

NEWSLETTER

Vol. 3, No. 1, Summer 2023

Video Interviews Update

CAF is pleased to present our in-depth interview with DLR Group Principal Paul Westlake FAIA. Paul's interview was conducted by fellow DLR Principal Tom Gallagher from the firm's New York office on the stage of the Allen Theater, one of Paul's many noteworthy projects. The interview covers not only Paul's history as an architect in Cleveland, but how he transformed the multi-generation top tier Cleveland architectural firm that began in 1905 with President Abram Garfield's son to a multi-disciplinary firm specializing in cultural/ performing arts facilities on a global scale. The interviews illustrate Paul's ability to effectively wear the hats of 'architect' and 'businessman' throughout his career.

Paul's interview is presented in two volumes – an initial 56-minute segment (<https://www.youtube.com/watch?v=u-pdHhjofoE>) and a second 1:20.40 segment (<https://www.youtube.com/watch?v=ERCgiBrgaFU>).

CAF is in the process of working with the Cleveland Public Library, our video partner, in editing interviews of Norman Perttula FAIA and William Blunden FAIA.

Below: Tom Gallagher AIA (left) and Paul Westlake FAIA (right) on the Allen Theatre stage.

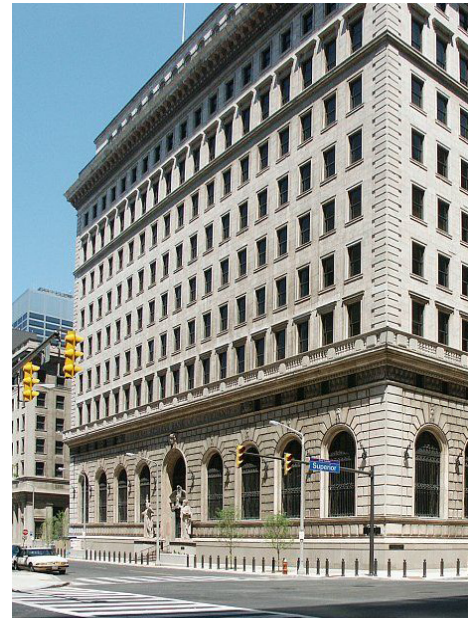


FEDERAL RESERVE BANK EVENT: August 8

This August: Event to focus on history and architecture

History and architecture lovers, be there! The Federal Reserve Bank of Cleveland will host a FedTalk inside its downtown Cleveland headquarters, which turns 100 years old this year, for a program that explores why the US central bank exists and why it's structured the way it is.

Titled "Nothing the World Had Ever Seen: The Origins of America's Central Bank," the FedTalk will take place from 5 to 7 pm on **Tuesday, August 8**. During the program architect Thomas Veider will present his research about the history of the Federal Reserve Bank of Cleveland's building and its connections to Cleveland's architectural past. After FRB's presenters delve into the past, they'll take audience Q&A, followed by light refreshments in the Cleveland Fed's historic lobby. Unable to make it to Cleveland? This hybrid event will be livestreamed, too.



CAF Archive Update

While the pandemic slowed our journey, we are back at digitizing the works of prominent Cleveland architects. CAF Archive Chair John Roush, volunteer Vaninna Batistella and CAF Board members David Ellison and Bill Eberhard scoured through hundreds of sets of drawings surrendered by the Cleveland Fire Department to select candidates for digitization.

We are currently beginning to digitize the archives of Robert C. Gaede FAIA and Robert Little FAIA. As additional volunteer efforts become available, we will complete uploading the metadata descriptions for each image to render them easily searchable. Currently two students from Laurel School are assisting.

Below: Volunteer Vaninna Batistella examines drawings from the Cleveland Fire Department



CAF PROJECT UPDATE:

CWRU's Encyclopedia of Cleveland History Update:

CAF has been invited to work with Case Western Reserve University to update the architectural content of the Encyclopedia of Cleveland History, which was posted 28 years ago. Many new projects have been added to the landscape during that time, and significant other works merit inclusion.



Above: Hathaway Brown School; Hubbell & Benes; 1905;
Below: East Mt. Zion Baptist Church; George Kramer; 1908
Bottom: CWRU Tinkham Vale University Ctr.; Perkins & Will; 2014



CAF has photographed over one thousand buildings in Greater Cleveland in color for placement in the Encyclopedia of Cleveland History, including structures already present in the ECH in black and white, newer facilities completed after 1998 and older facilities not yet included in the ECH.

While the pandemic stalled those tasks, volunteers have begun the editing of existing and the development of new narratives. Our narrative volunteers include students from Laurel School, Tom Matowitz, formerly of Freshwater Cleveland, Laura DeMarco, author of *Cleveland Then and Now* and *Lost Cleveland*, and Jeannine deNobel Love, independent art historian and author of *Cleveland Architecture 1890-1930: Building the City Beautiful*.

With over 2000 narratives to edit and/or create, additional volunteers with writing skills are needed. CAF also needs those proficient in Photoshop to re-size and organize our digital photographs.

ARCHITECTURE SPOTLIGHT

St. Stephen Roman Catholic Church 1930 West 54th St., Cleveland, OH 44102 1881

One of Cleveland's hidden treasures is the exceptional St. Stephen Catholic Church on West 54th Street in Ohio City, north of Lorain Rd.

As the St. Mary Parish on West 30th grew after the Civil War, Cleveland Bishop Rev. Armadeus Rappe commissioned Father Stephen Falk to establish a two-story building to function as church and school for German-speaking Catholics who lived west of West 44th Street.

When the first mass was celebrated in 1870, the parish comprised 200 families. A mere three years later, Cudell & Richardson were commissioned to design a larger facility for the parish. Families mortgaged their homes to raise the funds needed. In November 1881, Bishop Richard Gilmour dedicated the new facility constructed entirely of Amherst sandstone.

The Gothic structure in the shape of a cross is 165 feet long and 74 feet wide with a height of 75 feet in the sanctuary. On each side of the aisle are six substantial tree-like columns with vaulting arches to gracefully transfer loads. Extraordinary wood carvings from German craftsmen are everywhere, from the carved pews to the exuberant pulpit to the high altar and secondary altars and vignettes.

Stained glass windows are tall and give the church a warm and airy feeling. The 1876 original windows were simple, colorful and geometric. The only surviving original windows are to be found in the wall behind the organ case. In 1906, new stained glass windows

of high quality were imported from Munich Germany at a cost of \$13,500 - \$4.6 million in today's dollars. Created by the Bavarian Institute of Art, the 'new' windows are cathedral style and feature deep colors and fine renderings of people, plants and architecture.

A 1953 tornado did significant damage to a dozen stained glass windows. Replacement windows for the Foyer were fabricated by Timothy Barrett. The three windows behind the main altar were completely destroyed and were replaced 40 years later in 1993 as a gift from the Diocese of Cleveland and the people of St. Joseph Parish, formerly located at E. 23rd and Woodland Ave.



ARCHITECTURE SPOTLIGHT, cont'd

The church's original grand pipe organ was installed in a Gothic wooden case and was originally a two-manual and pedal tracker organ built by the prominent Johnson & Son Organ Co. of Westfield, Massachusetts. Johnson built 880 organs throughout the US from 1850 - 1898.

The organ was radically redesigned and completely rebuilt in 1938 by Cleveland's Holtkamp-Vottler-Sparling Organ Company as a 3-manual, 41 rank, electro-pneumatic organ with 2298 pipes. A set of chimes was added in 1948 and rebuilt in 1993. The organ was badly damaged by the 1953 tornado, and further damaged later by water intrusion. The organ was finally completely refurbished in 1993 by Richard Nelson, who was contracted for a complete restoration, including adding a Ludwigtone stop to the swell and a new wind chest thanks to an anonymous donation.

The freestanding remarkable pulpit of carved oak woodwork supports a richly detailed canopy, rising 25 feet above the sanctuary floor, complete with six carved polychromed statues atop. The pulpit was presented to the public at the Columbian Exposition in Chicago in 1893.

The sanctuary altars and statues are also carved from oak and with a few exceptions and were imported from Munich Germany. Polychromed hand-carved statues are unusual for this period as most Victorian statues were molded in plaster. The figures have Germanic facial features, particularly with a Blessed Virgin Mary figure with blonde hair instead of the usual dark hair.

As the neighborhood evolved with an Hispanic demographic, the church today features Spanish



and English services. The Mexican onyx and brass Communion Rail was added and basket-weave marble tiles were installed on the sanctuary floor and aisles.

In 1993, the Diocese of Cleveland bestowed a gift of a first class relic of St. Stephen, the first Christian martyr to the church. St. Stephen was one of the first seven deacons of the church. His ministry was to preach the Gospel and care for widows and orphans. St. Stephen was stoned to death in A.D. 35 for his preaching. St. Stephen Church is now the custodian of a lock of St. Stephen's hair and a copper cross-shaped reliquary. The reliquary was later enlarged with wood and a heavy stone, symbolizing St. Stephen's martyrdom. The relic was received at a special mass on December 26, 1993.

The Parish celebrated its 150th anniversary in 2019. In 2010, Bishop Lennon spared St. Stephen from closing because of its historical significance and its vibrant congregation. The facility is in excellent condition and was added to the National Register of Historic Places in 1977. It



TRANSITIONS:

Park Synagogue Sold:

The historic Park Synagogue on Mayfield Road in Cleveland Heights designed by renowned architect Eric Mendelsohn in 1949 has been sold to Sustainable Community Associates. SCA is working on a master plan for the property. Park Synagogue moved to its new Pepper Pike facility in 2005.



Philip Johnson's Playhouse Lost:

The Cleveland Clinic Foundation has demolished Philip Johnson's only building designed in his home town. The Clinic claimed it could not find a use for the facility with its 400 - 1000-seat theaters and its attached former Sears Department Store. The Clinic has stated it has no plans for the site's use.



Losing TRW HQ:

The Cleveland Clinic Foundation is preparing to demolish the former TRW HQ designed by Chicago's Dirk Lohan. CCF was given the facility by Northrup Grumman the day before NG closed on their acquisition of TRW for \$7.8 billion in 2002. CCF has stated that it has no plans at present to demolish Franchester, the former Bolton Estate.



NEWS : Cleveland's Stumbles with its Landmarks Commission

City Hall has previously failed to populate the LC with qualified members as the Ordinance requires:

In 1971, John D. Cimperman authored what would become Cleveland Zoning Code Chapter 161, labeled the Landmarks Commission Ordinance to preserve and protect our worthy historic structures and sites.

Much like the destruction of Penn Station in New York in 1963, New York City created its Landmarks Commission in 1965 in response to the loss of historically significant structures. This action proved essential to saving Grand Central Terminal.

The formation of Cleveland's Landmark Commission took place at a time when local architect Piet van Dijk, the Junior League and Ray Shepherdson worked together to save the Playhouse Square theatres from demolition.

The Landmarks Commission's own website claims, "The Landmarks Commission is responsible for determining whether buildings, sites or historic districts are eligible for designation as landmarks. The Commission follows established criteria listed in the Landmarks Ordinance and uses the Secretary of the Interior's Standards for Rehabilitation to review proposed changes. Through the issuance of Certificates of Appropriateness the Commission reviews building and demolition permits for Designated Cleveland Landmarks and Districts. Local Design Review Committees act as advisory committees to the Landmarks Commission within designated historic districts."

Below:
Top: Cleveland Playhouse by Philip Johnson; Demolished by Cleveland Clinic, 2023
Bottom: Cleveland Central Armory, 1393; Lehman & Schmidt; Demolished 1962 for Celebrezze Federal Building



"The Commission conducts a continuing survey of historic properties within the City for the purposes of designation as a Cleveland Landmark and/or listing on the National Register of Historic Places. The Commission also informs citizens about the architectural and historical heritage of Cleveland."

"The Commission acts as a Certified Local Government in coordination with the State Historic Preservation Office in cases involving Section 106/Environmental Reviews and National Register of Historic Places designations."

The Landmarks Commission is an eleven-member board of preservation-minded individuals consisting of architects, historians, property owners, attorneys, Cleveland City Council representatives, the Director of City Planning, and the Commissioner of Architecture."

Contrary to the City's web site, Cleveland's LC has not routinely followed the Secretary of the

Below: Colonial Arcade; Walker & Weeks; 1898



Interior's Guidelines for Rehabilitation.

The ordinance dictates the composition of the 11-member Commission and how it is populated. Seven members are to be appointed by the Mayor, confirmed by council, who "shall be chosen from nominations made by the Western Reserve Historical Society (WRHS), the Cleveland Chapter of the American Institute of Architects (AIA) and the Early Settlers Association (ESA). At least one member shall be an owner of commercial or industrial real property; at least one member shall be a registered architect; at least one member shall be a historian qualified in the field of historic preservation; at least one member shall be a licensed real estate broker; at least one member shall be an attorney; and all members shall have, to the highest extent practicable, a known interest in landmarks preservation."

The City has failed to act in accordance with the provisions of the law with regard to selecting members for the Commission from a list of

qualified individuals as determined by WRHS, AIA and ESA. In 2021, Mayor Frank Jackson disregarded the three organizations altogether and appointed an unvetted, unqualified individual who had graduated from Kent State University less than a year prior to his appointment, and who had no interest in or experience with historic or landmark structures.

The Historic Resources Committee (HRC) of the Cleveland AIA had for years been responsible for identifying and vetting nominees and coordinating this process with WRHS and ECS for formal submission to the Mayor. In 2xxx, the HRC sent a letter to Mayor xx, noting his failure to follow the procedures stipulated by the zoning law and threatening legal action.

The AIA Cleveland Board has struggled with conflicting interests of individual members whose firms worked with and in the city and fear blowback from the city for challenging the city to be accountable to its own ordinances and zoning law.

The same struggle prompted the AIA CLE Board to disband its Zoning Task Force Group that was formed when the City announced its intention to develop a Form-Based Code in 2021.

The HRC responded to Jackson's improper appointment to LC with a letter for the AIA Board's signature that pointed out the zoning law, and again included qualified nominees.

Mayor Bibb's two recent appointments were selected from the list submitted by the three organizations prescribed in the city's landmarks ordinance.

Below:
Cuyahoga Building (L), 1893; Daniel Burnham and Williamson Building (R), 1899; George Post & Sons; Demolished October 1982 to make room for SOHIO/BP/Huntington HQ.



Cleveland is Still Messing Up Our Zoning!

“Our cities are changing. Global real estate is now a \$217 trillion dollar industry, 36 times the value of all the gold ever mined. It makes up 60 percent of the world’s assets.” – Samuel Stein, author of *Capital City: Gentrification and the Real Estate State*, Jacobin Press, 2019.

Observing city planners can help us understand the transformation taking place in Cleveland and around the country. They help us see the way the government uses and is used by investors, landlords and developers. Coincidentally, they might also possess some of the power and influence that will save our city, and cities elsewhere from unbridled real estate development and wealth extraction.

The City of Cleveland Planning Department, funded in this part by The Cleveland Foundation, has embarked on a project to replace Cleveland’s 1929 “Euclidean” Zoning Code with a so-called “Form-Based” Code. In doing so, Cleveland is following a trend financed and supported by the real estate development community (developers, design professionals, construction industry, and urban planners) that proposes to solve humanity’s housing and urban problems through new zoning regulations.

According to the FBCI (Form-Based Codes Institute), an advocacy and lobbying organization that promotes the creation of form-based codes, the code should be based on a clear community vision that directs development and helps its implementation. FBC’s are regulatory rather than advisory and emphasize standards of form rather than relying on the older systems of numerical parameters and floor-to-lot-area ratios.

Cleveland launched the effort without ever having thoroughly analyzed the old zoning code to identify its specific flaws or shortcomings, or to identify the provisions that Clevelanders would want preserved in a new code.

The 1929 Zoning Code was written over the course of 12 years between 1917 and 1929, and went into effect just before the economic catastrophe of the Great Depression. The issues that were important to Cleveland’s development in the 1920’s such as natural light, fresh air and ventilation, the separation of noxious uses from residential uses, and the preservation of housing values remain relevant today.

If we were to criticize the old code, we might find that the zoning map, dedicating huge swaths of Cleveland to strictly residential uses could be amended to allow, by right, certain benign business uses within multi-family districts. We might decide to allow densification of older one and two family residential districts by allowing Accessory Dwelling Units (ADU’s), or by adding a two-third or three-quarter Floor Area Ratio



	Primary St.	Side St.
3. Windows		
Sec. 2.2.13		
⊕ Ground story (min)		
Residential	35%	30%
Nonresidential	50%	30%
Ⓜ Upper story (min)		
	15%	15%
Ⓜ Blank wall width (max)		
	15'	25'

(FAR) since the old code only provides for one-half and one-times the floor area in most residential districts. One thing none of us would probably want to do is to make the old code even more complicated or irrelevant by creating a contradictory, overly complex, and rigidly organized code that dictated awkward architectural features, allowed inappropriate uses to degrade neighborhoods, or caused even more strife among residents, community development corporations, real estate developers and our elected officials.

As presented for review, the new form-based code is over two hundred pages long, describes 23 new zoning districts, has 50 pages of “Rules of Interpretation,” thirty-one different use categories, wide ranging and very specific requirements for size, numbers of dwelling units, amenities, walls and fences, streetscaping, setbacks, windows and doors, but only a page and a half of definitions. Among the allowable use categories within NX and CX districts (Neighborhood and Community Districts where the expected primary uses would be residential) are blacksmithing, metal plating, commercial laundries, dry-cleaners, embalming, woodworking, printing, packaging pottery, glass, leather and fabric manufacturing processes.

In his book, *Crafting Form Based Codes: Resilient Design, Policy and Regulation*, Korkut Onaran, PhD, Architect and President of the Colorado Chapter of the Congress for the New Urbanism, and Adjunct Faculty Member at the College of Architecture and Planning, University of Colorado at Denver, writes,

“When regulations are too complex and detailed... they become convoluted and their

intentions become obscured. In a paradoxical way, this makes the rules more vulnerable because once their intentions are obscured, they can be easily trimmed to the wind by those who know how to read fine lines and bend the legal logic to support their ways. In other words, ‘The more rules there are, the more there are occasions to depart from them’

Ironically, in all those new use districts, including ones called “Civic” and “Industrial,” commercially operated parking garages and parking lots, in fact all auto-related uses, are not permitted. To be fair, Cleveland’s old zoning will be maintained in areas not remapped with the new zoning rules, and existing areas allowing heavy industry, self-storage units, outdoor recreation, all auto-related uses, and adult entertainment will still exist, while most existing single-family zoning outside of the targeted areas will be unchanged.

One common, though disingenuous criticism of Cleveland’s current code, is that it makes most of Cleveland’s historic neighborhoods “illegal” – and would not permit rebuilding in-kind in the event of a fire or other catastrophe. Certainly, the new form-based code would be equally as restrictive given the layers of regulations and requirements in the proposed legislation. A convenient group of provisions in Section 5 of the new code gives a zoning administrator sweeping powers to grant relief, but only if the applicant requests an adjustment to a standard, and only if that relief does not exceed 10-20% of most required dimensions.

In order to gain zoning approval, the applicant must first have a conference with planning staff. Once an application has been submitted, the administrator has 10 days to inform the applicant whether the application is complete or not.

Whatever information is required to determine if the proposed building meets the requirements of the code, such as an accurate site plan, accurate elevations with window and door sizes and any prescribed “frontage features”, floor heights, landscape and site features, interior partitioning as it relates to active uses, conditional uses, space limitations for restricted uses, etc., basically a completely developed project. The administrator is given broad authority to determine if a project is adequately documented to warrant approval and one has to wonder whether well-connected, chummy colleagues, or those with deep pockets will have better luck than others in seeking and gaining approval of their projects.

One may download the proposed Form Based Code legislation from the City of Cleveland’s Planning Commission website, <https://planning.clevelandohio.gov/>.

ZONING, cont'd:

One can participate in further discussion of the new Form Based Code and the Cleveland Townhouse Ordinance at the Facebook page of the Architects and Attorneys Committee on Zoning – Cleveland Chapter and on Twitter and Threads.



Above: American Society of Metals Materials Park; Russell Township; John Terrence Kelly & Buckminster Fuller, 1959; Renovation by Dimit Architects, 2011.

CAF NEEDS YOUR HELP

CAF is a volunteer 501c3 organization and relies on donations to fund its endeavors. While we have applied to the usual suspects for grants, we have yet to be honored in this manner.

We need volunteers to help with our archive initiative to scan documents to ALA standards, write metadata to attach to digital images, format images in Photoshop and write narrative for our contribution to the Encyclopedia of Cleveland History.

Checks may be mailed to Secretary/ Treasurer David Ellison AIA at 2002 W. 41st St., Cleveland, OH 44113. You may contact us to volunteer at info@clevelandarchitecturefoundation.org.



Above and Below: Franchester, Lyndhurst, OH; Prentis Sanger, architect; 1917.



TRANSITIONS:

Uncertain Future: Franchester

Franchester is the former Bolton Estate which became the grounds for the former TRW headquarters in Lyndhurst. The Cleveland Clinic now owns the campus and is in the process of demolishing the former TRW Headquarters which was inherited by Northrop Grumman when they acquired TRW in 2002.

Franchester sits at the north end of the property, and was the childhood home of Francis Payne Bolton, who worked tirelessly to advance the cause of nursing and in long service in the U.S. House of Representatives.

Bolton's father, Charles W. Bingham, was involved in a range of local business and cultural activities, including serving as a trustee of the Western Reserve Historical Society and the Cleveland Museum of Art.

Bolton's mother died when she was 12, followed by her brother, Charles, just three years later. She was educated at Hathaway Brown and the Spence School in New York City. In 1907 she married Chester Castle Bolton, a childhood friend and a graduate of University School and Harvard University.

At the age of 32, Bolton's life changed irrevocably. Her uncle Oliver Hazard Payne died, leaving her an immense fortune. Payne had opened an oil refinery after the Civil War and in 1872, sold the refinery to John D. Rockefeller's Standard Oil company which made him wealthy beyond his wildest dreams. As a young woman, Bolton was directly involved in nursing, accompanying nurses to poverty-stricken homes in Cleveland where the need for their care was great. Her generosity resulted in the nursing school of Western Reserve University being named in her honor in 1935. After her husband's death, she served in Congress until 1968.

Franchester, a colonial revival house originally on 110 acres with construction beginning in 1914 and completed in 1917, was designed by Prentis Sanger who roomed with Chester Bolton at Harvard. The home's living room is decorated with paneling from an English manor house once occupied by 19th Century renowned British Royal Navy officer Lord Nelson and Lady Hamilton.

The 27,350 square foot house was the centerpiece of a large working farm, noted for its herd of prize Guernsey cattle. It also figured in generosity to the community when the Boltons donated a tract of adjoining land for the creation of Hawken School.

Francis Payne Bolton died in 1977 at the age of 91. The residence is vacant. The Cleveland Clinic has stated that it has no plans to demolish Franchester at present, but the house and grounds have not been well maintained. CAF is attempting to photograph the property's interior.

TRANSITIONS:

Saved: Woodland Cemetery Gatehouse

The Woodland Cemetery Gatehouse was originally constructed in the 1870's, the largest of the three built at City of Cleveland cemeteries. After years of neglect, the structure failed and the City of Cleveland dismantled the Woodland Gatehouse beginning in 1995. The more than 1500 pieces of the stone veneer were numbered, each elevation photographed and stored on pallets on the cemetery grounds.

When a descendant of a Civil War soldier buried at Woodland approached Michelle Day about pursuing reconstruction of the gatehouse, she created the Woodland Cemetery Foundation in 2007 to advocate for this project with the City of Cleveland. The group connected with architect Kevin Robinette who had been involved with the reconstruction of smaller gatehouse structures at the Erie and Monroe Street cemeteries.

Reconstruction was initiated in 2019. The project was honored with a Preservation Merit Award.



Lost: Cuyahoga County Juvenile Court

Cuyahoga County has agreed to spend \$15M - \$20M to proceed with the demolition of the 1931 Juvenile Court Building Complex designed by Francis W. Bail which has been vacant since 2012. Mark Lammon, Executive Director of Campus District Inc., said the building is a reminder of inequitable mass incarceration and a symbol of persistent disinvestment in the neighborhood as it sat vacant.

The 4-acre 166,000 sf brick and stone landmark complex was considered a national and international model for court services for youths that was rendered redundant by a stucco 36-courtroom and 180-bed detention facility of 634,000 sf completed in 2010.

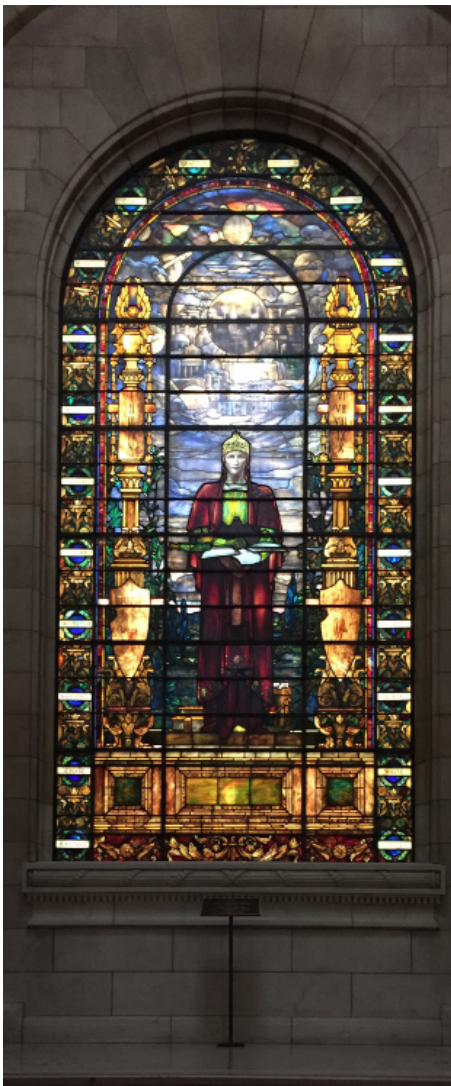


"Justice:"

Cuyahoga County Courthouse Jewel:

One of the most stunning sights in downtown Cleveland is the large stained glass window titled "Justice" which is at the landing of the large marble staircase at the east side of the main lobby of the Cuyahoga County Courthouse. The window was designed by Frederick Wilson of Tiffany Studios and Cleveland architect Charles F. Schweinfurth. The work was executed by the Gorham Glass Works of New York City

According to "The Cuyahoga County Courthouse Crown Jewel of the Group Plan," 'Justice' is depicted with her eyes uncovered, indicating justice should not be blind, and her eyes should be "open to the spirit and to the letter of the law." The right hand of "Justice" is covered in mail and her left hand is bare to symbolize the dispensation of justice tempered with mercy. Tablets representing the Ten Commandments are on each side of the standing figure, and overhead is the "celestial city of the Apocalypse where perfect justice reigns."



The Black Tears Angel:



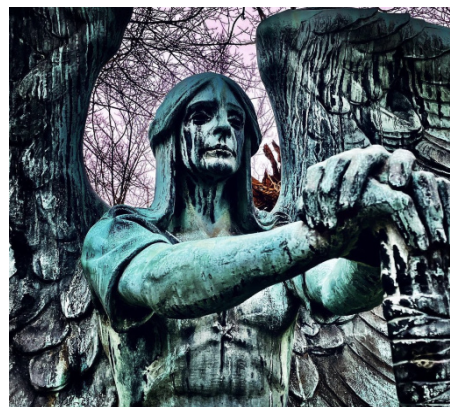
While Cleveland's Lake View Cemetery contains the remains of over 112,000 people and includes such prominent individuals as President James Garfield and John D. Rockefeller, the Haserot family plot attracts thousands of visitors.

The Haserot family's burial site includes a bronze sculpture called 'The Angel of Death Victorious.' The stoic angel sits on a marble base, though its most striking feature is the angel appearing to weep black tears. The Haserot Angel was erected in 1924, the work of Danish sculptor Herman N. Matzen. Originally from Detroit, Matzen studied in Europe and then returned to the United States, becoming one of Cleveland's most famous artists. When Matzen died in 1938, he was also buried in Lake View Cemetery.

Matzen created the angel monument for the Haserot family after the death of Francis Haserot's wife. Haserot, part of the highly successful canned goods company founded in late 19th century, died at age 93 in 1954.

The patina on the century-old bronze is a result of aging in the elements. The monument stands over the graves of Haserot, his wife and their son. While most angels in the cemetery stand with their heads raised and their wings spread, symbolically striving for paradise, the wings of the black angel are not straightened and she looks to the ground - to hell, with grim, empty eyes. The Haserot Angel holds an extinguished torch upside-down.

The weathering of the bronze patina makes the angel appear to be weeping black tears, declaring a hollow victory over life. The angel is located in Section 9 on Lot 14.



POSITION OPEN:

Director of Development:

Our original Chairperson of our Fundraising Initiative has moved to Texas with her family. CAF is in need of a mature individual with the ability to donate 4-8 hours per week on CAF's development and fundraising tasks. If you are interested, please contact us for a copy of the position description which we will gladly email to you.

Info@ClevelandArchitectureFoundation.org



Above: Cleveland architects Walker and Weeks were selected in a 1916 national competition administered by noted architect and Columbia University professor A.D.F. Hamlin for the design of a "permanent" Main Library for Cleveland, which was to conform to the architecture of the other civic buildings in Daniel Burnham's 1903 Group Plan for the Mall.

Below: St. Colman Church on W. 65th Street by Cleveland architects Potter & Schneider took four years to construct and was completed in 1918.



WHO WE ARE:

CAF Board:

William Eberhard AIA, IIDA; President
David Ellison AIA; Treasurer & Secretary
John Roush AIA; Chairman, CAF Archives Initiative
Jim Streff AIA; Board Member
Position Open; Director of Development

Advisors:

- Dennis Dooley; Author, Senior Consultant, Kirste Carlson Group, Inc.
- Mark Mathias; Vice President, S. E. Blueprint Co.
- Chatham Ewing, Digital Library Strategist, Cleveland Public Library
- William Barrow, Head of Special Collections, Michael Schwartz Library, Cleveland State University, Retired

The Arduous Beginning of Cleveland's Museum:

The importance of an archive of our architectural heritage is vital to our understanding of our values and how they have changed to what they are to day. This enables us to each identify what constitutes meaning in our built environment.

The history of the Cleveland Museum of Art entails a large cast, prominent institutions, the wealthy, elite and powerful citizens of our city, the inability to meet the project's budget demands, legal wrangling over land for the project, legal wrangling over control of the process and the inability of the City to craft a public-private collaboration to effectively deliver the goods.

From the time the project was conceived until the time it was built and opened, the population of Cleveland doubled.

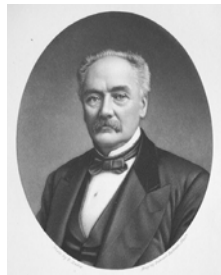
In 1991, on the 75th anniversary of its opening, CMA published a detailed account of the rationale for a museum for Cleveland, its siting, its design and construction by Professor Walter C. Leedy.

The CMA managed to involve contemporary objectives for an art museum which became central to the design process. That design process involved a cast of characters far greater than the architects. The principles and procedures that were deployed in Cleveland informed the design of American art museums for decades thereafter.

At the turn of the last century, Cleveland was the sixth largest city in the country, one of the richest in proportion to population, a recognized leader in municipal government and was recognized nationally as a progressive city. Yet Cleveland lagged behind Toledo and Buffalo in establishing an art museum.

In the last quarter of the 19th century, as the city's industrial strength grew and population grew significantly, an appreciation of art began to blossom. Cleveland's wealthy began to enjoy world travel, fueling an interest in art and art collecting so that libraries and museums were recognized as essential elements of urban culture and life. Not confined to Cleveland, this appreciation saw the number of museums in the US triple between 1876 and 1919.

In the 1870's and 1880's, art exhibitions were held in temporary locations here. In 1882, Sarah Kimball established the Western Reserve School of Design for Women which later became the Cleveland Institute of Art, which she started in her grand home by exhibiting her own collection, acquired on her trips to England "to stimulate an interest in the fine arts as shall ripen into the institution of a museum in Cleveland...". She called her home's temporary gallery "The Cleveland Museum of Art."



Top: Jephtha Wade II (L); John Huntington (R)
Second: Sarah Kimball (L); Hinman Hurlbut (R)
Third: Henry C. Ranney (L); Horace A. Kelly (R)
Fourth: Charles Franklin Thwing (L); George W. Gardner (R)
Fifth: Buffalo Art Museum, 1905; Edward Broadhead Green



In 1881, Hinman Hurlbut's will left a significant sum in his will for a museum. Hurlbut's considerable estate of \$1.2 million and his substantial art collection were earmarked for a museum, though the will set up a trust for his wife, and assets would not be available until her death. Of the three Trustees of the trust, Henry C. Ranney spent four summers in Europe visiting galleries to educate himself on museums. Hurlbut's wife, Jane Elizabeth, was noted in newspapers for acquiring masterpieces on her annual trips to England following her husband's death, which had become an appropriate way of achieving status and prestige in the community.

A second large bequest for an art gallery or museum appeared in 1890 when Horace A. Kelley consulted Judge James M. Jones, who educated himself and studied the feasibility and propriety of Kelley's plans. Judge Jones' will for Kelley stipulated that he would give the bulk of his estate to an existing institution. At the time, it was known that Adelbert College was seeking a \$100,000 donation for an art gallery building and an endowment for the Cleveland School of Art which Sarah Kimball had transferred in 1888.

But Adelbert College was a Presbyterian institution and many, Kelley included, believed that art required a free intellectual environment. Ignoring Kelley's written instructions, two days after Kelley's will was probated, a Cleveland School of Art Trustee and Charles F. Thwing, President of Western Reserve University, proposed that Kelley's bequest be consolidated with the school.

The following day, Art School trustees met secretly to consider severing their ties with Western Reserve University, reversing their previous objective of bringing the Art School completely into the University by abandoning their charter and dissolving their Board. They believed that if they were an independent art school, they could benefit from Kelley's will.

The parties soon realized that while Kelley's gift would be large, his objective for both a school and museum required greater resources. Thwing was quick to observe that the \$500k expected from Kelley's estate would not provide a great gallery. After all, at the time "even little Raphaels were selling for \$750,000." (*Cleveland Plain Dealer*, 12-13-1890)

Kelley viewed the gallery as the nucleus around which other gifts would cluster from single works to large sums of money. Kelley also conditioned the quality of gifts: "It is my wish that no work of art unless of acknowledged merit be admitted to said gallery." While quite the convention today, at the time, it was not

CLEVELAND MUSEUM OF ART, continued:

considered proper etiquette for museums to look a gift horse in the mouth. Kelley suggested that Cleveland's museum enjoy a superior significance by naming it the "National Gallery of Fine Arts."

It is likely that Kelley's concern for high standards for the museum's collection came from his own travels or that of Jones who studied museums for Kelley. At that time, the Metropolitan Museum of Art in New York was suffering from a permissive acquisitions policy, and was overcrowded with works of low value and low interest that occupied valuable space. Many donors demanded that their collections, however disparate, be exhibited together. If accepted under such conditions, museums had no power to remove them. Kelley's policy dictated a number of large galleries to provide adequate areas to group works by culture, period or department.

Because Horace Kelley was reserved, he did not want his name connected to a gallery or his gift in order to encourage future donations so "no patron or benefactor will have reason to feel that his gift is hidden by the fame of an earlier or larger bequest" (*Cleveland Leader*, 12-12-1890). This line of reasoning was continually challenged in succeeding years and was only resolved, after much bickering, when the present organization was incorporated in 1913 as The Cleveland Museum of Art (Leedy, 1991).

Kelley named cousin Alfred S. Kelly, Judge Jones and attorney Henry C. Ranney as his trustees. Ranney was also a Trustee of the Hurlbut estate and on the very day Kelley's will was probated, the *Cleveland Leader* reported that the two bequests would be combined. Jones later reported that the city was greatly indebted to Mrs. Kelley for her collaboration in the drafting of the will. Mrs. Kelley received her husband's personal property, a summer residence in Pasadena, CA and a life annuity of \$4000 per year.

As terms of the will were made public, the *Cleveland Leader* on 12-12-1890 gushed that "The refinements and graces of life cluster and flourish around such a center, and the city will be far more metropolitan, far more independent and enlightened, than ever before. Nothing else in Cleveland will give such distinction to the city which is soon to be the metropolis of Ohio. No other attraction will be so strong to persons of culture and refinement, from without its limits. Within a few years the art museum, so long desired and now assured, will be the chief pride of the community. It will go far toward making art popular and the appreciation of art common, and it will serve to balance somewhat the commercial and material development of Cleveland. Such institutions are the noblest of monuments and the finest of memorials. They earn the heartfelt gratitude of every enlightened man and woman, and do only good continually."

But the Trustees were not home free by a long shot. The Kelley bequest was land and buildings and the Trustees, with essentially no liquid assets, were responsible for paying Mrs. Kelley \$4000 per year directly from the property's rental income which at the time was expected to exceed \$16,000 per year. This was effectively a lien against the properties as long as Mrs. Kelley survived, clouding the title of any land sold, and making it more difficult to sell the properties at maximum prices.

In addition, Kelley made a provision giving the City of Cleveland the right to purchase a 40' wide strip of land to extend Bank St. (W. 6th St. today) south from Superior St. to Michigan St. for \$50,000, which would go to the museum. This parcel is now part of Tower City. The proposed street was favorably considered since 1885.

Because the strip had a steep grade going down to the flats, some citizens felt that the cost of extending the street should be borne by the owners of the parcels as the value of their land would rise considerably. It was believed at the time that Kelley's strip was worth \$200k, far more than the \$50k he stipulated in his will.

A lobby formed, arguing that the city would be better off if the city refused Kelley's offer and the land sold at market value. The Trustees argued before a special City Council committee established to consider the proposed purchase that the city should not buy the parcel, feeling a



Above: Toledo Art Museum; Harry Wachter & Edward Broadhead Green; 1912

rejection would put more money into the gallery fund. But Council recommended acceptance, arguing that the street would give added fire protection to the large business interests and the City Armory.

A public debate erupted. Mayor George Gardner said he would veto the ordinance if passed, so Council waited. Finally in 1899, Council appropriated land for the street and a 12-member jury assessed compensation at \$100k. But the city did not have the money. It took until October

1904 for the city to come up with the money – and the interest on its debt of an additional \$29,850.

In December 1890, Ranney stated publicly that within a year or two, a suitable site would be selected and a national art gallery would be under construction. Ranney did not mention an art school, and his remarks anticipated selling all of the land at once though it was around Public Square – an area where land prices were increasing rapidly.

Kelley Trustees realized that it was impossible to furnish much of an art gallery for \$500,000, let alone an endowment to support it. To maximize the value of the assets, selling much of the property at that time was unwise. And downtown then was not experiencing any kind of a boom. And Mrs. Kelley continued to live in her homestead on Willson Ave. – now E. 55th St.

The Trustees were able to sell property on what is now E. 65th St. to pay Mrs. Kelley and by 1890, they were besieged with requests from people who wanted jobs at the museum and real estate people offering to buy and sell. From his travels on behalf of the Hurlbut estate, Ranney still had definite ideas about what the gallery should be. Trustee Hermon A. Kelley spoke publicly about the museum's location which he stated would not be downtown because of air quality's poor effect on paintings, and that it should therefore be "located somewhere in the east end."

Kelley's comments sparked controversy because many wanted the museum downtown. The Kelley Trustees responded by hiring Chicago art critic Edward R. Garczynski to provide a written opinion which they released for publication that stated that smoke – not dirt – ruins paintings, thanks to a chemical change produced by the sulfur in coal when burned and united with oxygen and water in the air, produces sulfuric acid – acid rain. (*Cleveland Plain Dealer*, 4-14-1891).

The Trustees were also looking for a site that was accessible and could enable future expansion. Knowing that they could not proceed with the resources at their disposal, they openly advertised their hope that a generous individual would donate a site for the gallery. At the same time, the Trustees were rigorously lobbied by the rival Art Club and Cleveland School of Art. The Trustees met with the Art Club in 1891, housed in City hall, and engaged in informal talks with the Art Club about a union with the CSA. In June 1891, the CSA's Trustees voted to secede from the university, which positioned them to unite with Kelley's interests.

The essay "The Arduous Beginning of the Cleveland Museum of Art" can be found on the CAF website under "Resources."

ARCHITECTURE SPOTLIGHT: NELA PARK:



Above: Aerial of Initial Nela Park Development

Constructed initially from 1911 - 1913, the General Electric Nela Park campus in East Cleveland was the first industrial park in the United States.

Cleveland's Charles Brush invented the arc lamp in 1879 shortly before Thomas Edison invented the incandescent lamp. Both were major safety and quality improvements over gas and kerosine lamps at the time. Burton Gad Tremaine (1863-1948) saw the competition in the lamp business with scores of patent infringement lawsuits and bitter competition, which drove prices down to below costs, and quality suffered.

Small manufacturers were unable to compete and J. P. Morgan Jr. was so impressed by Edison that he offered to back him, creating the General Electric Company. With Morgan's resources, GE could do the important research and development work needed by the industry.

Franklin Silas Terry of the Electric Supply Company formed the Sunbeam Incandescent Lamp Company in 1889, while in Fostoria, OH, John B. Crouse and brother-in-law Henry A. Tremaine started making lamps in 1897. Crouse brought his son Robert and cousin Burton Gad Tremaine, a fire insurance executive, on board. Terry suggested to his competitors he met in his travels that if smaller manufacturers would consolidate, common R+D laboratories could be afforded which would benefit all.

Two dinner meetings in 1901 with Terry, Tremaine and Crouse motivated them to team with Charles Coffin, head of GE, who had suggested that Fostoria Lighting combine with GE. The four founded the National Electric Lamp Company to be a formidable competitor of GE. Coffin agreed that GE would contribute 75% of the capital needed - as a silent partner as Terry and Tremaine insisted no one from GE would be involved with NELC. Brush Electric facilities quietly became part of the secret venture - the General Electric Lamp Company, established in 1901.

Coffin believed competition was essential for commercial success and even pitted his own plants against one another, for he believed that GE's rapid growth and size were causing his staff to lose motivation for further improvement - at a time when the industry had too many different lamp bases and caps. Coffin agreed to finance National on the condition that they favor GE's

screw-type bases as a standard, which we all use today. Federal courts soon felt GE's stake in National was too significant and they ordered the two to separate. In 1906, National changed its name to National Electric Lamp Association - NELA, later renamed the Lamp Division of GE.

In its early years, National's facilities were scattered about Cleveland. Terry realized they could meet their needs in a tall building downtown or on a large plot of land for the same cost. Terry found a plot at the end of the streetcar line in East Cleveland and originally purchased 37 acres to build NELA Park, which eventually grew to 92 acres.

The location for Nela Park was originally known as Panorama Heights, a location of the vineyards of German immigrants prior to the park's development. Nela Park was designed by New York architect Frank E. Wallis in a Georgian Revival style, costing roughly \$400,000 for the first eight buildings in 1913.

The "park" was developed with the acquisition of 44 land parcels between 1911 and 1925



Above: Nela Park Lighting Institute, Bldg. 326

Below: Nela Park Bldg. 307



and more in the 1930's and '50's, totaling 71 acres between Noble and Belvoir Roads in East Cleveland and reaching into Cleveland Heights to the east. Construction of eleven buildings by 1915 provided facilities for engineering, manufacturing, administration, maintenance, utilities, operations, and lamp laboratories. Eight more facilities were added by 1930, and four more in the 1950's brought Nela's campus to its present status as a comprehensive lighting development center. Throughout this period, Nela's facilities were developed on the campus grounds to house recreational, assembly, event, and dining facilities.

The business park also contained amenities for employees which were unusual at the time, including a quality cafeteria, general library, a dispensary providing dental, nursing, and medical care, a barber shop, transportation office, ample garage parking, and a local bank branch. Nela Park also provided recreational facilities including tennis courts, baseball fields, an in-ground swimming pool, bowling alleys, and an auditorium. Due to its reputation as a leading innovator in electrical lighting research and development, and its university-like campus environment, Nela Park developed a national reputation as the "University of Light."

The site featured an unusual range of specimen trees, some of which survive today. The initial building architecture - the Georgian Revival style of the late eighteenth century - bears resemblance to buildings in Bath and Salisbury, England where Wallis traveled for inspiration.

The American elm trees that line both sides of Elm Drive South were planted in 1917 and have been treated twice annually to prevent loss due to Dutch elm disease. Across Ravine



Above: Nela Park Bldg. 308, "Product Management"

Below: Nela Park Bldg. 309



Drive a weeping beech tree can be seen. It is commonly referred to as the "upside down" tree. In the same direction one can see the copper-covered observatory dome. Along the quadrangle sidewalk are several globe elm trees, which were obtained in England and were originally planted in 1916. The ball shape is their natural form. The underground sprinkling system in the quadrangle area was first installed in 1927 and the water for it is taken from the pool in front of the Lighting Institute.

In 1913 there were no paved roads or permanent sidewalks. The concrete tops of the utility pipe tunnels for served as sidewalks. Roads were

ARCHITECTURE SPOTLIGHT: NELA PARK, cont'd:

subsequently paved with red brick as were the sidewalks. One advantage with the sidewalks over the pipe tunnels is the melting of snow during winter months due to escaping heat. In 1920 the brick herringbone pattern was standardized for permanent sidewalks and flagstone for temporary sidewalks. Granite curbs replaced concrete from 1937-1946.

Roses surround the pool at the Lighting Institute. The original purpose of the pool was to provide an auxiliary water supply for fire protection. The pool is 144 feet in diameter and 11.5 feet deep with a capacity of one million gallons. The fountain, installed in 1940, consists of several nozzles, spaced so that the water spread covers about one-third the surface area. A column of water 70 feet in height is ejected from the center nozzle.

The Lighting Institute is one of the more ornate of the buildings. The bell tower rises 72 feet and houses Westminster chimes, installed in 1920. Four bells are made of bronze and their total weight is 2840 pounds with the heaviest weighing 1550 pounds. The hammers in the bells weigh 20, 40, 60 and 90 pounds. The power to ring the bells is supplied by suspended weights. In 1922 the bronze statuary designed by Robert Aitken above the pool was installed. Buildings to the south of the campus are modern and were dedicated to manufacturing.

Tremaine's perspective on the Nela Park campus design reflects his vision and values: "The grounds and buildings at Nela Park in Cleveland, which is the headquarters of our organization, are more than the conventional 'office space.' We built with the thought that our organization was to have a spirit and as such should have its home." Nela Park was added to the National Register of Historic Places in 1975.

By the time GE Lighting moved its manufacturing to various locations and sold its lighting business to Savant Systems in 2020, headcount at Nela Park had dropped from 2800 to just over 200. In 2022, Savant sold Nela Park to Phoenix Investors, a Milwaukee real estate company who plans to renovate and maintain it as a multi-tenant campus. Phoenix paid a mere \$5 million for NELA Park's one million square feet and 92 acres. Savant plans to retain space for its staff at Nela Park as a Phoenix tenant.

Tremaine lived on the Hillandale estate in Wickliffe, OH. His son, Burton Jr., was a businessman and art collector. Mr. Tremaine Jr. and his wife, Emily Hall Tremaine, began collecting 20th-century art when they married in 1945. By the early 1980's, the Tremaine collection had grown to more than 400 significant works by European and American artists.

In 1980, the Tremaines sold Jasper Johns' "Three Flags" to the Whitney Museum for \$1 million. At the time the price was the highest ever paid for the work of a living artist. The Tremaines had

acquired "Three Flags," a triple image of 48-star American flags of different sizes superimposed one on another, in 1959 for \$900. Tremaine Jr. attended Lake Forest College and began his business career in his early 20's as president of the Superior Screw and Bolt Company of Cleveland. He became the youngest director of the Cleveland Trust Company and in his early 30's took over the Miller Company of Meriden, CT, a manufacturer of sheet-metal products and lighting fixtures.



Above: Jasper Johns' "Three Flags"

In a 1984 lecture at the Wadsworth Atheneum Museum of Art in Hartford, CT, architect Philip Johnson spoke with envy of the expertise of the Tremaines: "So it makes it very fitting that in this magic place, in those magic years, that there started - unfortunately, in Santa Barbara - we can't claim this for Hartford - Mrs. Tremaine, and later with Mr. Tremaine, putting together this incredible collection which you're going to see tonight. I'm very familiar with the collection. I'm also familiar with my jealousy and envy of it, so if I start saying nasty things, why you'll put that down to where it belongs. It's just that - well, I get jealous, because I used to buy pictures once in a while if I had ten dollars left over." [laughter]

"The only thing I think, Emily, that I bought a masterpiece before you did. Isn't that marvelous to be able to say that? In 1929 I bought a Paul Klee by myself. I was a little ashamed of it because I thought my mother would be so angry, I didn't dare show it to her for several years. But I kept it hidden and it was a masterpiece, and now it belongs, like most, unfortunately, things in this world, to a museum." [laughter]

"But we did start that same time, you see. By no accident, somehow or other, it all started around the year 1930 to 1935, and in these pictures tonight, you will find, very nice, that they've labelled them right on the picture, when the Tremaines bought them. And they never stopped. Mrs. Tremaine and Mr. Tremaine have eyes like gimlets. They must have them in the back of their heads. They come up with artists I never heard of. I remember the most acute sense of jealousy I had, was when they discovered Oldenburg, and they went down to the store, which is now so famous, everybody knows about the store, of course, on Second Avenue. Everybody went there. I never went there. It never crossed my

mind. I never heard of it. [laughter] And I was supposed to be - to know about modern art. That was my business. It was their business a lot more than it was mine, and they bought the great 7UP and the great one that's hanging here tonight. Right off the bat. The paint was still fresh. They walked right off with it. They did the same thing with Rothko, as you'll see tonight."

"They had better Klees than I ever had. They had better everything. Oh it's a shocker. [laughter] They have a collection that we've always told them, that wherever it— it's a museum, and I've had such special fun watching it because I was a friend of theirs, more than it says in the little forward to the thing tonight that I was their architect, but I can't remember ever being hired as an architect. [laughter] All I remember is we'd sit around in the evening and [they'd say]: "Wouldn't it be nice if we had a swimming pool here or a place to put pictures over there or this living room is really awfully small, isn't it?""

CAF Adds New Director:

Jim Streff AIA Joins CAF:

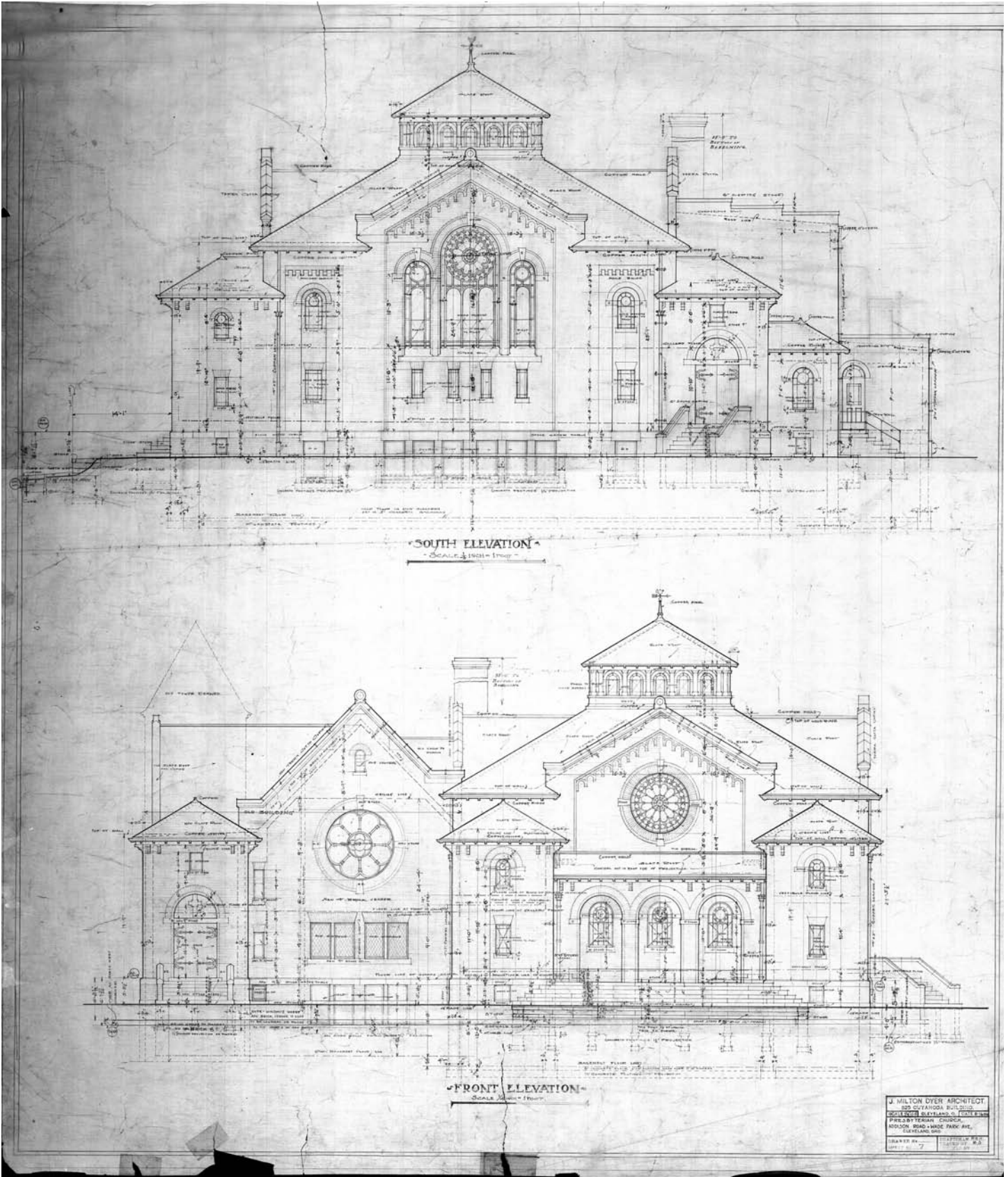


After five years, CAF has elected to expand its Board. Jim Streff AIA has graciously accepted our invitation to join us on our journey to strengthen the design culture of Northeast Ohio. Jim graduated from Kent State University in 1983 with a Master of Architecture degree. After working for a number of Cleveland firms, in 1990 Jim was a founding member of Hengst Streff Boyko Architects, now HSB Architects and Engineers. HSB's full-service practice has been centered on commercial real estate with projects in the workplace, retail, institutional and hospitality/ restaurant markets throughout the United States.

A registered Architect for over 35 years, Jim's experience includes multiple projects for Cigna Insurance involving new workplace strategies and multiple projects for Morgan Stanley where HSB acted as the national accounts space manager. Jim has served on the Board of Directors for the Volunteers of America of Greater Ohio, where he has also served as Board President and on the City of Cleveland Heights A.R.B.

With CAF, Jim will jump into the deep end of the pool to lead our efforts to expand and update the architectural content of the Encyclopedia of Cleveland History, managed and hosted by Case Western Reserve University. Jim will develop new and expanded narratives for important architects and buildings to further educate ECH users on the rich architectural history of Greater Cleveland.

Photo Feature



Westminster Presbyterian Church; Exterior Elevations; J. Milton Dyer Architect; Addison Road & Wade Park Avenue; August 16, 1906