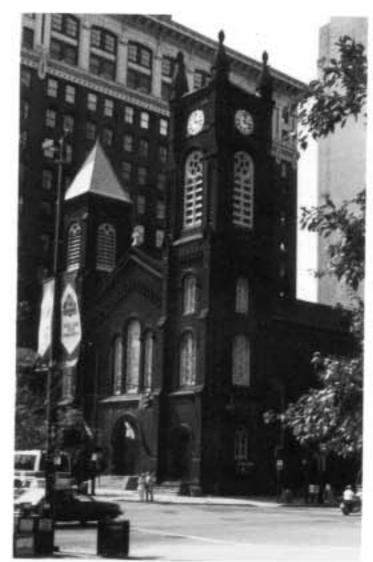
In 1948, the Cleveland Play House, a nationally known theater company, purchased the vacant church. In the next year, alterations were made adapting the building to theater use, including the construction of the stage and other features. Later the Play House Club and an art gallery were located within the building. In 1982, the Play House vacated this building for its enlarged complex at East 86th and Euclid. The former theater then returned to ecclesiastical use.

# Old Stone Church (1855-1884) B27

(First Presbyterian Church)
Public Square at Ontario Street
Architects: Charles Heard and
Simeon Porter
Renovation: Charles F. and
Julius Schweinfurth

Old Stone Church – officially First Presbyterian Church – is the second church to occupy this site. The original First Presbyterian Church was built 1831-1833 and demolished for the construction of the existing edifice.

This church, built of Berea sandstone, had its cornerstone laid on September 9, 1853. The church was completed and dedicated on August 12, 1855. In 1857, it was completely



gutted by a fire though the exterior walls remained intact; it was then rebuilt. In 1884, another fire extensively damaged the interior of the church, though the exterior walls again remained. At this time the east spire was removed, and Charles F. Schweinfurth was hired to rebuild the interior.

Within, the roof is a semicircular arch with wooden tie beams at the base resting on a pair of arched braces. The painted and frescoed walls were designed by Julius Schweinfurth, the stained-glass windows by John LaFarge and Louis Comfort Tiffany. Old Stone Church has had many notable Cleveland names on its roster and is now one of downtown's oldest structures. Its presence on the north side of Public Square is one of the city's most familiar landmarks. Recently, years of industrial soot have been removed from the exterior sandstone.

# Church of the Covenant (1909-1911) D9

11205 Euclid Avenue

Architects: Cram, Goodbue, and Ferguson; J. W. Corbusier

Originally called the Euclid Avenue Presbyterian Church, the parish merged with the Second Presbyterian Church and was renamed the Church of the Covenant in 1920. The church, built of Indiana limestone, was dedicated in 1911. Cram, Goodhue, and Ferguson designed the structure, while J. W. Corbusier was the local supervising architect.

The overall aspect of the church is English Gothic. A graceful tower is unusually placed at the corner of the sanctuary and the parish house. The front facade has a great arched entrance with a rose window above flanked by octagonal turrets. Stained-glass windows line the side walls. Though the interior is quite elegant, the walls themselves are undecorated. The nave is very high and wide, with no side aisles. There are deep galleries over the transept arms and narthex. The shallow choir is dominated by a richly carved reredos added by Ralph Adams Cram in 1930-1931 when the chancel was redesigned.

# St. Martin of Tours Catholic Church (1962-1963) O13

14600 Turney Road, Maple Heights Architects: Conrad and Fleischman

Dedicated on August 12, 1963, this octagonal church is noted for its striking contemporary architecture. The roughly circular form bears comparison to Conrad and Fleischman's Holy Family Catholic Church (1965), in Parma. Above the centrally-located altar of St. Martin's, a large octagonal dome is situated. The dome, featuring colored glass, is topped by a tall spire with a cross. The adjacent school building was designed to harmonize with the church and was built at the same time.

St. Martin of Tours parish was established in 1891. The previous church, at East 23rd Street and Scovill Avenue (near downtown Cleveland), was built in 1906 and demolished in 1960 for construction of a freeway.

# St. Stephen's Roman Catholic Church (1873-1881) H2

1930 West 54th Street

Architects: Cudell and Richardson

Built of Amherst sandstone, this church was constructed for Cleveland's largest German-speaking Catholic parish. Although cruciform in plan, the absence of a clerestory gives the effect of a hall church. The massive, permanent appearance of the exterior is contrasted by the delicate wood carvings of the interior, which was decorated over time. The pulpit was created in Germany and won first prize at the 1893 Chicago World's Fair before being sent to St. Stephen's. The pulpit and wood carvings are of exceptional workmanship. The stained-glass windows and the statues are also from Germany.

## St. Theodosius Orthodox Cathedral (1911-1913) I4

733 Starkweather Avenue Architect: Frederick C. Baird

St. Theodosius was constructed for Cleveland's first Eastern Orthodox parish, which had been established in 1896. The architect worked with Rev. Bail Lisenkovsky, and the plan of the church is said to have been based on that of the Church of Our Savior Jesus Christ in Moscow. The church, dedicated on July 19, 1913, cost \$70,000 to build. The central dome, and surrounding 12 domes, signify Christ and his apostles.

St. Theodosius has the traditional features of Russian Orthodox architecture: the Byzantine cross plan, a cruciform shape with

four limbs of equal length, the three-barred cross, and the onionshaped cupola. The exterior is buff-colored brick, and the walls are articulated by flat Tuscan pilasters.

The church was furnished with many items from the Old World including an immense chandelier from Czechoslovakia and an icon screen from Kiev, Russia. In 1953, the church was redecorated. The walls and ceiling of the church were covered with icon murals by artist Andrei Bicenko and his assistants at a cost of over \$100,000. The church was then rededicated on October 3, 1954. St. Theodosius continues to be one of the best examples of Russian church architecture in the United States. Several scenes from the award-winning movie, *The Deer Hunter*, were filmed both inside and outside this cathedral.

The Temple (1923-1924, 1958) D28
East 105th Street and Ansel Road
Architect: Charles R. Greco

This temple, a Neo-Byzantine design reflective of Hagia Sophia, was built for the Tifereth Israel congregation. It is done in a seven-sided plan, which was dictated by the triangular shape of the property. The exterior is Indiana limestone in subtle banding, and features a circular dome of golden tile. The entrance consists of three arches with columns and capitals, framed



by a single large arch which echoes the dome. There is inlaid marble over the entrance arches. On the interior, the circular seating arrangement reflects the shape of the dome overhead.

In 1958, an annex and adjoining Silver Park were dedicated. The annex was designed by Perkins and Will of Chicago, in conjunction with Michael Kane of Cleveland. Faced in limestone like the main building, the annex included a library, schoolrooms, and an auditorium.

## St. James Roman Catholic Church (1925-1934) F20 17514 Detroit Avenue at Granger Road, Lakewood Architect: Edward T. P. Graham

St. James parish, organized in 1908, built the adjacent school and hall in 1913. The existing church, however, was not constructed until 1925-1934. This stone-faced church features a rose window over the tripartite entrance. There are two towers with open belfries and projecting balconies. Statues and tilework above the main entrance maintain the Mediterranean character. The entrance also contains great bronze doors, a multitude of colored enamels, and rows of variegated marble pillars with intricately carved capitals. Of special interest is the interior which is profusely decorated in marble inlay.

# St. John's Episcopal Church (1836-1838, 1866) C12 Church Avenue at West 26th Street Architect: Hezekiah Eldredge

Built by a carpenter and builder who was a native of Connecticut, the church is Cleveland's oldest religious structure. Church member Hezekiah Eldredge constructed this "Gothicized meeting house" of tan sandstone quarried from the banks of the Cuyahoga River.

After a fire gutted the building in 1866, transepts and a chancel were added, enlarging the church. This also created a cruciform plan on the interior. The chancel was rebuilt after wind damage in 1955. The pinnacles of the tower were removed in 1965.

The parish is a direct descendant of Cleveland's first religious organization. For ten years, from 1850-1860, St. John's served the underground railroad, hiding slaves on their way to freedom. During the latter half of the 19th century, when the Ohio City neighborhood flourished, many influential Clevelanders were members of this congregation.

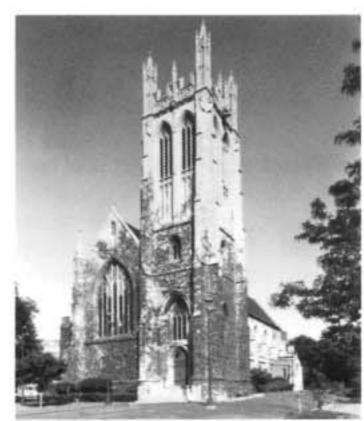
East Mount Zion Baptist Church (1905-1908) D53 (formerly Euclid Avenue Christian Church) 9990 Euclid Avenue Architect: George W. Kramer

This church is noted for both its unusual green-colored stone exterior and its Romanesque style. The stone, known as serpentinite, was quarried in West Chester, Pennsylvania, and contrasting-colored stone is used for trim. There is a large central octagonal cupola with a peaked roof. On the Euclid Avenue facade there are towers at the corners and two Romanesque entrances. The stained-glass windows were done by Frederick Lamb of the Lamb Studios in New York. Sienna marble and hand-carved oak are used to decorate the interior.

Construction of this structure, originally known as the Euclid Avenue Christian Church, began in 1905, It was dedicated on April 12, 1908. When the congregation of the Euclid Avenue Christian Church was formed in 1843, it was known as the Disciple Church at Doan's Corner. An earlier church stood on this Euclid Avenue-East 100th Street site from 1867-1905. The congregation relocated in 1955, and the structure became East Mt. Zion Baptist Church.

# Amasa Stone Chapel (1910) D30 10940 Euclid Avenue at East Boulevard Architect: Henry Vaughan

Inspired by St. Cuthbert's
Church in Somerset, England,
this structure was originally
conceived as a college chapel.
Mrs. John Hay and Mrs. Samuel
Mather, daughters of Amasa
Stone, funded construction of
this \$168,000 structure and
donated it to Western Reserve
University. Years earlier, Amasa
Stone had donated money to
Western Reserve University,
which enabled it to move from
Hudson, Ohio to Cleveland.



The floor plan of this Gothic Revival chapel consists of nave, choir, and narrow side aisles. The interior is lighted by the clerestory and two large windows, one each at the north and south ends. The tower rises 121 feet high, and upon it three angels and a gargoyle are located. Above the east entrance is a likeness of Amasa Stone. It was removed from the old Union Station (built 1866), which Stone had helped to build.

# Islamic Center of Cleveland (1994-1995) O20

650 West 130th Street, Parma Architect: Gerald Rembowski

Design Consultant: Mohamed Najjar



As the first structure in a planned complex intended to be the major community center for Greater Cleveland's growing Islamic population, the 25,000-square-foot Islamic Center features minarets and gold domes - the latter signifying the universe and positioned over sacred areas. Following centuries' old tradition, Muslims worship here prostrate and facing Mecca.

Facilities include separate halls for men and women with a combined capacity of 1,500, a library and lecture hall, ablution areas, and a residence for the superintendant - the spiritual leader of the mosque is called Imam. The exterior is of synthetic stucco over steel, patterned in horizontal stripes of white and blue - said to match the colors of the Dome of the Rock in Jerusalem.

# Shiloh Baptist Church (1906) K19

(formerly B'nai Jeshurun Temple) East 55th Street and Scovill Avenue Architect: Harry Cone

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This brick and stone temple has a Greek Cross plan and is a domed assembly room church. It features a central dome supported by a windowed drum, and a portico with six Corinthian columns. The golden saucer cupola surmounts a small open lantern. There is an oculus in the pediment and round-arched doors and windows.

The Jewish congregation which built this temple was organized in 1866. Originally Orthodox, it had become Conservative by 1906. In 1924, the temple was acquired by Cleveland's oldest African-American Baptist Church, Shiloh, which was formed in 1849; however, the congregation did not occupy the building until 1926.

# St. Andrew Abbey Church (1986) L10

2900 Martin Luther King Jr. Drive at Buckeye Road Architect: Woolen, Molzan and Partners, Architects

Built for the Benedictine Order of Cleveland by a restricted gift from the First Catholic Slovak Ladies Association, this church, dedicated to St. Andrew Svorad, shares a wooded, 15-acre site with the monastery and high school. The brick and stone trim match the materials of the older buildings and the church is crowned by the copper-seamed roof terminating in the belfry with exposed bells. The lofty, sky-lit sanctuary space, hexagonal in plan, has been shaped with simple, natural materials, richly used, including the exposed steel frame, wood decking, brick and split-faced concrete masonry units. Sunlight floods the space making rich patterns on the sculptured, textured wall surfaces. Of particular note is the Benedictine cross with arms abstracting the tree of life and the finely-crafted choir stalls designed by the architects.

St. Pascal Baylon Catholic Church (1971) O1 5384 Wilson Mills Road, Highland Heights Architect: Richard Fleischman Architects, Inc.



This church, completed in 1971, was built for a young, growing, suburban congregation that had been established in 1953. The most prominent feature of this church is a 70-foot-high wall of light- and heat-reflecting glass which on the exterior acts as a mirror to the surroundings and on the interior serves as a window to the community. The church also features a fan-shaped layout and a glass clerestory which permits illumination of the interior. The structure is steel frame and features a wood deck and Ludowici tile roof.

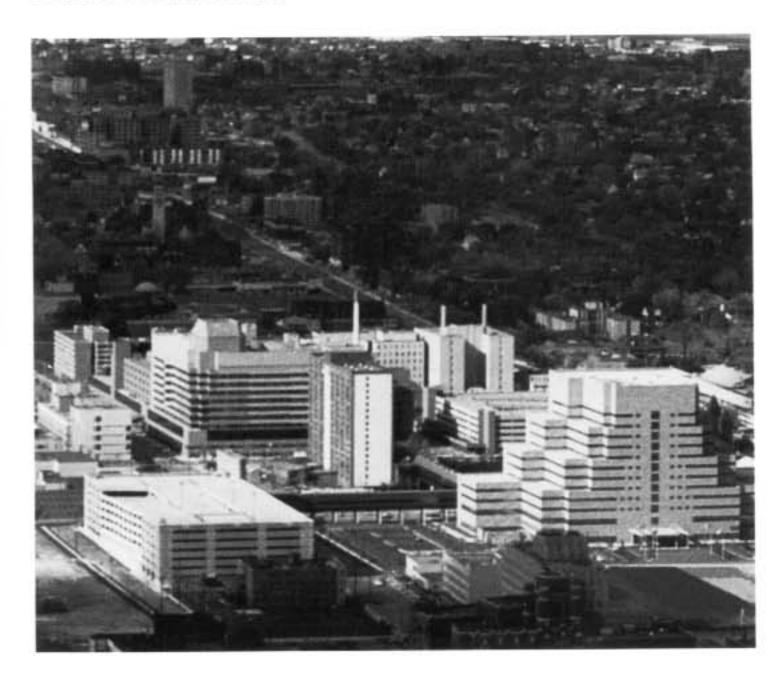
# St. Joseph's Roman Catholic Church (1871-1873)

Woodland Avenue at East 23rd Street Architects: Cudell and Richardson



St. Joseph's was designed by Cudell and Richardson, Cleveland's most prominent architects of the era. The building was demolished following a fire in 1992.

# **Health Facilities**



# The Cleveland Clinic Foundation

Euclid Avenue to Carnegie Avenue, East 90th to East 102nd Streets

In 1989 Cleveland's leading private employer was the famed Cleveland Clinic. Founded by Dr. George Crile, the first of what is now a major complex of structures was erected on Euclid Avenue at East 93rd Street in 1921, where the original, white brick structure still stands. Designed by Franklin Ellerbe of St. Paul, Minnesota, the building once featured an atrium replete with stained-glass skylight. It was here that a major disaster struck in 1929, when fumes from an X-ray film fire took over 100 lives. This tragic event initiated revisions in building codes on a national scale.

Many buildings now constitute the campus-like cluster of the Clinic. Ellerbe added to the original group but in later years both local and national firms carried out significant additions. Of note are the following:

Crile Building, Mall & Skyway (1985) K32 Architects: Cesar Pelli and Associates and Dalton, vanDijk, Johnson & Partners

An award-winning, 14-story structure with stepped-back profile and sheer walls of granite and glass. A three-story atrium surrounds the entry.

Cornell Road and Circle Drive, adjacent to Case Western Reserve University for which teaching and research facilities are provided. Beginning in the 1920s an elegant group of Classically-inspired buildings were assembled as the core of a complex which has expanded with a commanding array of contemporary buildings. This area has been further intensified by recent structures, two of which rise above the remainder, giving the medical center a skyline of its own. The following are noted in particular:

# School of Medicine of Case Western Reserve University (1927, 1980-1990) D43

Architect: Abram Garfield
Rehabilitation Architects: Barnes Noiswands

Rehabilitation Architects: Barnes - Neiswander Associates, Inc.

Directly south of the hospital group is the School of Medicine, now referred to as the West Wing, The original building was extensively remodeled by the architects who designed the Mechanical Tower addition at the rear (1983).

# Health Sciences Complex (1971) D44

# East Wing School of Medicine

Architects: John Williams and Associates

# School of Dentistry and Nursing

Architects: Barnes - Neiswander Associates, Inc. with William Priestly

A major Sciences Complex, covering approximately five acres, was built just east of the School of Medicine. The East Wing of the School of Medicine was designed by John Williams and Associates, but all other parts of the Center (School's of Dentistry and Nursing, student commons, lecture rooms, research labs and two-story garage) were the work of Barnes-Neiswander Associates, Inc., working with William Priestly who was then Director of Case Western Reserve University's School of Architecture and Architectural Advisor to the university president. The superstructure of the schools that sits on the podium is of precast exposed aggregate concrete and was delivered to the site full height and complete with fixed glazing. The Dental and Nursing buildings reflect a strong Mies van der Rohe influence.

Behind the Health Sciences Complex, on Circle Drive, is the Power Plant serving the university and the hospitals. The addition to that facility, also designed by Barnes-Neiswander Associates, Inc., won a First Honor Award from the Architects Society of Ohio in 1969.

# Lakeside Hospital and Hanna House (1931) D45

Adelbert Road

Architects: Coolidge, Shepley, Bullfinch and Abbott (Boston)

This initial structure still commands attention by way of its refinement of design and Classical symmetry. A setback concept allowed several roof decks to be used as outside terraces for patients. The "H"-shaped plan culminates in a large colonnaded penthouse brightly illuminated at night. Two flanking buildings

create a courtyard approach to Lakeside Hospital. The left-hand building is Hanna House, largely devoted to patients' rooms, and to the right the Pathology Building, a part of Case Western Reserve University.

## Residence Halls (1931) D46

Euclid Avenue

Architects: Coolidge, Shepley, Bulfinch and Abbott (Boston)

Here also is a refined, symmetrical design complementing adjacent Lakeside Hospital and Hanna House with pale tan brick and limestone.

#### Lerner Tower and Mather Pavilion (1994) D47

University Hospitals Drive

Architects: Payette Associates and DeWolf Partnership



Built as a pair, and serving University Hospitals, the tower rises above a monumental entrance canopy terminating an approach from Euclid Avenue and serves as the hospital's new major point of entry. A richly-outfitted lobby connects to several other major hospital wings. It is surmounted by nine floors of patients' rooms. The Mather Wing is to the east and provides in four floors several medical sub-centers and numerous surgical facilities. Both buildings are of brick masonry trimmed in stone, nodding sympathetically toward the earlier structures close by, yet expressing stylistic features in metal and glass indicative of current architectural approaches.

# Richard F. Celeste Biomedical Research Building (1994) D56 Between Adelbert and Cornell Roads Architects: Payette and Associates (Boston)

Built as a component of the Case Western Reserve School of Medicine, this twelve-story building is fitted snugly between a number of earlier structures. It is best seen from a narrow walk-way stretching east from Adelbert Road. To give the building added prominence, a clock tower was placed above the entrance. This tower, easily seen from a distance, surmounts a massive metal-covered "mansard" roof. From the limestone-clad base of two stories to the main eave below the roof are identical floors clad in a dark brick and fitted with large mullioned windows. Case Western Reserve University and University Hospitals share the facility.

# MetroHealth Medical Center (1913-) -Scranton Road near West 25th Street J1 Architect: Myron B. Vorce



The MetroHealth Medical Center occupies a 30-acre site on the Near West Side of Cleveland. It was founded in 1837 as the City Hospital and has grown to a complex of 1.6 million square feet. The oldest surviving buildings in the complex are the Quadrangle Building (1913), architect Myron P. Vorce, and the Hamann Building (1921), architect Harold McDowell. The site is dominated by twin eleven-story circular towers (1972), architects Dalton, Dalton & Little. Recent additions include the Outpatient Plaza (1992), a group of four buildings by the Karlesberger Company (Columbus, Ohio).

# Southwest General Hospital (1973-1975) —— 18697 Bagley Road, Middleburg Heights O18 Architects: Collins Rimer Gordon Architects, Inc.



Southwest General is one of the few contemporary hospital plants constructed as one consistent architectural statement. Several additions have been blended into the original, maintaining the unified design. Currently at 500,000 square feet the red brick and pre-cast, three- and four-story building is on a 20-acre site.

# Fairview General Hospital (1955- )

18101 Lorain Avenue G5

Architects: Garfield, Harris, Robinson & Schafer Architects Additions: Schafer, Flynn & Associates Architects (1966-68) vanDijk, Johnson & Partners (1986) Collins, Rimer Gordon Architects, Inc. (1992, 1996)



Originally built in 1955, Fairview Park Hospital - now Fairview General Hospital - has taken on many new aesthetics in the 1960s, 1980s, and 1990s. In 1986, the vintage 1955 surgery suites were replaced with an \$11-million inpatient and outpatient surgery addition to meet growing demands. A new surgical pavilion was added in 1992 to the north of the existing hospital, introducing a more contemporary, user-friendly entrance.

Completed in 1996, a new technological conference center was added to the hospital. This dramatic space seats 200 people and offers the flexibility to meet a variety of conference needs. The center provides a breathtaking view overlooking the surrounding Metroparks.

# **Industrial Buildings**

Industrial growth, starting from about 1850, gave Cleveland much of its present size and shape. Thousands of new jobs were created in the industrial sector leading to rapid growth of the city's population. Barges from Michigan and Minnesota carried iron ore down the Cuyahoga. Shiploads of white pine from the Lake Superior region arrived and contributed to Cleveland's look as a frame city rather than a masonry one. The railways brought petroleum and coal from Pennsylvania. Oil refineries were seen all over town, especially along the Cuyahoga River. Ship building prospered. With a strategic location, Cleveland became a thriving center for trade.

Towards the end of the nineteenth century, Cleveland's production diversified. The automobile, electrical and textile industries came during this period of growth. Soon came the industry of public transportation. Each broadened Cleveland's skyline. Cleveland gradually became a city in the forefront among American cities where one could experience powerful industrial architecture.

Many structures have design qualities of high merit with a few becoming City Landmarks and/or placed on the National Register of Historic Places. They are artifacts reflecting the past as well as clear prototypes guiding the future. The following is a small list of the many industrial facilities close to Cleveland's heart:



Nela Park (1911 with many additions) M3 (General Electric Lamp Division) Noble Road, by Terrace Road, East Cleveland

Despite the success of Cleveland's urban industrial facilities in the late-19th century, some companies wished to escape the cramped and polluted downtown. In 1911, Nela Park was created as what may well have been America's first industrial research park in a suburban setting.

Envisioned by Franklin S. Terry, a manager of the National Electric Lamp Association (NELA), new offices with laboratory facilities were placed on the site. These buildings are dispersed throughout a mature, well-maintained landscape, giving the appearance of an inviting college campus.

The park, located off Noble Road south of Euclid Avenue, has several attractions. Most popular is the lighting lab otherwise known as the Lighting Institute Building which is available to those interested in the latest lighting technology. Frank E. Wallis of New York City with his assistant, Frank Goodwillie, designed several of the Georgian-style buildings at Nela Park. Nela Park is now the world headquarters for General Electric's Lamp Division.

# Brown Hoisting Machinery Company Factory (1901) K5 Hamilton Avenue at East 45th Street Architect: J. Milton Dyer



Dyer designed an expansive steel and brick building at the Brown Hoisting Machinery Company in the city's burgeoning near East Side industrial-warehouse district. The structure, measuring approximately 500 feet in length and 300 feet in width, was built to replace several buildings destroyed by fire. Its most distinctive element is the facade on Hamilton Avenue, composed of a gently-sloped center piece and two flanking wings. Under new ownership, the facility has been used as a warehouse.

## Schmidt Brewing Company (1906)

(originally Peerless Motor Car Company Administration Building) Quincy Avenue at East 93rd Street Architect: J. Milton Dyer

This complex was demolished in 1995-1996.

# Richman Brothers Company (1916, 1930) K16

1600 East 55th Street

Architects: Christian, Schwarzenberg and Gaede Co.; Dana Clark



In 1916, the Richman Brothers Company relocated from outdated facilities to 1600 East 55th Street. First built at the site was the four-story factory structure of brick and reinforced concrete. With a "U"-shaped plan, the building is composed of a center piece with two flanking "L"-shaped wings enclosing a courtyard. The exterior brick exquisitely articulates the vertical with horizontal elements of the building's facade. At the time of its completion, the award-winning structure was heralded as Cleveland's best-designed factory. By 1930, five more buildings designed by the Christian, Schwarzenberg and Gaede Company were built at the site.

# Charles V. Carr Municipal Center (1905, 1908, 1994) K18

(formerly Warner and Swasey Company)

East 55th Street at Carnegie Avenue

Architect: Arnold W. Brunner

Renovation Architects: Kenneth J. Nobilio Architect, City of Cleveland; City Architecture, Inc; Voinovich Sgro Architects



The Warner and Swasey Company built a facility that included two machine shops. The first machine shop, sited north of Carnegie, is a 400-foot, five-story structure built in 1905. Once housing a maker of precision tools, the Cleveland facility remains a symbol of quality craftsmanship. Renovations were made (1973) by Architect Joseph Ceruti who also did the factory addition on the east. The building complex has been adaptively reused as a city service center.

# Fisher Body Company Assembly Plant (1923)

Architect: Albert Kahn

Located on Coit Road and East 140th Street was the Assembly Plant of the Fisher Body Company, now demolished. Albert Kahn, a Detroit industrial architect, designed the huge six-story structure (1150 feet by 70 feet) in 1923. The plant's simple use of the reinforced concrete frame with glass and brick infill had been a model for structures of today and tomorrow. Kahn designed several of the original buildings around the Assembly Plant.

# Multi-Family and Attached Housing



Winton Place (1963) F3 12700 Lake Road, Lakewood Architects: Loebl, Schlossman & Bennett

Located along eastern Lakewood's west side lakefront, the series of boxes as seen from downtown Cleveland is known as the "Gold Coast" - the most concentrated area of population in the region.

The most elegant of these high-rise buildings is Winton Place. This thirty-story structure was once advertised as the tallest apartment building between New York and Chicago. The building sets on six percent of the eight-acre site, 500 feet back from Lake Road and connects to "Pier W," a restaurant which cantilevers over the cliffs above the lake.

Winton Place was designed by the Chicago firm of Loebl, Schlossman & Bennett and built in 1962-1963. It has a reinforced concrete frame with continuous concrete vertical columns emphasizing the building's height.

# Lakeview Terrace (1935-1937) H1

Tower (1975)

Terrace Architects: Weinberg, Conrad & Teare Tower Architects: Weinberg, Teare & Herman

Lakeview Terrace is located on a 22-acre site at West 28th Street, secluded between the Main Avenue Bridge and Lake Erie. The development has been called "one of the best public housing projects in the country" and "a milestone in the history of American architecture."

Its architects, Joseph L. Weinberg, William H. Conrad, and Wallace G. Teare, with Frederick Bigger, serving as site planning consultant, positioned the 49 buildings on the hilly site so that each apartment and town house receives daylight and a view towards the lake. The buildings only occupy 23% of the site. The complex is internationally known as a landmark in public housing and was one of the first to be authorized by the federal government. Lewis Mumford uses Lakeview Terrace as an illustration of public housing in his book, *The Culture of Cities*, with the comment: "...good plan, well-adapted to site, with combination of apartments and smaller dwellings. Note the placement of the dwelling at right angles to the roads, the skillful use of contours on the left, the abandonment of useless and costly streets, and ample interior playground."

Construction started in 1935 and was completed in 1937. It included 620 residential units, an auditorium, child day care facility, community building, recreation rooms and playground and administrative offices. Proposals have been considered to redevelop the site to include market-rate housing.

Mr. Weinberg's European-influenced International Style design incorporates face brick on tile walls with curved corners, poured-concrete roof and floor structure, metal lath and plaster interior partitions and horizontally arranged steel casement windows.

The 19-story apartment tower was added in 1975 with 214 suites for senior citizens overlooking the Main Avenue Bridge, on the southerly side of the site.

## Chesterfield (1967) A49

Chester Avenue at East 12th Street Architects: Weinberg, Teare, Fischer, Herman

The Chesterfield apartments at Chester Avenue and East 12th Street was Cleveland's first downtown luxury apartment house and first housing effort in the early-1960s Erieview Project. The building is 20 stories high and contains 411 apartments, office space and a rooftop swimming pool.

The building features poured concrete column and floor construction with operable aluminum windows set in brick panels.

# Cedar Glen Apartments (1926) D54

11424-32 Cedar Glen Parkway Architect: Samuel H. White

Cedar Glen Apartments, located at the base of Cedar Hill, is an elegant example of the Georgian Revival style often utilized in the grand apartment house tradition of the 1920s. The structure took its name from the natural gorge that was scooped out and graded for a streetcar line and eventual roadway which provided access to the Heights.

The building contains spacious suites, many overlooking the University Circle surroundings. Below grade is an enclosed parking garage.

Designed and built by (as well as the personal residence of) architect and inventor Samuel H. White, Cedar Glen has been residence to many of Cleveland's most prominent civic leaders. In response to a threat of demolition in the early-1990s, the structure was purchased and transformed into condominiums. The building is an Historic Landmark and is on the National Register of Historic Places.

# Belgian Village (1929-1933) K38

(Fairbill Road Village) Fairbill Road at East 124th Street (bordering Cleveland

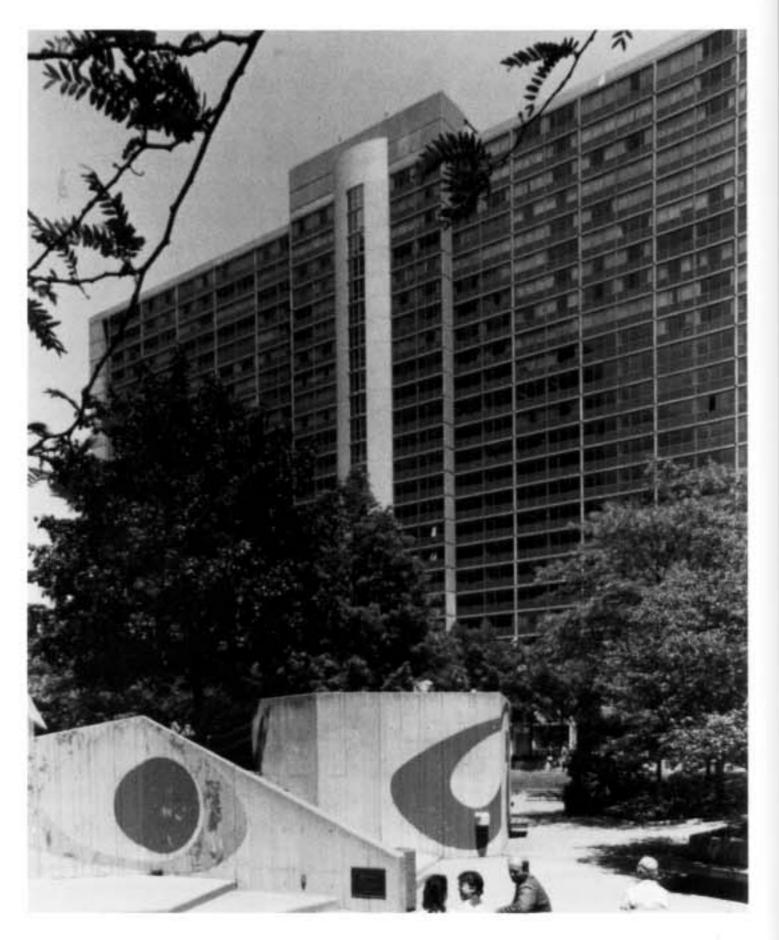
and Cleveland Heights)
Architects: Antonio DiNardo and Harold O. Fullerton

During the development of Shaker Heights a group of artists, architects, designers, musicians and writers decided to build a "village" at the suburb's westerly edge.

The five-acre site was located on Fairhill Road, east of Martin Luther King Drive on Ambler Park's deep ravine. This private residential development represented a type of social, financial, and artistic collaboration which would become increasingly rare after the 1920s.



The original plan of double homes was designed by architect Antonio DiNardo in 1928. The final plan was executed in 1931 by architect Harold O. Fullerton, with A. Donald Gray's landscape and site designs. Some units are placed directly on Fairhill Road with others served by a private drive and courtyard. The architecture is reminiscent of Cotswold Cottages, being constructed of stone and stucco and with steep slate roofs.



Reserve Square (1973, 1990) A30 (formerly Park Centre and The Park) 1701 East 12th Street Architects: Dalton-Dalton-Little-Newport Renovation: HOK Architects

Once thought to be the most important potential catalyst for Cleveland's downtown redevelopment, Park Centre was built as a multiuse center comprising apartments, offices, shopping mall with restaurants, parking garage and rooftop recreational facilities. The \$42.5 million development received the then-largest FHA loan in the history of the agency and was the second largest financial investment in Cleveland behind the Terminal Group. The building followed the "Erieview Plan" guidelines of two 23-story towers with a two-story shopping complex at its base.

The building uses exposed, rough textured concrete with specially formed grooves in the building's columns and portions of the exterior. This treatment along with slots and reveals in the surfaces, characteristic of Brutalism, helped create a three-dimensional sense to the wall assembly. In 1990, a portion of the complex was converted to a 252-suite Radisson Plaza Suite Hotel and office facility and its name changed to Reserve Square. In 1996, the hotel portion was converted to Embassy Suites.

# Lexington Village (1985, 1989) K23

Hough Avenue at East 79th Street Architects: Hemni and Associates, Inc.; Teare Herman & Gibans

Lexington Village was the first market-rate housing development of its size to be built in Cleveland since 1955. In 1985, 45 buildings with 183 one-, two-, and three-bedroom apartments and townhouses were constructed at East 79th Street and Hough Avenue in what was a severely depressed area of the city.

With its success, a second phase was constructed in 1989 with an additional 94 apartments and townhouses, which were rented before construction completion. The complex includes a community building with administrative services, recreational facilities, swimming pool, and laundry building.

Architects for the project were Hemni and Associates, Inc., of St. Louis, Missouri, and Teare, Herman, and Gibans of Cleveland as associate architects. The designs incorporated traditional residential themes of vinyl siding, face brick, and shingle roofs with internal access driveways and parking areas within the confines of the building clusters. Its residences represent a cross-section of the community attracting those from the suburbs back to the city.

# Moreland Courts (1923, 1927) E3

Shaker Boulevard from Shaker Square to Coventry Road Architects: Alfred W. Harris; Philip L. Small and Charles Bacon Rowley

Prior to the conception of Shaker Square, a thirty-million dollar development for a model apartment community was planned for an area on Shaker Boulevard and Moreland Circle, or what is now known as Shaker Square.

In 1922, the Cleveland Discount Company and its president, Josiah Kirby, purchased the land from the Van Sweringens and, with Cleveland architect Alfred W. Harris, designed two apartment structures 1,500 feet in length on Shaker Boulevard. In addition, Harris prepared a concept design for what would later become the Shaker Square commercial area.

Moreland Courts was a conglomerate of several periods of English architecture ranging from Elizabethan, Late Gothic, Tudor, Jacobean to Georgian. One newspaper account stated that the architect will have written the entire history of English Architecture all in one building when the project is completed.

In 1923 the Cleveland Discount Company failed and in 1924 O.P. and M.J. Van Sweringen decided to complete Kirby's development of the Moreland Courts but not carry out the remainder of the Harris plan. The office of Small and Rowley was retained to plan Shaker Square on the Moreland Circle site. In 1978, the apartment building was transformed into condominium units.

Row Houses on Prospect Avenue (1873, 1876, 1880) K11
Prospect Avenue east of East 36th Street

Because of Cleveland's abundance of land, there was little need to consolidate homes together as was the case in most large East Coast cities. Over a period of time, between 1875 and 1880, a miniature illustration of the development of Victorian architecture was constructed at 3645 to 3655 Prospect Avenue by several different builders.

The three center homes were built in 1873. The easterlymost house was built in 1880 by C. H. Bulkley, father of Senator Robert J. Bulkley. The westerly home was built in 1876 by Amasa Stone, a Cleveland philanthropist, for his niece, Mrs. S. A. Raymond. Its facade features a three-story bay and parapet details



suggestive of the work of Frank Furness of Philadelphia. Today the building has been subdivided into apartments. The complex, and the large elm tree on its treelawn, have been declared local landmarks.

## Oppmann Terrace (1905) F18

West 102nd Place Between Detroit and Madison Avenues Architect: Unknown

Another example of row housing exists with a unique development at West 101st between Madison and Detroit Avenues.

Andrew W. Oppmann, retired president of the Oppmann Brewing Company, built the block in 1905.

The building is a continuous row of 68, two-story dwelling units on a gradually sloping site some 1,100 feet long. The windows, porch, and cornicework detailing reflects the simple, traditional standard builders' construction methods of the day and created an economical and thoughtful approach to the site.

A court at the project's south end separates another row of houses that is only 1/4 as long as the westerly structure and appears to have been a part of a block-long plan which never materialized.

Willson Housing (1970) K17 Chester Avenue at East 55th Street Architects: Visnapuu & Gaede, Inc.

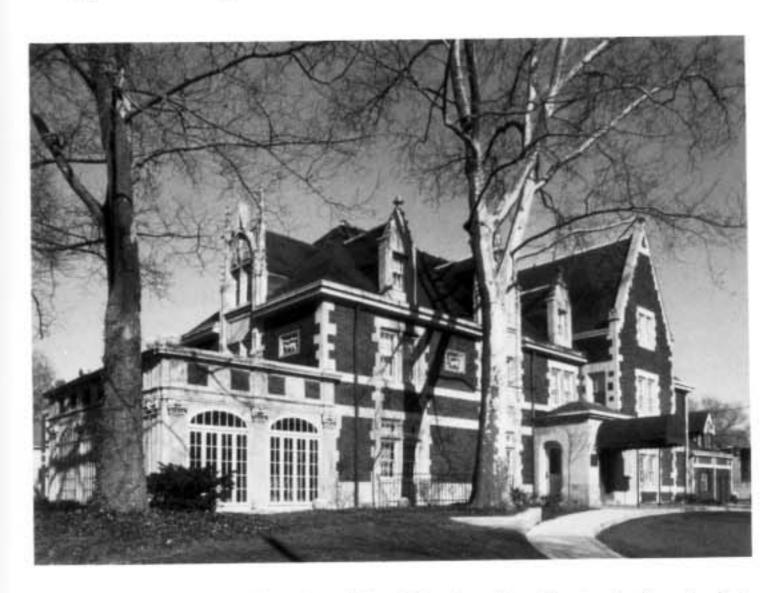
A combination of low-rise family clusters, in conjunction with a 22-story tower for the elderly units, this Cuyahoga Metropolitan Housing Authority (CMHA) project was built to satisfy the needs of both. The brick and stucco of the two-story houses contrast with the severe, concrete shaft of the tower.

Ernest J. Bohn Tower (1972) A29 Superior Avenue at East 13th Street Architects: William Dorsky Associates



This slender concrete slab of 22 stories begins the "wall" of hi-rise structures along Superior Avenue from the east. The smooth concrete exterior with linear patterning contrasts with the neighbor, Reserve Square's broken vertical rib texture. The Cuyahoga Metropolitan Housing Authority structure occupies a small site with two paved terraces.

# Single Family Residential



The Glidden House (above) typifies Cleveland's rich stock of revivalist mansions. Built for the Glidden family in 1910, it has now been expanded into a hotel.

Cuyahoga County is a 459-square-mile area with a population of approximately 1,400,000. In view of the near impossibility of singling out a dozen or two individual residences, free of constraints upon visitation and scattered widely, this *Guide to Cleveland Architecture* has been designed to lead the visitor and metropolitanite to several areas where historic or architecturally significant houses abound in proximity. Once located, the architectural buff is urged to explore at will and savor both individual works as well as the ambience of the neighborhood. Now and then, a particularly unique residence is cited.

While Shaker Heights and portions of Cleveland Heights are reviewed under one of the driving tours, it is necessary to reflect in this category of the Guide that it is the single-family housing of these areas that lend them such special quality, especially for housing of the period 1910-1940. For equivalent housing of later decades, one is advised to explore the next range of easterly suburbs such as Pepper Pike, Beachwood, Moreland Hills and the Chagrin Valley. Set a visitor down at Lee and South Woodland Roads in Shaker Heights and the revelation of eclectic neighborhoods with well-manicured settings is remarkable. The styles are nearly always Colonial Revival, Georgian Revival, Tudor Revival or French Country Villa - the scale from modest to enormous. On average, these houses date from the 1920s so that, at 70 years of age, the concerns of preservation are paramount. The presence of enlightened community planning, architectural boards of review and landmark commissions together administer to this sensitive challenge.

Among the literally thousands of Heights area houses with architectural merit and displaying innumerable fine features, two homes - both Cleveland Heights Landmarks - are herein singled out as meriting special attention relative to their display of creativity within the overall scope of 20th-century architectural design:

The Bramson House (1935-1937, 1961), located at 2837 East Overlook Road, was probably designed by Mrs. Albert H. (Annette) Bramson and was remodeled by architects Philmore J. Hart, Jerry Weiss and Robert Blatchford. This stunning fieldstone and stained wood residence is set in a hillside of rhododendrons graced with ground cover everywhere and a winding creek. Reputed to be designed by the first owner, constructed over many years, and rebuilt after a 1960 fire, the home is Wrightian - and somewhat Japanese influenced - in the integration of architecture with nature, the openness of its main rooms, and the extremely economic use of space elsewhere. It perhaps owes its rustic stonework and interior wood detail to the Craftsman ideals of such architects as Greene and Greene of California. A bridge leads to a tiny children's stone house on the grounds.

The Burdick House (1938-1939), located at 2424 Stratford Road and designed for his own family by an architect of generally traditional homes for the wealthy, is Cleveland's most uncompromising example of the International Style house. Primarily a cube in brick, stucco and glass, with steel beams and no exterior wood enabling minimal maintenance, the house has reputedly the first residential fluorescent ceiling fixture in America as well as many other innovative design features.

Clifton Park, an enclave at the western edge of Lakewood (see "Lakewood/Gold Coast Driving Tour"), is a zone of noteworthy residences closely matching those of Cleveland Heights and Shaker Heights east of the city. The same styles are favored and the era of construction is parallel.

Heading westward from the City of Cleveland boundary are sporadic zones of singular residences along Edgewater Drive, Lake Avenue and Clifton Boulevard embracing the "Gold Coast" (West 117th Street to Nicholson Avenue, north of Lake Avenue). In the neighborhood of Lake Avenue at Whippoorwill Lane are a group of distinctly elegant Georgian-style houses and a few of French derivation. These perfect interpretations of classical themes are the work



A typical home within the Clifton Park area



This Lakewood Queen Anne survives.

of Clarence Mack, master builder, developer and interior designer par excellence. Mack duplicated his West Side effort in Shaker Heights including some residences of country villa scale. These are centered on South Park and Courtland Boulevards. His era was 1925-1932 and the perfection of his designs was rarely matched.

During the years 1910-1940, as Cleveland grew rapidly, a core of architects, well versed in eclectic design, was needed to keep pace with fine residential



A Clarence Mack design respected classical models fastidiously.

construction. Among these were Meade and Hamilton, Philip Small, Howell and Thomas, Bloodgood Tuttle, Charles Schneider, Walker & Weeks, and the firm initiated by Abram Garfield. Now and then a major commission fell to the distinguished McKim, Mead and White or another out-of-town office. When the design departed from the standard range of revivals, one might anticipate the influence of Bohnard & Parsson or Albert Oviatt. After World War II a whole new generation of practitioners appeared to explore the modern movements.

Another locale replete with houses on the grand scale is the small suburb of Bratenahl, a sliver of land along the shore of Lake Erie. Here the great families developed grand estates, often summer "cottages," with gardens to match. Today one may observe and visit Gwinn (1908), the one-time home of William G. Mather and representative of the era. Designed by Charles Platt, Gwinn and



Gwinn is a striking blend of white stucco pallazzo and formal garden, all within a walled estate on the Lake Erie shore

its gardens are maintained as a public meeting facility.

A small cluster of fine houses was developed adjacent to the Cultural Center along East Boulevard and Magnolia Drive. In nearly all cases these buildings have been adapted into uses appropriate to the institutions of University Circle. Notable among them are the two Classical Revival structures on East Boulevard which have been integrated into the Western Reserve Historical Society complex. The John Hay House (1910), Abram Garfield architect, and the Mrs. Leonard Hanna House (1918), Walker and Gillette Architects, are among the most spectacular.

One of the grandest streets exhibiting splendid houses is that of Fairmount Boulevard in Cleveland Heights (see pgs. 237, 238), which travels east from Cedar Road through the Chagrin Valley. In its first two miles it parades through a virtual handbook of the residential arts of the early-20th century. Among these is one residence rather unique to Cleveland, the Tremaine-Gallagher House (1912-1914) by Frederic W. Striebinger. This Italian Pallazzo is of stucco and terra-cotta exterior and is surrounded by land-scaping in the formal tradition.

# **Architectural Details**

Most architectural works, large and small, are enhanced by adjunctive, often intricate, details of many types including masonry, metal, glass and woodwork, as well as lighting. It would take a separate book to cover the broad range of details imaginative architectural designers and skilled artisans have used to adorn the buildings of Greater Cleveland.

In this short section of the guide we have only scratched the surface of the wealth of architectural detail to be found gracing Cleveland's many outstanding architectural works both old and new.

An architectural artifact of exceptional design and delight is the corner lamp of the Historic Society for Savings Building at the Key Center complex.



## Lighting

#### Corner Bracket Fixture

Historic Society for Savings Building (1889-1890) **B28** 127 Public Square (see pg. 86)

A decorative, foliated, wrought iron post supports an acorn-style basket light fixture hung from it – the entire ensemble being attached to the southwest corner of this Public Square landmark.

## Three Arm Candelabra

Board of Education Building (1930) **B7** 1380 East 6th Street (see pg. 50)

This pair of graceful fixtures has three curving, drop-stem arms supporting classically-styled lanterns. They occur at the East 6th Street entry of the building.

# Window Lintel Tracery

Jimmel Block (1888) **B65** 1223 West 6th Street, Warehouse District Architect: Unknown

The curving stone tracery of the window heads of the West 6th Street facade of this 19th-century commercial building reflects the emerging technology of shaping stone with power tools rather than by hand. Each floor is characterized by its unique design.

#### Stone Entrance

Pilgrim Congregational Church (1894) 12 West 14th Street and Starkweather Avenue (Tremont) Architect: Sidney R. Badgley

The overall character of this Romanesque style, sandstone entry sequence is exceptional, with wide stone steps and a segmented arch, metal grillework and railings, and heavy paneled wood doors. The interior of this historic church is also a spectacular architectural statement.

#### Stone Staircase

Cuyahoga County Court House (1913) **B32** 1 Lakeside Avenue Staircase: Charles F. Schweinfurth (see pg. 45)

This curving stair, all executed in white marble, is an exceptionally graceful and sculptural concept. It occurs to the east of the main hall. The richness and attention to marble detail, including the newel and balustrade, is remarkable.

# **Granite Stairs**

Atrium, BP America Building (1985) **B26** 200 Public Square (see pg. 100)

At the northwest and southwest corners of the Atrium are wide stone staircases which double back and allow access to the second-floor balcony. The spatial aspects and fine stone detailing of each of these stairs make them excellent new additions to Cleveland's stock of architectural details. The design of these staircases was purportedly based on existing models in the famed Arcade.

## Mary Chisholm Painter Gate

Case Western Reserve University (1904) **D8** 11205 Euclid Avenue Architect: Charles F. Schweinfurth

This limestone memorial arch is square in plan and frames a main pedestrian path within Case Western Reserve University adjacent to the Church of the Covenent. This example is special, as monumental gateways are not common to Cleveland.

# Terra-Cotta Masonry -



# May Company Clock

May Company Building (1914) **B25** 158 Euclid Avenue (see pg. 117)

One of the most visible and striking architectural details in the city, this terra-cotta clock and ornamental parapet adorns the top of the Public Square facade of the former May Company Store.

# Terra-Cotta Parapet Detail

Free Times Building (1927) **E45** (formerly Dobama Theater Building) Southwest corner of Coventry and Lancashire Roads, Cleveland Heights Architects: W.S. Ferguson Co.

This lavish terra-cotta detail occurs on Coventry Road atop a twostory commercial structure. The fluid and molded nature of the design embodies the plasticity of this building material. Known originally as the Betty Burke Building, its terra-cotta skin was fabricated by the South Amboy Terra-Cotta Company.

#### Terra-Cotta Starburst

Standard Building (1924) **B31** 1370 Ontario Street (see pg. 107)

The rich geometry of these terra cotta details were characteristic of the Knox & Elliot firm and are observed in interesting variations in other terra-cotta work by the firm. The "starburst" design (See next page) is unique and occurs throughout the 22-story structure, from the base to the cornice. The geometric detailing is suggestive of the work of the noted architect Louis Sullivan.



## Miscellaneous

# Elevator Cab, Surround

Severance Hall (1931) **D5** 11001 Euclid Avenue (see pgs. 227, 228)

This is one of a series of architectural details which comprise this spectacular Art Deco interior. The stylized stone and metalwork of the elevator cab and surround are a special component of this grand interior space which belies the staid, Classical exterior design.

#### Stained Glass

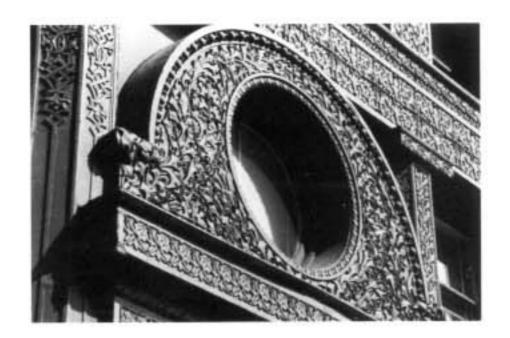
The Rotunda Building, Society Bank (1908) A2 (formerly Cleveland Trust) Euclid Avenue at East 9th Street (see pg. 87)

One of the finest examples of stained glass in the city, this stained glass dome is approximately 60 feet in diameter and is dominated by shades of blue, green and yellow.

#### Cast Iron Facade

Rockefeller Building (1905, 1911) **B39** 614 Superior Avenue NW (see pg. 112)

The intricate iron surfacing of this turn-of-the-century skyscraper is reminiscent of the work of famous Chicago architect, Louis Sullivan (see next page). The geometric and foliated designs are extensively used throughout the first two floors.



#### Wood Detail

Old Stone Church, (Interior) (1855, 1884) **B27** Public Square at Ontario Street (see pg. 151)

The extensive interior oak trim is the result of the later work of the Schweinfurths, after a disastrous fire in 1884. The barrelvaulted wooden ceiling and structural trusses are especially notable – and in the spirit of the original Romanesque design.

## Coffered Ceiling

National City Bank (1895-1896, 1914-1915) **B17** 623 Euclid Avenue (see pg. 85)

The subtle pink coloring and classical detailing of this patterned ceiling in another of the City's great banking rooms is a visual delight. The adjacent longated Lobby is equally impressive if somewhat less elaborate.

#### Metal Grillwork

Federal Reserve Bank (1923) **B11** Superior Avenue at East 6th Street (see pg. 89)

The large, arched bays of the main interior lobby are infilled with heavy, black wrought-iron screens in decorative patterns. Each screen wall contains a central shield representing one of the Federal Reserve districts. The contrast of the metalwork against the polished Sienna marble adds to the visual impact of the room.

#### Front Door

Schweinfurth House (1894) **K24** 1951 East 75th Street Architect: Charles F. Schweinfurth



A heavy wood door with decorative hinges and hardware is embraced by a stone arch, the entire composition being the front entrance to this architecturally historic house, originally the home of the architect. The design of the house (and door) is an example of Romanesque Revival in the city.

#### Murals

State Theatre Lobby (1921) A11 Playhouse Square (see pgs. 77, 78, 209)

These colorful and magnificent murals were painted by James H. Daugherty in 1920. They are entitled "The Spirit of Cinema America" and depict movie production scenes. These examples are considered some of the artist's best and reflect the influence of movie technology on the American lifestyle during this period.

## Tiffany Window and Mosaic

Wade Memorial Chapel (1900) **E47** Lake View Cemetery (see pg. 67)

Cleveland's best example of original Tiffany work occurs in the interior of this memorial chapel – which was entirely designed by the Louis Comfort Tiffany firm. It is significant for the level of collaboration between architect and artist – an example of this early 20th-century design trend.

#### Ticket Booth

Cleveland Convention Center (1922) **B5**Public Auditorium Lobby, Lakeside Avenue (see pg. 58)

A pair of these unique, free-standing marble and brass architectural elements grace the Lakeside Avenue Lobby of Public Hall - part of Cleveland's Convention Center. The restrained Classicism evident in the design of the ticket booth is typical of the entire structure. The decorative brass in many sculptured forms is also notable.

#### Water Fountain

Halle Building (Lobby) (1914) A5 1228 Euclid Avenue Architect: Henry Bacon

This early-20th-century version of public water fountains features classical detailing and a recessed design in polished white marble and polished metals. While typical of the period, it is an unusual architectural element in Cleveland.

#### Oak Room

Tower City Center (1930) **B21** Architects: Small and Rowley (see pg. 97)

This unique dining hall, more accurately known as the English Oak Room, was a striking feature of the Union Terminal development and served Cleveland's business elite from 1930 to its closing in 1975 as a public restaurant. The walls and columns of the high-ceilinged, 70-foot by 60-foot, space are paneled in a darkhued oak of notable graining and inlay work. A restrained Art Deco feeling prevails until the ceiling and cove moldings are reached. These are expressed in plaster in the fullest geometric extravagancies of the era. Today's visitor must try to imagine the space with its high-backed black leather seats, Sheffield silver and the service carts rolling upon the black and white marble floors.

This forceful bronze sculpture by Henry Hering (1923) fronts the Superior Avenue side of the Federal Reserve Bank Building.



# Cleveland Architectural Firms, ca. 1850-1950

Daniel Burnham (1846-1912) Though not a Cleveland architect, a historical guide of Cleveland would be incomplete without mention of this great Chicago architect and planner. He was a partner with Burnham & Root in the construction of the Society for Savings Building on Public Square in 1889-1890, but Burnham's major contribution to the development of downtown Cleveland was in his role as Chairman of the Group Plan Commission, appointed by the Governor in 1902. Burnham, along with John Carrere and Arnold W. Brunner, produced The Group Plan of the Public Buildings of the City of Cleveland in 1903 which provided the central focus and impetus for architectural growth in Cleveland for the first three decades of the twentieth century. After Burnham's death the successor firm of Graham, Anderson, Probst & White were named the architects for the Union Terminal Project as well as for the Union Trust Building, now the Huntington Building. Burnham objected to working with the Van Sweringens because he felt it was a conflict of interest since he was working as a consultant to the City, also trying to build another union station.

Coburn & Barnum - Forrest A. Coburn (1848-1897) and Frank Seymour Barnum (1851-1927) practiced together in an architectural firm from 1878 to 1897, when Coburn died unexpectedly. Like the other firms from this period, the firm of Coburn & Barnum produced notable examples of several different types of architectural structures. They built several churches including the Woodland Avenue Presbyterian Church, First Congregational Church on Franklin Avenue, Euclid Avenue Congregational Church, and the Brooklyn Congregational Church. In terms of residential architecture, the firm designed residences or additions for such prominent Cleveland residents as William J. Morgan, the lithographer, George Howe, and Jeptha H. Wade II. The architects also added a library to Lawnfield, James A. Garfield's home, in 1885. The firm was responsible for the construction of the Washington H. Lawrence residence in Bay Village in 1898, which later became Bay View Hospital, now incorporated into Cashelmara Condominiums. At Western Reserve University they built the Medical School (1885-1887) and Guilford College (1892), and at Case School of Applied Science they designed the Electricity Building (1896). The firm also played an important role in the city's cultural life, having designed the Olney Art Gallery (1893) and the Western Reserve Historical Society Building in 1898. Both W. Dominick Benes and Benjamin S. Hubbell worked for this firm prior to opening their own firm in 1897. Barnum continued after Coburn's death as consulting architect to the Cleveland Board of Education, for which he designed and supervised more than 75 educational buildings until he retired in 1915.

Cudell & Richardson – Frank (Franz) E. Cudell (1844-1916) and John N. Richardson (1837-1902) formed this partnership in 1870. The two are best known and remembered for their Victorian Gothic-style churches erected in Cleveland during the 1870s. Their success resulted from Cudell's having been born in Germany, thus

familiar with German Gothic architecture, and a growing Northern and Eastern European immigrant population of Cleveland who desired that churches be built in a familiar style. The firm built the following churches: St. Joseph's Catholic Church in 1871, St. Stephen's Catholic Church in 1873 and the Franklin Circle Christian Church in 1874. Their commercial buildings include the Root and McBride Warehouse in the Warehouse District, 1884; The George Worthington Company, 1882; and the Perry-Payne Building (1889). Frank Cudell was also a vocal opponent of the 1903 Group Plan, believing that Cleveland architects were as qualified to plan their own city as the famous outsiders brought in by Mayor Tom L. Johnson and the Chamber of Commerce. He also strongly disagreed with the placement of public structures, like the City Hall and Cuyahoga County Court House, overlooking the lakeshore; he believed instead that the lakeshore was a place for public parks. Richardson was an engineer as well as an architect and assisted in the construction of large numbers of power plants in Cleveland and other cities.

J. Milton Dyer (1870-1957) Dyer, who moved to Cleveland from Middletown, Pennsylvania with his family in 1881, attended Cleveland schools before attending the École des Beaux-Arts in Paris at the turn of the century. Upon his return to Cleveland he set up practice in Cleveland and was a prominent architect for the first two decades of the twentieth century, doing the majority of his work between 1900-1911. The collection of his works which are still standing today show an architect who was extremely versatile. These works include: Brooklyn Savings & Loan Association (1904); the Tavern Club (1905); First United Methodist Church (1905); Peerless Motor Car Company (1906); Cleveland Athletic Club (1911); Cleveland City Hall (1916) and the U.S. Coast Guard Station at the mouth of the Cuyahoga (1940). The Tavern Club sports a Northern Renaissance, monumental-gabled facade, an appropriate choice for a private men's club, while, eleven years later, Dyer's design for Cleveland's City Hall echoes the Beaux-Arts classicism of the other buildings completed in the 1903 Group Plan. Several of his works completed between 1906 and 1909 have shown the influence of Frank Lloyd Wright, including the nowdemolished Peerless Motor Car Company. Dyer excelled in all types of architecture: residential, ecclesiastical, industrial and public buildings - including temporary structures designed for the Cleveland Industrial Exposition of 1909. His works were considered so important in 1906, only six years after he set up practice in Cleveland, that he was featured in a 19-page article in The Architectural Record.

Abram Garfield (1872-1958) was the son of the 20th President of the United States, James A. Garfield. After studying at Williams College, MIT, and traveling for a year in Europe, Garfield returned to Cleveland to open his own architectural practice in 1897. In 1898 he opened a partnership with Frank Meade and, as Meade & Garfield, the two established a local reputation as residential architects. He practiced as Abram Garfield, Architect from 1905-1922 and, as his work expanded, he added partners becoming Garfield, Stanley-Brown, Harris & Robinson in 1926. In 1936 the partnership was renamed Garfield,

Harris, Robinson & Schafer and in 1957, Garfield, Harris, Schafer, Flynn & Williams (1957-1959). Today the firm vanDijk, Pace, Westlake & Partners is the direct successor of Garfield's firm. In Cleveland architecture his work is represented in many of the fine homes in Shaker Heights and Bratenahl; Eldred Hall, CWRU (1900); the Bratenahl School (1901); Mrs. John Hay residence, 10915 East Boulevard (1910), now part of the Western Reserve Historical Society; and the original Babies and Childrens Hospital (1923). Garfield founded the Cleveland School of Architecture in 1924, and stayed with the school when it became part of Western Reserve University - becoming the vice-president and vicechairman of the board (1929-1941). He served as a member of the Cleveland City Plan Commission from 1928-1942. He was appointed to the National Council of Fine Arts in 1909, the National Commission on Fine Arts in 1925, and as Chairman of the Committee on Blighted Areas & Slums in 1932.

√Hubbell & Benes – Benjamin S. Hubbell (1867-1953) and W. Dominick Benes (1857-1935) practiced together under the firm name of Hubbell and Benes from 1897 until Benes' death in 1935. The firm continued under the name until 1939. Prior to opening their own partnership, both men had worked for the firm of Coburn, Barnum, Benes & Hubbell - Benes since 1876. Benes achieved a reputation as the personal architect to Jeptha Wade, whose memorial he designed in Lake View Cemetery. It was this Wade grandson who commissioned the firm to create perhaps their best known building in Cleveland, the Cleveland Museum of Art, a classical revival structure meant to serve as Cleveland's "Temple of Art and Culture." The two architects were greatly interested in city planning and tried to create smaller public group plans in different parts of the city. They drew up plans for a cultural center in Wade Park with the Museum as a central focus, surrounded by grandiose university buildings. The West Side Market was the only building completed in their plan for a public center in Ohio City which was to have included a bathhouse and gymnasium, among other buildings. The Market itself is built, basilican style, in the tradition of the great European indoor/ outdoor markets and features wonderful monumental columns sporting terra-cotta and granite capitals depicting fruits, vegetables and animals. Hubbell and Benes were responsible for a number of the important commercial and public structures created in Cleveland between 1905 and 1930. Other works include: the Wade Memorial Chapel in Lake View Cemetery (1900) with interiors designed by another friend of Jeptha Wade, Louis Comfort Tiffany; Equity Savings & Loan Company (1905), now demolished; Women's College Gymnasium, Mather College (1907); Illuminating Building, now 75 Public Square (1915); YMCA Building (1912); West Side Market (1912); Cleveland Museum of Art (1916); Ohio Bell Telephone Building (1925-1927); and Phillis Wheatley Association Building (1928).

Joseph Ireland – Ireland was a New York architect who practiced in Cleveland between 1865 and 1885, but certainly left his mark on Cleveland in a number of structures. Ireland built the first of the Society for Savings Buildings on Public Square in 1867 (now demolished), which became the first home of the

Western Reserve Historical Society. He was a favorite architect of Amasa Stone for whom he constructed the Adelbert College of Western Reserve University in 1882. His major claim to fame was his skill at fireproof constructions. Ireland's buildings still standing are Adelbert Hall, the Geauga County Courthouse in Chardon (1869), the Stager-Beckwith House (1863), and the H. B. Perkins residence in Warren, Ohio.

Charles F. Schweinfurth (1856-1919) Schweinfurth was one of the most distinguished residential architects of the late 19th century in Cleveland. He constructed homes for Samuel Mather (Shoreby, 1890) and Marcus Alonzo Hanna (1890), now demolished. He completed at least 15 of the residences on "Millionaires' Row," the section of Euclid Avenue between East 12th and East 40th. The only one of these still standing is the Samuel Mather house (1910) at 2605 Euclid Avenue. He also built residences in the University Circle area, including the Gordon Morrill residence (1915). Schweinfurth's own fortress-like home still stands on East 75th Street, between Euclid and Chester Avenues. At Case Western Reserve University he designed the former Backus Law School (1896), Florence Harkness Chapel (1902), and Haydn Hall (1902). His finest work is thought to be Trinity Cathedral, and its associated Parish House, at East 22nd Street and Euclid Avenue, completed in 1907. He also had a hand in remodeling the interiors of the Old Stone Church, on Public Square. He designed Calvary Presbyterian Church, East 79th Street and Euclid Avenue. He played an important role in determining the interior design of the Cuyahoga County Court House. His structures most often feature heavily-rusticated exteriors.

Small & Rowley – Philip Lindsley Small (1890-1963) and Charles Bacon Rowley (1890-1984) practiced together in the partnership of Small and Rowley for only eight years from 1921-1928 before moving on to individual careers. The partnership is important, however, because it was one of the firms chosen by M. J. and O. P. Van Sweringen to design five demonstration homes for the Van Sweringen's Shaker Heights development. Their architectural style is a mix of traditional Colonial and English architecture. Together they completed more than 40 Georgian-and-Tudor style residences in the Cleveland area. The firm was also responsible for the Van Sweringen's country estate, Daisy Hill Farm in Hunting Valley; the Cleveland Play House (1926-1927); a segment of the Moreland Courts apartments; and Shaker Square (1927-1929). Small later planned and designed John Carroll University's initial buildings, while Rowley went on to design public schools, the Mayfield Country Club, buildings for Kenyon College, and the former Shaker Heights Public Library.

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Walker & Weeks - Frank Ray Walker (1877-1949) and Harry E. Weeks (1871-1935). Both Walker and Weeks were educated at MIT. Walker studied architecture in France and traveled for a year in Italy. Weeks, the elder of the two, after working for a number of architectural firms in Massachusetts, opened his own firm in Pittsfield, Massachusetts. Both Walker and Weeks moved to Cleveland in 1905 at the suggestion of John M. Carrere, a member of the Group Plan Commission, who advised them of the great building opportunities available here. Both men worked for the firm of J. Milton Dyer, prior to opening their own practice in 1911. The firm became specialists in financial buildings and completed over 60 banking institutions throughout Ohio; in Cleveland the men were also known for their commercial, religious, cultural, and public structures. The better-known works by this firm in Cleveland include: the Bingham Co. Warehouse (1915); renovations of what is now the old National City Bank Building (1914-1915); Public Auditorium (1922); the Federal Reserve Bank (1923); the Cleveland Public Library (1925); Allen Memorial Medical Library (1926); Epworth-Euclid Methodist Church, with Bertram Goodhue (1928); Municipal Stadium (1931); and Severance Hall (1931). Frank Walker also worked as a consultant on a number of projects throughout the twenties and thirties.

# **Architectural Styles**

The stone arch embracing the Superior Avenue entrance of The Arcade is one of Cleveland's noblest Romanesque Revival accomplishments.



Cleveland's architectural heritage embraces a wide assortment of buildings built over a period encompassing more than 150 years. These buildings can be identified according to styles of American architecture. These styles are associated with a period in our history and are shaped by the technology, culture and economy of the era. As Cleveland grew from a frontier settlement to a major Midwest industrial and financial center by the late-19th century, the types of buildings also changed, from rude log structures to skyscrapers which were in the forefront of the technology and design innovation of the time. During its earliest period, up until perhaps about 1850, Cleveland did tend to import its building styles from available illustrated pattern books and from builders trained on the East Coast. However, by the time of the Civil War, Cleveland was a leading commercial and industrial center which was able to attract professional architects who were fully versed in the latest trends in architecture. By the late-19th century architects from larger cities such as Chicago and New York were designing a number of Cleveland buildings, which helped the city to keep abreast of the latest developments in architecture.

While Cleveland owes its present physical appearance to the rich diversity of its architecture, a mixture of old and new, the city never embraced a separate style apart from that of other cities or regions of the country. Cleveland's buildings from before the Civil War have largely been erased by the relentless growth of the city. But since Cleveland achieved major city status earlier than many contemporary Western and Southern American cities, it has been able to attain a broader diversity in terms of its architectural styles. The following styles are fairly broad categories of American architecture and in some cases may embrace a few distinct sub-styles which are refinements of the general category under which they appear. By studying this section and noting the indentifying features and notable Cleveland examples of each style, the reader will become more acquainted with American architecture and may be able to relate other buildings not in this guide to a particular style, thereby gaining some knowledge about the period in which the building was erected.

# Federal Style

This is the earliest style to appear in Cleveland and dates from roughly 1790 to 1830. Because Cleveland has undergone so much change from when the Federal style was popular, no major examples exist in the city. Two rare, but altered, brick Federal-Style houses exist in Cleveland neighborhoods and are largely identifiable by their stepped gable roofs. One example is at 3015 Bridge Avenue in the Ohio City neighborhood and the other is at 1419 Auburn Avenue in the Tremont neighborhood.

## Greek Revival

Perhaps no other style in the history of American architecture was more uniformly embraced than the Greek Revival, which was popular from about 1830 to about 1860.

Particularly in Midwestern towns such as Cleveland, which lacked many significant buildings before 1830, the Greek Revival style dominated the building industry, appearing in houses, churches and commercial and industrial buildings almost without exception until the late 1850s. Cleveland had many fine examples of the Greek Revival style, including some magnificent mansions on Public Square and out along Euclid Avenue, but these have all disappeared because of the tremendous growth of the city. Perhaps the most noteworthy example of the style in Cleveland is the Dunham Tavern Museum, a frame structure at 6709 Euclid Avenue originally dating from 1824.

Cleveland has some commercial buildings which are Greek Revival in style. The Hilliard Block, at West 9th Street and Frankfort Avenue in the Warehouse District, has massive stone storefront piers. Its stepped gable roof on the side is a holdover from the Federal style, even though the building dates from 1850. The Jobber's Block, the Johnson Block, and the Chamberlain Block are on the west side of West 6th Street south of St. Clair Avenue; they display the transition in styles from the Greek Revival to the Italianate. The Jobber's Block, the southernmost, dates from 1851-1852 and is the most pure example of Greek Revival, although it has elaborate cast iron storefront columns rather than thick stone piers. The Johnson and Chamberlain blocks date from 1853-1854 and have round-arched, top-floor windows and elaborate cornices which are indicative of the Italianate style.

# Gothic Revival

This revival of the Medieval Gothic style used throughout Northern Europe in the Middle Ages coincided with the Greek Revival style but was far less popular and examples of this style are quite rare. St. John's Episcopal Church on Church Avenue in Ohio City (1838), Hezekiah Eldredge, builder, is the city's oldest church and is a fine example of this style with its pointed-arch windows and steeply pitched roof. This version of the Gothic is generally simpler than later revivals. A residential example exists at 1904 Ansel Road in the vicinity of University Circle. Because of the frequent use of elaborate wood trim made with a scrollsaw, this style is sometimes called Carpenter Gothic.

# Early Romanesque Revival

This style spans the period from about 1840-1870, coinciding with the Greek Revival and Gothic Revival styles. James Renwick's Smithsonian Institution in Washington, D.C., dating from 1849, is a prominent example of this style. Cleveland is fortunate to have a major example of this relatively rare style. Old Stone Church on Public Square was built in 1855 from designs by Charles Heard and Simeon Porter. The interior was remodeled after a fire in 1884 and the tower was remodeled in 1900; otherwise the exterior retains a high degree of integrity.

#### Italianate

From the period just before the Civil War until about 1880, this style of architecture was popular in Cleveland and throughout the country. Featuring elaborate cornices and window hood moldings, often made of pressed metal, the Italianate style was born in the American industrial revolution, when mass production techniques made it possible for even modest buildings to have lavish ornamentation. As its name implies, the style derives from the architecture of the Italian Renaissance. For a time, downtown Cleveland was



The Burgess Block anchors an entire row of Italianate facades

dominated by rows and rows of three- and four-story Italianate commercial blocks. Some survive today, especially in the Warehouse District. The Burgess Block (1874) and the Hoyt Block (1876) are on West 6th Street and are beautifully rehabilitated examples of the style. Many fine residences still exist in Cleveland neighborhoods in this style, including the Merwin House (Rowfant Club), transformed from an earlier Federal style house in 1858 from designs by Charles Heard and located at 3028 Prospect Avenue, the R.R. Rhodes House (1874) at 2905 Franklin Boulevard and the Frank Lynch House (ca. 1870) at 2913 Clinton Avenue - the latter two in Ohio City.

#### Victorian Gothic

After the Civil War the Gothic was revived again but in a more elaborate form which emphasized use of different materials and different colors together. Many exceptional neighborhood churches were erected in this style such as Franklin Circle Christian Church (1875), Cudell & Richardson Architects, located at Franklin Boulevard and Fulton Road, and St. Michael the Archangel Roman Catholic Church (1892), Adolf Druiding, architect, located at Clark Avenue and Scranton Road. Another

outstanding example of this style is St. Ignatius College (now St. Ignatius High School), which dates from 1881-1891 and was designed by Brother Wipfler. It stands on West 30th Street just north of Lorain Avenue in Ohio City. The Garfield Memorial in Lakeview Cemetery (1890), George W. Keller, architect, displays the rich interior decoration often associated with this style.

# Second Empire

This style, popular from about 1860 to about 1890, is identifiable by a key feature, the steeply pitched mansard roof. Otherwise its elaborate exterior and interior decorations are very similar to the Italianate style. This style appears most frequently in residences.



The University Club's mansarded attic floor expresses a favored Second Empire vogue.

The Stager-Beckwith House (University Club) stands at 3813 Euclid Avenue as one of the last 19th-century mansions remaining from "Millionaires' Row." It dates from about 1863. A number of business blocks were built in this style. A neighborhood commercial landmark of this style stands at 9119 Lorain Avenue.

## Queen Anne

Named after the English monarch whose reign occurred 150 years before this style became popular in the 1880s through 1900, the Queen Anne style features gables, turrets, dormers, porches and generally an animated exterior punctuated with delicate Classical details. This style was primarily used in residences. McKinley Apartments at Detroit Avenue and West 81st Street dates from 1906 and was designed by Knox & Elliot; its large corner tower and numerous elaborate porches are hallmarks of the style. The house, which prominent late-19th-century architect Levi T. Scofield designed for himself at 2438 Mapleside Road in 1898, is another good example of this style. Queen Anne houses appear with frequency in older Cleveland neighborhoods, where some quite elaborate examples dominate street corners with their octagonal towers and ornate porches.

## Richardsonian Romanesque

Based on the work of one of America's most prominent architects, Henry Hobson Richardson (1838-1885), this style derives from a fresh interpretation of medieval Romanesque forms which was pioneered by Richardson. The style was popular from about 1880 until about 1910. The Arcade (1890), John Eisenmann & George Smith, is best known for its magnificent interior, but its exterior facades along Euclid and Superior, with their massive arches and ranks of windows grouped within multi-story arcades, were built in this style; the Euclid Avenue facade was remodeled in the 1930s. Grays Armory (1893), by Fenimore C. Bate, is a magnificent example with its crenelated corner tower. It stands at 1234 Bolivar Road. Pilgrim Congregational Church (1894), Sidney R. Badgley, is one of a number of churches standing in Cleveland which are of this style. It is on the corner of Starkweather Avenue and West 14th Street in the Tremont neighborhood.

#### Neo-Classical

The return to a more strict interpretation of classical forms in architecture began shortly before the turn of the century and lasted until the Great Depression. It constitutes one of Cleveland's richest groupings of historic landmarks for within this category fall the Terminal Tower (1923-1930), Graham, Anderson, Probst & White, and the Beaux Arts-inspired buildings of Cleveland's famous Group Plan such as the Federal Building (1905-1911), by Arnold Brunner, and the Cleveland City Hall (1916), by J. Milton Dyer. Many other downtown buildings are in this style, including tall buildings such as the Superior Building (1922), Walker & Weeks (originally known as the Cleveland Discount Company Building), and institutional buildings such as Severance Hall at University Circle (1931), Walker & Weeks. The Union Club (1905), by Charles F. Schweinfurth, stands at Euclid Avenue and East 12th Street and is a stylistic variation of Neo-Classical known as Second Renaissance Revival.

## Georgian Revival

This revival of an American Colonial style was popular from about 1900 through about 1940. It uses Georgian details usually in wood which is often painted white to contrast with a red brick background, such as was used often in Colonial times. Shaker Square (1929), Small & Rowley, is a prominent example of this style, as are many residences and churches. Plymouth Church (1920-1923), by Charles Schneider, with 1927 addition by Small & Rowley and 1952-1953 wings by Garfield, Harris, Robinson & Schafer, Coventry and Weymouth Roads, Shaker Heights, and Archwood United Church of Christ (1929), by George Farnum, 2800 Archwood Avenue, are prominent examples of this style. They feature tall steeples and white wood trim contrasting with red brick walls. In houses, Georgian Revival buildings often featured Palladian windows. The William Coates House (1901), by Frederic Striebinger, at Archwood Avenue and West 33rd Street, is a good example of the Georgian Revival residence.

#### **Tudor Revival**



The Tudor Revival could be baronial, as witness the stone and brick Samuel Mather mansion.

This style was popular from about 1910 to about 1935. It is based on medieval English prototypes from the Jacobean period. The Hermit Club (1928), by Frank B. Meade, stands on Dodge Court behind Playhouse Square and is a highly picturesque example of this style. The Samuel Mather House (1910) by Charles F. Schweinfurth, now known as University Hall on the CSU campus, is an impressive example of this style. By 1935, hundreds of excellent examples of Tudor Revival residences had been built in various suburban areas of Cleveland.

#### **Arts and Crafts**

At the turn of the century there was much experimentation in architectural design and some buildings of the era were inspired by a new approach to design which emphasized craftsmanship and natural forms as a revolt of the mechanization of industry. First evolved in England, the movement in America is generally referred to as "Craftsman" and owes its growth here to such designers as Gustav Stickley in Upstate New York and the Greene brothers in California. Cleveland's Craftsman architectural heritage is reflected primarily in the residential designs seen in the neighborhoods of Cleveland proper, Lakewood, East Cleveland, and Cleveland Heights developed between 1905 and 1920. Four superb examples representing the range of Craftsman homes - all in Cleveland Heights - are the chalet at 1786 Cadwell Road, the cottage at 1567 Compton Road, the Adirondack version at 2945 Fairmount Boulevard, and the bungalow at 1779 Middlehurst Road. The rarer commercial or institutional representations in Cleveland - with some of our best no longer standing - may be exemplified by the Carpenter Printing Company's building (originally Baker Electric & Standard Auto Sales Service) at 7107 Euclid Avenue (1910, Frank B. Meade, architect).

## Art Deco

Named after an exhibition in Paris of modern works, this style was popular from the late 1920s until after World War II. Rare in houses, this style was used for a number of downtown buildings. The Republic Building (1930), Graham, Anderson, Probst & White,

stands at Prospect Avenue and Ontario Street and uses the flowing, vaguely Mayan-shaped ornament associated with the Art Deco, as well as the stepped profile commonly linked to the style in skyscrapers. The Ohio Bell Telephone Building (1927), at 750 Huron Road by Hubbell & Benes, is a fine example of this style. The MK-Ferguson Plaza, originally main Post Office (1934), Walker & Weeks and Philip Small, at Prospect Avenue and West 6th Street, is a more conservative example of the style, with its stripped Neo-Classical details.

#### Late Gothic Revival

This third revival of the Gothic forms in Cleveland is a more academically correct interpretation of medieval forms and was often used in churches. Trinity Cathedral (1904), Charles F. Schweinfurth, which stands at Euclid Avenue and East 22nd Street, is an imposing example of this style, which was popular from about 1900 through about 1935. Epworth Euclid Methodist Church (1926-1928), Bertram Goodhue with Walker & Weeks, is a unique example of this style and stands at 1919 East 107th Street at University Circle.

#### Art Moderne

Cleveland has some highly significant examples of this style, which was popular from about 1930 until about 1950. Emphasizing streamlined forms and eschewing most ornamentation, this style bridged the gap between historically-inspired and contemporary architecture. The Cleveland Harbor Station built for the U.S. Coast Guard (1940), by J. Milton Dyer, stands at the end of a breakwall near the mouth of the Cuyahoga and resembles a streamlined ship. The classic Greyhound Bus Terminal (1948), by W.S. Arrasmith, stands at 1465 Chester Avenue. Cedar-Central Apartments (1937), by Walter McCornack, are bounded by East 22nd and East 30th Streets, Cedar and Central Avenues. The Colony Theatre (1937), at Shaker Square, by John Eberson, has an interior with streamlined flowing lines all formed with smooth plaster.



The U.S. Coast Guard Station's smooth white exterior and rounded profiles reflect the Art Moderne era.

## International Style

This modern style, which emphasized plain geometric shapes with the structure expressed and an abundance of glass, first appeared in downtown with the Illuminating Company Building (1958), by Carson & Lundin, at 55 Public Square - a plain rectangle elevated above a plaza with a largely glass exterior. Erieview Tower (1964). Harrison & Abramovitz, is a major downtown structure which takes the form of a rectangle with green-tinted glass sheathing. Until a few years ago, it faced a large plaza, now the site of the Galleria. Several other buildings around Erieview Tower were built in this style as part of this urban renewal project.

The A. T. Tower Building (1971), formerly Cleveland Trust Tower by Marcel Breuer & Hamilton Smith, has windows recessed within rounded precast panels, giving a sculpted appearance. The Jewish Community Federation (1965), by Weinberg & Teare Architects and Edward Durrell Stone, Associate Architect stands at Euclid and East 18th and achieves a distinctive appearance by virtue of the grand colonnade in front.

## Postmodern

This movement had its beginnings in the 1970s and competes with modern architecture for public favor, with sometimes strong opinions expressed for one style or the other. While some prominent examples of this style are planned for the downtown, the most visible example remains the Cleveland Playhouse additions completed in 1985 from designs by Philip Johnson. Standing on Euclid Avenue near East 86th Street, the forms of the new work compare favorably with the 1920s portions by architects Small & Rowley.

# **Downtown East Walking Tour**



Your walking tour begins at the northeast corner of East 9th Street and Euclid Avenue, in front of the massive Huntington Building (1924) Graham, Anderson, Probst & White; restored (1975) Dalton, vanDijk, Johnson & Partners. Reputed to be the second largest office building in the world at the time of completion, this structure still houses one of the world's largest public banking rooms. The building lobby offers 28 elevators and a marble shopping concourse, on two levels.

Across Euclid Avenue is the Rotunda Building, Society Bank's rather Baroque headquarters (1908), George B. Post & Sons, offering another magnificent banking room – with Tiffany-style skylight atop a glorious four-story rotunda. The bank's adjacent tower (1971), Marcel Breuer with Hamilton P. Smith, facing East 9th Street and originally intended to have a twin tower facing Euclid Avenue, is a distinctive skyscraper clad with textured, precast panels.

Proceed eastward down Euclid Avenue on the south side. This stretch of the Avenue, graciously appointed, offers some of the ambience of New York's dignified Fifth Avenue in the East 40s and 50s. At 1118 Euclid Avenue is the Cleveland Athletic Club building (1911), J. Milton Dyer, an unusual arrangement with men's health club/residence occupying eight floors above a seven-floor office building. The terra-cotta facade is of eclectic Gothic design similar to that of New York City's Woolworth Building (1909).

The Rotunda Building, Society Bank is the classical epitome of the popular image of a bank.



Just to the east of the Athletic Club building is the Halle Building; this was the second-to-be-built section of the prestigious Halle Brothers department store complex (1910, 1914), Henry Bacon; (1927, 1946-1947, 1948-1949), Walker & Weeks. The terra-cotta facades, with delicate Neo-Classical motifs and portes-cochères, have been meticulously restored by Forest City Enterprises (1983-1985) and the interior successfully transformed into a first-class office building with food court and elegant shops, the work of Cope Linder Associates of Philadelphia.

Across Euclid Avenue, at the northeast corner of the intersection with East 12th Street, stands Cleveland's venerable Union Club (1905), Charles F. Schweinfurth a restrained, Florentine bastion for many of Cleveland's elite and typical of the turn-of-the-century urban men's clubs with sumptuous quarters.

At the northwest corner of this intersection is the enormous bulk of the Statler Office Tower, originally the Hotel Statler (1912), George B. Post & Sons, Charles Schneider once a grand hotel of 1,000 rooms, now adapted to office and retail uses.

The Mandel Community Building features a dramatic facade of iron, glass and terra cotta.



Continue down Euclid Avenue until you come to the Mandel Community Building (1913), Robert D. Kohn; restoration/renovation (1981), Landmark Design Team. Originally the Lindner Coy clothing retailer, which in the 1950s became a Bonwit Teller, this fanciful building has an intricately carved, terra-cotta facade with much space devoted to windows and delicate railings – all in the flavor of the works of Victor Horta.



Flanking East 14th Street at Playhouse Square is the Hanna Building and the Renaissance.

At the southwest corner of Euclid Avenue and East 14th Street is the Renaissance on Playhouse Square building (1990), Richard L. Bowen & Associates with Kaczmar Architects - a stepped, Postmodern extravaganza faced with dark pink granite and tinted glass. On the southeast corner of East 14th Street and Euclid Avenue stands the Hanna Building (1921), Charles A. Platt, a most impressive office building of great stateliness – note, for example, the balustrade – with a lavish theater facing East 14th Street.

Continuing on Euclid Avenue, you will see four theaters on the north side, facing the Hanna Building. Together these theaters form the backbone of Playhouse Square, now a glittering district of theaters, restaurants, and still a few elegant shops. The Allen Theatre (1921), C. Howard Crane, is at 1407 Euclid Avenue and in the Bulkley Building; the Ohio and State Theatres (both 1921),



Thomas W. Lamb, are in the Loews Building; and the Palace Theatre (1922), Rapp & Rapp, is in the 21-story, highly decorative, terra-cotta Keith Building at the corner of East 17th Street – a majestic sentinel guarding Downtown's eastern gate.

Of these four theaters, the Allen is yet to be completely renovated, but its sister theaters were painstakingly restored and renovated from 1972 (when they had been threatened with demolition!) through 1988, under the aegis of Dalton, vanDijk, Johnson and Partners. The Palace, originally a stage theater, is the most magnificent, and the State was revived, mainly for opera and ballet, with a stage and stagehouse in a Contemporary mode. All four theaters have lobbies decorated in the grand manner, as well-befitting the early 1920s theatrical world of fantasy.

Continue east down Euclid Avenue, on the south side, to the Jewish Community Federation (1965), Weinberg & Teare Architects and Edward Durrell Stone Associate Architect, just before East 18th Street – a graceful structure typical of Stone's designs, with arched windows atop slim pilasters and a "lid" roof, all bathed in a light tonality. The Federation's setback offers a welcome landscaped plaza to the Euclid Avenue streetscape.



The Jewish Community Federation

Following Euclid Avenue to East 22nd Street you will come to Trinity Episcopal Cathedral (1901-1907) at the southeast corner, often called Charles F. Schweinfurth's masterpiece. A late Gothic Revival edifice, Trinity is very English in conception, and all interior furnishings were designed in a composition consistent with the Indiana limestone exterior.

Heading south down East 22nd Street you will see at the southeast corner of East 22nd Street and Prospect Avenue the imposing Central YMCA (1913), Hubbell & Benes. Designed in an eclectic Italian Renaissance style, the YMCA's nine-story brick tower is capped by a deep bracketed cornice punctuated with round windows. The entire complex is currently being renovated to provide student apartments and state-of-the-art athletic facilities, Sandvick Architects.

Continuing south on East 22nd Street, turn east on Carnegie Avenue and walk to the Walker & Weeks Office Building (1926) on the north side of Carnegie just west of the Innerbelt. Designed by the prestigious Walker & Weeks architectural firm for their offices and other uses, this expansive complex with frontage on both Carnegie and Prospect Avenues has been vacant for many years. The Carnegie Avenue facade of the building is a fine example of Neo-Classic commercial architecture with its round arched arcade at the top level, the gabled parapet, and the engaged pilasters. Efforts are underway to renovate the building for housing and possible commercial uses.

Walk back up East 22nd Street to Euclid Avenue and turn right to continue east along the south side of Euclid until you are across from Fenn College Tower (1930), George B. Post & Sons, built as Art Deco home of the classy, but shortlived, National Town and Country Club – going through several uses until its absorption into campus life at Cleveland State University. Several buildings to the east of Fenn Tower directly before the Innerbelt is University Hall (1910), Charles F. Schweinfurth, formerly the home of mining and steel magnate Samuel Mather and Euclid Avenue's grandest former mansion, extant or lost. Adjacent to University Hall is the Physical Education Building and Natatorium (1973), Dalton, vanDijk, Johnson and Partners, a massive structure of brick and concrete suggesting its huge interior spaces.

Cleveland State University Natatorium



Double back on Euclid Avenue, walking this time on the north side. You will come to the long Main Classroom Building of CSU (1970), Dalton, Dalton & Little, opposite East 22nd Street. Extending from Euclid to Chester Avenue and connected with other campus buildings via raised plazas and pedestrian links, this concrete and brick structure, with much of the first floor an open plaza, was the largest classroom building in Ohio when completed.

At East 22nd Street walk along the west side of this building and then rise up to the plaza in front of the Library and its University Tower (1971), Outcalt, Guenther & Associates, a 23-story shaft clad in limestone housing offices. Between the Library and Euclid Avenue is the University Center (1974), Don Hisaka, most notable for its five-story atrium which fills with sunlight.

Walking around the Center you will return to Euclid Avenue. To your right is Cleveland State's new Music and Communication Building (1990), vanDijk, Johnson & Partners, distinguished by pronounced horizontal bands on its walls and pyramidal skylights, from the basement level, surrounded by raised platforms.

Continue west (back toward Public Square) down Euclid Avenue, and you will come to the Cleveland Marshall School of Law (1977), Van Auken, Bridges, Pimm, Poggianti with Ireland and Associates, on the northeast corner of the intersection with East 18th Street. The main entrance of this strip-windowed, brownbrick structure is reached by climbing a flight of steps facing a pleasant planted plaza.

Turn right on East 17th Street, following the side of the Palace Theater with its visually interesting arrangement of fire escapes and stage doors. Turning left on Chester Avenue, you will see behind the theater complex – and, technically, situated on narrow Dodge Court – the Hermit Club (1928), Frank B, Meade. It resembles an authentic English tavern and is actually a clubhouse for an organization of amateur thespians which plays a similar role to that of Boston's Tavern Club, also in a theater district. Remain on Chester Avenue, however. To your right will be the

Greyhound Bus Terminal (1948), W. S. Arrasmith, one of Greater Cleveland's few remaining Streamline Style structures and what has been called "the quintessential American bus station" in character.



After crossing East 13th Street, look to your right and you will see, at the southeast corner of East 14th Street and Superior Avenue (one block north of Chester Avenue), the Ernest J. Bohn Tower (1973), William Dorsky, a slab highrise for the elderly named for the Director of the Cleveland (later, Cuyahoga) Metropolitan Housing Authority from 1933-1968. Staying on Chester Avenue, you will pass Reserve Square (1973), Dalton, Dalton, Little & Newport. Originally called Park Centre, it was composed of two apartment towers with parking garage and two-level shopping/eatery concourse. The Brutalist complex was in 1989-1990 fashioned into the Radisson Suite Hotel, new shops, and offices and with one tower remaining apartments. In 1996, the hotel became an Embassy Suites Hotel.

Turning right on East 12th Street, now a divided parkway, you will see on your left Ralph J. Perk Plaza, formerly Chester Commons (1972), City of Cleveland, a popular, urban mini-park with the typical man-made mounds of earth plus playful concrete sculptural forms associated with the landscaping language of the 1970s. Facing the Commons, at the southwest corner of East 12th Street and Superior Avenue, is the Diamond Building (1972), Skidmore, Owings & Merrill, a dark metal and glass tower related to the International Style and pristine in its slick, solid form.

At the northeast corner of East 12th Street and Superior Avenue is First Federal Savings Bank (1988), Richard L. Bowen & Associates, a dark blue, mirrored glass and marble structure accented with bold, zigzag wall sections on its facade.

Turn left on Superior Avenue.

To you right, on the northwest corner, is Eaton Center (1983), Skidmore, Owings & Merrill, a shimmering, black reflective-glass tower with the Madison Avenue corporate look. Note the chamfered corners and slight setback near the top.

Continue west down Superior to East 9th Street – the heart of Cleveland's financial district the past two decades.

On the southeast corner of the intersection is the East Ohio Building (1959), Emery Roth & Sons, a no-nonsense corporate tower of black glass and alumialuminum expressing an early local example of curtain-wall construction. On the northeast corner is St. John's Cathedral (1852), Patrick C. Keely; (1946-1948), Stickle & Associates, a



Eaton Center

hybrid created by the redesigning of a Gothic Revival brick church, with central steeple, into a sandstone-clad complex of a more monumental church character along with academic and other Diocese-related structures. If you have a chance, visit the sanctuary, where a fine Victorian church interior can be experienced.

Head north up East 9th Street. On the east side of the block, between Rockwell and St. Clair Avenues, is One Cleveland Center (1983), Hugh Stubbins & Associates – a smaller version of New York's Citicorp Center (1977) and designed by the same firm. The six-sided tower, which is connected to a large parking garage and health club, is clad in gleaming aluminum and its glass-roofed atrium lobby is dramatically situated.

Crossing St. Clair Avenue you come to the Galleria at Erieview (1987), Kober/Belluschi Associates, a block-long, upscale shopping mall connecting Cleveland's premier International style sky-

The Galleria at Erieview



scraper, the Tower at Erieview (1964), Harrison & Abramovitz, with the bust 9th Street corridor. The mall replaced an oversized, windswept plaza with little-used fountains and ice-skating rink. The Galleria is at once monumental, urban, ultra-trendy, and steeped with the Postmodern color scheme of pinks and aquas, arches galore, and columns inspired from ancient civilizations. The glass roof, formed by several series of barrel arches, is breathtaking.

The building to the Galleria's left is the new Ameritech headquarters (1984), Dalton, Dalton & Newport – granite clad and most notable for its sweeping, curved wall of offices overlooking Lake Erie. Walk through the Galleria and Tower at Erieview to East 12th Street and turn left. If the Galleria is closed, walk instead to East 12th Street via either St. Clair Avenue or the plaza between the Galleria and the Ameritech headquarters.

Go up East 12th Street to Lakeside Avenue; you will see the broad expanse of Lake Erie in the distance. On Lakeside, to the right and just to the east of Cardinal Mindszenty Plaza, is Cleveland's Carl B. Stokes Public Utilities Building (1971), Thomas T. K. Zung, a polished marble structure with cantilevered fifth floor and offering the visitor one of Cleveland's earliest "modern" atriums.

Turn left on Lakeside Avenue. You will be passing the Holiday Inn - Lakeside (1974), William W. Bond & Associates to the right, a fairly standard, 1970s high-rise chain hotel which has a second-floor projecting deck vaguely echoing the Public Utilities Building's fifth floor.

Just past the hotel is a complex of two luxury office facilities - the North Point Building (1986) Dalton, Dalton, Newport (Jerry Payto, designer) and North Point Tower (1990), Payto Architects. Both offer reflective glass and distinctive angular forms, the Tower is stepped and is an almost overpowering, climactic backdrop to the view from the East 9th-Lakeside vicinity.

Your walking tour ends at the corner of Lakeside and East 9th Street, with a view of the exciting, newly developed North Coast Harbor down East 9th Street and the vast Lake Erie beyond. A short stroll up East 9th Street to Euclid Avenue will take you to where the walk commenced.

## **Downtown West Walking Tour**



Begin your walking tour at the Bond Court Building (1971), Skidmore, Owings & Merrill, stationed at St. Clair Avenue and East 9th Street – Cleveland's homage to the curtain-walled, slab highrises of 1960s and '70s corporate America. Bond Court and its neighboring hotel were built on land cleared in the massive Erieview renewal project. Walk north on East 9th Street and you will pass the newest of Cleveland's federal buildings, the Anthony J. Celebreeze Federal Office Building (1967), Dalton, Dalton with Outcalt, Guenther, Rode & Bonebrake and Schafer Flynn & Associates, a 32-story skyscraper with stainless steel facing and plazas from both East 9th and East 6th Streets.

Turn left on Lakeside Avenue, where the Lake Erie expanse and Cleveland's new North Coast Harbor development are to your right. You will pass Cleveland's staid City Hall (1916), J. Milton Dyer, a Neo-Classical edifice well befitting the "City Beautiful" image Daniel Burnham envisioned in his Group Plan of 1903. The building stands as an impressive terminus to East 6th Street. On your left is Public Auditorium by Frederick H. Betz and J. Harold MacDowell (1922); Music Hall by Herman Kregelius (1927); Outcalt, Guenther, Rode & Bonebrake (1964); URS Consultants and City of Cleveland Division of Architecture (1988) - the largest convention hall in the U.S. in the early 1920s. With a lavish Music Hall added in 1027 and will

Music Hall added in 1927, and still later extensive additions, refurbishing, and restoration work, this behemoth rivals the newer facilities of many a city.

Turn left onto the walk that goes before the Auditorium's 1964 Mall entrance and follow the auto drivethrough to St. Clair Avenue, or you may go slightly farther on Lakeside Avenue and turn left onto the attractively landscaped Hanna Plaza, with well shaded terraces and benches. This replaced a former parking lot and, indeed, covers an underground garage.



The new Federal Building

Proceed left down St. Clair Avenue and turn right on East 6th Street. To your right is the Cleveland Board of Education Headquarters Building (1930), Walker & Weeks, the final Group Plan structure, Neo-



Public Auditorium

Classical but with more
Baroque flourishes – note the front entrance lanterns – than have
its neighbors along the Mall. Turn right on Rockwell Avenue and
then left through Cleveland Public Library's Eastman Reading
Garden, should the Garden be open. The Library's main building
(1925), Walker & Weeks, to your right, is a Beaux-Arts monument
– with its new Wing housing one of the world's largest collections
– and known architecturally for its grand foyer and General
Reference Room and for its interior light court. In 1993 an architectural commission for expansion of the Library was won by
Hardy Holzman Pfeiffer Associates and URS Consultants.

Considerable public discussion had ensued over the disposition of the garden, but the plans were redesigned to maintain this significant public space. If you are unable to enter the Garden, continue past the gates and turn left on East 3rd Street.

Across Superior from the Library is The Arcade (1890), John Eisenmann & George H. Smith, Cleveland's most notable single landmark. A Late Victorian masterwork of bold, uncompromising design, The Arcade possesses arguably the most breathtaking interior space in Greater Cleveland and is now a commercial/office development in an enviable location. This was the first of Cleveland's four downtown arcades and was worlds ahead of the others in ambitiousness.

You will exit the Garden, or East 3rd Street, to Superior Avenue and turn left. Upon crossing East 6th Street, you will encounter the Federal Reserve Bank (1923), Walker & Weeks. This pink granite-and-marble Renaissance palace symbolizes security and stability. Note the allegorical sculptures at the two entrances, by Cleveland's Fischer-Jirouch Company and Henry Hering. At the southwest corner of Superior and East 6th Street is the Leader Building, a 15-story limestone-faced office structure (1912), Charles A. Platt, of refined Classical form featuring an imposing double-entry Lobby. To your right, across Superior from the Federal Reserve Bank, is Bank One Center (1990), RTKL Ohio Corp., a granite-clad highrise with Postmodern setbacks and window treatment and a marble lobby – built on the site of two consecutive Hollenden hotels.

At the southwest corner of East 9th Street and Superior Avenue, to your right, is the McDonald Investment Center (1968), Charles Luckman. This brick highrise stands upon a paved podium and has deeply recessed windows set in strongly vertical slots.

Turn right on the East 9th Street corridor and you are in the heart of Cleveland's financial district. At the corner with Euclid Avenue stands the travertine-faced National City Center (1980), Skidmore, Owings & Merrill, the fourth substantial structure on that site since the 1850s.

If you cross Euclid Avenue and venture further south down East 9th Street you will see the terra-cotta-faced Rose Building (1900), George H. Smith, and 750 Huron Road (1926), by Hubbell & Benes, a setback style tower with early Art Deco overtones. Back at East 9th Street and Euclid Avenue, turn left



McDonald Investment Center

onto Euclid Avenue and you will immediately approach, to your right, two more buildings occupied by National City Bank. Number 623 Euclid, the National City Bank Building (1895-1896), by Shepley, Rutan & Coolidge; (1914), Walker & Weeks, was originally the New England Building and had a Richardsonian arched entrance. The building's banking interior, originally remodeled for the Guardian Savings and Trust Company, is known for an extraordinary coffered ceiling. The building's neighbor, at East 6th Street (1893-1894), Henry Ives Cobb, was formerly the Garfield Building and now called the East Sixth Building. The first steel-framed commercial building on Euclid Avenue, this Building is considerably remodeled on its lower stories.

Continue west down Euclid Avenue and turn left on East 4th Street – downtown Cleveland's congested, honky-tonk side street of small shops situated in mostly turn-of-the-century structures; these form both a local and an Historic District on the National Register. The Euclid Avenue Opera House stood on the southeast corner of Euclid Avenue and East 4th (formerly, Sheriff) Street, in a district housing several theaters.

Turn right on Prospect Avenue and cross Ontario Street. You are now amid Tower City, originally the Van Sweringen brothers' enormous Union Terminal Group - when completed in 1934 a mixed-use complex as extensive as New York's Rockefeller Center. You sense you are within a special district when you notice the streetlights - new, but resembling those found in sections of Cleveland in the early years of this century. To your left is the Landmark Office Towers, originally the Republic, Guildhall, and Midland Buildings (1930-1932), by Graham, Anderson, Probst & White. Decorated in the Art Deco mode, these structures



750 Huron Road

now offer a consolidated lobby of 1995 and house the national headquarters of several corporations. An underground passage connects this complex to shops and theaters of Tower City's complex. Turn left on West 2nd Street and walk around the Tower City shopping mall/RTA station entrance.

Across Huron is the site of the future U.S. Courthouse by Kallmann & McKinnell. Coming up West 3rd Street and back toward Prospect Avenue, to your left is the MK-Ferguson Plaza, formerly Cleveland's main Post Office (1934), Walker & Weeks with Philip Small, a typical large urban Post Office of its era. Some of its sandstone was replaced in 1978 with a facsimile facing.



East 4th Street from Prospect Avenue.

Turning right on Prospect Avenue, double back to Ontario Street, and turn left. On your left is Dillards (formerly Higbee's) department store (1931), Graham, Anderson, Probst & White, whose low-key exterior is matched by a quietly elegant atmosphere within. To the west is the main thrust of the Tower City complex -Terminal Tower (1928), Graham, Anderson, Probst & White (1990), RTKL (Dallas) - a 52-story office tower now with multistoried shopping mall and Rapid Transit station below. Originally the complex housed Cleveland's massive Union Terminal, along with an array of shops and restaurants. Terminal Tower, upon completion, was the second tallest structure in the U.S. (and tallest outside of New York City until 1965) - a glamorous symbol for Cleveland for decades. It rises in stages and was probably modeled after the New York Municipal Building in Manhattan (1911-1913) by McKim, Mead & White. Perhaps you will have a chance to venture to its Observation Deck for marvelous views of the city and Lake Erie.

Landmark Office Tower's uniquely Art Deco ornamental exterior.



Proceeding on Ontario Street to the north you will walk through the center of Public Square, first staked out by Moses Cleaveland and his surveyors in 1796.

Where Euclid Avenue branches off the Square's southeast corner stands the May Company Building (1912), Daniel H. Burnham & Co., a fanciful terra-cotta structure with Chicago School windows; the top two stories were added (the clock tower was actually raised) and the marquee area modernized in 1931. Facing the east side of Public Square is the BP America Building (1985), Hellmuth, Obata & Kassabaum, a pink granite structure with a glorious ninestory public atrium. This building replaced Burnham's Cuyahoga Building of 1894, the Williamson Building, and several other structures. The Cuyahoga Building was Cleveland's first building with complete steel frame.

Coming to the north side of the Square, you will see two of Cleveland's oldest and most venerable landmarks - Old Stone Church (1855), Heard & Porter to the left, and Historic Society for Savings Building (1889-1890), Burnham & Root; these bring a comfortable, 19th-century presence to the heart of downtown. The church - the last 19th-century religious structure in the central business district - is Early Victorian Romanesque and once boasted a tall east spire. The bank, recently saved to be incorporated into the Key Center (1991), by Cesar Pelli Associates with restoration of the 1889 building by vanDijk, Johnson & Partners, is a Romanesque and Gothic sandstone structure known for its turn-of-the-century banking lobby as well as its housing Cleveland's oldest incandescent lighting fixture. Key Tower is now Cleveland's tallest skyscraper. Toward the northwest corner of the Square can be seen the Illuminating Building (1958), Carson & Lundin, the first tall building in Cleveland to display a glass curtain wall.

Proceeding up Ontario Street you will come to the Standard Building (1924), Knox & Elliot, a terra-cotta confection built as the Brotherhood of Locomotive Engineers Bank Building. The lobby matches the exterior in patterns of ornament, and both slightly predate - but show a relationship with - Art Deco styling. Continue north on Ontario to Lakeside Avenue, where you will face the

handsome Beaux-Arts Cuyahoga County Court House (1905-1912), Lehman & Schmitt. Closely resembling City Hall, the Court House has a more showy interior, with a featured marble stairway lighted with impressive stained glass windows.

On the southwest corner of Ontario and Lakeside is the Justice Center complex (1973-1976), Prindle & Patrick with Pietro Belluschi, an entire block of pink granite structures, of varying heights, amid raised plazas; these house City and

The Standard Building



The Justice Center's granite surfaces and sharp edges are its recognizable features.

County Courts, offices, City Police Station, jail and other public interior spaces. A Noguchi sculpture, "Portal," guards the Ontario Street entrance, and other artwork visually enhances the complex's otherwise rather cold demeanor. Recently Jail II (1994), Robert P. Madison International, Inc., was completed at the corner of West 3rd Street and St. Clair Avenue.

Turn west on Lakeside Avenue and proceed to West 3rd Street, where two renewed loft buildings signal the revitalization underway. On the northwest corner, the Crown Building, (1915), now Courthouse Square, by the Forest City Engineering Company faces the steel-windowed L. N. Gross Building, (1917), by Christian, Schwarzenberg & Gaede, now Lakeside Place restored and remodeled (1990) by Planning Resources Inc. Continue on Lakeside Avenue to West 6th Street, again turning left. This stretch of West 6th Street is the hub of Cleveland's Warehouse District, a mainly 19th-century district bordering the Flats and now a trendy locale for restaurants, lofts, galleries, boutiques, offices, and apartment complexes. Note the distinctive streetscaping along West 6th Street – colorful pavement and sandstone slabs resem-

bling packing crates and thus reminiscent of the types of commercial activity preoccupying the district in the 19th century. At the northwest corner of West 6th Street and St. Clair Avenue, to your right, is the Hoyt Block (1876), Walter Blythe; (1987), vanDijk, Johnson & Partners, an imaginatively renovated and restored, Italianate commercial block. This is the only remaining stone commercial block downtown; originally the walls were stained red to match the brick of neighboring buildings.

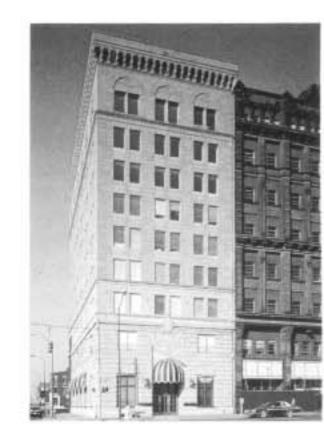


The Hoyt Block

On the southwest corner of West 6th Street and St. Clair Avenue stands a series of connected commercial structures, together called the Johnson Blocks (1851-1854). Recently rehabilitated and restored, these buildings display colorful Victorian storefronts and an interesting interplay of contrasting cornices and window treatments. Continuing southwest you will come to the Rockefeller Building (1903, 1911), Knox & Elliot, at Superior Avenue. Here is an early highrise closely resembling Louis Sullivan's Wainwright Building of St. Louis (1890-1891) and Guaranty Building of Buffalo (1894-1895).

Turn right on Superior Avenue and you will pass on your right the venerable, and recently restored and remodeled, Perry-Payne Building (1889, 1995), Cudell & Richardson, a redstone structure once with an atrium now covered over. It has recently been converted to apartments by Jonathan Sandvick Architects. Adjacent thereto is the ten-story limestone-faced office building now called

the 820 Building, but built (1922) by Charles Schneider for the Brotherhood of Railroad Trainmen. The structure was both restored and remodeled in 1985 by Gaede, Serne, Zofcin Architects Inc. Across West 9th Street you will come to the Western Reserve Building (1891, 1903), Daniel H. Burnham & Co. This was the third of Burnham's Chicagoesque commercial buildings in Cleveland - cleverly molded to a difficult site, irregularly shaped and sloping toward the river. Restoration/renovation was undertaken in 1974-1976 by Hoag-Wismar Partnership with Lawrence Halprin Associates; the addition to the north,



The 820 Building

with facade of terra-cotta-like material, was designed by Keeva J. Kekst Architects and completed in 1990. Your tour ends here, where you can savor a spectacular view of the Cuyahoga River and Cleveland's Flats development along its banks.

#### **Ohio City Walking Tour**



Ohio City, once a competitor to the early 19th-century burgeoning community of Cleveland, was amalgamated into its larger partner in 1854. The historic distinction persists today with the district's unique mix of small-scaled residences and churches as well as a kind of "Main Street" quality of its principal commercial thoroughfare, West 25th Street. A testing ground of gentrification versus affordable housing by newer arrivals to Cleveland's ethnic mix, Ohio City has experienced considerable rehabilitation in its effort to maintain its character into the future.

Begin the tour at the Market Plaza Shopping Center (1990), architects Jeffrey H. Bogart & Associates. Note the dominant surrounding structures - the United Office Building (1926), Walker & Weeks, a late Classically-inspired bank and office structure clad in limestone, and the West Side Market (1912), Hubbell and Benes, architects. The Market, a Cleveland favorite, has both indoor and outdoor stalls. Its Beaux-Arts-era tower and barrel-vaulted market hall are unique landmark features. The complex was extensively restored in 1988-1989 by City of Cleveland, Division of Architecture and HWH Architects and Engineers.

Walk north past tiny Market Square on the west side of West 25th Street along the busy shopping street featuring a thoroughly American display of commercial architecture - some restored - from the 1880-1930 era. (Among the more notable: the Merrill Block (ca. 1895), attributed to F.S. Barnum on the northwest corner of West 25th Street at Carroll Avenue, and the Metzner Block (ca. 1890), Cudell & Richardson, 1901 West 25th Street.) Turn left on Bridge Avenue to West 28th Street, thence right (north) past Jay and Vestry Avenues to Franklin Circle. A brief detour onto Jay Avenue will introduce visitors to one of the most completely rehabbed streets in the district.

At Franklin Circle little remains of the once clearly stated circle, but its image in walkways and building setbacks still is revealed. The block-large cluster of Lutheran Medical Center dominates on the southeast. The seven-story brick and pre-cast structure (1972), Visnapuu & Gaede, was expanded and modified (1989) by Braun & Spice, architects. On the south edge of the Circle is the Heyse Building (1898), restored to commercial uses (1982), and on the southwest corner, the lively Gothic Revival Franklin Circle

The Lutheran Medical Center at Franklin Circle.



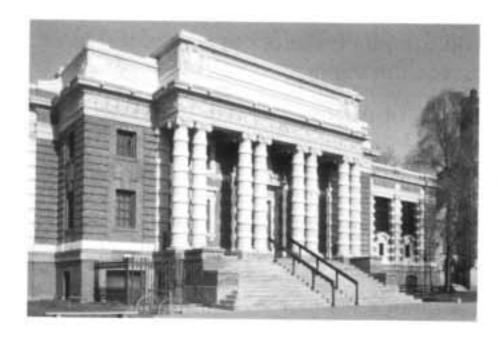
Christian Church (1875), Cudell and Richardson. On the west edge of the Circle stands a wholly different architectural statement, the pristine Neo-Classical Franklin Circle Masonic Temple (1932), Charles Hopkinson, Architect.

Travel north on West 28th Street to Church Avenue. Turn right to St. John's Episcopal Church (1836), Hezekiah Eldridge, architect. This rugged stone church with a delightful wood-clad Parish Hall is Cleveland's earliest remaining church building. Minus its tower pinnacles, the early Gothic revival character still prevails.

Walk around the block bounded by Church Avenue, West 25th Street, Detroit Avenue and West 26th Street. At the northeast corner is the restored Forest City Bank Building (1903-1905), designed by Searles & Hirsh. Suffering a devastating fire in 1985, this highly visible structure was returned to use in 1990. The once active subway entry to the city's streetcar system is the circular corner feature of the building.

Walk west along Detroit Avenue to West 28th Street, thence south to Church Avenue and west to Dexter Place. At the southeast corner note the rehabilitated Firehouse No. 4 (1874). Continue south on Dexter Place to Franklin Circle, thence west on Franklin Boulevard to West 32nd Street, where you will pass several restored Italianate houses, notably the (1862) Sanford House, 2843 Franklin Boulevard and the (1874) Rhodes House, 2905 Franklin Boulevard, recently home to the Cuyahoga County Archives.

Turn south on West 32nd Street to Woodbine Avenue, west to West 38th Street and south to Bridge Avenue. This pathway will offer a penetrating view of residences in the process of discovery, renewal and restoration. Moving east on Bridge Avenue, the single-towered St. Patrick Roman Catholic Church (1871), by



Carnegie West Branch Library in Ohio City.



Market Square neighborhood, Ohio City.

Alfred Green, dominates the street. Its rough-faced Sandusky sandstone walls embrace a tall nave, all in a Victorian Gothic style. Opposite to the church is the richly articulated, Beaux-Arts-styled Carnegie West Branch of the Cleveland Public Library (1910), Edward L. Tilton, architect. This landmark building, saved from demolition by the Cleveland Landmarks Commission in the 1970s, was extensively restored and remodeled internally (1979) by Koster & Associates, Architects.

Continue east on Bridge Avenue to West 30th Street, then to the right and past Carroll Avenue to the landmark portion of St. Ignatius High School (1888-1891), a towered, High Victorian Gothic structure of Germanic influence. Once St. Ignatius College, it was to have had a balancing south wing. Beyond the building is bustling Lorain Avenue. Turn east (left) on Lorain Avenue and come once again to Market Square, the Market and the United Bank Building at which point the tour commenced.

## **University Circle Walking Tour**



Cleveland's University Circle is one of the nation's largest and richest concentrations of institutions and cultural monuments to be found. Its 60-member group of organizations established University Circle Inc. (UCI) as institutional consortium with special concern for land use in the district. Visitors and citizens of Cleveland are welcomed to obtain more general information and a more complete map by contacting UCI at its headquarters at 10831 Magnolia Drive, Cleveland, OH 44106, telephone 791-3900.

The tour begins at Adelbert Hall (1881-1882), Joseph Ireland, architect, which was the "Old Main" of the Western Reserve campus of the now-federated Case Western Reserve University. Across Adelbert Road and to the right are the central buildings of University Hospitals (see pg. 161). On the east side of Adelbert Road, among the cluster of hospital buildings, is the new addition to the Rainbow Babies and Children's Hospital, division of University Hospitals of Cleveland. This multi-floor structure was designed by NBBJ of Columbus with Payto Architects, Inc., as local associates. Walk north on Adelbert to Euclid Avenue, Cleveland's best-remembered avenue. On the corner is the dignified Allen Memorial Medical Library (1926), by Walker & Weeks, architects, a chaste marble palazzo. Across the street rises famed Severance Hall (1931), also Walker & Weeks (see pg. 81). The Classical



Severance Hall's Classical portico.



exterior wraps around a spectacular Art Deco interior. Move east on Euclid Avenue past Thwing Hall, 1913 (see pg. 131). Across the street at the corner of Abington Road is the Cleveland Hearing and Speech Center (1966), by Ward and Schneider, unique for its three-story bay windows. Presently you reach the Mary Chisholm Painter Memorial Arch on the left. Pass through this delightful arch, built 1904 and designed by Charles F. Schweinfurth, and observe the very commanding Church of the Covenant (1909-1911), Cram, Goodhue & Ferguson, architects, to your right. This elegantly detailed Late Gothic Revival structure is worth your time to enter.

Pass behind the Church along the lane which borders the center of the Mather College campus of the original Western Reserve University (see page 16). As the lane meets Ford Drive, look across the street and down Hessler Road, a short block of turn-of-the-century houses and apartments in close, compact grouping. A wooden-paved street, Hessler Court, lies beyond. This enclave was the first historic district designated by Cleveland's Landmarks Commission.



The Triangle development mixes high-rise housing with retail and decked parking.

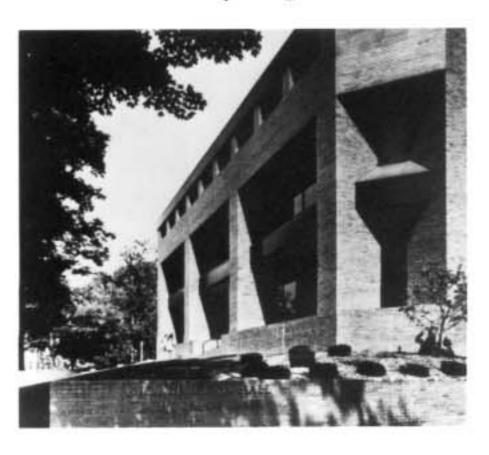
A short distance south on Ford Drive at Euclid Avenue presents the viewer with a major urban complex. The Triangle (1987-1990), by Monroe Schwartz, was designed in an overall consistent theme which emphasizes masonry construction from shopping plaza to high-rise apartments.

Just beyond this development is a unique re-use of the former Ford Motor Car Factory (1914), Albert Kahn, architect - now the Joseph W. McCullough extension of the Cleveland Institute of Art, remodeled (1980-1984), Christian & Klopper Architects.

Turn north on Ford Drive and cross at Bellflower Road to view the new George S. Dively Building (1996), Architectural Resources Cambridge, Inc., and the Mandel School of Social Sciences (1990), James Stewart Polshek and Partners. Just beyond it is one of Cleveland's most interesting adaptive uses – Glidden House, a bed and breakfast combining a 1910 city mansion with a new hotel wing of compatible design by Keeva Kekst & Associates, completed 1989. Note the reconstructed porte-cochère in the garden, now a gazebo.

To your left is the striking hulk of the Gund School of Law (1972), Skidmore Owings and Merrill, architects (San Francisco), with 1995 addition by Graham Gund (Boston). This non-classical structure of strongly articulated windows and recessed openings holds down

The Gund School of Law at Case Western Reserve University.



an important visual bastion on the curving East Boulevard you have entered. To the left and within the large Wade Oval park is the low-key Cleveland Botanical Garden (1965) by Geoffrey Platt, a quietly contemporary structure faced with rustic stone and surrounded by noteworthy landscaping.

Walking north around the park on East Boulevard to Hazel Drive, you will pass the Cleveland Institute of Music on the right. Built (1961) and designed by Garfield, Harris, Robinson & Schafer, the Brasilia-like structure also dominates the roadway. Turn east on Hazel Drive and pass by (on the left) the elegant stone and stucco townhouse of Mrs. John Hay (1910), architect Abram Garfield. This marks the east end of the sprawling Western Reserve Historical Society. Walk on to Magnolia Drive and make a short turn to the right to observe the one-time Edmund Burke Residence (1910), J. Milton Dyer, architect, now Cleveland Music

Settlement. Double back on Magnolia Drive and note the combination of residential and institutional uses each of the street's notable set of original city villas has become. Interrupting them is the new (1984) library wing of the Western Reserve Historical Society by Kaplan/Curtis, Architects. The surprisingly ornamental window of the otherwise stark masonry mass of the building is the former entrance of the Cuyahoga Building, an 1893 architectural feature by D. H. Burnham & Company, salvaged from the site of today's BP America Building at Public Square. Continue around the block on East 108th Street back to East Boulevard and return to the street frontage of the prestigious Historical Society, a gathering of buildings comprising one of the nation's oldest private historical institutions. The Mrs. Leonard C. Hanna mansion (1918), by Walker and Gillette, is the centerpiece of the whole and offers distinguished interiors, as does the Hay mansion mentioned earlier.

Turn back to East 108th Street and look right to the huge Veterans Hospital whose original bulk (1961), by Dalton-Dalton & Associates with Smith, Hinchman & Grylls Associates, Inc., has been recently (1989) expanded streetward by vanDijk, Johnson & Partners in a continuing contemporary mode. Walking along the Oval, one arrives at the Cleveland Museum of Natural History, a structure erected in 1955, designed by Garfield, Harris, Robinson & Schafer, added to in 1970, Flynn, Dalton, vanDijk & Associates, and in 1990, Richard H. Kaplan, Architects.

The Museum of Natural History



Continuing around the Oval, walk to the main north entrance of the Cleveland Museum of Art, passing by the stoical stone sculptures of Isamu Noguchi and under the dramatic canopy of the Museum's 1971 addition by Marcel Breuer and Hamilton P. Smith. The original building (1916) was the white marble, Neo-Classical temple facing the Lagoon. This elegant beginning has had three distinct additions (see pg. 37). If possible pass on through the Museum and appreciate its great size and auspicious content. If closed, move around to the south side and view the Wade Park Lagoon as a centerpiece of the picturesque park designed by the Olmsted Brothers, at its peak in April or May. Walk around the west side of the pond and glance through the trees across Martin Luther King Drive at the Chinese Cultural Garden, an Oriental temple platform in white masonry. Looming above is the large, one-time Wade Park Manor (now Judson Manor), a 1923 residential apartment by George B. Post & Sons, and now a retirement home. And, visible beyond is the striking dome of The Temple (1923-1924), Charles R. Greco, architect.

Closer to the Lagoon is the towering spire of the Epworth-Euclid United Methodist Church (1926-1928), a dominating piece designed by Bertram Goodhue and completed by Walker & Weeks, culminating in a copper dome and spire. The granite-clad structure is a modernized version of late-1920s Gothic Revivalism.

Walk around the south end of the Lagoon and back up to the front of Severance Hall, which faces the corner of Euclid Avenue and East Boulevard. Across the street on the Case campus is one of the city's most exquisite churches, Amasa Stone Chapel, a 1910 piece by Henry Vaughan, done in the Perpendicular Gothic mode (see pg. 155). Around the corner on Adelbert is the starting point of this tour.

Chinese Cultural Gardens



To include the western loop of this tour, travel west along Euclid Avenue at the southern end of the Lagoon, then proceed along the connector to Chester Avenue, passing the side of Epworth Euclid United Methodist Church on your right.

Move on one block to the corner of East 105th Street. The impressive brick-and-terra-cotta Pentacostal Church of Christ occupies the northeast corner. This 1920 edifice, in the style of the early Christian churches of Italy, presents a tile-clad dome which suprisingly sits atop a large rectangular meeting hall placed transverse to the church's main axis. Built as the Fourth Church of Christ Scientist, the large and compact structure, without wings, is the work of architects Briggs and Nelson.

Crossing to the opposite corner and moving a few steps west along Chester Avenue, you will observe Cleveland Fire Station No. 10, built 1986 and designed by Michael Benjamin Architects for the City of Cleveland, Division of Architecture. This modest-sized building presents a slick geometry of facade elements featuring a cladding of Alucabond with a grayed purple finish.

Return to East 105th Street, one of the city's few north-south avenues extending several miles. To the left is the W. O. Walker Center (see pg. 161). At the corner of Euclid Avenue (once Doan's Corners, an early settlement) one sees no remaining evidence of the bustling urban center once second only to the downtown in extent. Seven movie theaters, several hotels, numerous restaurants and nightclubs made this corner with its streetcar crossing the epitome of a lively uptown theater district. The district withered after 1950 and by 1980 was cleared of nearly every building. Gradually, the area revives in a new format, clearly influenced by its grand health service neighbors.

On the northwest corner of Euclid Avenue and East 105th Street is a new and much enlarged facility for Ronald McDonald House. The 2 1/2-story building, erected in 1993, is the product of City Architecture, Inc. With an evident nod toward the playful, the building sits well back from the street and offers a varied massing of gables and steep roofs in a decided Tudor Revival mode with Postmodern overtones. Large polychrome ceramic insets occur around second-story window groupings.

Returning to East 107th Street (which now becomes Stokes Boulevard) you will be at the foot of Fenway Manor, one of the city's surviving residential apartment houses of the 1920s. Designed by George B. Post and Sons and erected in 1922, the 13-story building - now a residence for elderly community living plus a hospice, in part - has been well preserved and is a good prototypical example of the Neo-Georgian tall apartment building of that faded era.

Just north of Fenway Manor sits the Martin Luther King, Jr. branch of the Cleveland Public Library. This two-story, brick-clad structure was built in 1969 to the design of Ward and Schneider. Junior to its tall neighbor, the building establishes its vitality by way of its two-story arcaded facade. The nearly all-glass wall behind reveals the library's inner activity.

Returning to and crossing Euclid Avenue and then across East 107th Street you see on your right the Cleveland Children's Museum. From the original Howard Johnson's Restaurant, there have been two renovations and additions: Blunden Barclay Robbie Associated Architects, Inc., completed in 1986 a reworking of the original building to provide a three-level multi-use space supportive of flexible uses and high energy activity; and in 1992 Bialosky and Partners Architects designed the tent structure which dominates the group as a solution to a temporary enclosure via a portable building. Reminiscent of circus tents, the structure of hypalon sheet material provides an immediate imagery of children's activities.

In front of the Children's Museum, note the semi-circular drive. University Circle once exhibited a circular form centered on Euclid Avenue just east of Stokes Boulevard. Virtually all remaining evidence of the Circle is gone, but the name survives.

On this side of Euclid Avenue, crossing the parks and roadways, you will see on your right Crawford Hall of Case Western Reserve University, an eight-story departmental office building erected in 1968 and designed by Hoag Wismar Henderson, Architects, Engineers and Planners. The tall deep-set windows, in groups of three, give the building a monumental aspect.

You have reached the area where the tour began, thus concluding the walk through Cleveland's notable concentration of cultural institutions.

#### **Heights Driving Tour**



Shaker Square

Cleveland's unique topography is dominated by rivers and streams running south to north into Lake Erie, each with distinct steep-sided valleys, and an escarpment of land to the east and southeast representing the edge of the Appalachian plateau. This rise gave land developers a ready cause to name a number of suburbs with the additive modifier "Heights." Several of the communities so named came to be laid out imaginatively and attracted superior housing and institutions. To some extent the term "Heights" became synonymous with an idealized living environment. Shaker Heights and its neighbor, Cleveland Heights, may be the chief examples of this phenomenon. Thus, this driving tour is organized to reveal the special qualities of these major suburbs, largely laid out and built up in the period 1910-1940 with some post-World War II infill to complete the land usage.

Most visitors to Cleveland will be confronted early on with some mention of "the Heights." Most Clevelanders acknowledge that our version of the romantic dormitory suburb has few equals in the U.S. for extent, scale and quality of the architecture and landscaping. Largely an East Side happening, the "Heights" has its parallel in Lakewood and Rocky River, West Side residential bastions (see "Lakewood-Gold Coast Driving Tour" page 241).

Starting the Heights Tour at celebrated Shaker Square (which is actually within Cleveland's boundaries), the Colony Theatre, notable for its Art Moderne interior, may be considered as point zero. Moving east around the Square (actually, an octagonal plan), pick up Shaker Boulevard and travel east a long block to Coventry Road. This distinctive block has an assemblage of large apartment houses on both sides, that on the left being the handsomelyconceived Moreland Courts group (1923, 1927). By turning south on Coventry, a large and finely-detailed Georgian Revival church, Plymouth (1920-1923), Charles Schneider, Architect, appears on the right. Moving south on Warrington Road, turn left on South Woodland Road. In a short distance Woodbury School (1919) appears over a great lawn, facing a portion of the City of Shaker Heights Southerly Park. Turn right at the next intersection (Parkland Drive) and pass the Shaker Board of Education Building on the right. Completing a campus of educational buildings are the High School (1931) and Onaway Elementary School (1923), Charles W. Bates, architect. The whole

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A Shaker Heights vista.

ensemble is carried out in a Georgian Revival format, one of the favored Shaker Heights traditional forms.

Following Parkland Drive eastward, observe the variety of historic derivatives expressed by the residences. Turn right on Lee Road (south) and proceed three blocks to find the Shaker Heights City Hall (1930), Charles Schneider, architect, on your right. As you cross Van Aken Boulevard which straddles the "Rapid" tracks, note the Kingsbury Building (1926), by Walker & Weeks, a Tudor Revival commercial and residential structure in stone, brick and stucco with lively half-timbering. Proceed another block to Chagrin Boulevard. Then turn left (east) and proceed through the city's main shopping which has undergone a massive reshaping and is now called Shaker Towne Centre. Proceed east on Chagrin Boulevard until the busy intersection with Warrensville Center Road and Northfield Road is reached. Cross the intersection and proceed one block to Helen Road to make a left turn. Note before the turn the tall, modern office building on the right. This is Tower East (1968) by The Architects Collaborative, Walter Gropius, Principal-in-Charge. It expresses the International Style with wall surfacing clearly detailed to mitigate direct sunlight. Proceed north on Helen one block to Farnsleigh Road and turn left proceeding through Warrensville Center Road. The imposing Christopher Wren-like tower on your left is Christ Church Episcopal (1959), Copper, Wade and Associates, Architects.

Continue to Van Aken Boulevard and move west between a phalanx of mid-rise apartment houses, largely built in the 1950s and '60s and expressed in a Neo-Georgian mode. Beyond the

charming remnant of a Van Sweringen
Rapid stop shelter, turn right back onto
Parkland Drive and follow a gentle curve
to the intersection with Torrington Road.
Turn onto Torrington Road, which
briefly divides the prestigious Shaker
Heights Country Club and rises up to
South Woodland Road. Take South
Woodland Road past a selection of its
notable residential examples to the first
cross street, Courtland Boulevard. Turn
left on Courtland and proceed a long
block to Shaker Boulevard. Typical
Shaker Heights romantic villas line up in
what seems, at times, to be an endless

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Tower East

demonstration of the romantic stylistic revivals. Turn right onto Shaker Boulevard. At Warrensville Center Road turn left across the "Rapid" bridge, but look ahead on Shaker before the turn to note the sprawling Byron Junior High (now Shaker Middle School), (1960) Perkins & Will with Michael Kane, Architects. This building helped to break the resistance in Shaker Heights to "modern."

Over the bridge, a half-right turn onto Claythorne Road focuses your attention on the soaring spire of University School (1926), Walker & Weeks, Architects. This Georgian campanile identifies one of Shaker's several prep schools each with a small campus of its own. Driving north on Claythorne Road past the school, dog-leg back to Fairmount Circle, one of a number of traffic roundabouts identifying major intersections in the Heights. As you pass the small shopping group on the right, look to the distance and observe the main building cluster of John Carroll University, dominated by its Neo-Gothic Grasselli Tower (1935), by Philip L. Small, architect. Drive around the Circle until Fairmount Boulevard (going west) is reached. Drive to the Eaton Road crossing

and, as you turn left, note the enormous limestone structure and soaring Gothic tower of the First Baptist Church (1929), Walker & Weeks, Architects, and 1957 education wing Ward and Conrad.

Continue on Eaton Road to Shelburne Road. At Shelburne turn left (east) to Courtland Boulevard. Drive south on Courtland past another of Shaker's private schools, Hathaway Brown, which appears on the left. This large Tudor Revival structure with broad play fields was constructed 1927 from designs by Walker & Weeks. An addition of a Gallery (1970) and Gymnasium (1980) by Dyer and Watson is a contemporary interpretation of the major building.



University School Tower

Turning west at South Park Boulevard one passes through an area of exceptional residences of the period 1915-1960. In the first block are several works by Clarence Mack, Cleveland's noted builder, designer and furnisher. The largest of the group, the one-time Van Sweringen residence of circa 1912 and refashioned in 1924 by Philip L. Small, architect is an elongated Tudor revival style, where South Park Boulevard begins to border Horseshoe Lake. At 16740 is the Shaker Historical Society and Museum, a converted residence. Turn north onto Lee Road and enter Cleve-Heights. Proceed several blocks to the Church of the Saviour on the right at 2531 Lee Road. This large and visually striking stone-faced building was built (1926-1928) by John W. C. Corbusier, architect, with additions in 1950 and 1958 by Travis Gower Walsh.



Church of the Saviour

Continue North on Lee Road through the Cedar-Lee shopping district to Superior Road, where you turn right and follow the curving street bounding the Cain Park outdoor park and Evans Amphitheater (1935-1938), renovated and enhanced by vanDilk, Johnson & Partners in 1988.

At the end of the Park at South Taylor Road, turn left and drive north to the first of several openings into Severance Town Center, a large shopping mall built (1963) upon the grounds of the John L. Severance estate, which featured a grand residence, now gone. The area was acquired in the early 1960s for development thus generating a long discussion as to the area's best use. Ultimately, the shopping mall and a ring road connecting a variety of commercial-residential uses was the choice. The new city hall built 1986, Dickson & Dickson, Architects, was also fitted to the ring road.

Leave the Severance Center site on the north (Mayfield Road) and turn left. On the right is the Jewish Community Center (1960), designed by Braverman & Halperin with George B. Mayer. This structure houses an active cultural program for the Heights area. At the corner is a noteworthy fire station (1982), architects Koster & Holzheimer. Continuing west on Mayfield Road one observes Sts. Constantine and Helen Greek Orthodox Cathedral (1957) (see pg. 149). Along the way, one passes the site of Park Synagogue

Cain Park's Evans Amphitheater.



(1947-1953, 1967-1968), just out of sight. This unique design by the internationally recognized Eric Mendelsohn is both modern and traditional. As the intersection of Mayfield Road with Lee Road approaches, the substantial masonry edifice of the onetime Temple on the Heights (1924-1926, 1956), architect Charles Greco, now adapted to office and cultural center uses, appears on the left under its new name, The Civic.

At the northeast corner of the Lee Road and Boulevard intersection is one of Cleveland's most richly textured and articulated low-rise office buildings, the Heights Rockefeller Building (1930), by architect Andrew Jackson Thomas. Within the structure is a notable interior, one of a number of distinctive branches put in place by the (then) Cleveland Trust Co. during the late 1920s. This interior was renewed and restored (1977) by Barnes-Neiswander and, no longer a bank, has recently become other office space.

Progressing westward on Mayfield Road one crosses Superior Road. Directly on the north side is an architectural anomaly – an historic building fragment (the entrance to the earlier City Hall) surrounded by a contemporary glazed auto showroom. This unique conjunction was built in 1986 to the designs of Orvis-Pentilla, architects. Continue westward on Mayfield Road to Coventry Road, an intensively active neighborhood - called Coventry Village - of shops and apartments. Turn left on Coventry and drive south past such architecturally rich residential streets as Edgehill, East Overlook and Berkshire Roads to Cedar Road. On the left is the commanding facade of the Classical St. Ann's Roman Catholic Church (1945-1952), architects Walker & Weeks and Horn & Rhinehart. A few blocks further south at Fairmount Boulevard is



the Gothic Revival cluster of St. Paul's Church (1927-1929) by Walker & Weeks, with additions by J. Byers Hays (1951) and by Collins, Rimer and Gordon (1990). Both churches provide landmark towers (St. Paul's shown) above the tree line of the Heights. On the northeast corner of the intersection is Fairmount Presbyterian Church, a three-component group of very different styling yet all within an English Tudor Revival calling. The Nave structure (1941), by Walker & Weeks expanded on the original stucco-andwood building (1924) by Bloodgood Tuttle.

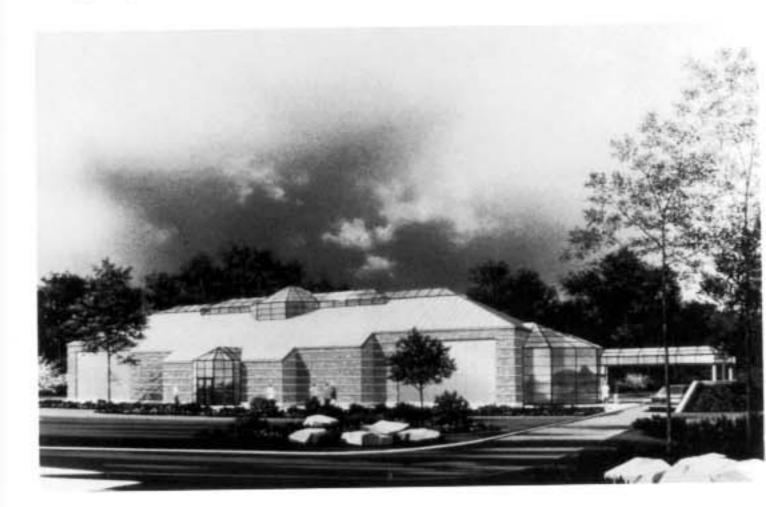
At this point Fairmount Boulevard extends both east and west and presents the visitor with as monumental an assemblage of fine houses of varied historic styles as anywhere in Greater Cleveland. The park-like center strip once contained an interurban rail line in the manner of nearby Shaker Boulevard. Continue south on Coventry Road to North Park Boulevard and turn right, following the quietly curving boulevard to Harcourt Drive where a right turn into the Chestnut Hills (originally named Ambler Heights) residential quarter (see pg. 9) offers several blocks of outstanding early 20th-century residences.

Harcourt Drive will take you back to Cedar road whereupon, turning right, you will find yourself approaching the lively Cedar-Fairmount shopping district. On the left, at Lenox Road, you will see the block-long Heights Center Building (1916), Richardson & Yost, Architects - a strikingly Germanic structure serving as the long-admired centerpiece for this commercial gateway to Cleveland Heights. At the intersection with Fairmount Boulevard, and curving along that street, is the Cedar-Fairmount Medical Arts Building (1926), sporting a French vocabulary. Across Fairmount Boulevard, to the southeast, is the 1914 Deming house - the picturesque home built for the developer of the Euclid Golf residential district beyond. Staying on Cedar Road to just past the intersection, turn left on Norfolk Road then left onto Derbyshire Road where, at Surrey Road, notice the Alcazar Hotel, architect Harry Jeffrey & Son. Built in 1923 as a residential hotel by the Hale family, it is done in the Mediterranean style, popular in the mid-1920s. The odd shape of its site determined its unusual shape. The two-story lobby is worth further exploration.

Notice the three-to-four-story apartment houses that seem to "march" up the streets in this district. These are typical of a vernacular Cleveland building style examples of which can be found in great numbers (and variations), not only in this area but all over Cleveland as well; many more are located on Euclid Heights Boulevard near Coventry. Continue on to Euclid Heights Boulevard where, on the left, at number 2378, is the Braverman-Brantley Apartments. Designed in 1937 by Sigmund Braverman, it is an Art Deco building sporting a stone sculpture on the first floor. The extended balconies and vertical lines give it a sculptured appearance reminiscent of 1930s New York City apartments often many stories higher. As you cross the median strip of Euclid Heights Boulevard, notice that it once contained the Mayfield streetcar line that connected the area with downtown. This car line, as well as the nearby Cedar Road and Fairmount Boulevard car lines, had a profound effect on building in the area.

Continue north to Kenilworth Road. This residential area matches that of Chestnut Hills in many respects. Kenilworth Road terminates at Mayfield Road at the upper entrance to Lake View Cemetery which is accessible until closing time.

Just within the gate is the new Mausoleum (1990), Harley, Ellington, Pierce & Yee (Southfield, Michigan) a dramatic design



in rough-faced granite and glass of non-classical nature yet supremely symmetrical in plan. The tour ends here, but with the visitor at the top of magnificent Lake View Cemetery as a choice for continuation.

## Lakewood-Gold Coast Driving Tour



Downtown Lakewood

As the swiftly developing industrial city of Cleveland spilled outward into the grid of original townships which surrounded it, smaller communities became the loci from which major suburbs would materialize. To the west was Lakewood, founded in 1819, but not incorporated as a village until 1903 and a city in 1911. In a surge of development 1900-1930, Lakewood rose to 70,000 in population, largest in Cleveland's metropolitan area until officially surpassed in 1960 by Parma. Now, among the inner ring of mature suburbs, Lakewood's population has subsided but has maintained a considerable assemblage of comfortable houses, numerous apartment buildings, and a seasoning of public buildings and churches. Lakewood's business properties almost exclusively front on Detroit and Madison Avenues. Linear as these are, there is a reasonably "downtown" district in the vicinity of Detroit Avenue and Warren Road.

Lakewood's other urban feature is the "Gold Coast," the development along the lakefront from West 117th Street on the east to Nicholson Avenue on the west - a narrow zone of high-rise and other apartments fronting Edgewater Drive and a portion of Lake Avenue. At Lakewood's far west end, above the curving course of Rocky River, is the city's most prestigious residential quarter with curved streets and large romantic revival styles reflecting the tastes of the early 20th century.

The tour offers the architectural buff a taste of Lakewood's several characteristic faces. Beginning at the parking lot where West Boulevard meets the lakeshore (yet in Cleveland), the path leads west along Edgewater Drive past substantial houses and vacant parcels suggesting some recent losses of onetime villas; some have been replaced with striking contemporaries. A short loop around Harborview Drive passes (at 11320) an all-terra-cotta residence, (1915), William S. Lougee, architect, one of only two he designed in the Metro area. Shortly the Lakewood boundary is reached and the lake side of the street is solidly filled up with 10- to 20-story balconied apartments from the Post-World War II era except the Lake Shore Apartment Hotel (1929) (now Lake Shore Towers), 12506 Edgewater Drive, Frank W. Bail, architect. Tallest of the group is Winton Place, a 30-story glass-and-white-concrete tower (1963), by Loebl, Schlossman & Bennett. Attached is a two-story restaurant, "Pier W," which has a decidedly nautical appearance.

High-rises along the Gold Coast.



At the corner of Lake and Nicholson Avenues are two of the most unique houses in Lakewood. A frame Victorian occupies the northeast corner while a stuccoed Beaux-Arts design (1910) built by George Morse and surrounded by a richly-detailed iron fence, occupies the southwest. Just west of Whippoorwill Lane are grouped several fine residences by Clarence Mack, noted for their refined classic proportions and detailing.

Move west on Lake Avenue and notice at 13900 one of the nation's most unique service stations, designed to vanish from the sight of passers-by and neighbors. An earlier station, fully visible, was deemed too incompatible with the strictly residential setting, so that its successor was obliged to shift rearward and below natural grade to remain in place but not break the continuity of landscaped front yards. Only a discreet sign announces its presence.

The work of Clarence Mack is typically a precise Georgian Revival.



At Lakewood Park may be found the city's Oldest Stone House Museum, relocated to this site in 1952. Built in 1838, it is the home of the Lakewood Historical Society. Beyond the Park, 1920s low-rise apartments mingle with residences in comfortable conjunction, typical of other areas of the city. Farther west Lake Avenue becomes Lake Road and curves into Clifton Park, an enclave of larger suburban residences of the Georgian and Tudor Revival styles of the early 20th century. A looping path is indicated which returns eastward to the junction of Clifton Boulevard and West Clifton Boulevard, actually a north-south street.



A Clifton Park vista.

Drive south on West Clifton Boulevard to its intersection with Detroit Avenue. Here are two of Lakewood's many churches of distinction. Lakewood Congregational (1913), W.H. Nicklas, architect, with 1954 additions by Carr and Cunningham, is on the northeast corner and St. Peter's Episcopal (1926), J.W. Chrisford, architect, is on the southeast. The former is a large frame building with Georgian Portico, the latter a stone structure with strong resemblance to an English village parish church. The visual contrast is another testimonial to our diversity of form via our diversity of heritage.

Moving south on West Clifton Boulevard to its terminus at Riverside Drive, one sees the steep declivity of the Rocky River valley – the West Side's most distinctive natural feature. Take Riverside Drive to Indianola Avenue, and turn left onto Hilliard Road and continue east to Madison Avenue. The mix of commercial, residential and institutional is here very typical of Lakewood's rapid growth in the first quarter of the 20th century.

Take Madison Avenue east to Warren Road, a major north-south avenue, and turn left (north). Proceed to Detroit Avenue, the symbolic center of Lakewood. Observe the excellence of signage and building facades in the commercial area along the Detroit and Madison Avenues, the product of the city's aggressive Storefront Renovation Program begun in 1979.

Move east on Detroit Avenue to Lakewood Center North, a 15-story, precast concrete structure serving as a beacon at night by way of its illuminated side walls. Built in 1974, the architect was Theodore Badowski. On the right are the buildings comprising Lakewood Hospital, whose central atrium was part of a major renovation (1985) by Braun & Spice. Moving further east past the multi-building Westerly Apartment cluster, the work of Weinberg and Teare, Detroit Avenue passes a variety of churches and commercial structures typical of the American strip. In about a mile, one will reach Garfield Elementary School (1893), the city's oldest, with City Hall following on the left. To its south are three parallel streets (Clarence, Grace and Cohassett Avenues) of distinctive 1890-1910 residences. Of special note is 1558 Grace Avenue, a well-preserved Queen Anne house built by the Hackenberg family.

Proceed two blocks and turn left onto Cove Avenue and continue up to Clifton Avenue. Just ahead, on the left, is the steeply-pitched roof of the Cove Methodist Church (1970), by John VonGunten, a striking study of the "A-frame," set on a rustic ashlar base of Berea sandstone. Turn east on Clifton Boulevard which offers drivers an unusual width accounted for by the split, tree-lawn-located streetcar tracks which once dominated the street. Turn left (north) on West 117th Street one block to Edgewater Drive and then right, observing the delightfully proportioned Fifth Church of Christ Scientist on the corner. This 1926 structure by Frank W. Bail is dominated by an octagonal hall and is clad in varicolored sandstone. It is currently under threat of demolition.

A Lakewood Queen Anne on Grace Avenue.



Continue east on Edgewater to West 104th Street. Turn left and go to Cliff Drive, a short street set on a cliff's edge. From here the view east across the water is often spectacular. Continue a short distance to the starting point of the tour.

#### Glossary of Terms

**ASHLAR** Stone that has been cut and squared and laid in regular courses on a building facade, may be rough-hewn or smooth-dressed.

**BALUSTER** One of a series of short vertical members used to support a rail.

**BALUSTRADE** A railing running along the edge of a porch, stairway, etc., consisting of balusters and a top rail.

BARREL VAULT An arch projected three-dimensionally; a ceiling or roof consisting of a semi-cylindrical form. (aka tunnel vault)

#### CHURCH (GOTHIC)

APSE A semi-circular or polygonal projection at the rear of a church, containing the chancel.

CHANCEL The sanctuary area.

**FLECHE** A spire, usually found at the intersection of nave and transept.

LANCET WINDOW A very narrow window with a pointed arch.

NARTHEX The central interior entrance portico.

NAVE The central aisle section.

**REREDOS** An ornamental panel or screen behind an altar. **TRANSEPT** In a cruciform plan, the section which crosses the nave at a right angle.

**CLERESTORY** The windowed upper walls of a building above the aisle roofs; windows set high in a high-ceilinged room.

COLONNADE A series of columns.

**CORNICE** The projecting molding or crowning decoration at the top of a wall or at the roof line; the uppermost part of a Classical entablature.

CURTAIN WALL In steel frame construction, the exterior, nonload bearing "skin" of a building hung from the skeleton frame, referred to especially when glass and metal or stone elements create a continuous surface plane.

**DENTIL** A small, square, tooth-like block which appears in a tightly-spaced row beneath a cornice or an eave.

DORMER WINDOW A small window projecting from a sloping attic roof.

EAVE The outer and lower edges of an overhanging roof.

ENTABLATURE In Classical architecture, the horizontal elements (architrave, frieze, and cornice) supported by columns.

**FACADE** The exterior surface of a building; generally the front, finished, or main side or sides.

## Glossary of Terms continued

FRIEZE The horizontal panel, often decorated, running below the eaves of a building; in Classical architecture, the part of the entablature below the cornice.

GABLE The triangular portion at the end of a building formed by the slope of the roof.

HIPPED ROOF A roof that slopes to a common ridge on all sides.

KEYSTONE The central wedge-shaped member of a masonry arch.

MANSARD A roof with an extremely steep slope and a flat top, usually clad with slate and pierced by dormers.

ORDER In Classical architecture, the three forms of column and entablature: Doric, Ionic, and Corinthian.

PALLADIAN WINDOW An arched window opening within twin pilasters, flanked by flat-headed openings.

PEDIMENT The space within the triangular gable above a door, window, or portico.

PILASTER A [flat,] non-supporting, ornamental column.

PORTICO A colonnaded entrance to a building.

QUOINS Alternating long and short blocks of masonry forming and accentuating the outside corner of a building.

RUSTICATION When stones, usually found on the ground story of a building, have strongly emphasized recessed joints and roughly textured face.

SPANDREL The panel between the window lintels of one story and the sills of the story above.

TERRA COTTA A hard, baked clay often used for commercial facades, noted for its expressive decorative qualities.

#### WINDOW

LINTEL The horizontal structural element above the window. often given ornamentation.

MULLION A vertical, structural member between two or more windows.

MUNTIN The thin member that separates the panes of the window.

SASH The framework of a window.

SILL The horizontal, often projecting, element at the bottom of the window.

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Abbrev	riations:		
Apts.	Apartments	Div.	Division
Assoc.	Associates	Epis.	Episcopal
Ave.	Avenue	GCRTA	Greater Cleveland Regional
Bldg.	Building		Transit Authority
Br.	Branch	Hist.	Historic
Ch.	Church	Hosp.	Hospital
Ctr.	Center	Hts.	Heights
Co.	Company	Int'l.	International
Cong.	Congregational	JCU	John Carroll University
Corp.	Corporation	Mem.	Memorial
CCC	Cuyahoga Community	Meth.	Methodist
	College	Orth.	Orthodox
Cleve.	Cleveland	Presbyt.	Presbyterian
CPL	Cleveland Public Library	R.C.	Roman Catholic
CSU	Cleveland State University	Sav.	Savings
CWRU		Un.	United
20.44.4440	University	Univ.	University
Dept.	Department	WRHS	Western Reserve Historical
Dist.	District		Society

Boldface index number refers to major discussion of topic e.g., see Addison Branch Library (34) below. Boldface/italic index number refers to page location of photo e.g., see Adelbert Hall (132) below.

In most instances where a photograph exists, it is in proximity to the area of major discussion indicate main entries.

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William Schuemann: 25 & 99 (BP America Bldg.), 26 (One Clev. Cntr.), 27 (OH. Bell Twr.), 48 (Justice Cntr.), 56 (North Coast Harbor RTA Station), 60 (Jacobs Fld.), 63 & 64 (Garfield Mon.), 66 (Hanna Fountains), 93 (Hermit Club), 100 (BP America Atrium), 102 (Ameritrust Twr.), 103 (Eaton Cntr.), 104 (Huntington Bldg.), 105 (Ameritech Bldg.), 106 (Hanna Bldg.), 107 & 219 (Standard Bldg.), 112 (One Clev. Cntr.), 113 (Key Cntr.) 128 (Tower East), 118 (Rose Bldg.), 120 (Charter One Bldg.), 158 (St. Joseph's), 160 (Clinic Mall & Skyway), 163 (Lerner Twr./ Mather Pav.), 171 (Winton Place), 202 (Univ. Club), 213 (Eaton Cntr.), 217 (750 Huron Rd.), 218 (Landmark. Office Twrs.), 220 (Justice Cntr.).

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David Thum: 1 (Terminal Twr.), 6 (East Blvd. Apts.), 29 (Wyndham Hotel), 31 (Clev. Public Lib.), 37 (Clev. Museum of Art), 45 (Cuy. County Courthouse), 47 (Old Federal Bldg.), 50 (Clev. Board of Education), 65 (Soldiers & Sailors Monument), 67 (Wade Mem, Chapel), 69 (Lake View Cem.), 70 (Lor/Car. Bridge Pylon), 72 (Tom Johnson), 73 (Portal), 74 (Standing Cornice Sculptures), 83 (Galleria), 85 (National City Bank), 87 (Rotunda Bldg.-two views), 92 (Tavern Club), 94 (Clev. Club), 95 (Fenn Tower), 120 (West. Reserve Bldg.), 135 (Univ. Hall), 137 (CSU Conv. Cntr.), 145 (Epworth-Euclid United Meth. Ch.), 146 (First Ch. of Christ Sci.), 147 (Trinity Cath.), 148 (Park Syn.), 153 (St. Theodosius), 154 (The Temple), 155 (Amasa Stone Chapel), 156 (Islamic Cntr.), 168 (Brown Hoisting Mach. Co.), 169 (Richman Bros.), 169 (Carr Municpl. Cntr.), 199 (Stone Arch), 201 (Burgess Block), 205 (U.S.C.G. Station), 207 (Rotunda Bldg.), 211 (CSU Natatorium), 213 (Galleria), 215 (New Federal Bldg.), 218 (East 4th Street), 237 (St. Paul's Ch.), 241 (Downtown Lakewood).

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#### Western Reserve Historical Society Archives:

23 (Central Armory)

Charles Hudson:

52 (Fire Station #20), 57 (West Side Market)

Barney Taxel:

165 (Fairview General Hospital)

Case Western Reserve University:

134 (John D. Rockefeller Physics Bldg.)

Cleveland Museum of Natural History:

230 (Cleveland Museum of Natural History)

Cleveland Clinic Communications Department

159 (Cleveland Clinic Foundation - aerial view)

Harley, Ellington, Pierce & Yee:

239 (Lake View Cemetery Mausoleum)

#### Rock and Roll Hall of Fame and Museum:

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41 and 4C (back cover).

## Text/Map References

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University Circle 227

#### **Driving Tours**

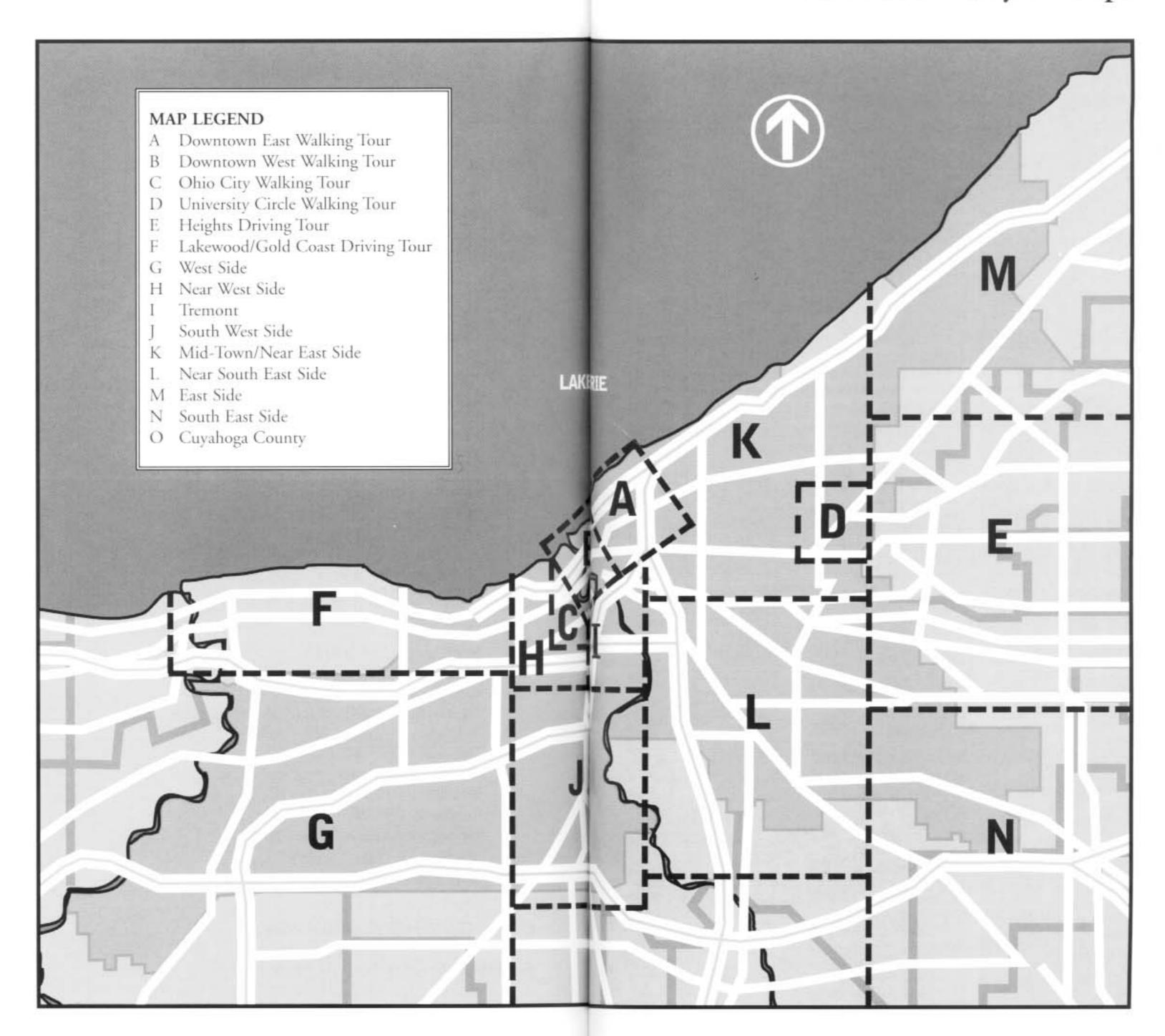
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#### **Historic Districts**

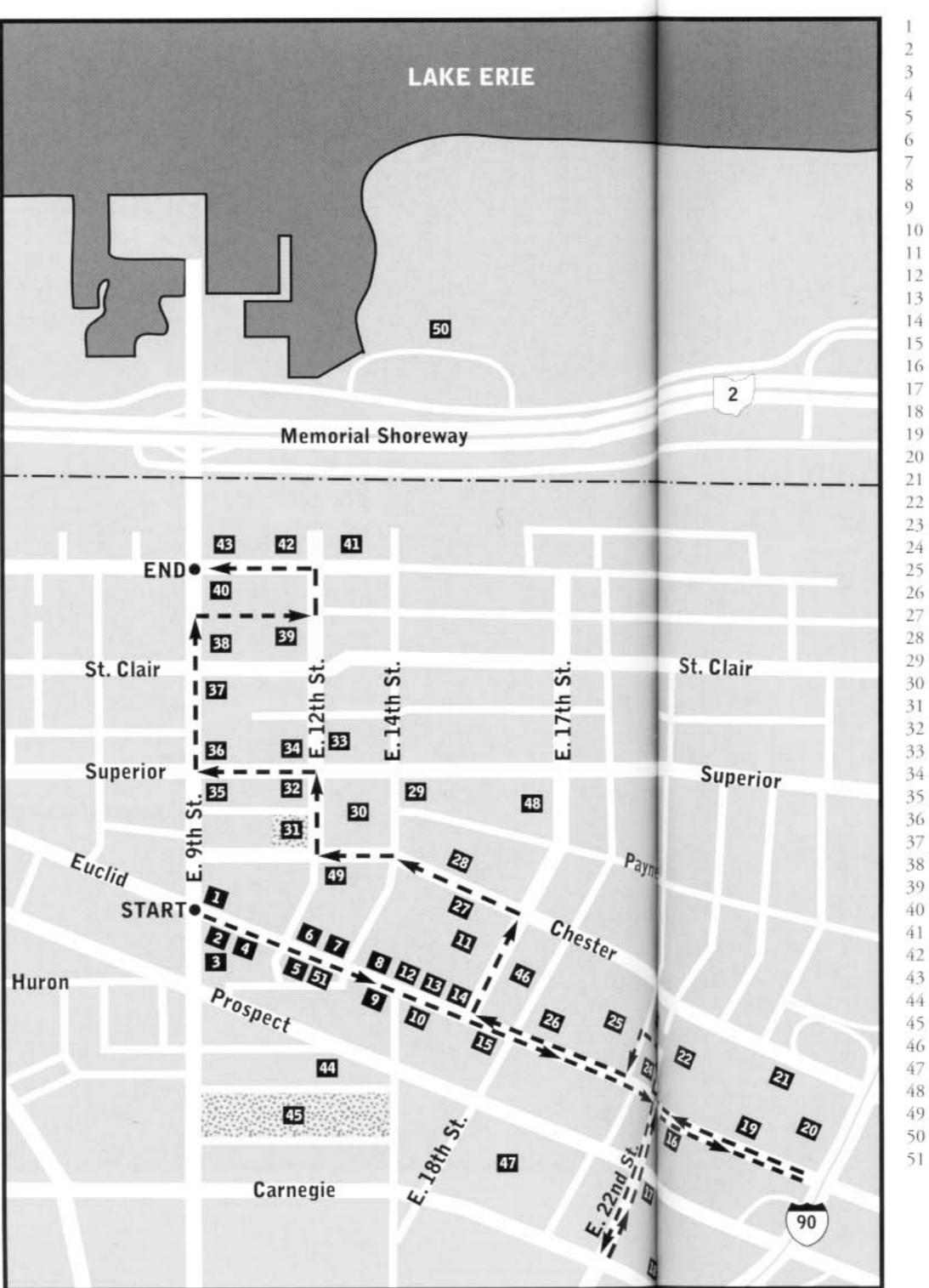
Broadway (For text see pg. 11) Brooklyn Center 11 Cultural Gardens 12 East Boulevard Historic District 12 East 4th Street 12 East 75th Street 12 East 89th Street 13 Fairhill Road Village 13 Franklin Boulevard 13 Franklin Boulevard - West Clinton 13 Hessler Road and Hessler Court 13/14 Historic Warehouse 14 Little Italy 14/15 Lorain Avenue 15 Lorain Station 15 Ludlow 15/16 Magnolia - Wade Park 16 Mall 16 Mather College 16/17 Miles Park 17 Newton Avenue 17 Ohio City/Franklin Circle/Market Square 17 Playhouse Square 18 Public Square 18 Shaker Square 19 Terminal Tower Group 19 Tremont 19/20 Upper Prospect Avenue 20 Wade Park 20 Warszawa Neighborhood 21

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## Downtown East Walking Tour | Map A



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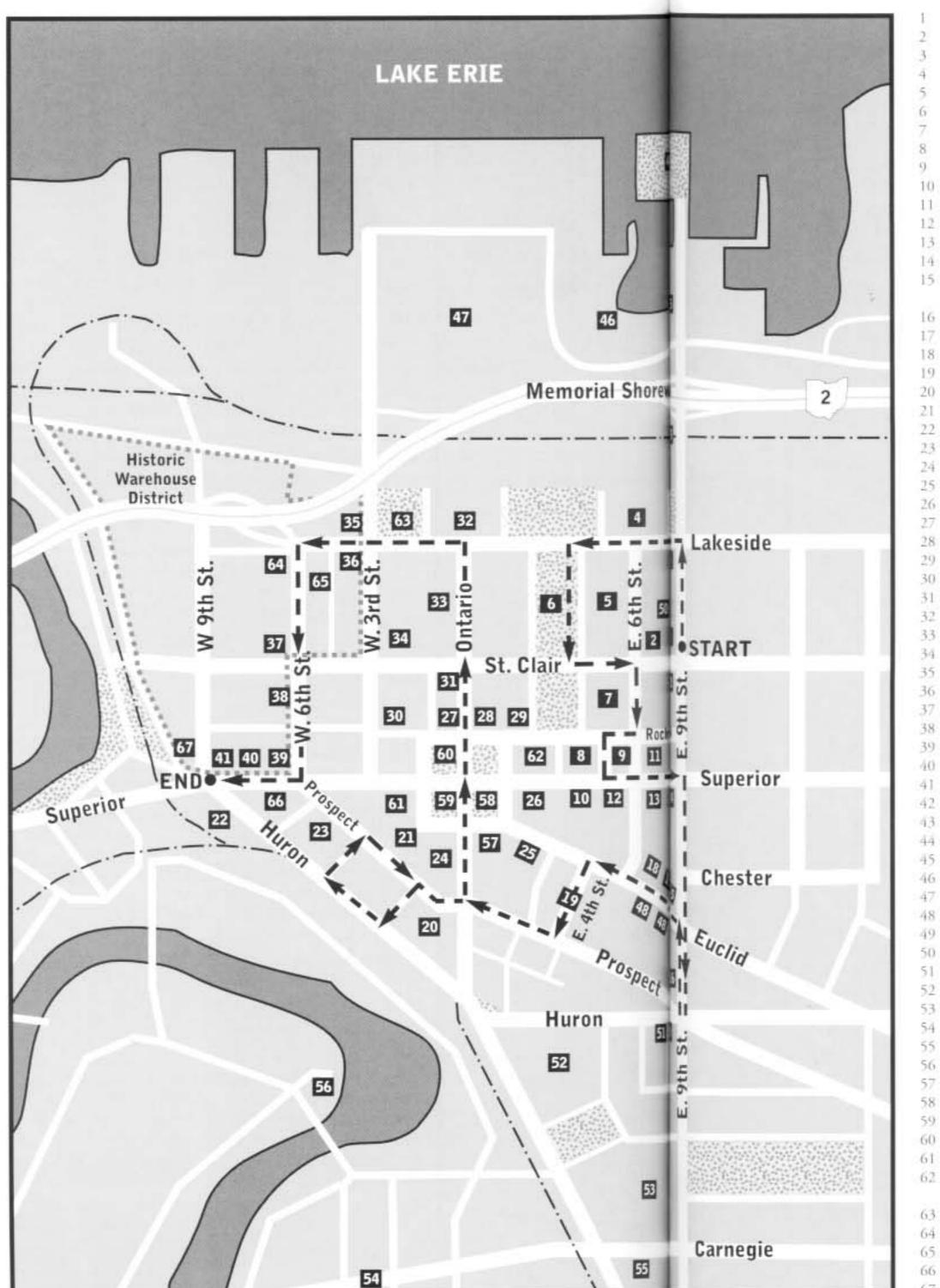
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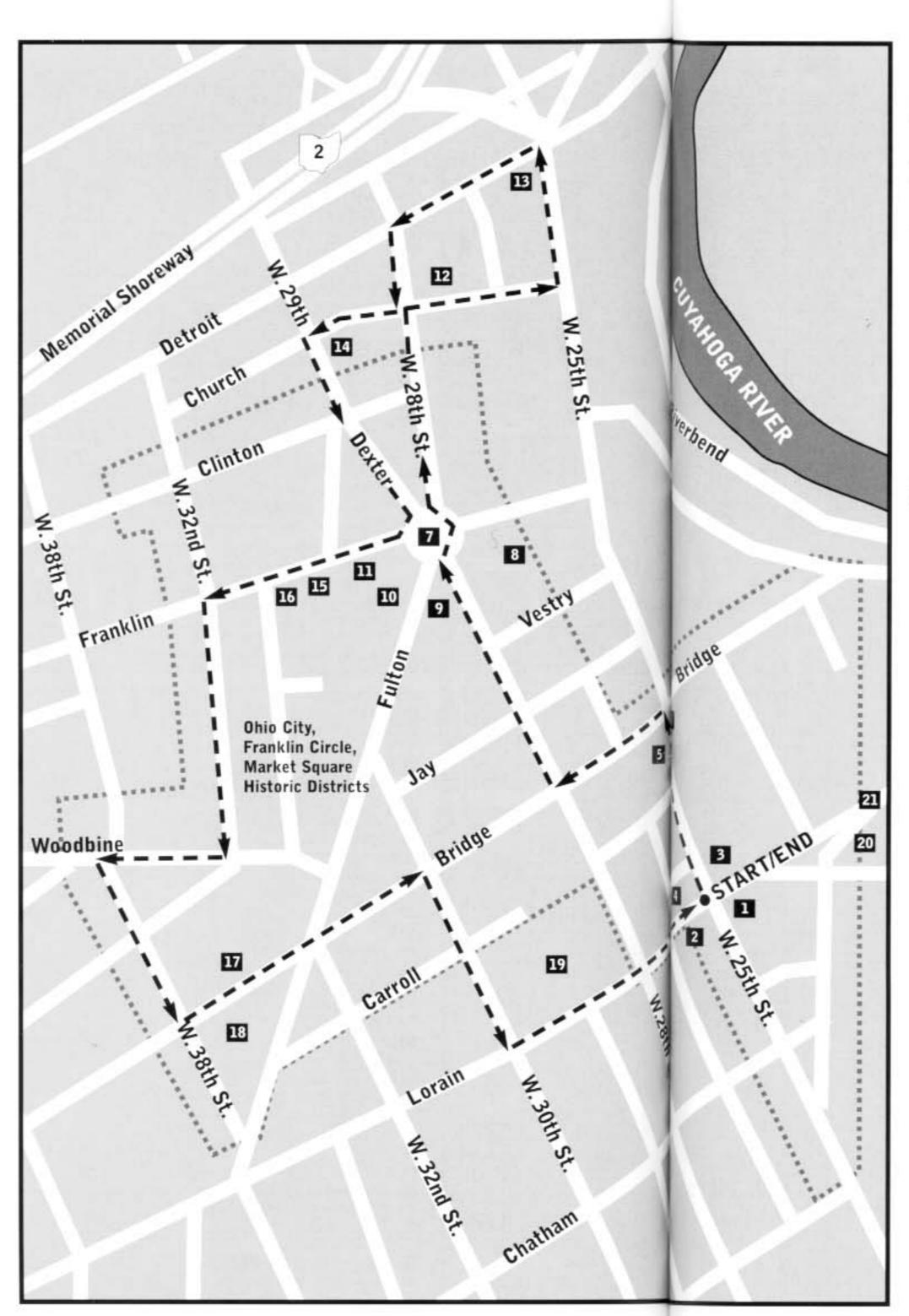
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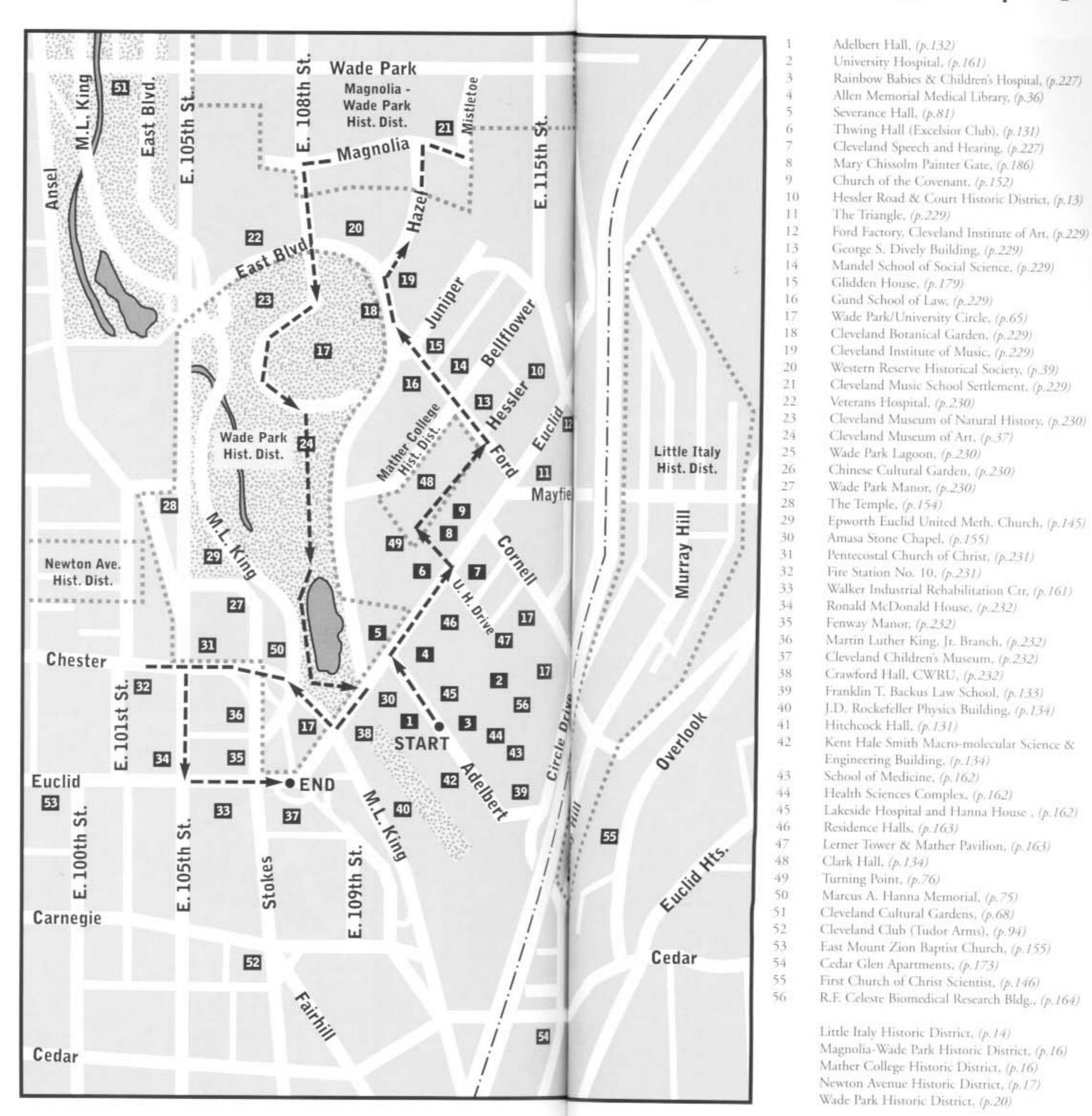
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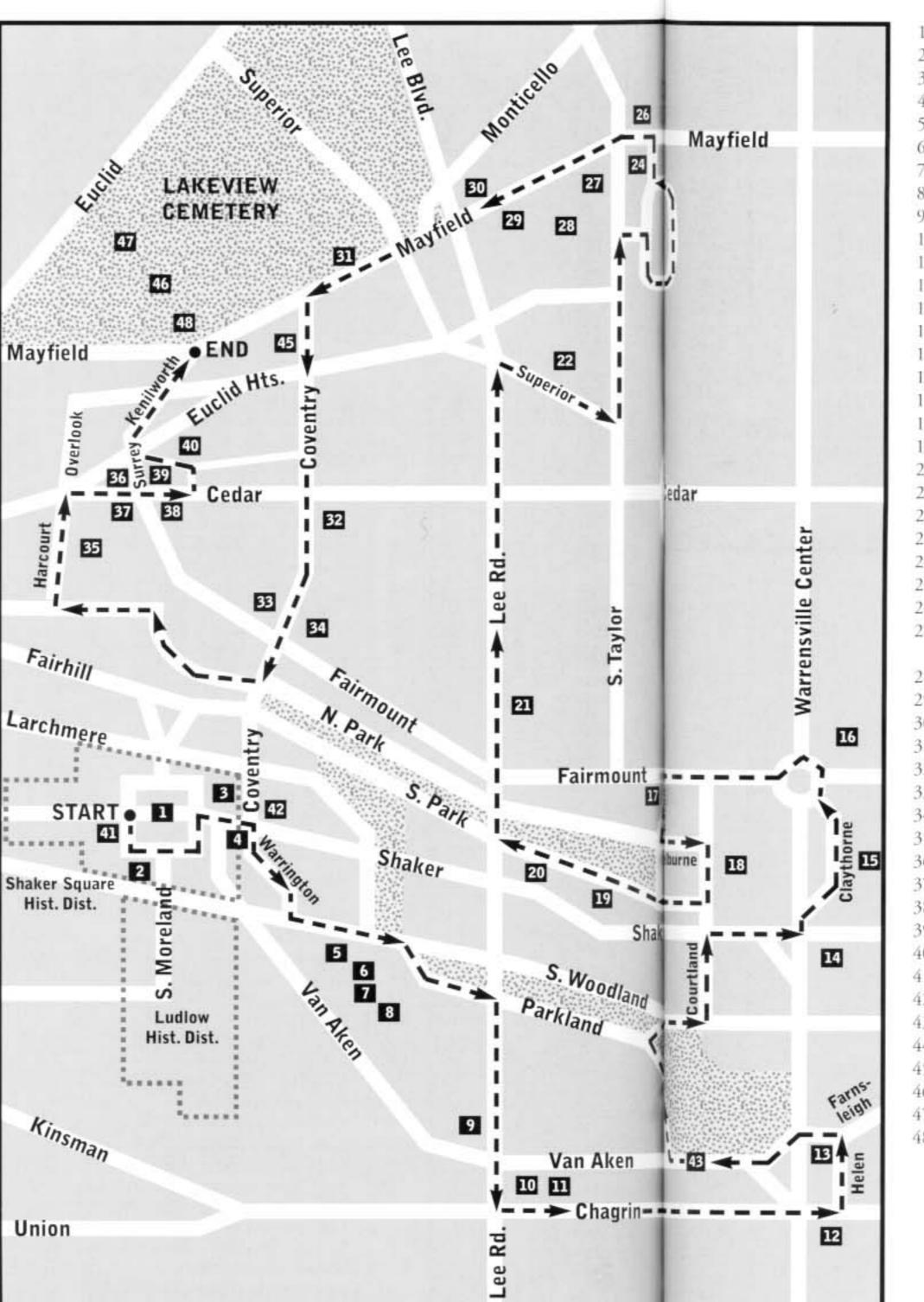
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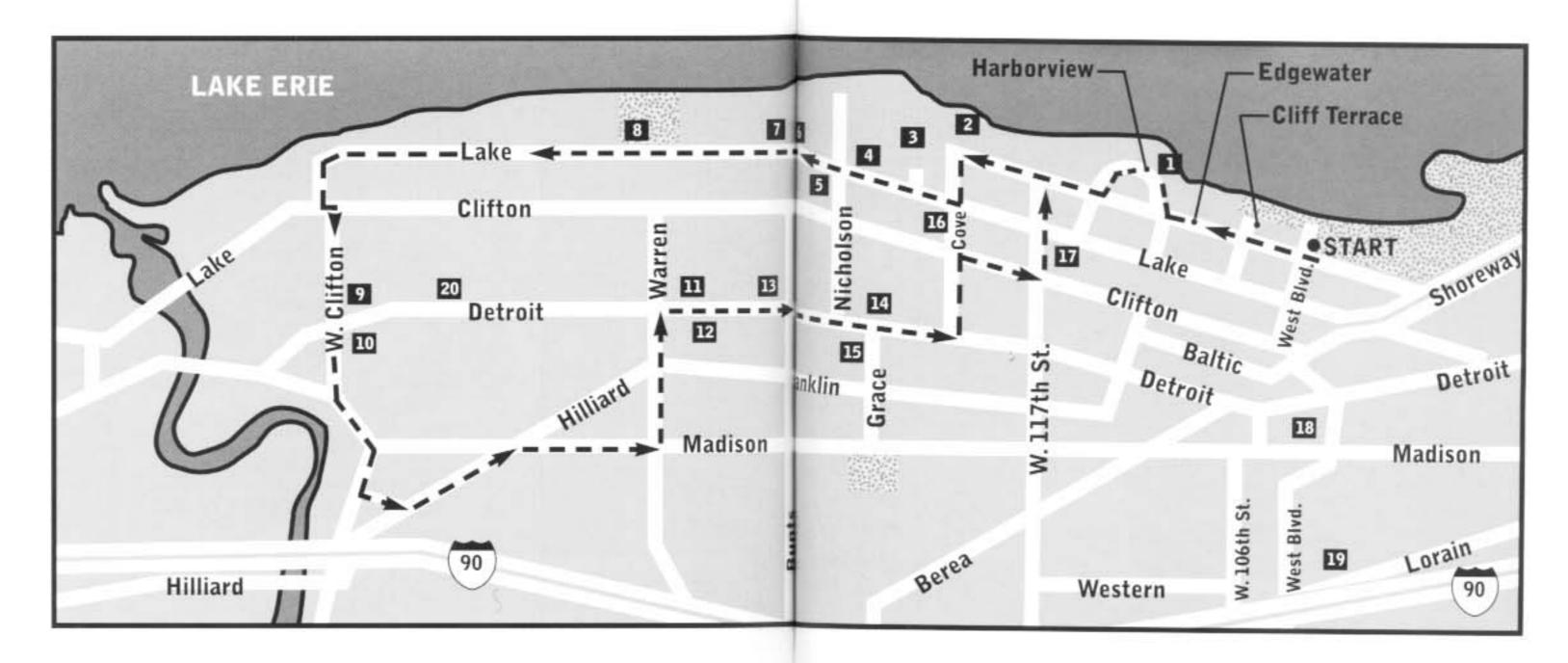
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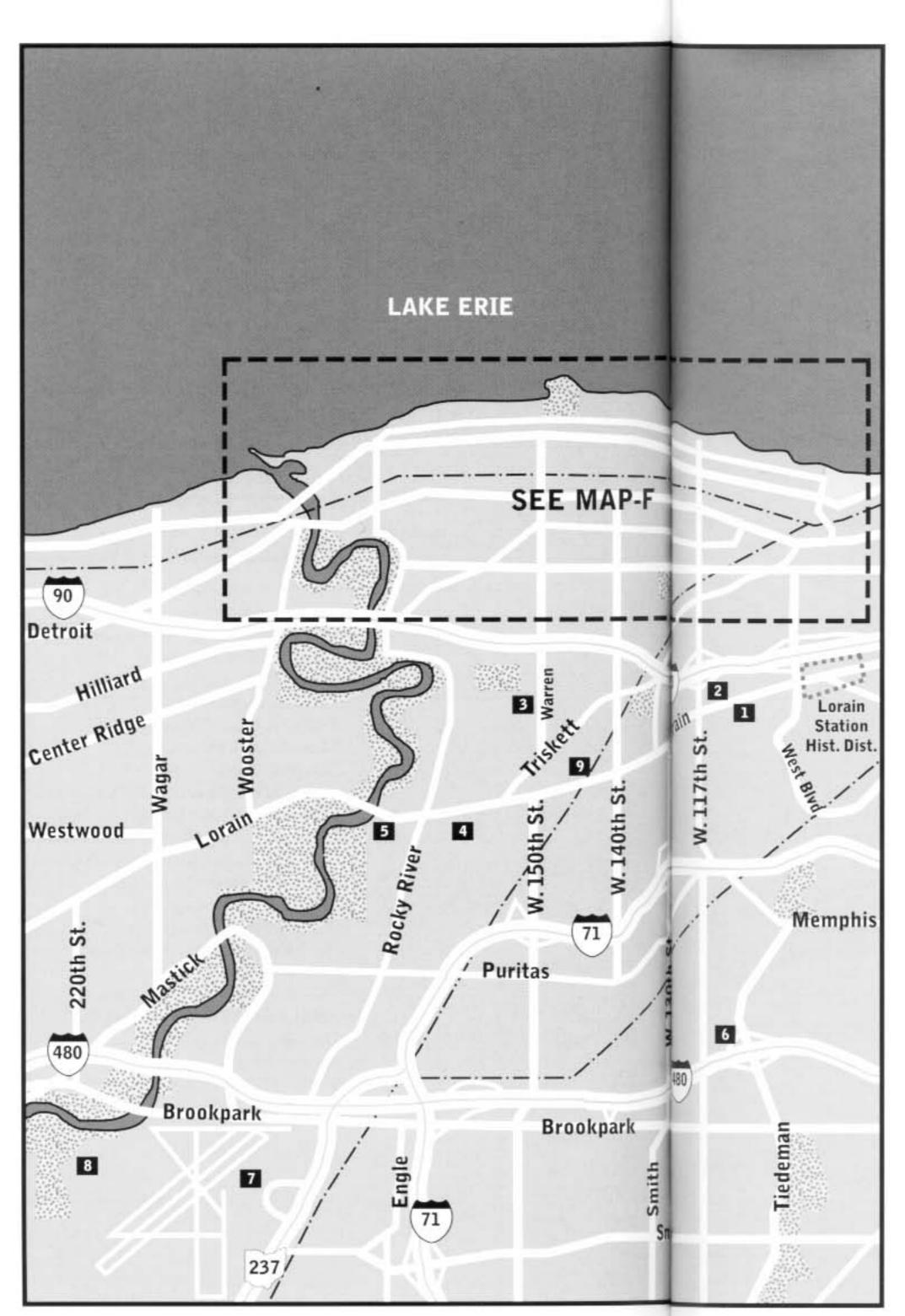
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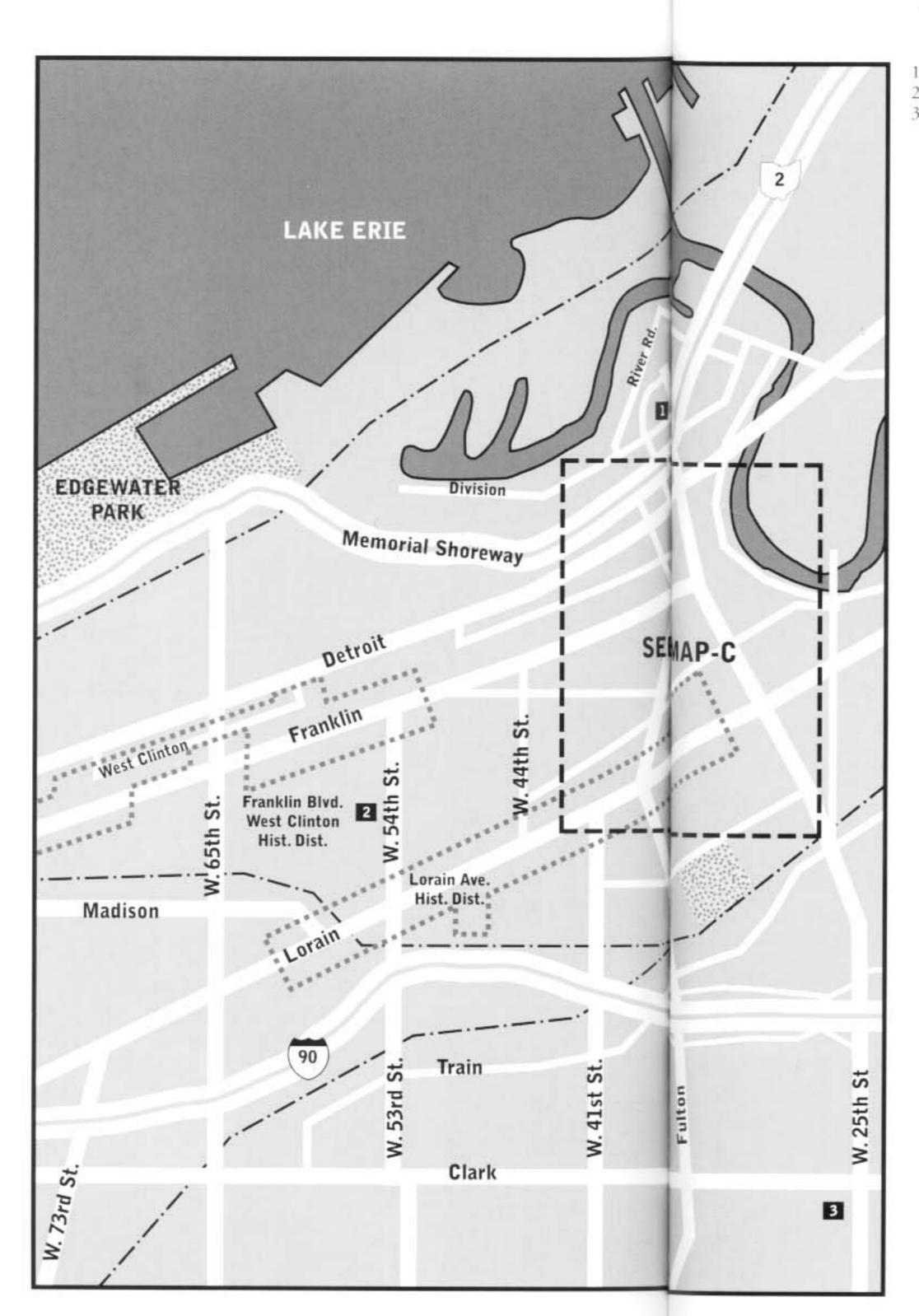
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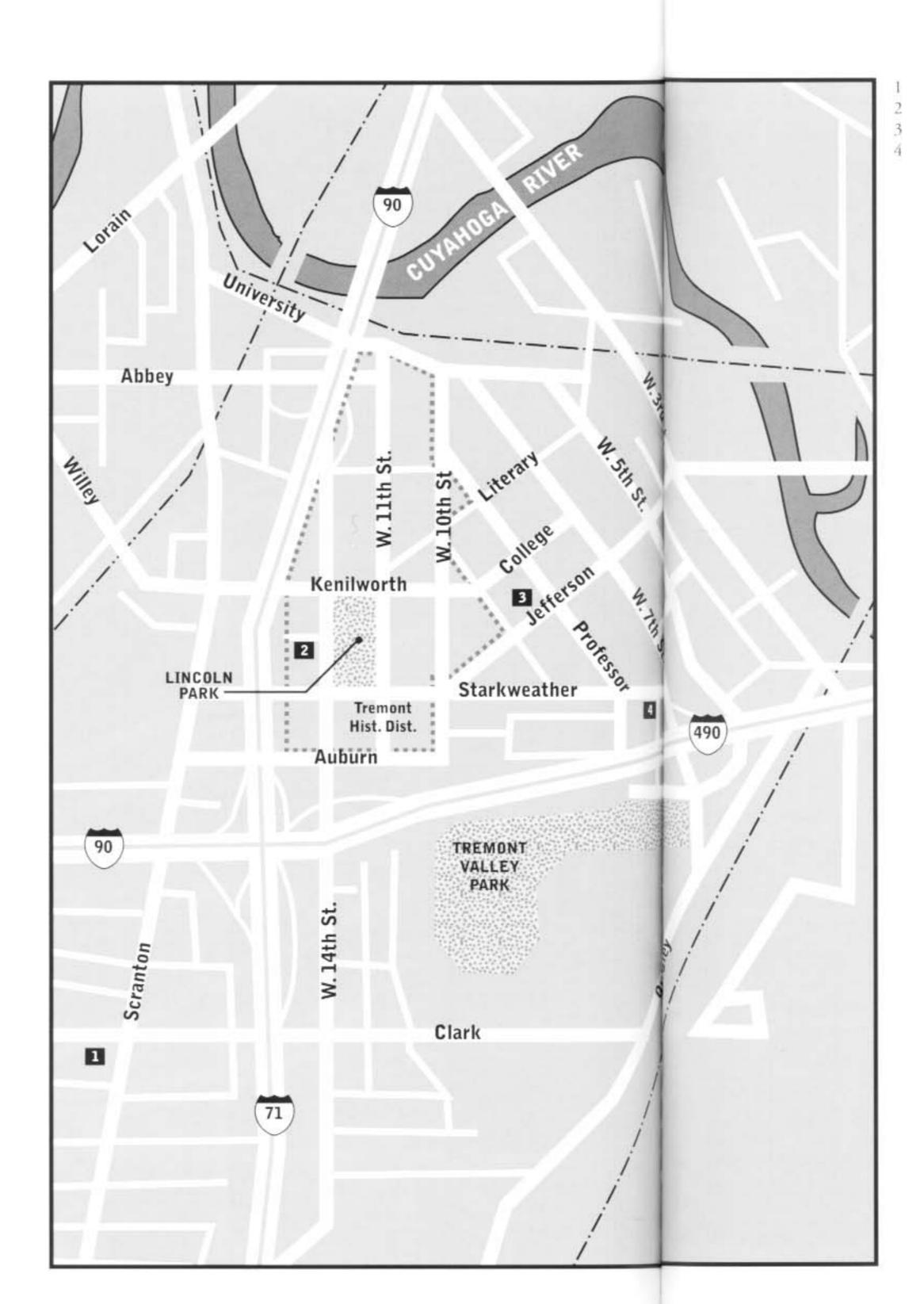
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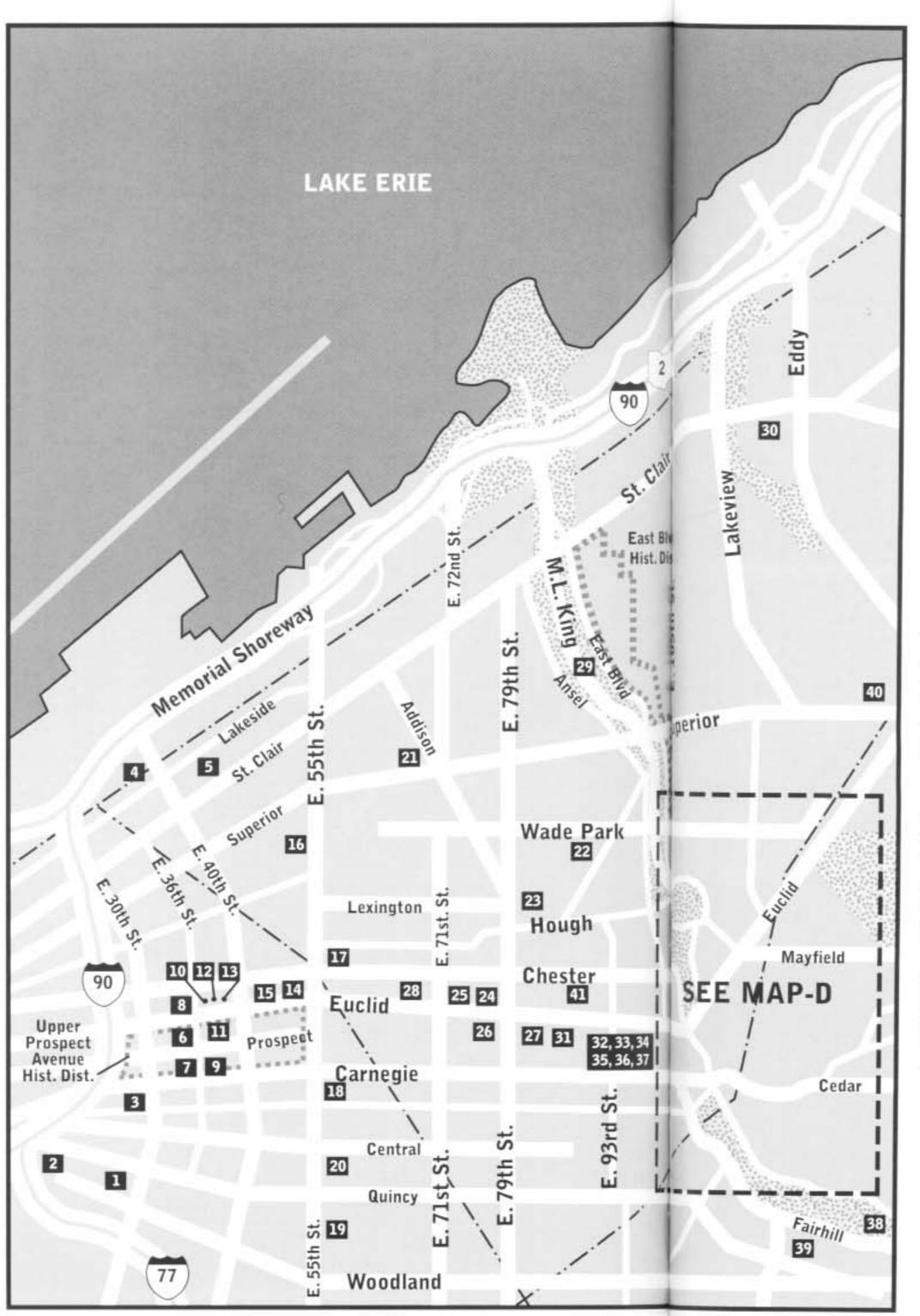
# Clark W.25th St. Scranton Fulton 71 Storer 1 5 2 Archwood Dennison Brooklyn Centre Hist, Dist. Harvard METROPARKS Z00 Memphis W. 47th St. Spring 7 Ridge 480 Brookpark W. 54th St.

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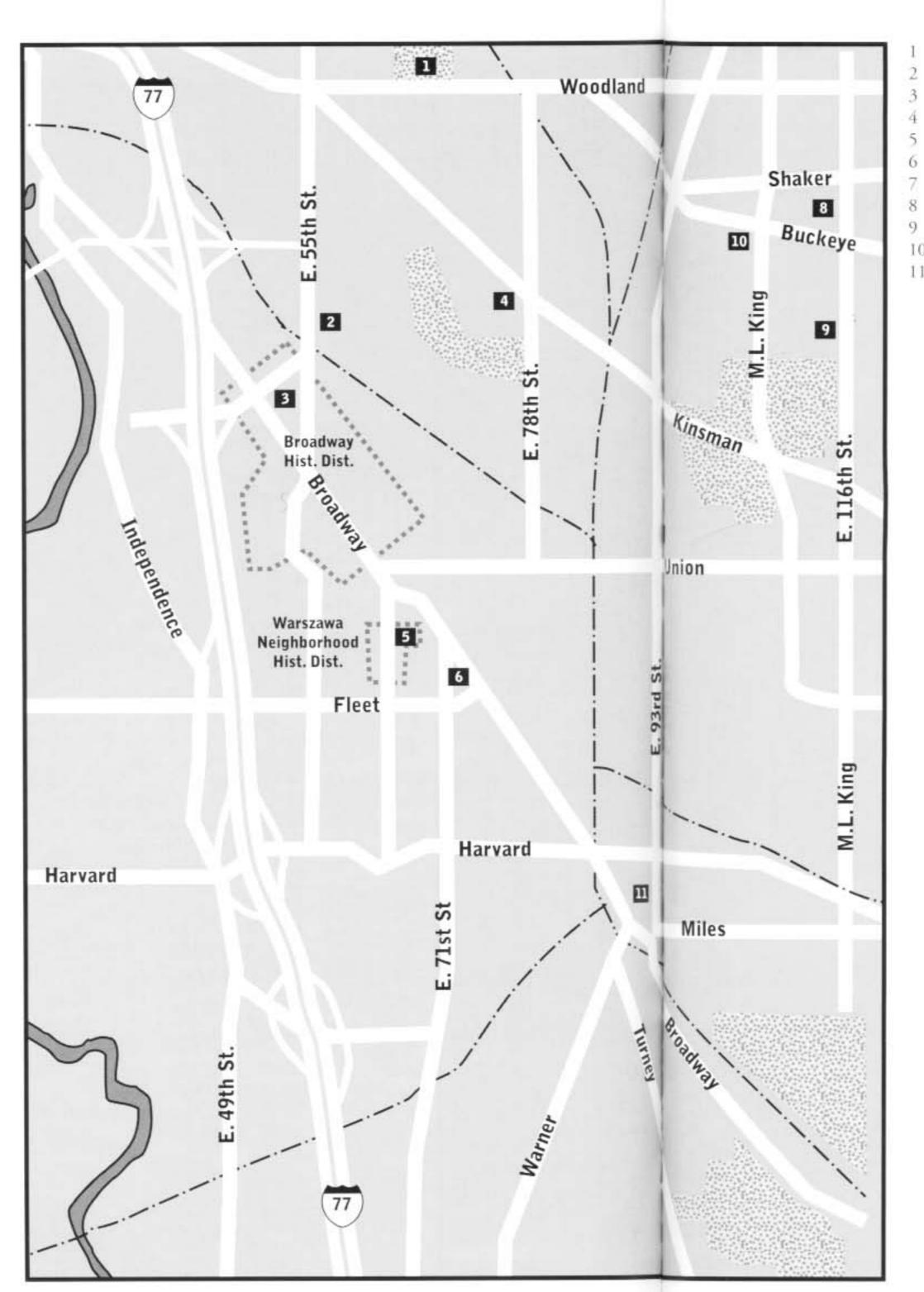
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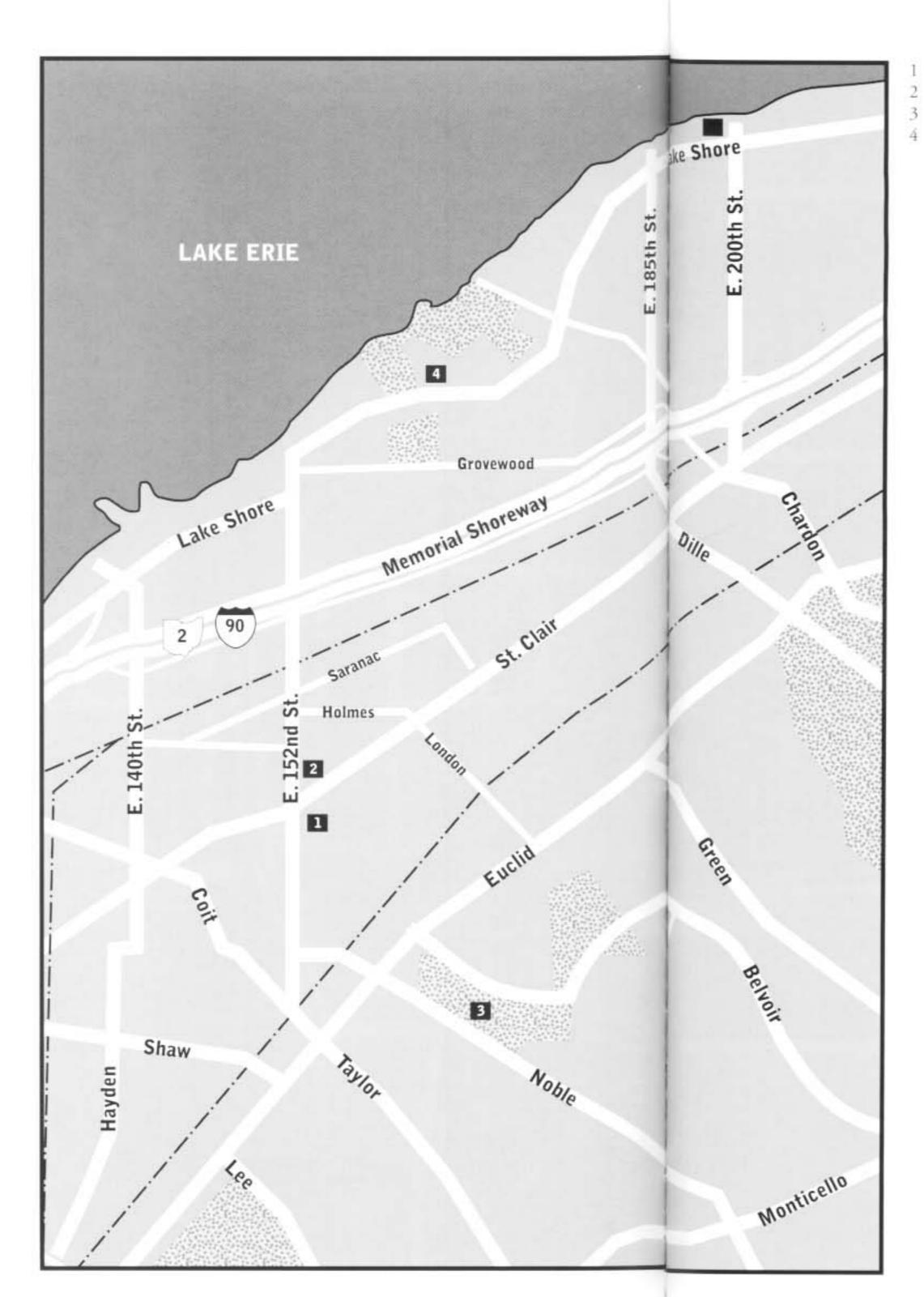
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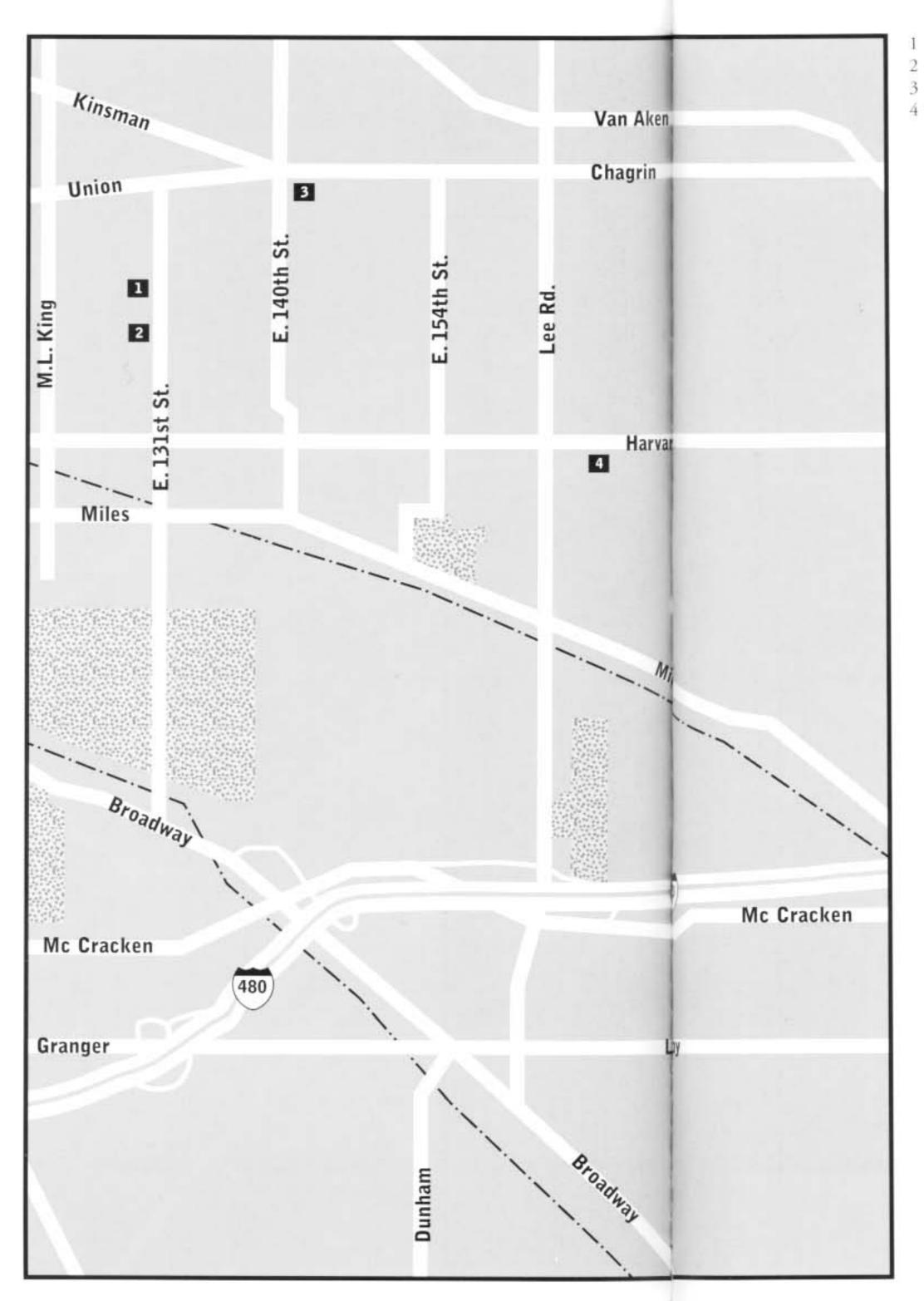
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