

The  
Van Sweringen Influence  
**SHAKER  
HEIGHTS**

**The Van Sweringen Influence**  
**Shaker Heights**

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**First Edition, 1976**  
**Second Edition, 1981**  
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**Fourth Edition, 1995**

The above drawing is reprinted from the Van Sweringen publication  
*Shaker Village Standards* (2nd ed., 1928).



“...ideal sites for delightful country estates removed from town and yet within easy distance of it.”

Reprinted from the Van Sweringen publication  
*Peaceful Shaker Village.*

## Foreword to the First Edition

A combined project of the Shaker Heights Landmark Commission and the School of Architecture and Environmental Design of Kent State University, funded by a grant from the Ohio Arts Council, this publication is an attempt to recapture the vision of the Van Sweringen brothers, developers of Shaker Heights, by focusing upon some of the city's outstanding examples of residential architecture.

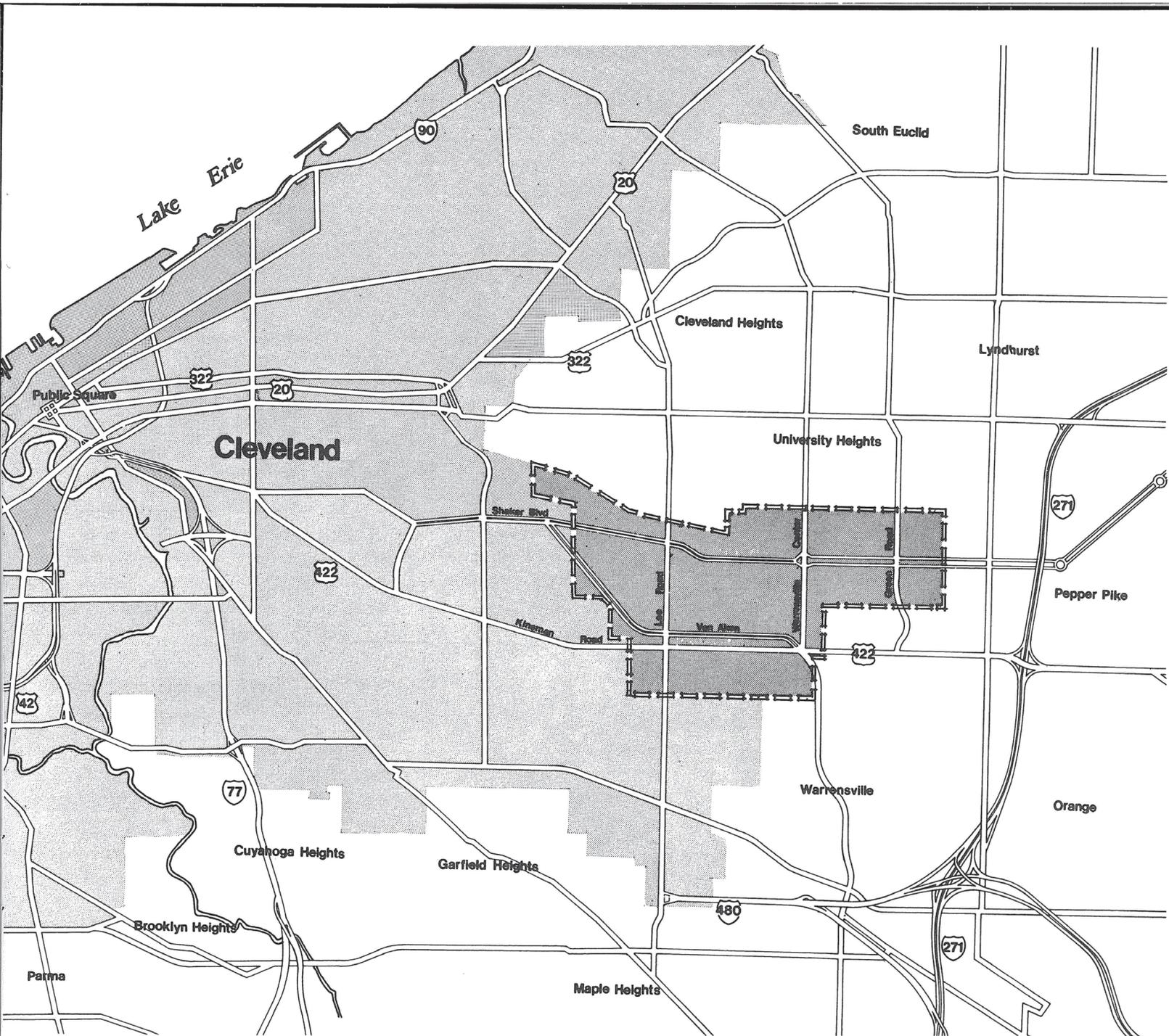
The study is not a survey of the community as a whole, the present-day diversity of which is also due in large measure to the long-range planning of the Van Sweringens. Such a survey, while beyond the scope of this project, might well be worthy of future interest and funding. Rather, this work is an architectural character study. The length of the survey necessarily dictated a high degree of selectivity. Therefore the examples depicted on the following pages were chosen, not because they are finer or grander than hundreds of other homes in Shaker Heights, but because, in the judgment of the authors, they typify in overall design, as well as in specific detail, the major architectural styles which flourished in the development of Shaker Heights.

In this Bicentennial year, when Americans everywhere are taking a closer look at their roots and the forces which shaped their country and their own communities, it seems most appropriate that a study be devoted to the development of Shaker Heights, a community which represented, at the time of its conception in the early part of this century, a new and, in this country, unique trend in city design. It is hoped that the results of this survey will serve to honor not only the far-sighted and enduring vision of the Van Sweringen brothers but also the work of the many distinguished architects and builders who helped to fulfill that vision.

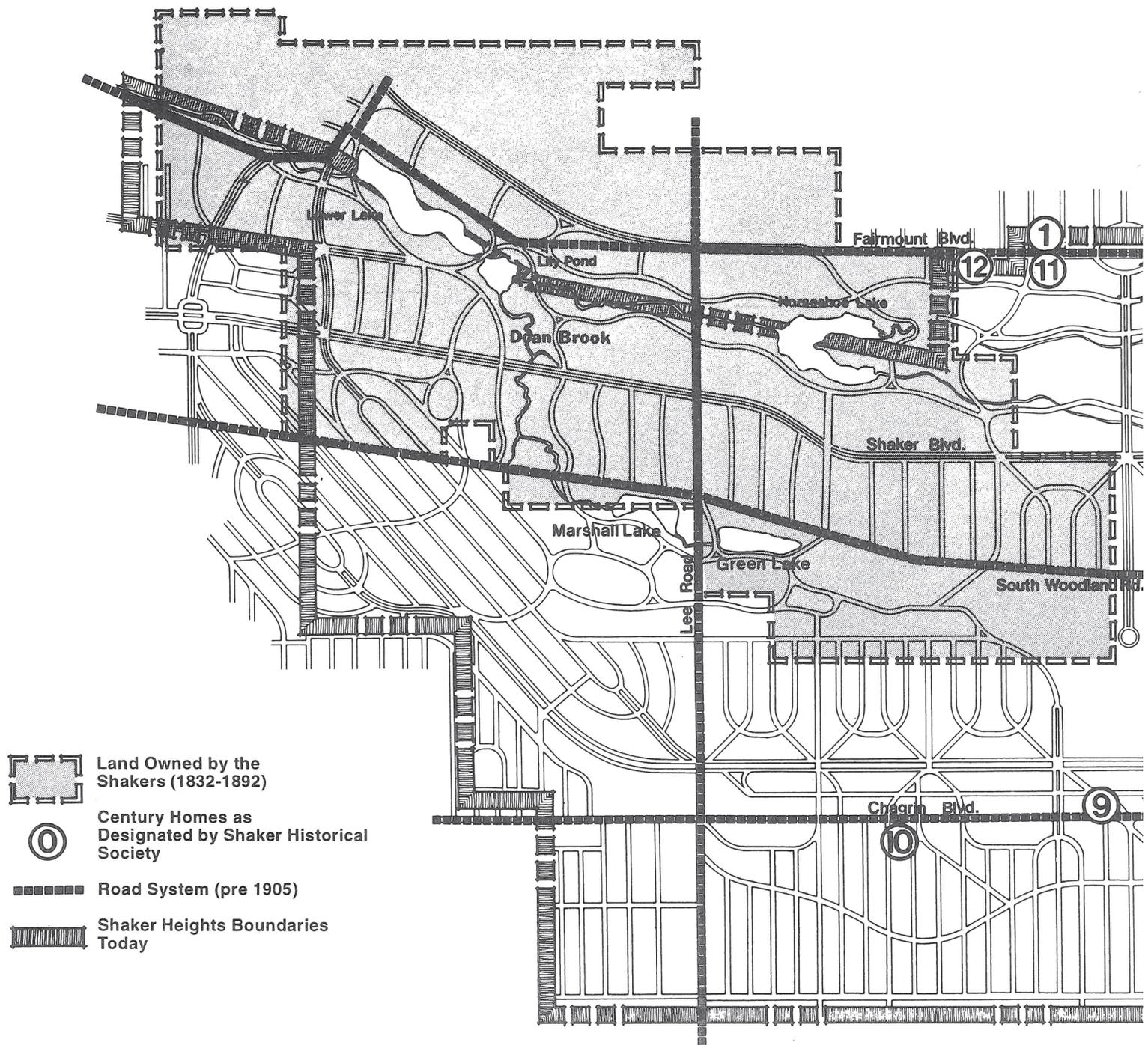


Historian,  
Shaker Heights Landmark Commission

June, 1976

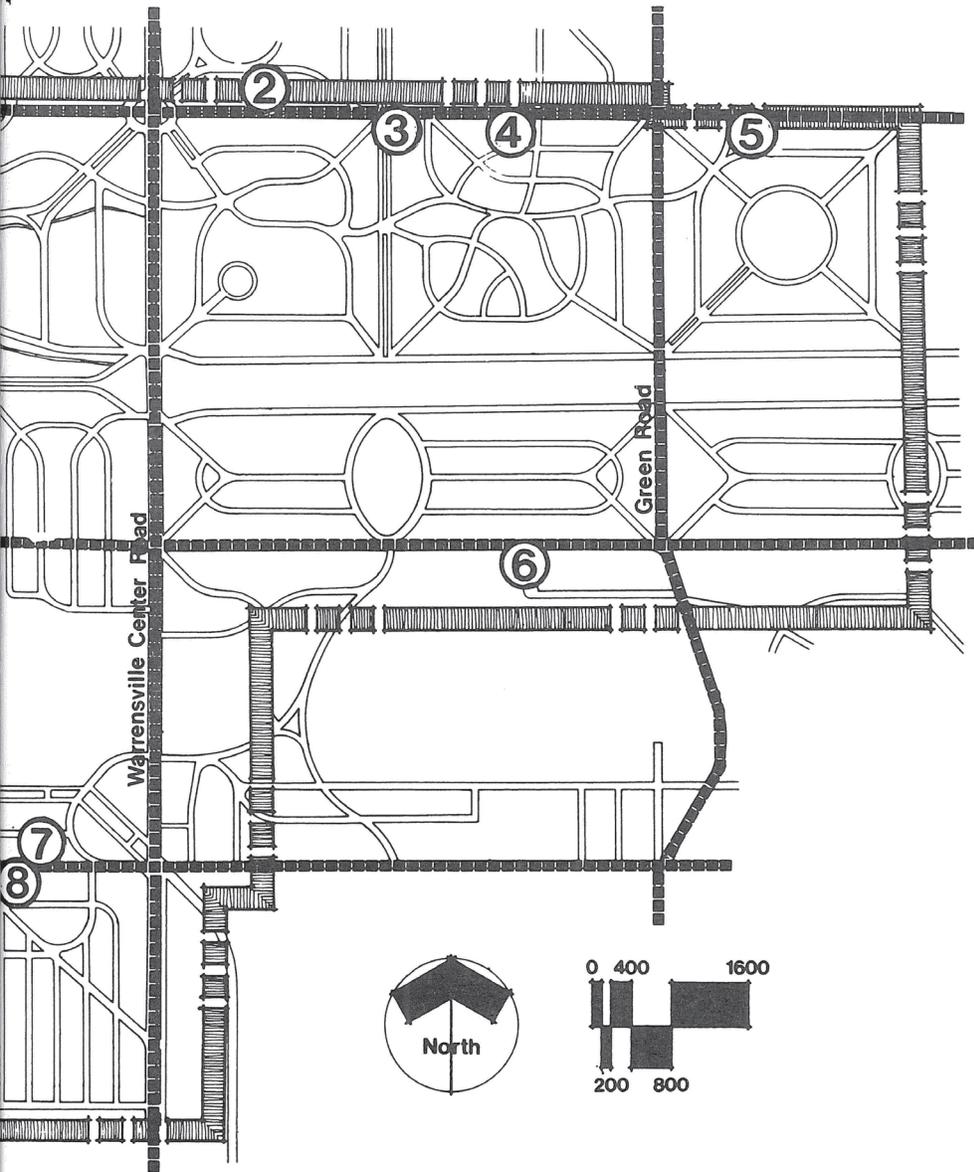


# Shaker Heights Position



# BOUNDARIES OF SHAKER HEIGHTS, 1920

## SINCE and North Union Shaker Colony in Warrensville Township - 1800s



1839-1847  
Jacob Strong Home  
Western Reserve  
18829 Fairmount Blvd.

1

1853  
Robert Drake Home  
Western Reserve  
20975 Fairmount Blvd.

2

1840  
Robert Corlett Home  
Farm House  
21710 Fairmount Blvd.

3

1866  
Henry Corlett Home  
Farm House  
22300 Fairmount Blvd.

4

1853  
John Cowle Home  
Western Reserve  
23550 Fairmount Blvd.

5

1879  
Thomas Craine Home  
Farm House  
22300 S. Woodland

6

1860  
Joshua Cole Home  
Carpenter Gothic  
19807 Chagrin Blvd.

7

1844-1847  
William Kewish Home  
Farm House  
19620 Chagrin Blvd.

8

1836  
Asa Upson Home  
Western Reserve  
19027 Chagrin Blvd.

9

1817  
Moses Warren Home  
Western Reserve  
3535 Ingleside Road

10

1871  
Silvester Knittel Home  
Farm House  
18800 Fairmount Blvd.

11

1871  
Henry and Sarah Hecker  
Farm House  
3552 Fairmount Blvd.

12

## Historic Overview

Fondly referred to by members of the colony as “The Valley of God’s Pleasure,” the 1,360 acres of woods, orchards, lakes, and farmland of the North Union Shaker settlement comprised the nucleus of the land holdings which were developed as Shaker Village, later Shaker Heights.

Although the North Union settlement prospered and attracted many new members in the early decades following its establishment in 1822 on land donated by the Russell family, early settlers in Warrensville Township, the dream of the Shakers for a utopian religious community of farmers, millers, craftsmen, and artisans faded with the rise of Cleveland as a booming industrial metropolis in the last quarter of the 19th Century. In the years following the Civil War the Shakers’ membership steadily declined, and in 1889, with only twenty-seven members remaining, the elders of the colony decided to sell their holdings and relocate the members to other Shaker communities. A Buffalo land syndicate, headed by W.H. Gratwick, paid the society \$316,000 for the land which included mills, workshops, dwelling houses of the three “families” which comprised the colony, as well as orchards, gardens, fields, and two man-made lakes.

The few remaining Shakers of North Union had long since departed, and the buildings had stood abandoned and forlorn for some fifteen years, when two enterprising young brothers and business partners, Oris Paxton and Mantis James Van Sweringen, became interested in the development of a wealthy residential community on the heights to the east of Cleveland. In 1905, they took a thirty-day option on a small parcel of the Shakers’ land, still owned by the Buffalo syndicate, which had tried unsuccessfully to market the land through three different agencies over the years. The agreement with the Van Sweringens stipulated that they could take a second option for double the amount of land and time if they were successful in selling the original parcel. Each succeeding option contained the same provision.

Within two years’ time the brothers had formed a syndicate of their own, the Sedgewick Land Company, predecessor of the Van Sweringen Company, to purchase the remaining 1,200 acres of Shaker land, paying over \$1,000,000. Eventually they expanded their holdings to more than 4,000 acres.

The Van Sweringen brothers were no strangers to land development in the City of Cleveland. Earlier they had attempted a similar development on the west side of Cleveland around the Clifton Boulevard area of Lakewood, but they had overextended themselves. The properties did not sell quickly enough, and they were forced to declare bankruptcy.

The brothers were shrewd businessmen and learned much from their previous experience. One of the reasons for their earlier failure was lack of a transportation system. The people who were interested in Shaker Village were primarily business and professional people who worked in the City of Cleveland but preferred to live elsewhere. At the time, however, the journey from Shaker Village to downtown Cleveland took the better part of an afternoon. The brothers recognized the problem and tried to persuade transportation companies in the area to extend their trolley lines into Shaker but without success. Finally, in 1915, they bought an existing railroad line, the Nickel Plate, which was owned by the New York Central, and extended the tracks into Shaker Village. The line was later called the “Kingsbury Run” after the stream which it followed. With its completion in 1920, thus providing the village with high-speed commuter service to and from downtown Cleveland, the success of Shaker Village, though tenuous in the early years, was assured. From a population of 200 at the time of its incorporation in 1911, the community grew to 1,600 in 1920 and to 18,000 in 1930. Some 500 residential building permits were issued in the peak year, 1925, and by 1931 the community had outgrown its village status and officially became the City of Shaker Heights.

# The Planned Neighborhood

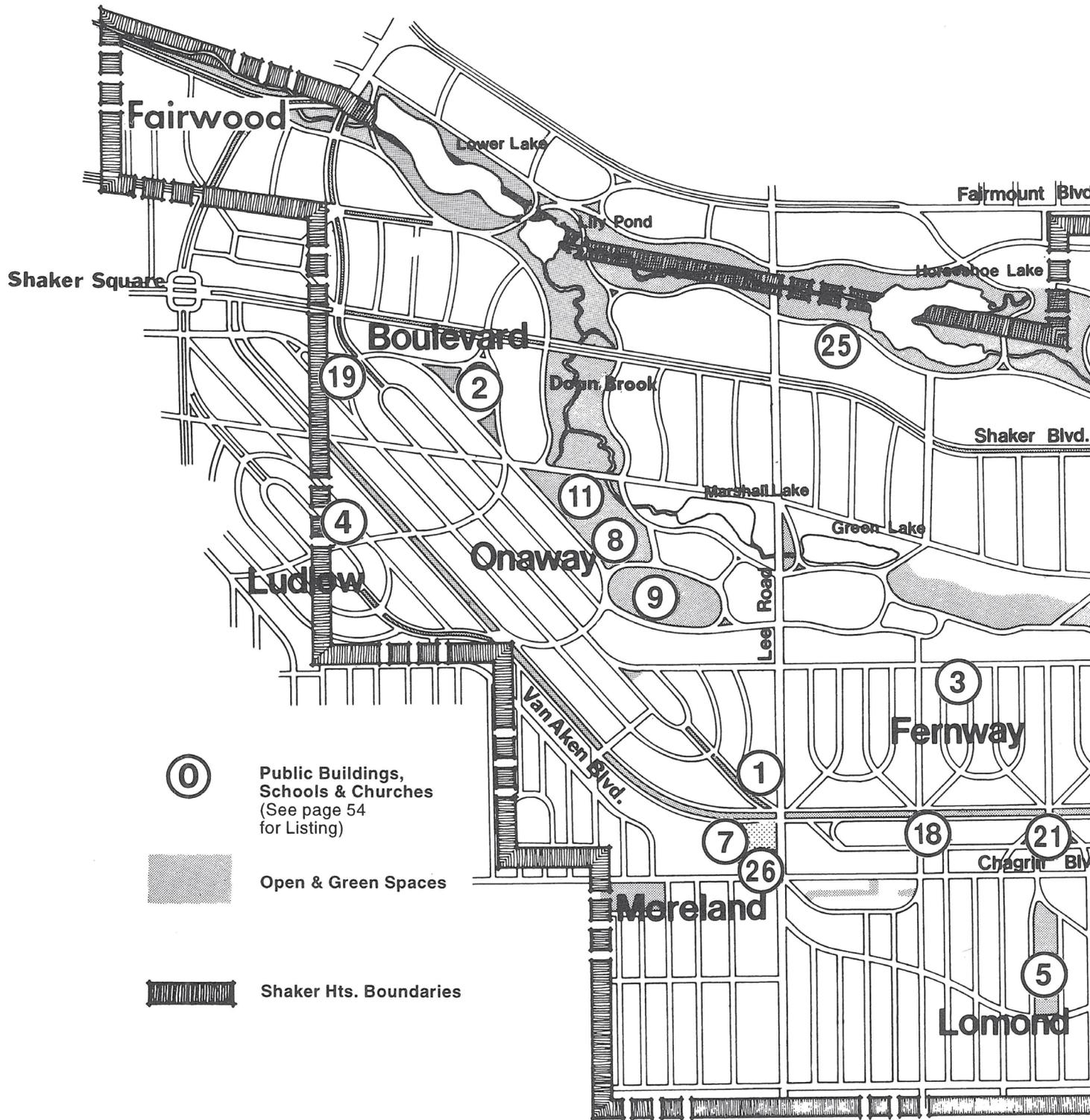
Although it cannot be specifically documented, it is apparent that the philosophy followed by the Van Sweringens and their planners, the F.A. Pease Engineering Company, bore great similarity, if not a direct relationship, to that of the "Garden Cities Movement" begun in England in the late 1890s. In 1898, Ebenezer Howard, an English social reformer, wrote a book called *Garden Cities of Tomorrow*, in which he argued for the carefully controlled development of new cities in agricultural districts as an alternative to the haphazard evolution of sprawling suburbs which he saw taking place in London and other large cities. Although Howard's proposals envisioned new industrial cities, the Van Sweringens applied his philosophy to the development of a residential city. In accordance with the "Garden City" idea, they began by purchasing large tracts of agricultural land which were to be held under single ownership. Small districts within the original parcels were to be subdivided while the remaining land would serve as permanent green space and parks. Parcels of land were offered, six to ten acres per district, which could later be subdivided and marketed for \$25 per frontage foot, but in order to assure uniformity of value as well as to provide for varying degrees of financial status in the community, uniformity of lot sizes within each district was to be carefully regulated.

Another similarity to Howard's concept was the limiting of the population of each district with development of future districts elsewhere within the original parcel. Thus it is interesting to note at this point that although the development of the Mercer neighborhood in Shaker Heights for the most part post-dated the era of the Van Sweringens themselves, its streets and boulevards, lot sizes, and homes corresponded with the original district concept for Shaker Village. Each district was to have its own green area or park system to act as a buffer, thereby keeping the districts separate and distinct but accessible to each other. Also, in order to create close-knit communities within the districts, each was to have its own neighborhood school located on land designated by the planners. Gradually the neighborhoods

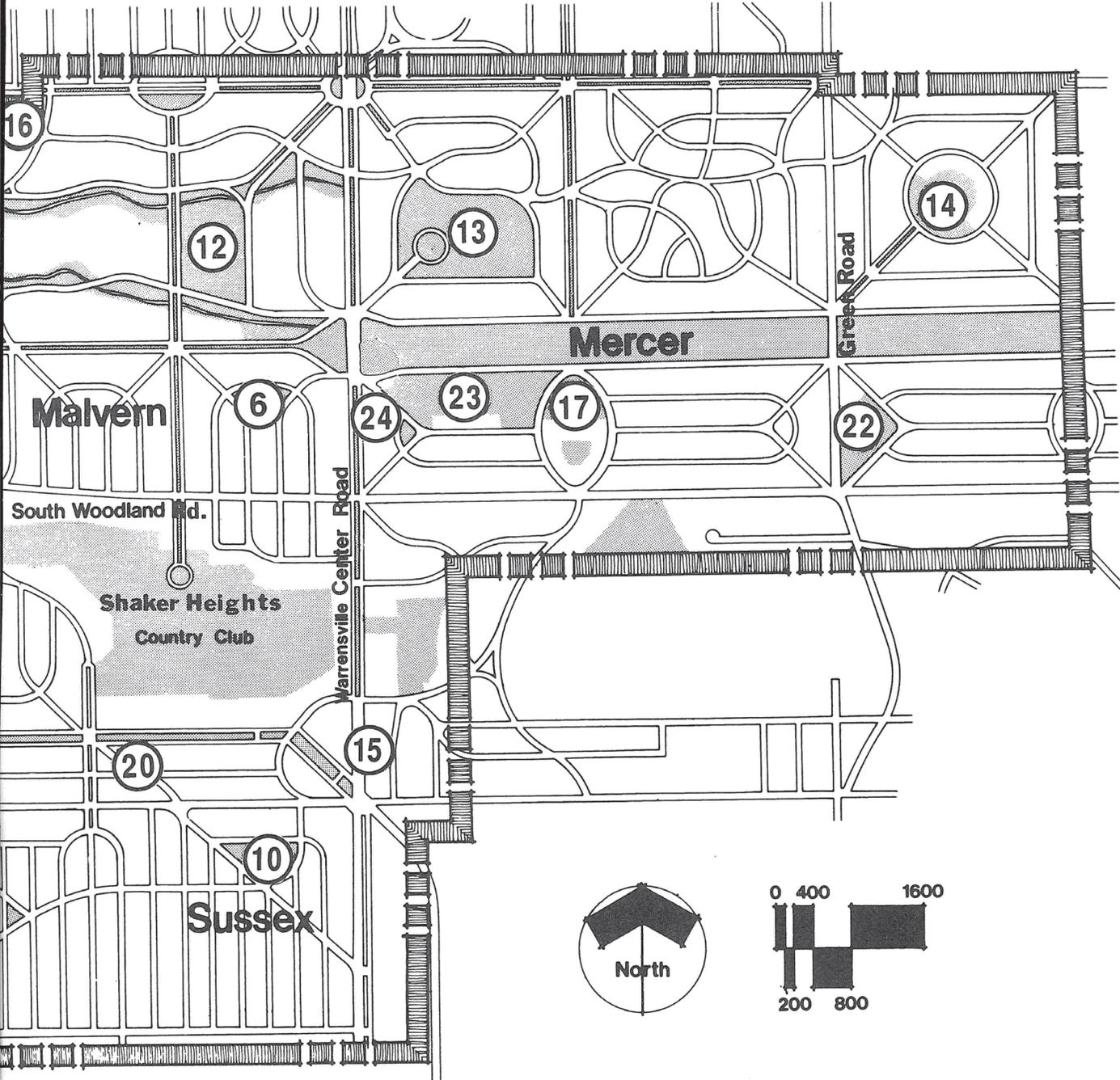
came to be identified by the names of the nine elementary schools established in Shaker Village.

During the early period of Shaker Village's development, many of the wealthy families of the Euclid Avenue area in Cleveland were beginning to migrate to other parts of north-eastern Ohio. In order to attract these people to Shaker Village, the Van Sweringens persuaded the private schools of the University Circle area to relocate in Shaker, and these three schools, Hathaway Brown, Laurel, and University School, were given major vistas to increase their visual importance. Still another attraction to Clevelanders of means was the location of the Shaker Heights Country Club along the south branch of Doan Brook. This was created not only a prestigious recreation area for the community but also a functional green belt which served some of the districts as a community buffer.

Although the Shaker land purchased from the Gratwick company of Buffalo was rural in nature, a well-defined road system as shown on the map on p.6, already existed. In addition to serving as the main arteries into and out of the city, these roads were to become the major boulevards and framework for the development of Shaker Village. Within this framework, however, the planners dispensed with the usual grid pattern of street design, creating instead an aesthetically pleasing, as well as topographically sensible, system of broad, elliptical boulevards with green medians. Strict enforcement of building setbacks and spacious tree lawns planted with sycamores, elms, and maples further enhanced the green vistas. Finally, in addition to preserving what is perhaps the most lasting memento of the North Union Shakers, the two large man-made lakes, two smaller new lakes, Marshall and Green Lake, were created by damming a secondary branch of Doan Brook, and these became the sites of some of the choicest properties in Shaker Village. The grassy south bank of Green Lake fondly known as the "Duck Pond" by the children of Shaker Heights today, provides still additional open green space.



# Shaker Heights Public Buildings and Green Spaces



## Developmental Promotion

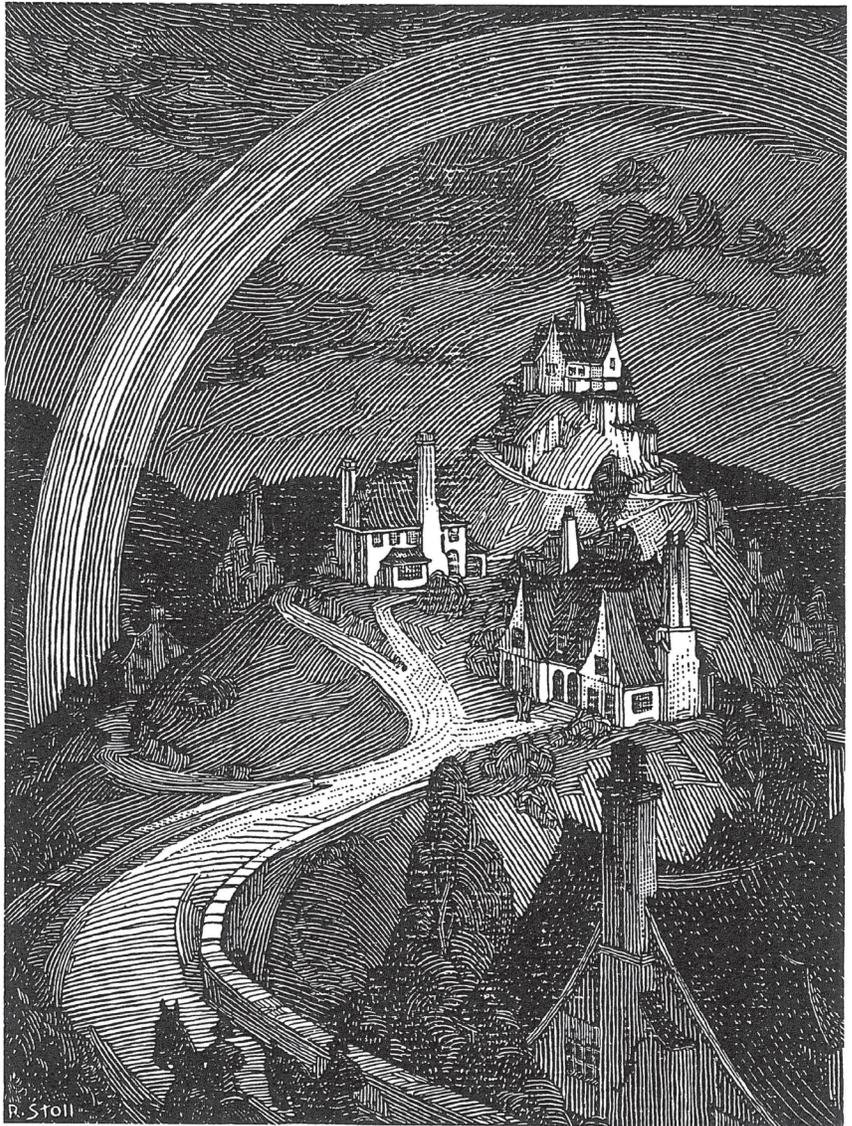
“...On the high rolling land six hundred feet above the lake with great century-old trees, murmuring streams, and long vistas of beauty everywhere, they offer ideal sites for delightful country estates removed from town and yet within easy distance of it...At the end of the rainbow lies Shaker Village.”

This romantic prose is an example of how the Van Sweringen Company described Shaker Village in its brochure, *Peaceful Shaker Village*, printed in 1928. The brochure was one of the selling devices employed by the Van Sweringens to promote their development, and while its flowery descriptions and fanciful artwork may strike the reader today as far-fetched and overdone, it genuinely reflected not only the mood of romanticism that influenced American culture in the 1920s but the extent to which the Van Sweringens gauged that mood and capitalized upon it in promoting their real estate development. Through the medium of the “silver screen,” Americans who had never travelled abroad became aware of the European landscape and saw for the first time the Gothic cathedrals of Germany, the Tudor manor houses of the English countryside, and the French *chateaux* of the Provinces. Novels such as F. Scott Fitzgerald’s *The Great Gatsby* further reflected not only this new awareness but an avid desire on the part of wealthy Americans to acquire their own country estates. Hence the appeal of a promotional device such as *Peaceful Shaker Village*.

The brochure was part of a packet of promotional literature that was sent or, in most cases, personally delivered to a prospective client with a personal letter from the Van Sweringens inviting him to visit Shaker Village. Frederick C. Howe provided a vivid picture of how he was approached by the Van Sweringens in his autobiography, *The Confessions of a Reformer*:

“One day a young man named Van Sweringen came into my office selling real estate... Van Sweringen called several times. He was never intrusive, never urged the matter, but merely laid the suggestion before me. The offer was always the same—a good sized building lot and a participating interest in a syndicate made up of my friends which was to own several thousand feet of land on the Boulevard.”

Another innovative device of the Van Sweringens was their use of model homes to demonstrate what a client might expect in Shaker Village. Sixteen such homes were commissioned by the Van Sweringen Company, and although at the time many real estate men scoffed at their methods of operation, ridiculing them for building “castles in Spain,” all of the original sixteen homes are still standing. Finally, the construction of a magnificent English mansion on South Park Boulevard was intended not so much as a residence for themselves—they eventually turned it over to their two unmarried sisters, preferring to spend their time in their suite at the Terminal Tower or, later, at their country estate at Daisy Hill—as to serve as a symbol, to residents and clients alike, of their continuing interest in Shaker Village.



“On every family's horizon is a rainbow, and for many the pot of gold at the rainbow's end is Shaker Village.”

Reprinted from the Van Sweringen publication  
*Peaceful Shaker Village.*

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## The Van Sweringen Standards

Although the Van Sweringens promoted their development in terms of the romanticism of popular American culture in the 1920s, they also knew that money alone does not always buy good taste. Consequently, the promotional packet distributed to prospective clients also included a copy of *Shaker Village Standards*, a booklet containing guidelines which not only provided the chosen architect with necessary information but also served as an educational tool for the client himself. Emphasis throughout the text was upon dignity and good taste. For example:

“Good taste calls for well-designed residences that combine the things that make for comfort and convenience with the things that make for beauty...”

“The beautiful home suggests hospitality and friendliness tempered by dignity and reserve.”

“The most pleasing is never conspicuous—never flashy.”

Emphasis was also given to distinctiveness of design and detail, and numerous tables and charts set forth guidelines for the three recommended styles: English, French, and Colonial. Although architectural distinctiveness was desirable, the *Standards* further stressed integrity of design. For example:

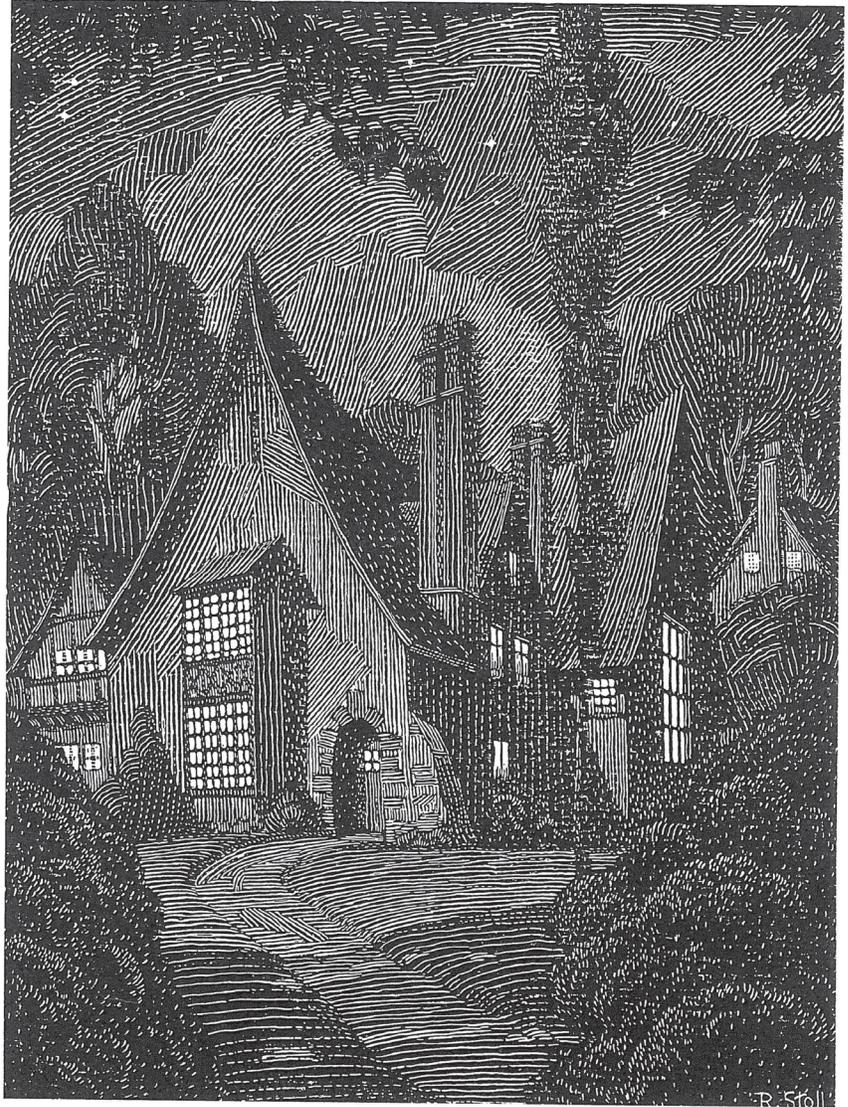
“In English and French houses the color scheme requires that the color of the sash be in harmony with the trim...”

“In all leaded glass work, genuine lead bars should be used instead of zinc. The effect of zinc is flashy and therefore not in good taste.”

With reference to the Colonial house, the *Shaker Village Standards* pointed out that “color, as well as form, contributes to or destroys the impression of unity.” With reference to brick work: “Good taste,...will not permit... a pure white mortar which creates the hard glaring effect of a painted Christmas chimney.” Again the watchwords were “unity,” “coherence,” “harmony,” but above all, “good taste.”

Perhaps the most important regulation set forth in the guidelines, however, was the requirement that a competent architect be engaged in the designing of each Shaker home: “The architect selected should be a graduate architect, or one whose qualifications warrant and whose drawings express a thorough, technical knowledge of the highest and best in architecture...” The importance of this requirement lay in the fact that while it may have been no more than happy coincidence, it was nevertheless the good fortune of Shaker Village that the peak years of its development paralleled the careers of some of the finest architects and builders in American history. Collectively known as “historic revivalists,” many of these men had received their training in the academies of Rome and Paris where they had been influenced by the archeological excavations of the era. In this country the trend toward revival of earlier styles was manifested in the work of such men as Charles Schneider, who mastered the Jacobean Tudor forms in his design of “Stan Hywet” for Akron rubber magnate Frank Seiberling; Phillip Small, who, in addition to the Van Sweringen home on South Park Boulevard, also designed Shaker Square, believed to be one of the earliest planned shopping centers in the United States; and Clarence Mack, who built a number of Georgian Revival homes in Shaker for himself, furnished them, and lived in them for a time, then sold them complete with furniture and fittings.

Other architects of equal stature in this period included Bloodgood Tuttle, Reynold Hinsdale, Charles Greco, and the firms of Howell & Thomas and Meade & Hamilton. Thanks to the guidelines of *Shaker Village Standards*, all found clients in Shaker Village in the years following its incorporation in 1911, and several built residences for themselves in the community. Indeed, the beauty of Shaker Heights today is as much a testimony to the inspired excellence of these architects as it is to the tasteful standards and vision of the Van Sweringens themselves.



“The beautiful home is proportioned to fit both site and surroundings.”

Reprinted from the Van Sweringen Publication *Peaceful Shaker Village*.

# English Styles

## **EARLY ENGLISH**

Reflecting the defensive nature of English society, window openings are thin and vertical. Pointed lancet arches are used frequently over larger windows. Early English roofs are steep, with an inclination of about fifty-five degrees, finished with dripping eaves or parapet.

## **TUDOR**

Walls are ornamented with English “short and long work” resembling window tracery. Large windows have perpendicular mullions; the pointed arches are replaced by square heads to suit the flat ceilings of living rooms. Projecting bays and oriel windows are employed for variety. Roofs have steep inclinations much the same as Early English. Carving and ornamentation are used for accents along fascia edges and barge boards. Use of ornamented chimneys is typical of the Tudor style.

## **EARLY RENAISSANCE (Jacobean)**

Facades, both in brick and stone, are picturesque in character and the classic orders are often used, one above the other. Gables are often of scroll-work and their general outlines are governed by the roof slopes, parapets, and balustrades. Chimney stacks, either of cut brick or stone, follow Tudor traditions; the shafts are sometimes disguised as columns. Doorways are sometimes elaborate in design, flanked by columns. Windows still resemble those of the Tudor period with vertical mullions, horizontal transoms, and leaded glass. Projecting oriel and bay windows are present. Steep sloping roofs covered with tiles or stone and balustrades in great variety from the Gothic period, are also found in Early Renaissance.

## **GARDEN STYLE ENGLISH**

This style was an outgrowth of the English Arts and Crafts Movement started by John Ruskin. The principal features are dominant overhanging roofs and asymmetrical plans and elevations. The windows are leaded glass and the interior room trim is dark stained varnished woodwork. Doorways are not formalistic and the buildings are usually devoid of classical or historical style derivations. Wall materials are usually stucco, wood siding, or wood shingles. The style sometimes has cottage effect implications.

## **REFERENCE:**

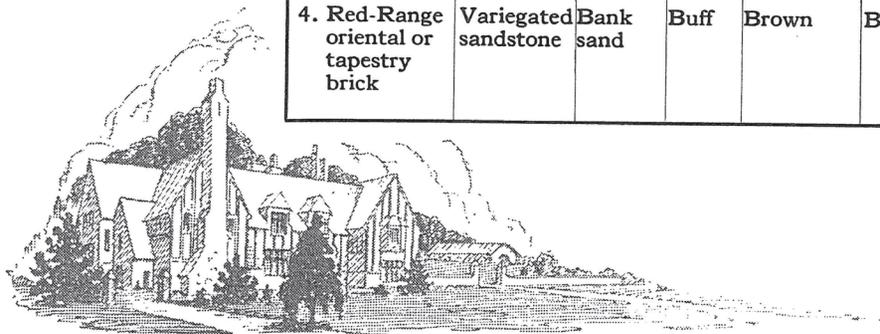
Banister Fletcher-*A History of Architecture on the Comparative Method* — 17th edition reset, 1963.

**APPROPRIATE COLOR SCHEMES**

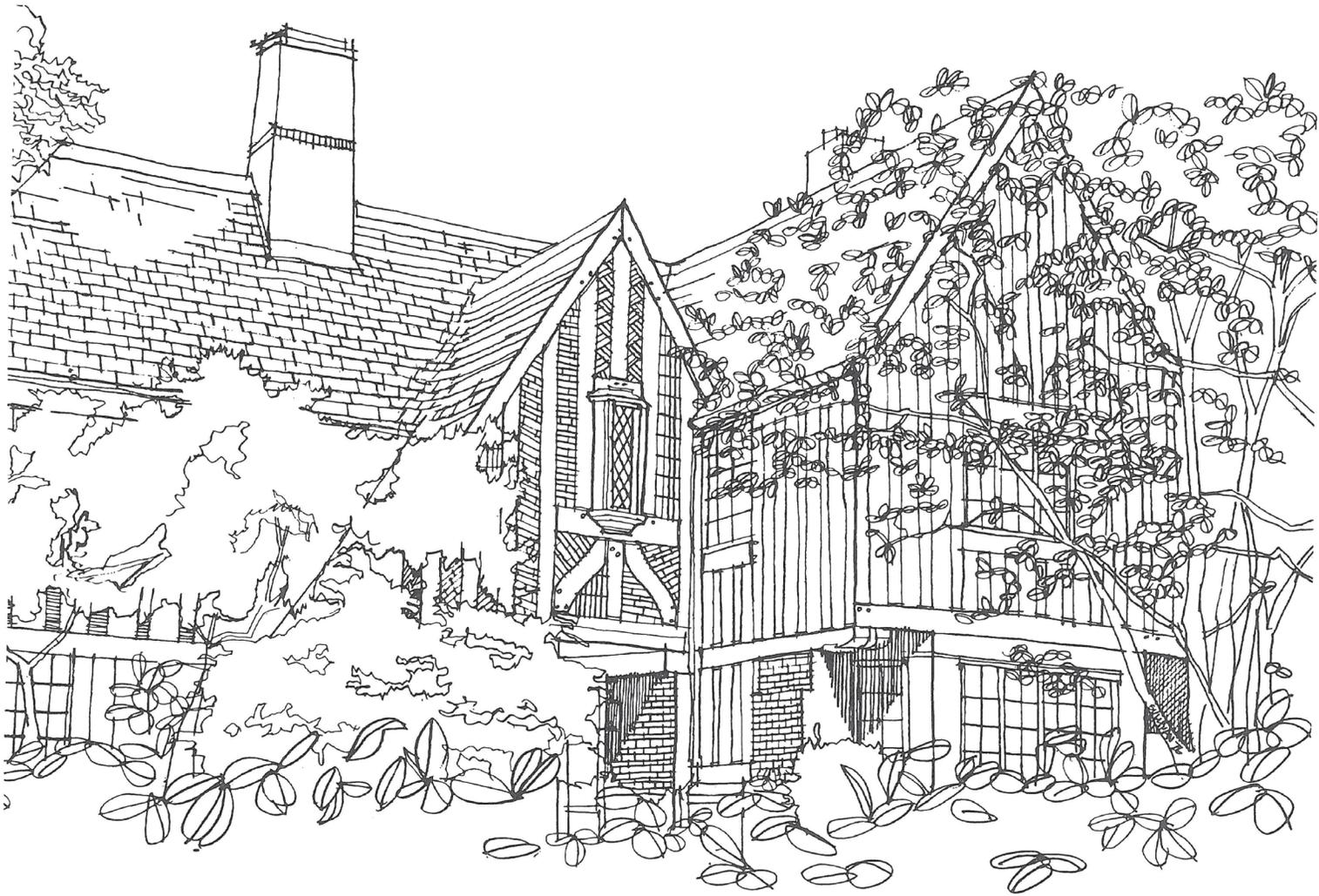
*For English Residences*

Walls	Trim Screens Sash	Shutters and Doors	Chimneys	Iron Balconies, Etc.	Roof
1. Light-weathered gray	Light-weathered gray	Dark-weathered gray	Overburned arch brick	Black	Light-weathered gray
2. Dark-weathered gray	Dark-weathered gray	Dark-weathered gray	Full range matt texture brick	Black	Dark-weathered gray
3. Gray brown	Dark-brown	Dark-brown	Overburned arch brick	Black	Dark-brown
4. Stained to weather to natural wood tone	Light-weathered brown	Light-weathered brown	Red range common brick	Emerald-green	Light-weathered brown

Walls	Stonework	Mortar	Stucco	Siding and Shingles	Sash Trim Screens	Roof
1. Full-Range, matt texture	Variegated sandstone	Natural	Warm	Weathered gray	Weathered gray	Weathered gray
2. Special selection clinker brick	Variegated sandstone	Natural	Sand color	Weathered gray	Weathered gray	Weathered gray
3. Kiln-run, red range common	Variegated sandstone	Slightly buff colored	Buff	Weathered brown	Weathered buff	Weathered buff
4. Red-Range oriental or tapestry brick	Variegated sandstone	Bank sand	Buff	Brown	Brown	Brown



Reprinted from the Van Sweringen publication *Shaker Village Standards* (2nd ed., 1928).



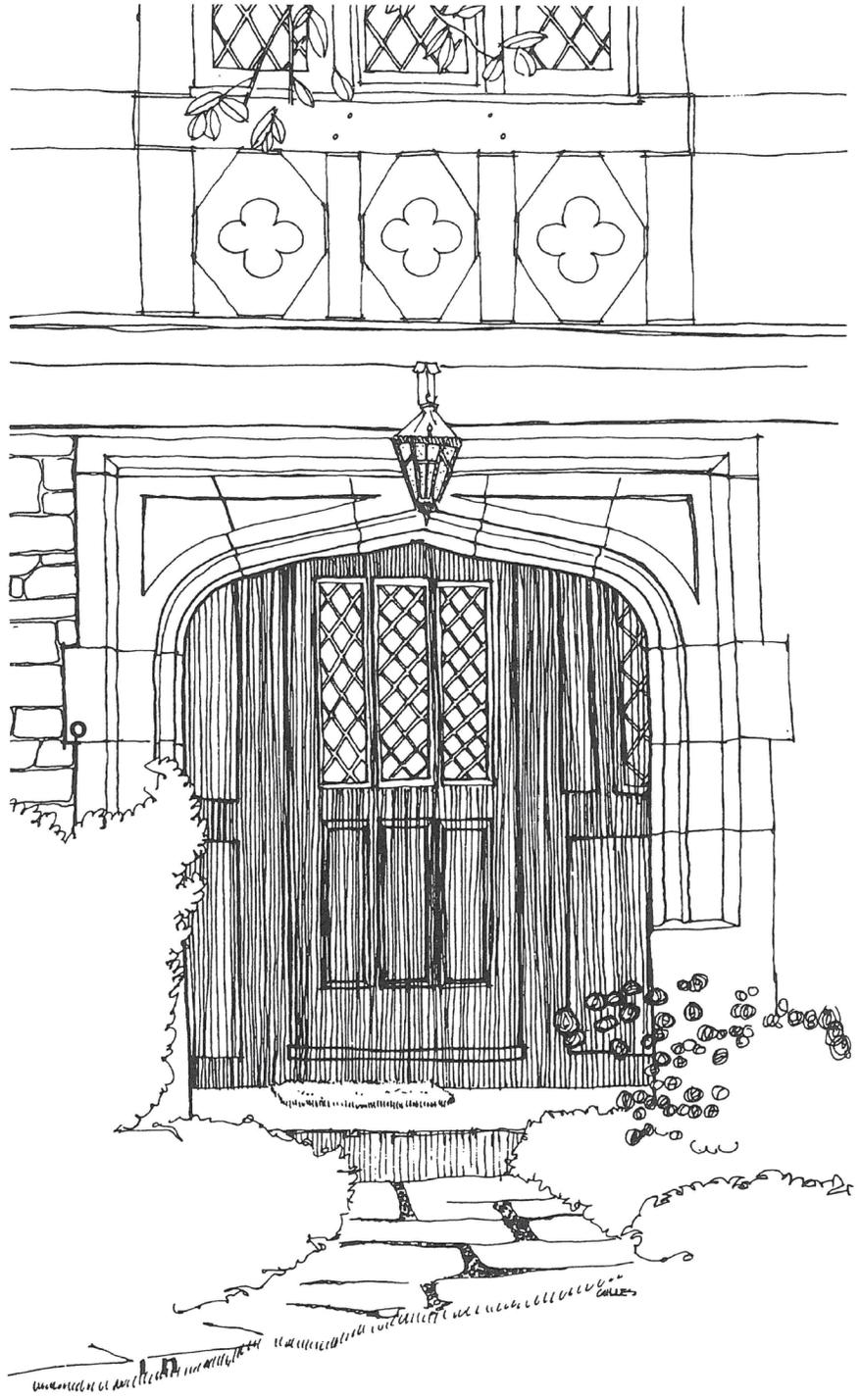
**English Tudor**  
3149 Van Aken Boulevard  
Designed by Bloodgood Tuttle  
for the Van Sweringen Co. in 1924.



**Early English - Medieval**  
16700 Parkland Drive  
Designed by Reynold H. Hinsdale  
for Samuel Horvitz in 1929.



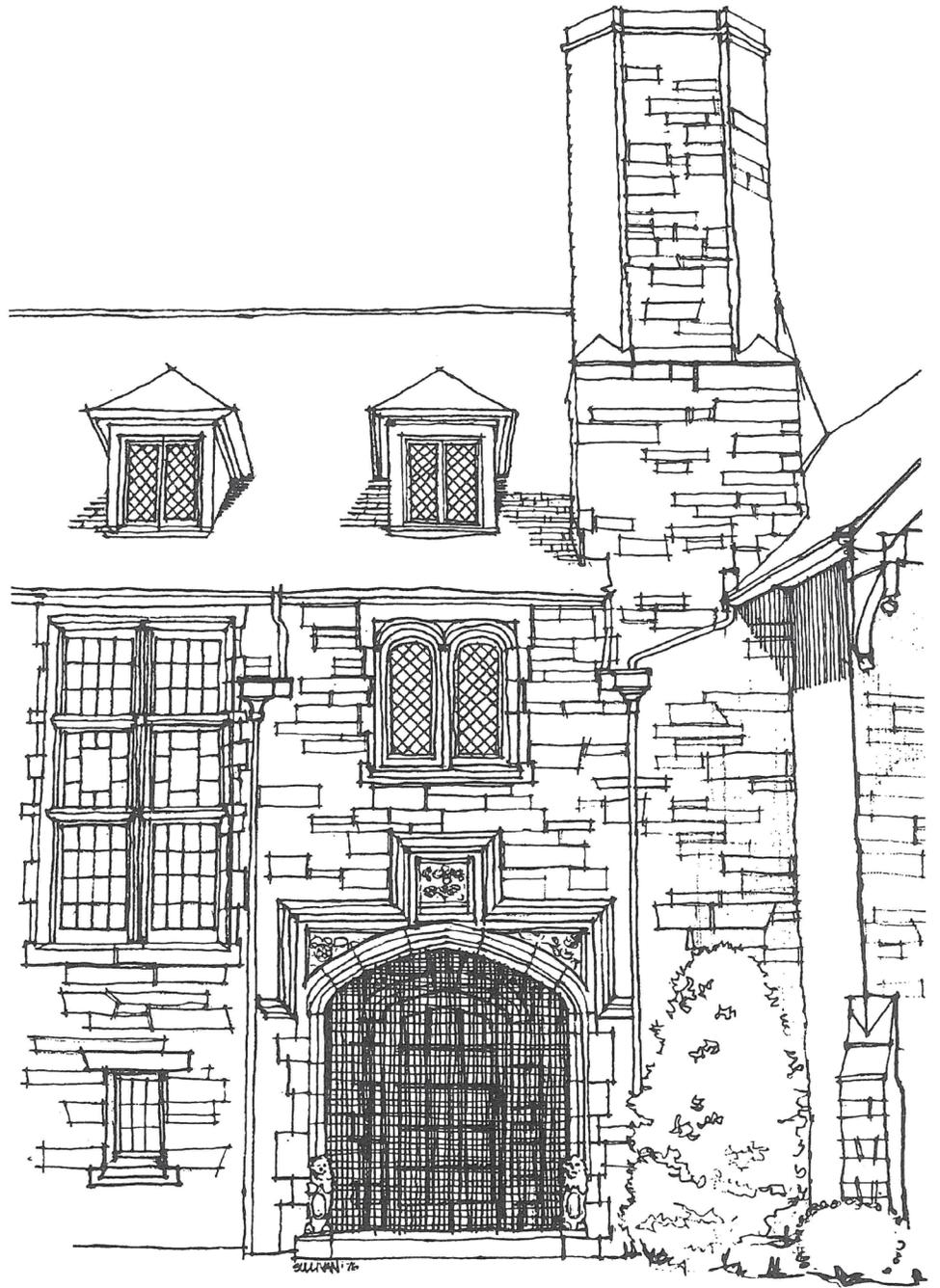
**Early English Tudor**  
15900 South Woodland Road  
Designed by M.C. Deane  
for S.A. Amster in 1935.



**Early Renaissance**  
2901 Litchfield Road  
English Door Detail



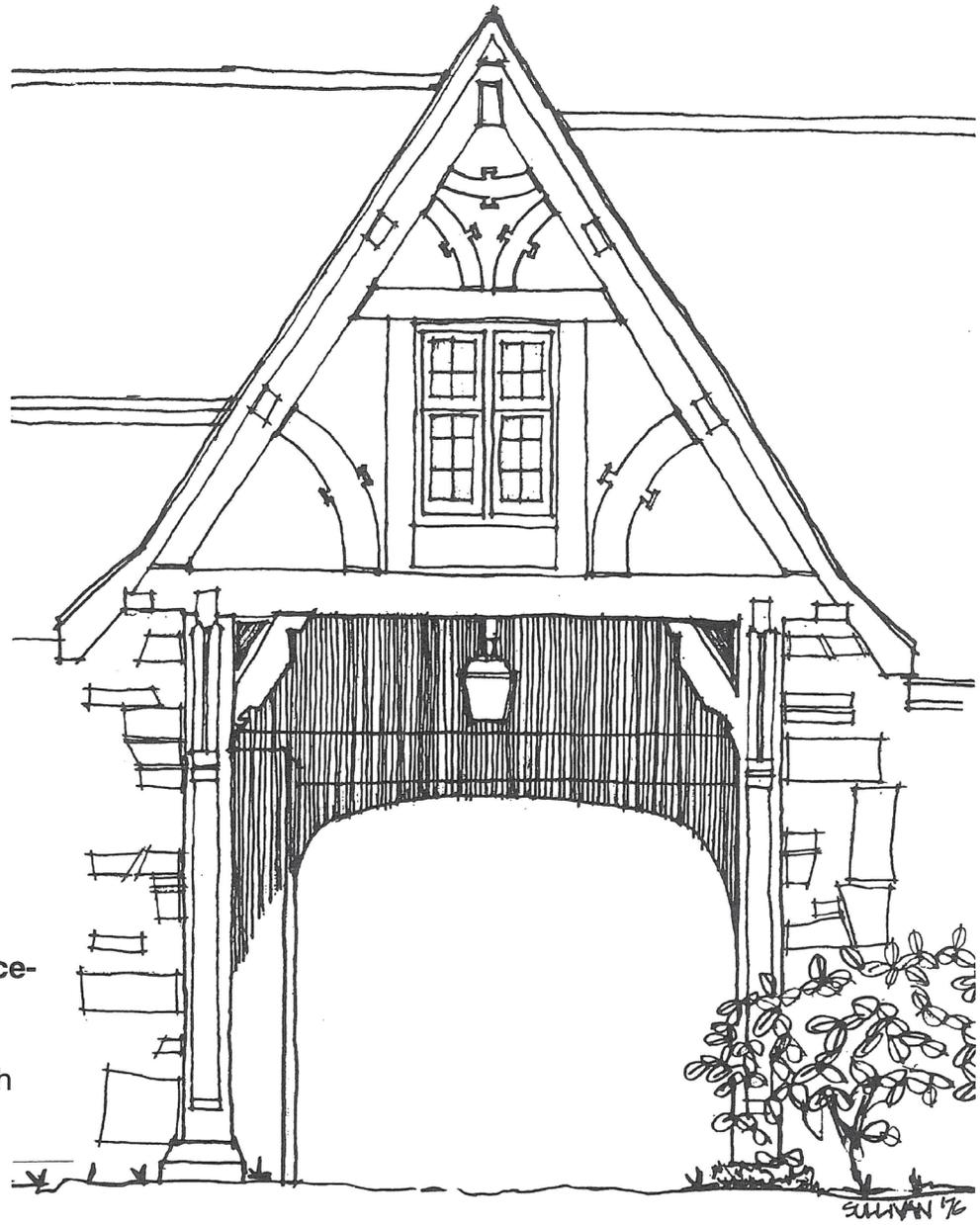
**Early English Renaissance with Tudor Influence**  
2676 Eaton Road  
Designed by John Sherwood Kelley  
for E.L. Shuey in 1929.



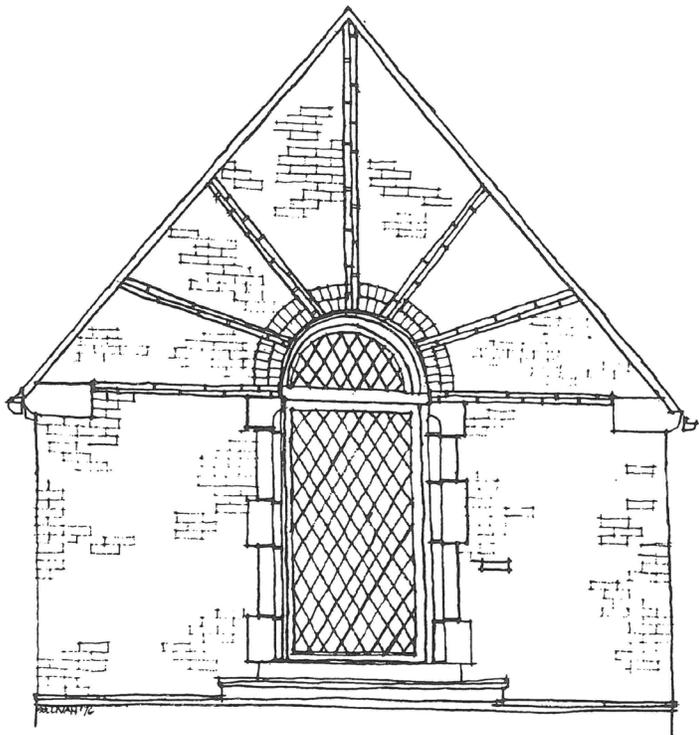
**Early English Renaissance -  
Tudor Influence**  
16111 Parkland Drive  
Designed by Meade & Hamilton  
for A. Fritsche in 1923.



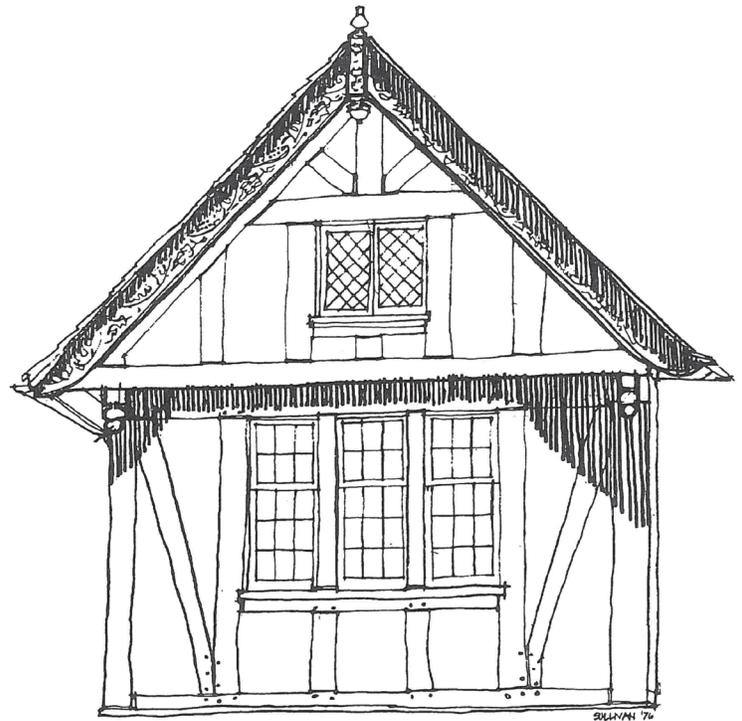
**Early English Renaissance**  
2721 Sherbrooke Road  
Designed by Monroe & Deane  
for R.W. Scott in 1935.



**Early English Renaissance-  
Tudor Influence**  
2711 Sherbrooke Road  
Designed by Maier & Walsh  
for W.J. Austin in 1928.



**Brick tapestry work**  
2839 Winthrop Road



**Example of "long & short work"**  
16111 Parkland Drive  
Designed by Meade & Hamilton  
for A. Fritsche in 1923.



Early English - Medieval  
19615 Shelburne Road



**Early English Renaissance - Tudor Style**

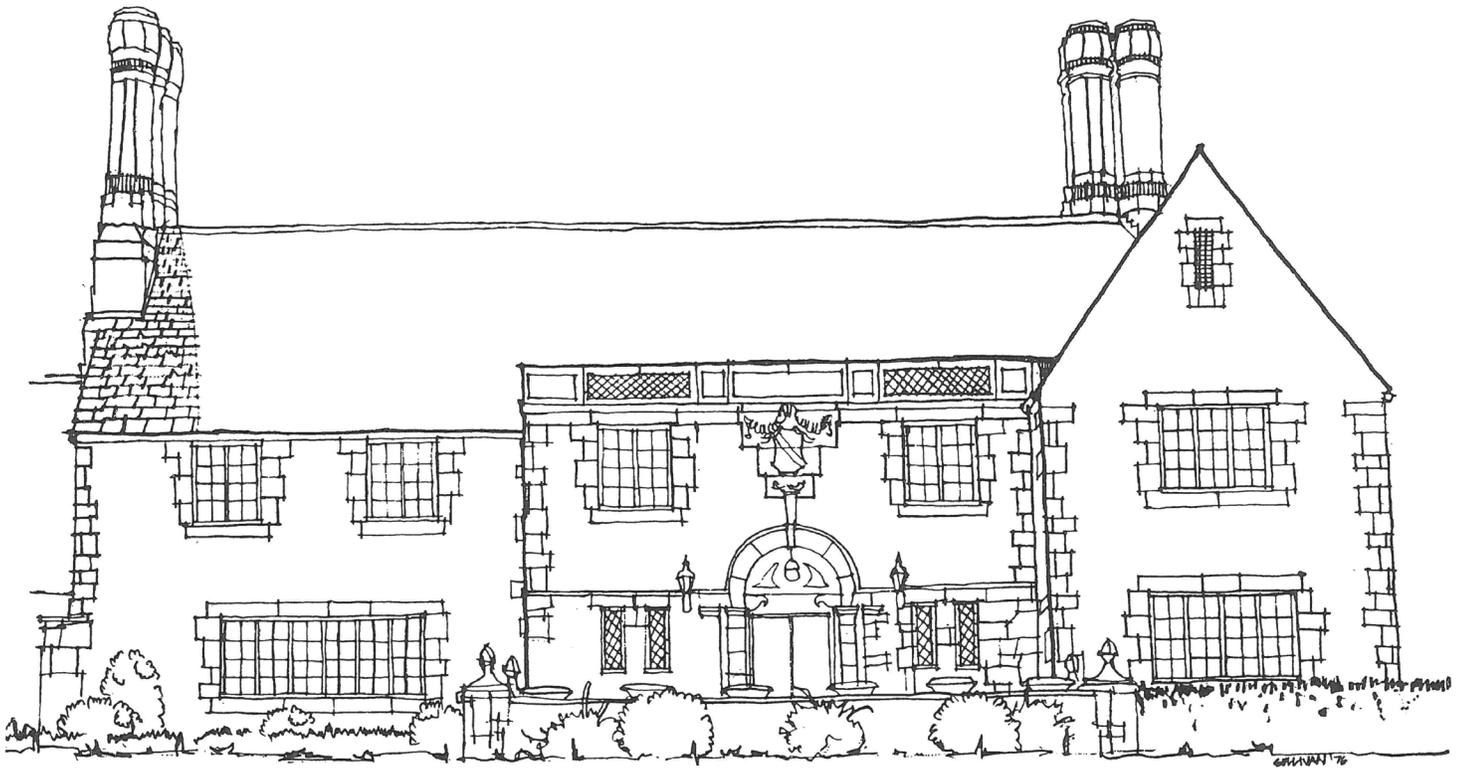
17400 South Park Boulevard

Designed by H.T. Jeffries

Additions by Phillip Small & Charles B. Rowley

for O.P. & M.J Van Sweringen in 1924.



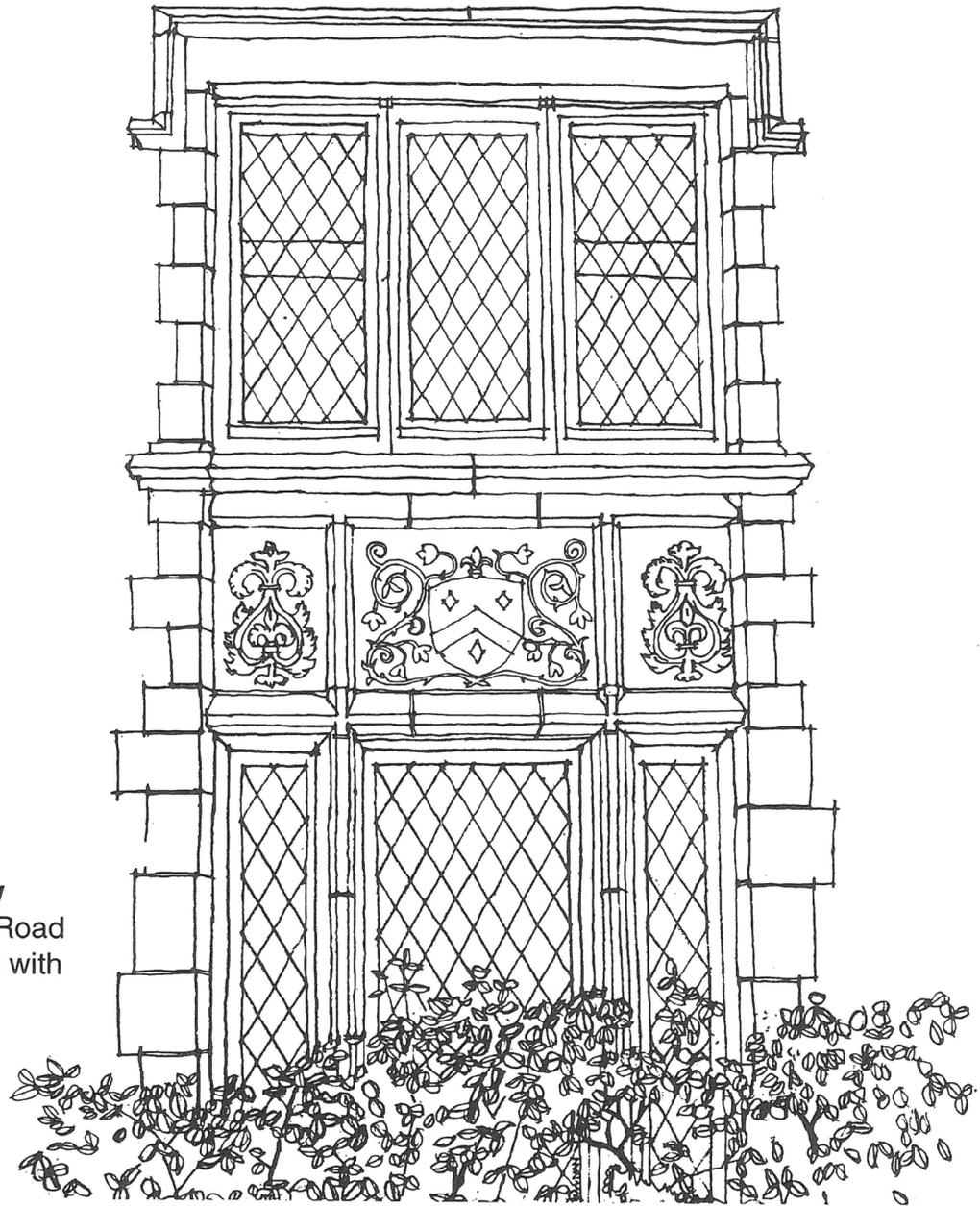


**Early English Renaissance - Jacobean**

16520 Parkland Drive

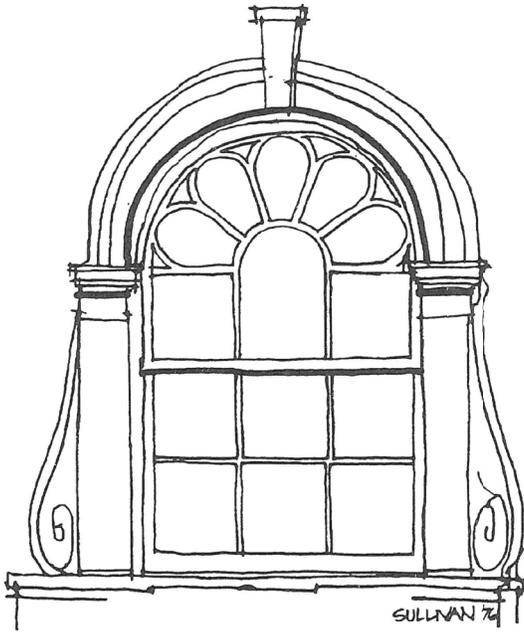
Designed by Bloodgood Tuttle

for A.M. Ward in 1924.



**A Renaissance window**  
17120 South Woodland Road  
Cut stone ornamentation with  
leaded glass window.

# Colonial Styles



**Georgian Window**  
17414 South Woodland Road

## REFERENCES

Banister Fletcher-*A History of Architecture on the Comparative Method* — 17th edition reset, 1963.  
Bruce/Grossman-*Revelations of New England Architecture* — Viking Press, 1975.

## GEORGIAN

Developed from English Late Renaissance, the Georgian style is distinguished by cornices in brick, stone, or wood, which when painted white give pleasant relief to the facades, especially those of red brickwork. Pediments and hipped roofs take the place of gables; chimneys are often hidden behind parapets. The doorways often contain special features of the facades, showing a variety of treatments. Sash windows are placed almost flush with the outer face of the wall and are painted white, forming a pleasant color scheme when flanked by green shutters and red brickwork.

## FEDERAL

Considered to be proto-Greek Revival in character, simplicity and fine proportions characterize and develop the modest scale of the Federal style. Materials could be brick or wood with a low hip or flat roof. Pilasters or quoins on the facade, and a semicircular fanlight either above the entrance door or in the pediment are primary characteristics of the style.

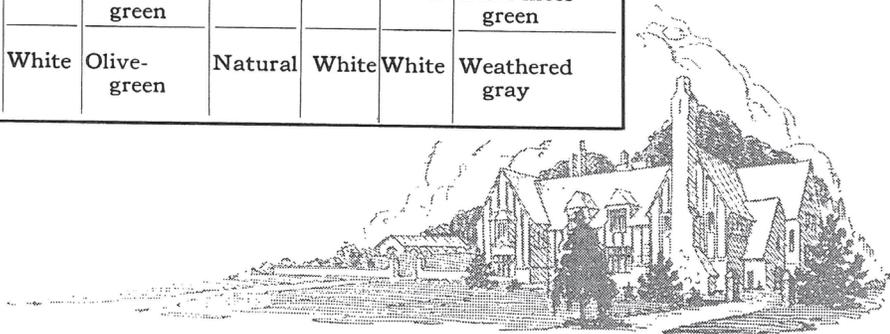
## GREEK REVIVAL

Considered to be the first national architectural style developed in the United States, Greek Revival gained merit internationally. Monumental characteristics did not hinder the emergence of residential work in the Greek Revival style. Simplicity with elegant counterpoint characteristics are apparent: white clapboard siding and pillared doorways all of wood imitate the stone characteristics of the white Greek temple. A typical characteristic of the Greek Revival style is the gable ends facing the street along with the fluted pillared entrance. This created a new design element in the United States. Revival movements employed Greek and Roman classicism.

**APPROPRIATE COLOR SCHEMES**  
For Colonial Residences

Walls	Trim and Sash	Shutters or Blinds	Doors	Chimneys	Fly Screens	Roof
1. White	White	Dark-green	White	Brick painted white	White	Dark-green
2. Silver gray	White	Bottle-green	White	Red sand-moulded brick	White	Weathered gray
3. Ivory	Ivory	Olive-green	Ivory	Red sand-moulded brick	Ivory	Dark moss green
4. Shingles stained to weather to natural wood tone.	White	Blue-green	Ivory	Common brick sand face, light range of red, brown and salmon	Ivory	Very dark gray

Walls	Trim and Sash	Shutters or Blinds	Mortar	Doors	Fly Screens	Roof
1. Sandmould colonial brick	White	Blue-green	Natural	White	White	Mottled rough texture slate
2. Common brick burned in beehive kilns	Ivory	Bottle-green	Natural	Ivory	Ivory	Dark weathered gray shingles
3. Overburned arch brick	White	Dark-green	Natural	White	White	Dark moss green
4. Ledge stone	White	Olive-green	Natural	White	White	Weathered gray



Reprinted from the Van Sweringen publication *Shaker Village Standards* (2nd ed., 1928)



**Georgian**  
3119 Courtland Boulevard  
Designed by Clarence Mack,  
Master Builder and First Owner, 1929.



**Georgian**  
19100 Shelburne Road  
Designed by Paul Acker & G.W. Teare  
for Joseph Gottfried in 1929.



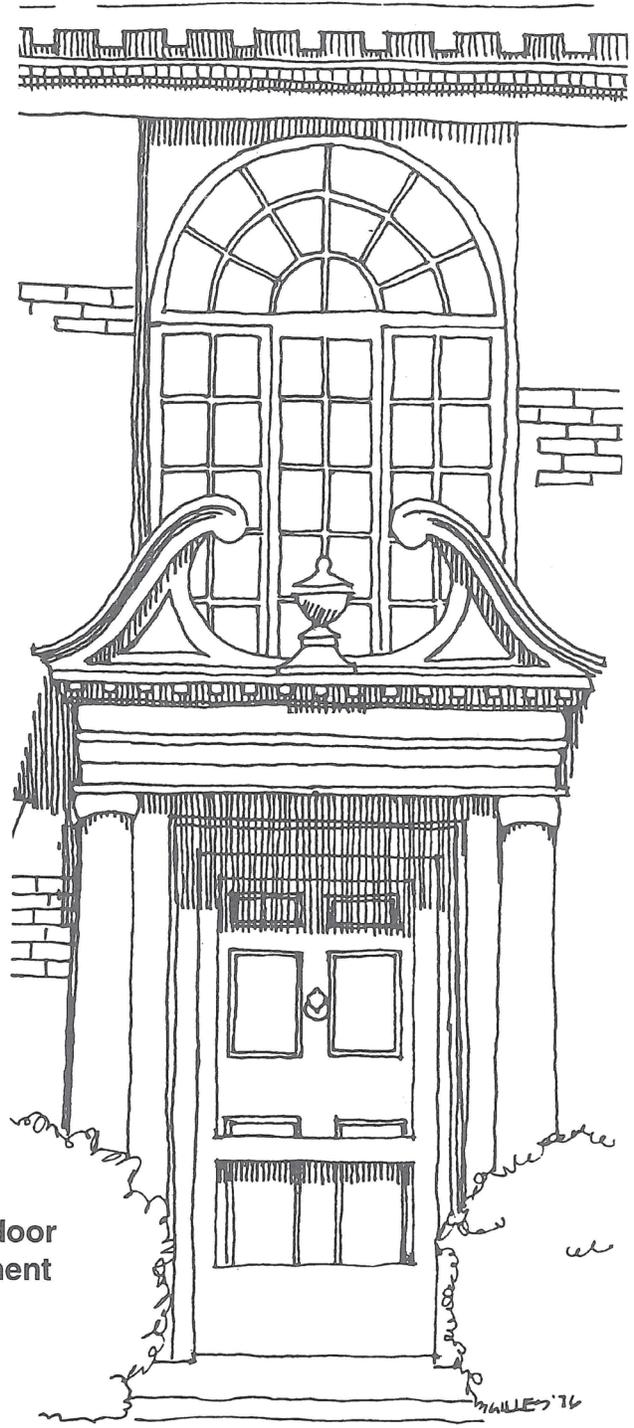
**Georgian**  
19300 South Park Boulevard  
Designed by Clarence Mack,  
Master Builder and First Owner, 1928.



**Georgian - French Influence**

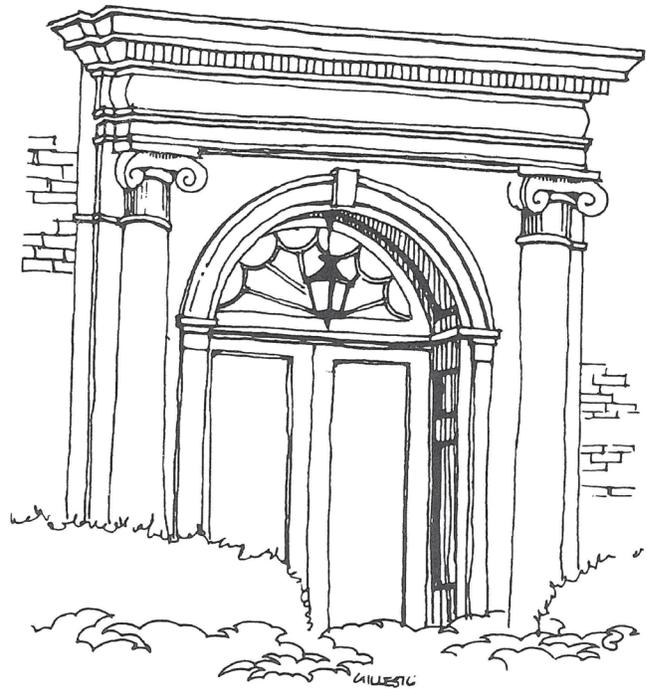
19700 Shelburne Road

Designed by Dunn & Copper  
for Prescott Ely in 1927.

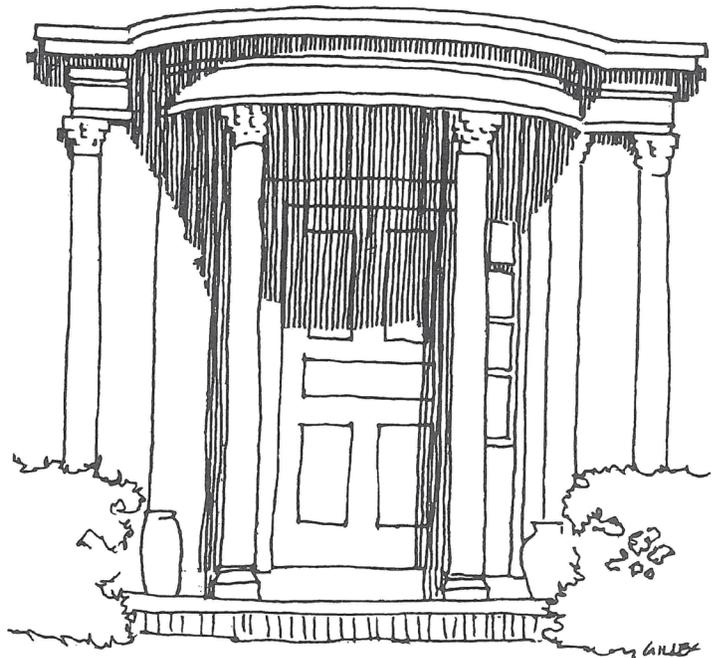


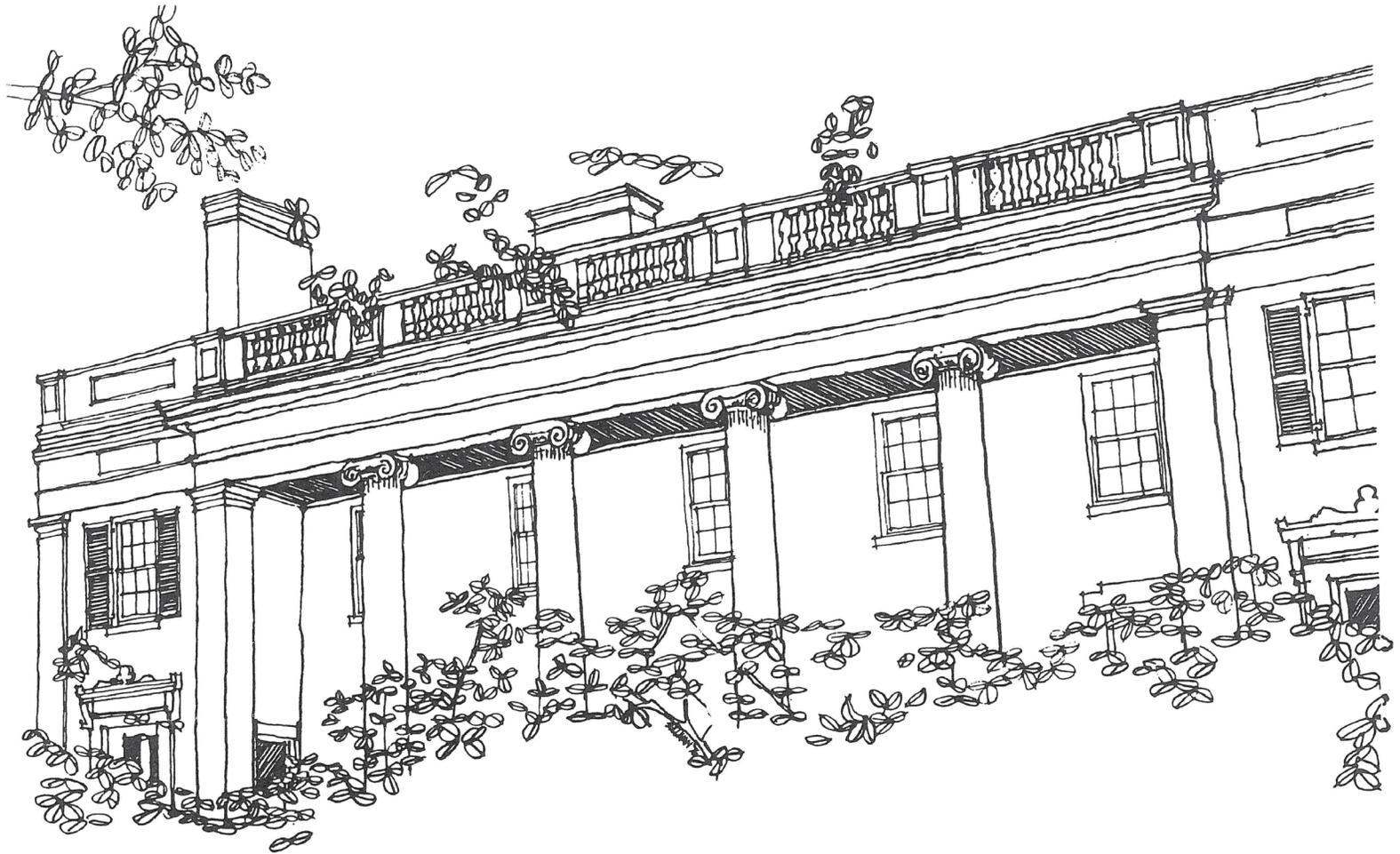
Broken swan-neck pediment over door  
with coordinated window arrangement  
2731 Chesterton Road

**Federal doorway with fanlight**  
2670 Shelburne Road



**A typical portico entrance**  
2721 Chesterton Road





**Georgian**  
19000 South Park Boulevard  
Designed by Charles Schneider  
for E.R. Motch in 1928.



**Greek Revival with Federal Detailing**  
2942 Fontenay Road  
Designed by Harold S. Burdick  
for C.S. Dangler in 1927.

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# French Styles

## **COUNTRY CHATEAU**

The French country chateau employs brick as well as stone and small windows from the Italian Renaissance rusticated palazzos. The chateau is seen on all sides, and a picturesque grouping from every point of view is therefore sought. The gables and prominent stone dormers of the early period gradually gave place to pedimented and balustraded facades. Doors of the early period often show Medieval influence and are much elaborated, but later are simply treated. High roofs are usually with dormer windows and lofty chimney stacks which lend to a picturesque skyline from a distance. The mansard roof gives more internal space; it has a steep lower slope and flatter upper portion and was named after Francois Mansart, its original designer.

## **CLASSICAL - RENAISSANCE**

The Classical Period of the French Renaissance (1589-1715) is noted for its dignity and masculine quality. Ornament is coarse and reasonably restrained. Brick or stone is used for building material with stone used for quoins to develop the simplicity of exterior design by rustication methods (*Halle House, 2701 Park Drive*). Simple exteriors with emphasis on richness in the interior, large vertical windows accentuated with quoin work, stone lintels generated from each level, and dormers in the roof characterize the French Classical period.

## **REFERENCE:**

Banister Fletcher-*A History of Architecture on the Comparative Method* — 17th edition reset, 1963.

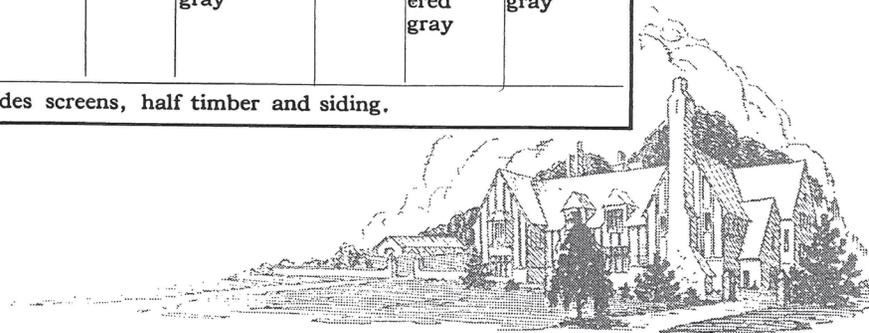
**APPROPRIATE COLOR SCHEMES**  
For French Residences

Walls	Trim* and Sash	Shutters and Doors	Chimneys	Iron Balconies, Etc.	Roof
1. Weather- ed brown	Brown	Brown	Common brick	Black	Brown
2. White	White	Brown	Common brick, painted white	Black	Brown
3. Weather- ed gray	Dark weathered gray	Dark weathered gray	Common brick	Black	Weathered gray
4. Stone color	Dark gray	Dark gray	Stone	Emerald green	Dark gray

\*Trim includes fly screens.

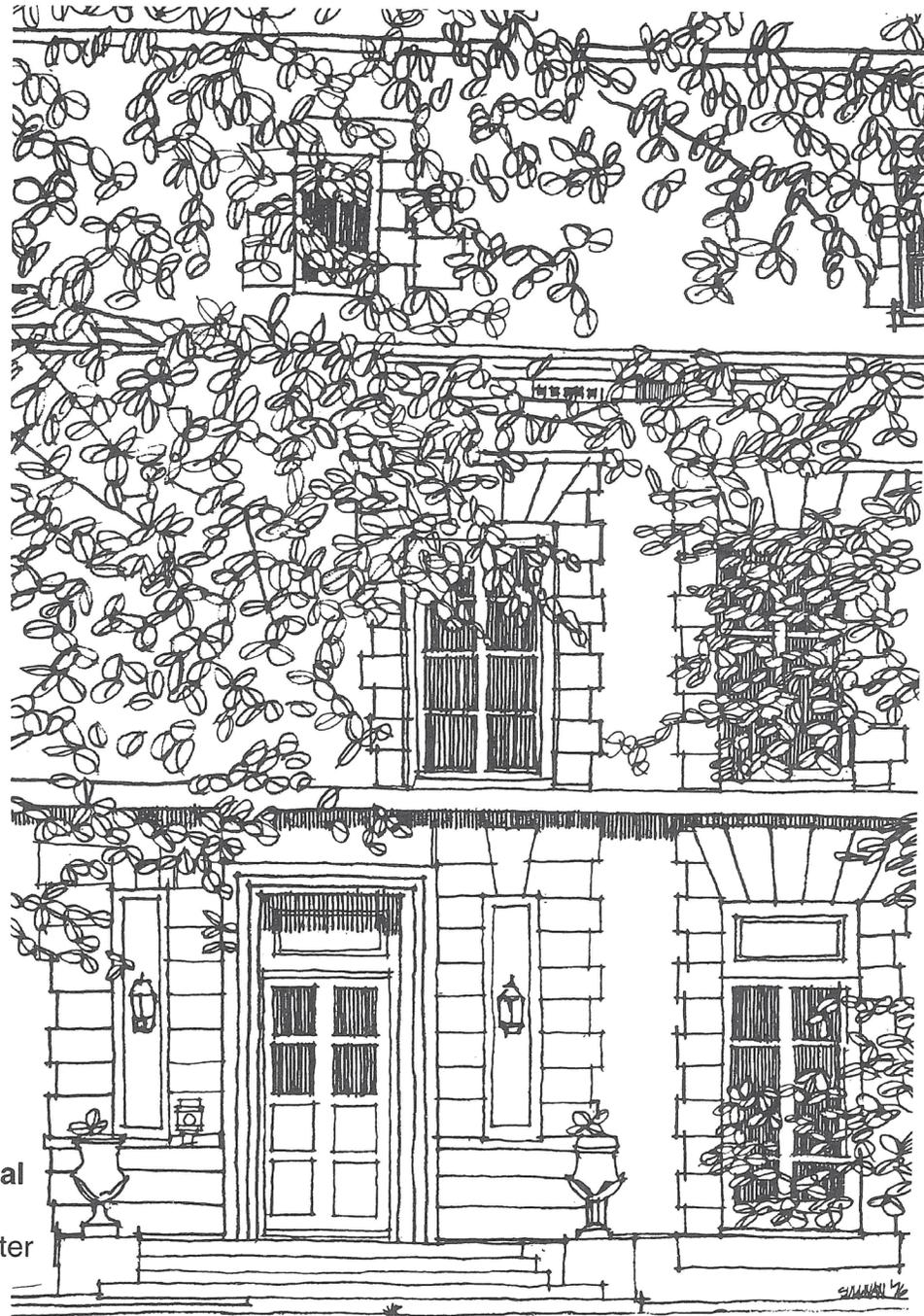
Brickwork	Stonework	Mortar	Sash and Trim*	Stucco	Blinds	Roof
1. Red range common brick	Variegated sandstone	Natural	Weathered gray	Bank- sand	Blue- green	Weathered gray
2. Over- burned archbrick	Variegated sandstone	Bank sand color	Stone color	Buff	Emerald- green	Brown
3. Common brick burned in bee- hive kiln		Natural	Weathered brown	Bank- sand	Olive- green	Weathered brown
4. Shale face brick laid with backs out		Natural	Weathered gray	Natural	Weath- ered gray	Weathered gray

\*Trim includes screens, half timber and siding.





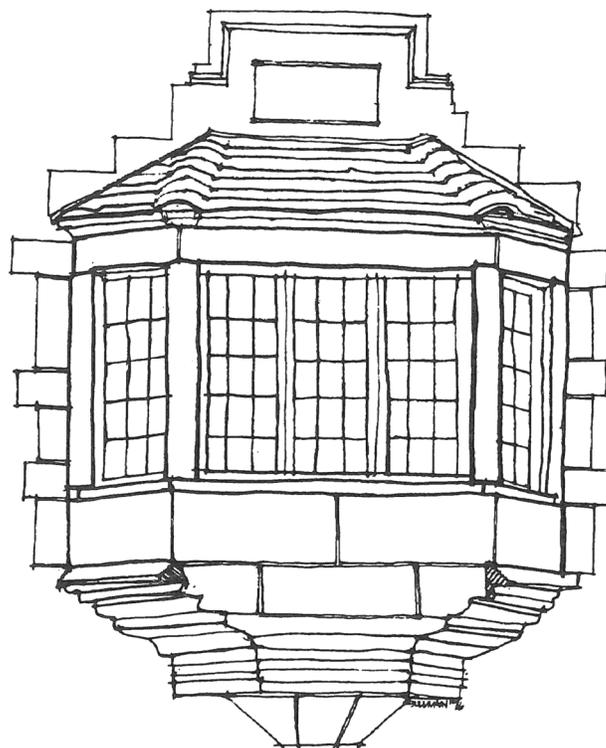
**French Country Style**  
17050 South Park Boulevard  
Designed by Corbusier  
about 1909.



**Late French Renaissance - Classical**  
2701 Park Drive  
Designed by Corbusier, Lenski & Foster  
for Salmon P. Halle in 1927.



**French Country Style**  
2886 Glengary Road  
Designed by Howell & Thomas,  
Architects & First Owners, 1925.

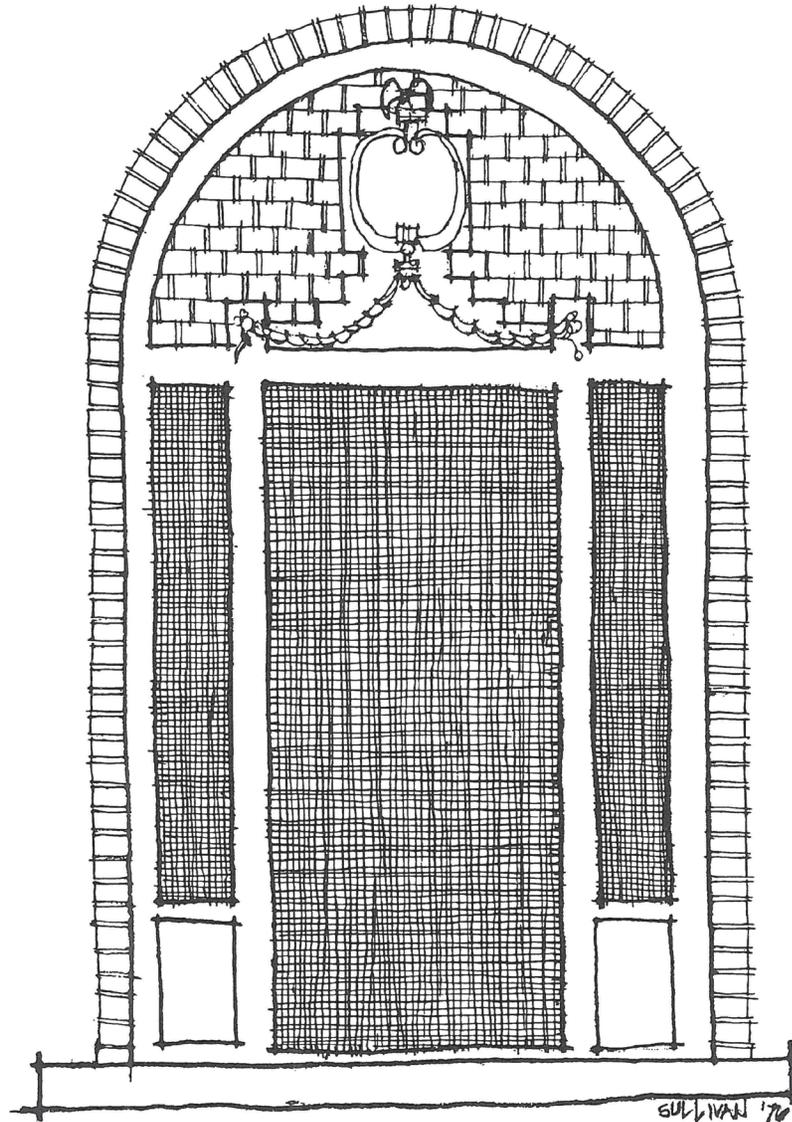
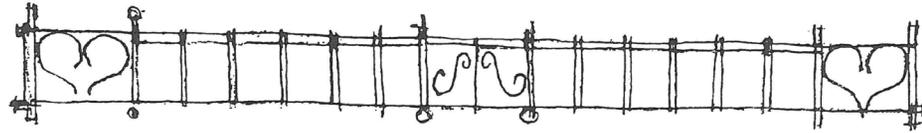


19600 Shelburne Road - An oriel window

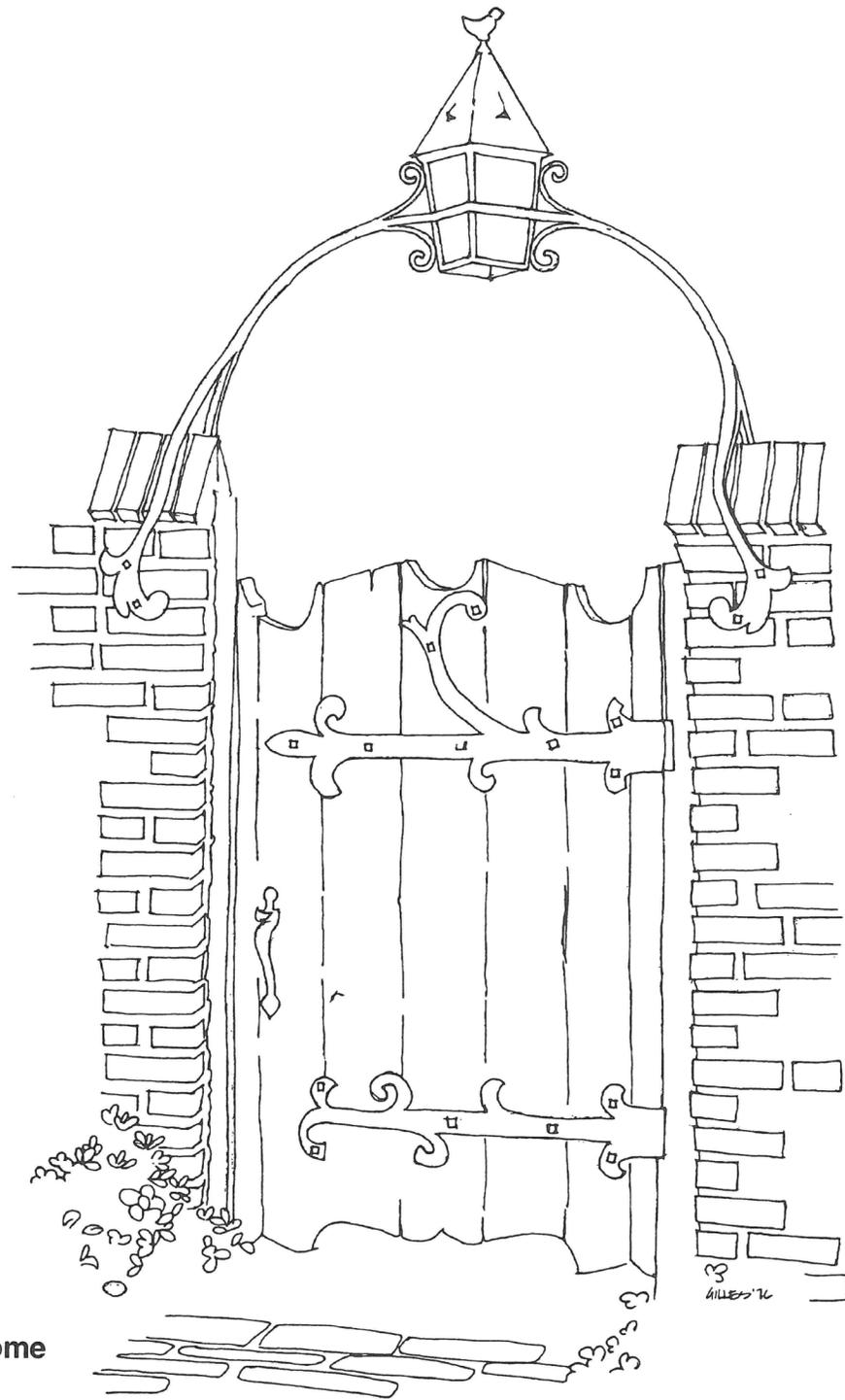
## Special Detailing

When the Sunday driver meanders through a residential portion of Shaker Heights, he or she is struck by the beautiful residential architecture as well as the carefully manicured landscape and pleasant community environment. If one could take away the green landscape and the grandeur of these homes and carefully examine each individual window, door, building corner, or roofline, one would soon realize that these homes are all composed of splendid detailing, which unfortunately has been overlooked in present housing trends. These details are the individual parts, which, developed through building standards, create the whole composition, thus giving each house its own character and distinction within the community.

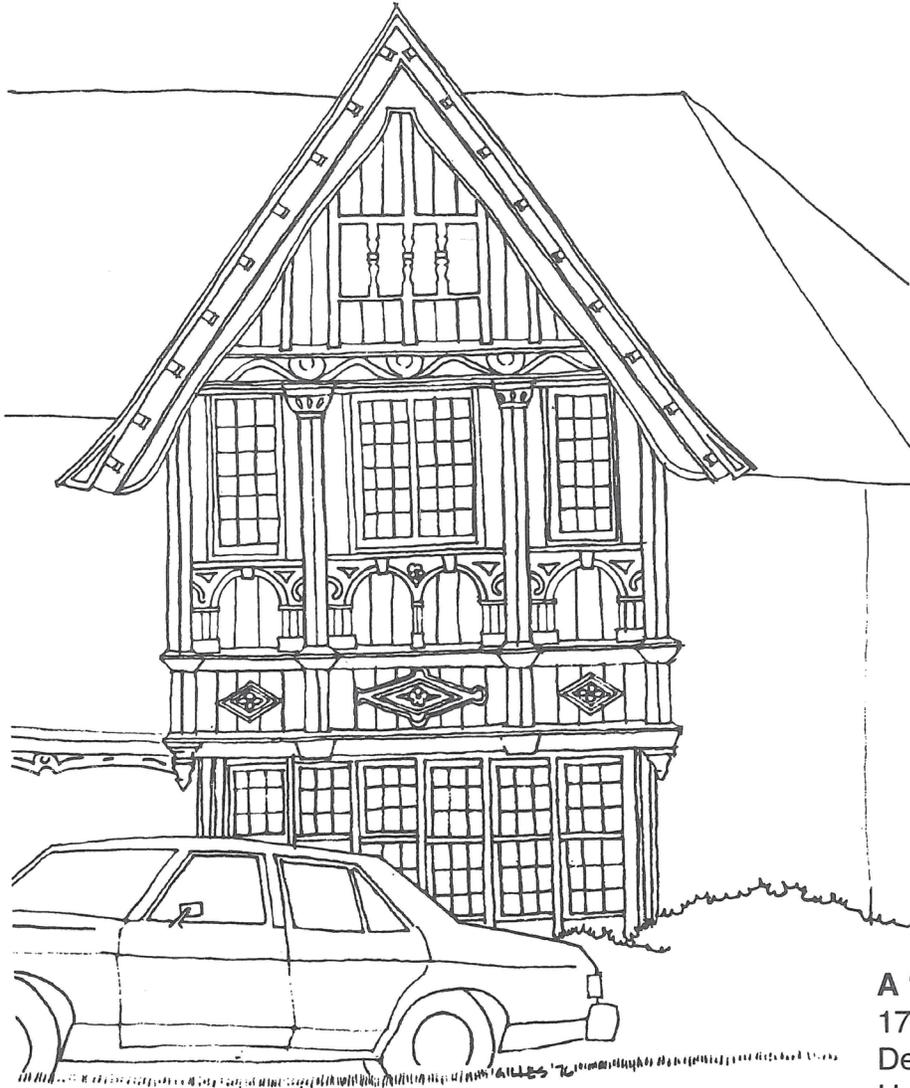
The following pages document a small portion of unique details which are prevalent in Shaker Heights.



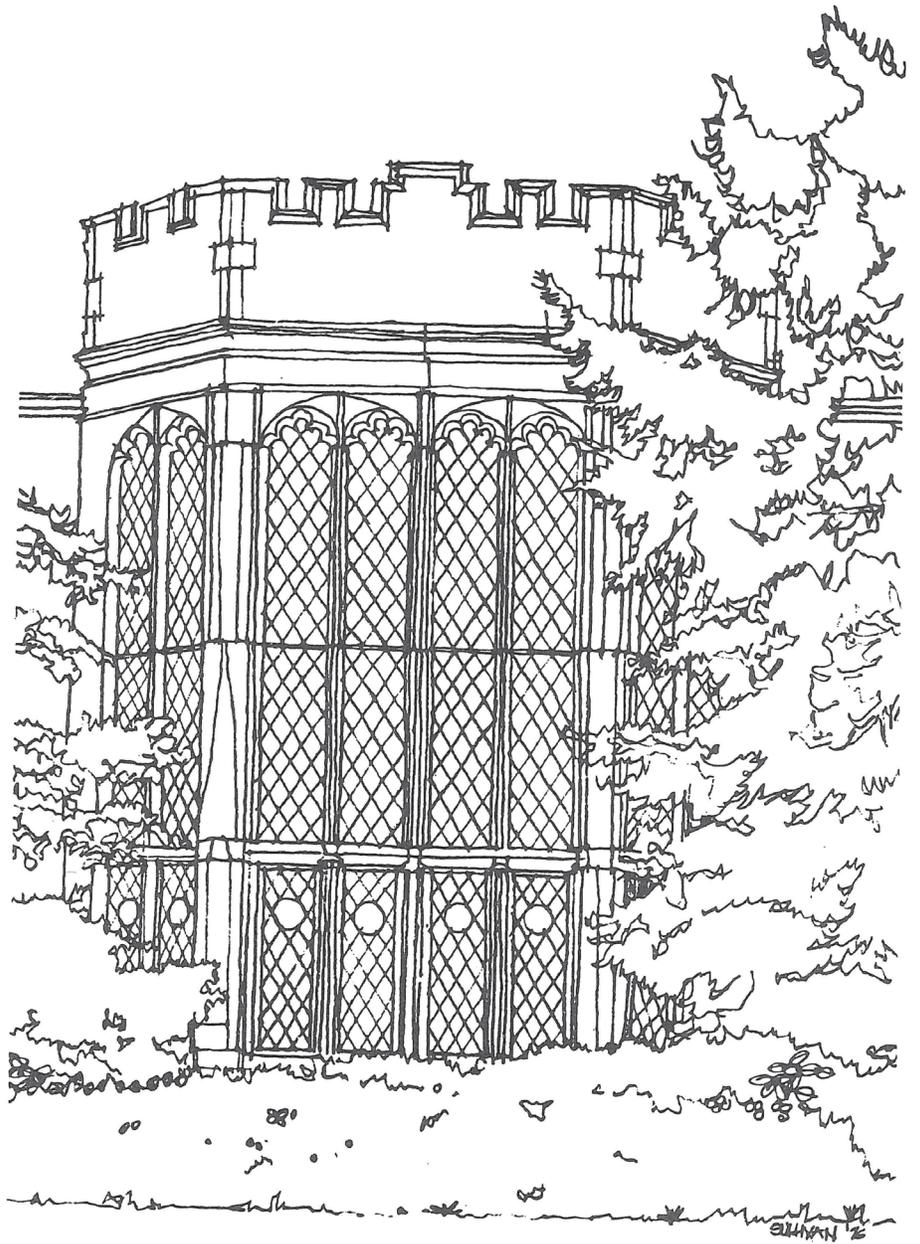
A "diplomatic" entrance  
2890 Attleboro Road



**Another "transition" to the home**  
16950 South Woodland Road



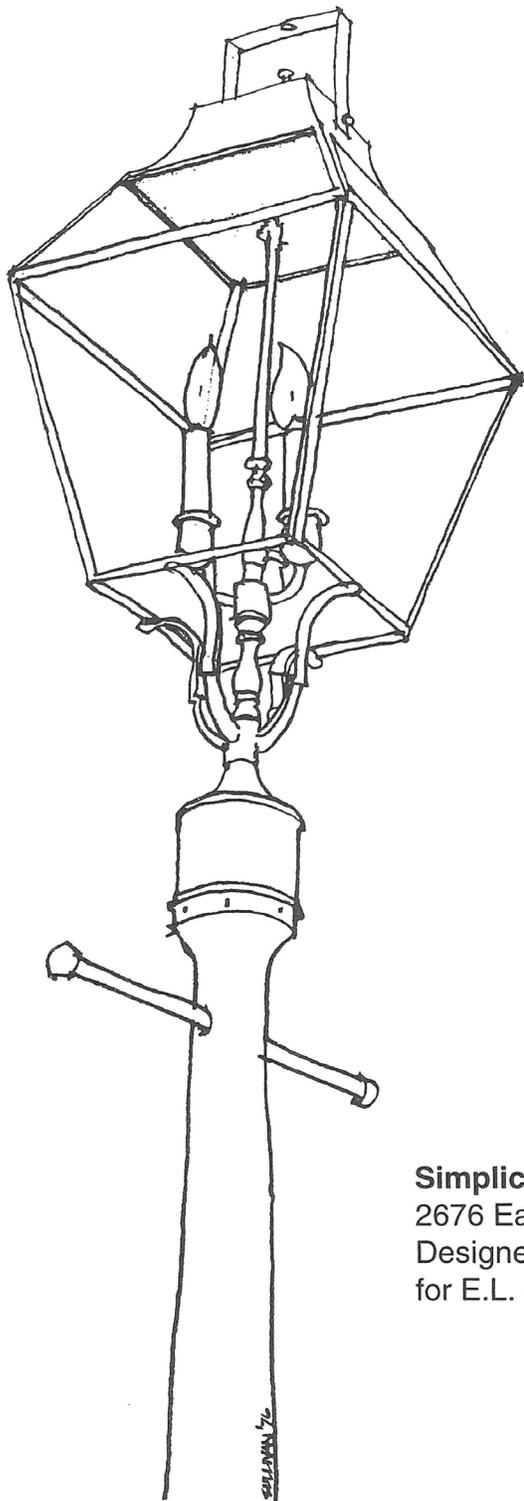
**A "relief" from the typical  
17100 Parkland Drive  
Designed by Meade &  
Hamilton, 1923**



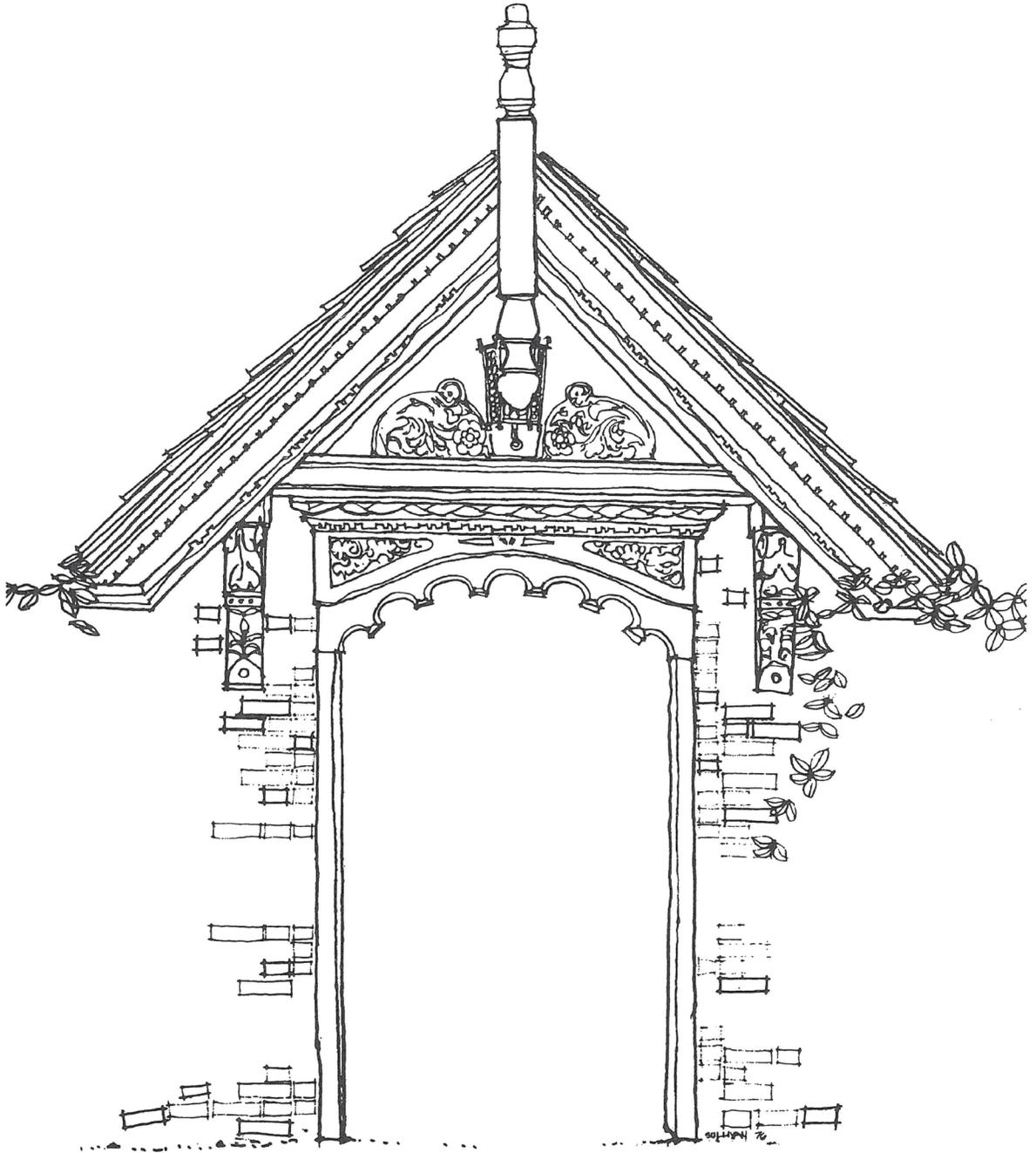
**Cut-stone mullions**  
16700 Parkland Drive  
Designed by Reynold H. Hinsdale  
for Samuel Horvitz in 1929.

*"The charm of a house is enhanced on approach by a glimpse of tapestry or other furnishings through the drapery-framed vista of a full-length window."*

Reprinted from the Van Sweringen publication  
*Shaker Village Standards* (2nd ed., 1928).



**Simplicity of lines**  
2676 Eaton Road  
Designed by John Sherwood Kelley  
for E.L. Shuey in 1929.



**Entrance with elaborate woodwork**  
16950 South Woodland Road

# Shaker Heights Public Buildings

Refer to Map on Pages 10 & 11  
for Building Locations

<b>1</b>	Shaker Heights City Hall Arch: Charles S. Schneider	1929	<b>14</b>	Laurel School Arch: John Graham	1927
<b>2</b>	Boulevard School Arch: C.W. Bates	1913	<b>15</b>	Christ Episcopal Church Arch: Copper, Wade & Assoc.	1957
<b>3</b>	Fernway School Arch: Charles S. Schneider	1926	<b>16</b>	First Baptist Church Arch: Walker & Weeks	1928
<b>4</b>	Ludlow School Arch: Charles S. Schneider	1926	<b>17</b>	First Unitarian Church Arch: Small, Smith & Reeb	1953
<b>5</b>	Lomond School Arch: Charles S. Schneider	1928	<b>18</b>	Heights Christian Church Arch: Junior Everhard	1933
<b>6</b>	Solomon Schechter School Arch: Charles S. Schneider	1927	<b>19</b>	Plymouth Church Arch: Charles S. Schneider	1919
<b>7</b>	Shaker Heights Public Library Main Branch Arch: C.W. Bates	1925	<b>20</b>	Church of St. Dominic Arch: William Koehl	1947
<b>8</b>	Onaway School Arch: C.W. Bates	1922	<b>21</b>	St. Peter's Lutheran Church Arch: J. Adam Fichter	1938
<b>9</b>	Shaker Heights High School Arch: Hubbell & Benes	1930	<b>22</b>	Mercer School Arch: Charles B. Rowley & Assoc.	1952
<b>10</b>	Sussex Family Center Arch: C.W. Bates	1922	<b>23</b>	Shaker Heights Middle School Arch: Perkins & Will	1955
<b>11</b>	Woodbury School Arch: F. Warner	1918	<b>24</b>	Shaker Heights Public Library Bertram Woods Branch Arch: Fulton, Delamotte, Larson & Nassau	1959
<b>12</b>	Hathaway Brown School Arch: Hubbell & Benes	1926	<b>25</b>	Shaker Historical Museum Arch: D. A. Reamer	1910
<b>13</b>	University School Arch: Walker & Weeks	1925	<b>26</b>	Shaker Community Building Arch: Charles B. Rowley	1949

## A Note on Sources 1976

In 1934 the Van Sweringens were the subject of a lengthy *Fortune Magazine* article entitled "The Bachelors of Railroading." This article, in turn, provided George E. Condon with useful source material in preparing his book *Cleveland: The Best Kept Secret* (New York, Doubleday & Company, Inc., 1967). Highly anecdotal in nature, Condon's book contains two chapters on the Shakers of North Union and the development of Shaker Heights.

Another source which may well have served Condon in his research and which proved useful to the authors of this study for purposes of corroborating dates and specific events is *Cleveland: The Making of a City* by William Ganson Rose (Cleveland and New York, The World Publishing Company, 1950). Its chapters trace the chronological development of Cleveland and its suburbs decade by decade, and its exhaustive index includes numerous references to the Van Sweringens. Still another helpful source was *Shaker Heights Then and Now*, a special publication of the Shaker Heights Board of Education prepared in 1938 in celebration of the twenty-fifth anniversary of the Shaker Heights school system. A lengthy introductory article on the Shakers of North

Union by Wallace H. Cathcart provided the authors with much useful background material. Additional material on the Van Sweringens provided still further insights into the early history of the community.

Information on Ebenezer Howard's "Garden Cities" movement and its relationship to the Van Sweringen layout for Shaker Village was found in *Local Planning Administration*, Third Edition, which was published for the Institute of Training in Municipal Administration (Chicago, 1959) and is essentially a reference manual for city planning.

Three of the original pieces of promotional literature prepared by the Van Sweringen Company are in the care of the Shaker Historical Museum and were graciously made available for reference by Suzanne Toomey, Director/Curator of the Museum. These include *Peaceful Shaker Village* (1927), *The Heritage of the Shakers* (1928), and *Shaker Village Standards* (1928).

Finally, Richard N. Campen's *Ohio—An Architectural Portrait* (Chagrin Falls, West Summit Press, 1973) includes a number of photographs of distinguished homes in Shaker Heights as well as additional information on some of the most prominent architects whose work is represented here.

# Acknowledgements

The authors wish to express their appreciation to the many who have kindly given criticism, advice, and substantial assistance to the 1976 preparation of this study, particularly:

Joseph F. Morbito, FAIA, Former Chairman, School of Architecture and Environmental Design,  
Kent State University.

Claudia R. Boatright, Former Historian, Shaker Heights Landmark Commission.

Suzanne Toomey, Former Director/Curator, Shaker Historical Museum.

Virginia Atkinson, Former Curator, Shaker Historical Society Museum.

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## 1995 Shaker Heights City Government

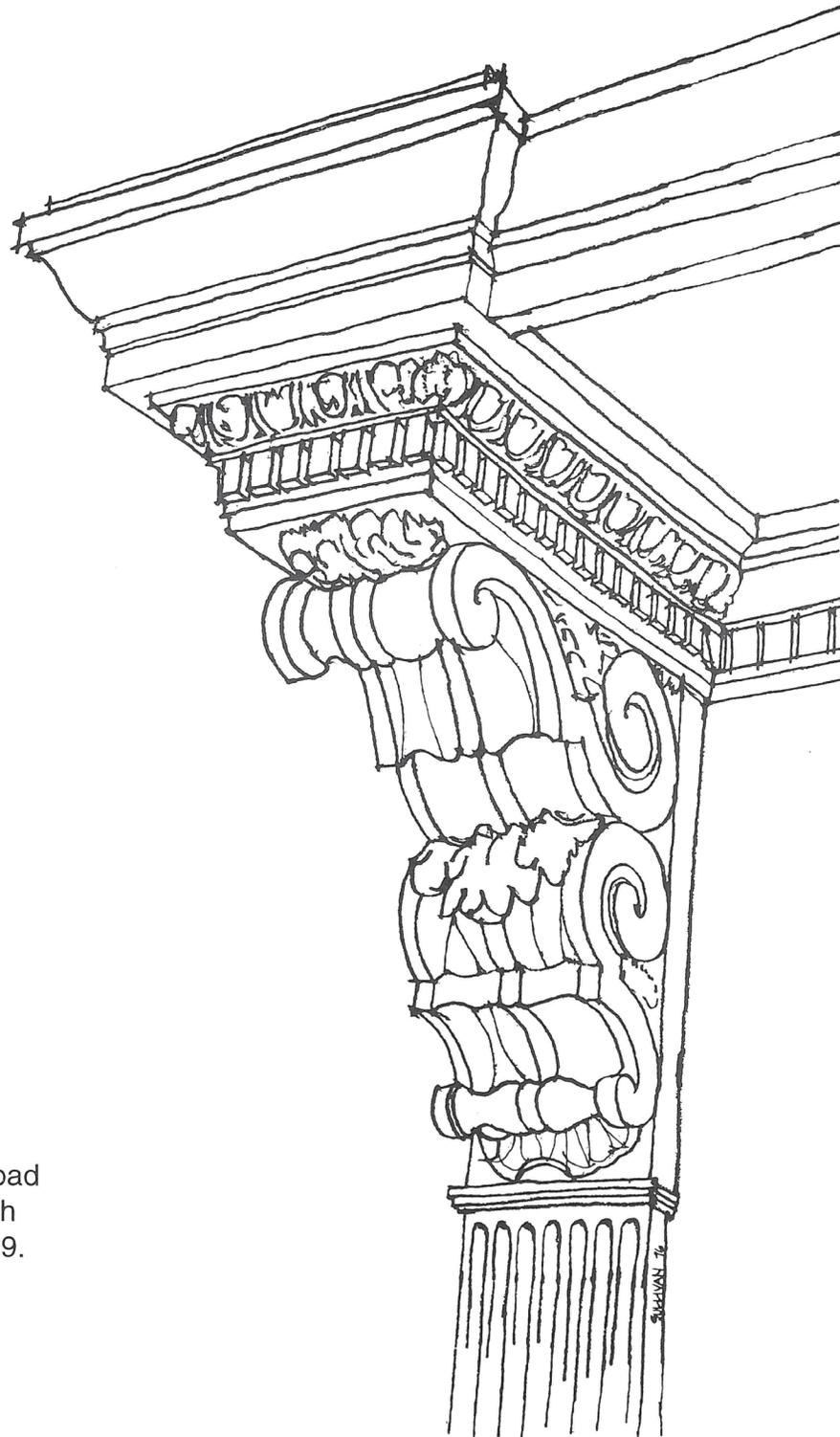
Mayor—Patricia S. Mearns

### City Council

Jan M. Devereaux   Lawrence Nichols II  
Margaret H. Jorgensen   Dr. Winston H. Richie  
Kenneth J. Kovach   Judith H. Rawson  
George Roth

### Landmark Commission

Jan M. Devereaux, Chair  
Kathleen Crowther   Donald Heckaman  
Priscilla Ditchfield   David Hughes  
Michael Fletcher   George Weiner



**Quality craftsmanship**  
18910 South Woodland Road  
Designed by Maier & Walsh  
for Joseph Gottfried in 1929.