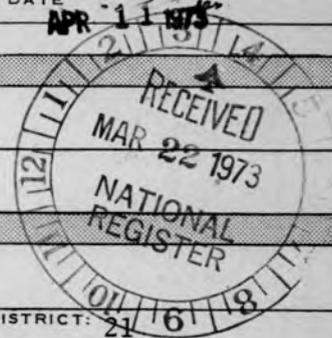


NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: Ohio
 COUNTY: Cuyahoga
 FOR NPS USE ONLY
 ENTRY DATE: APR 11 1973



1. NAME

COMMON: Garfield Memorial
 AND/OR HISTORIC:

2. LOCATION

STREET AND NUMBER: Lakeview Cemetery, 12316 Euclid Avenue
 CITY OR TOWN: Cleveland CONGRESSIONAL DISTRICT: 21
 STATE: Ohio CODE: 039 COUNTY: Cuyahoga CODE: 035

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object	<input checked="" type="checkbox"/> Public <input type="checkbox"/> Private <input type="checkbox"/> Both	<input type="checkbox"/> Occupied <input checked="" type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input checked="" type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input checked="" type="checkbox"/> Other (Specify) Tomb

4. OWNER OF PROPERTY

OWNER'S NAME: Lakeview Cemetery
 STREET AND NUMBER: 12316 Euclid Avenue
 CITY OR TOWN: Cleveland STATE: Ohio CODE: 039

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.: Cuyahoga County Courthouse
 STREET AND NUMBER: 1 Lakeside Avenue
 CITY OR TOWN: Cleveland STATE: Ohio CODE: 039

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY: Historic American Buildings Survey
 DATE OF SURVEY: Federal State County Local
 DEPOSITORY FOR SURVEY RECORDS: Library of Congress
 STREET AND NUMBER:
 CITY OR TOWN: Washington STATE: D.C. CODE: 011

SEE INSTRUCTIONS

STATE: Ohio
 COUNTY: Cuyahoga
 ENTRY NUMBER: APR 11 1973
 DATE: FOR NPS USE ONLY

7. DESCRIPTION

CONDITION	(Check One)					
	<input checked="" type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered		<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site	

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The Garfield Memorial was constructed during the late 1880's and was dedicated in 1890. The architect of this project was George Keller of Hartford, Connecticut. The building is in the form of a circular tower, preceded by a rectangular entrance and vestibule. The architectural style can be described as "Victorian Romanesque-Gothic."

The building measures fifty feet in diameter, and is 80 feet tall. It rests on a picturesque hill in Lakeview Cemetery. Garfield Memorial is constructed of rock-faced coursed ashlar. Stairs lead to the entrance on the west side. The doorway is Tudor-arched, and the doors are metal with cast iron ornamentation. On the three outer sides of the vestibule is a paneled frieze depicting the highlights of Garfield's career. The work on this part of the memorial was done by sculptor Casper Buberl. At the top of the vestibule are twin towers on the north and south sides. The towers are capped with Romanesque crosses.

The building is graced on the first level by Lancet-arched stained glass windows. Above the level of the small towers, the wall is broken by a series of small arches. These arches form a band around the building. An arcaded corbel table is located just below the roof line. The roof appears to be constructed of copper plates, and it is capped by an ornate finial.

The interior of the tomb is decorated with marble and mosaics. Inside the chapel, in the base of the monument, is a statue of Garfield. Steps lead down to the spot where the Garfield casket is on view.



SEE INSTRUCTIONS

8. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|--|---------------------------------------|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century | <input type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century | <input type="checkbox"/> 17th Century | <input checked="" type="checkbox"/> 19th Century | |

SPECIFIC DATE(S) (If Applicable and Known) Memorial was dedicated in 1890

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|--------------------------------------|---|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Phi- | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | osophy | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Science | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input checked="" type="checkbox"/> Sculpture | _____ |
| <input type="checkbox"/> Art | Architecture | <input type="checkbox"/> Social/Human- | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Literature | itarian | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Military | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Conservation | <input type="checkbox"/> Music | <input type="checkbox"/> Transportation | _____ |

STATEMENT OF SIGNIFICANCE

When President James A. Garfield was assassinated in the summer of 1881, the people of Cleveland and of his birthplace, Mentor, felt that some sort of memorial should be constructed. That goal took nine years to realize.

Money was raised and an international competition for the design was held. Over fifty architects from many countries submitted proposals for the design of the tomb. George Keller's design was finally selected. The Garfield Memorial was dedicated in 1890.

The Garfield Memorial has become a symbol of the 1890's taste in monuments -- weighty and severe, but artistically cohesive and completely proper for its purpose.

SEE INSTRUCTIONS



9. MAJOR BIBLIOGRAPHICAL REFERENCES

Campen, Richard N., Architecture of the Western Reserve, Cleveland and London, 1971, Press of Case Western Reserve University.
The Ohio Guide. Compiled by workers of the Writers' Program of the Works Projects Administration in the state of Ohio. Columbus, Ohio: The Ohio State Archaeological and Historical Society, 1940. p. 241

HB
 #450640
 2417 N 4595340

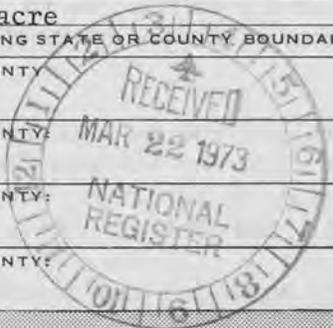
10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees	Minutes	Seconds
NW	0 ' "	0 ' "		N 41	31	06
NE	0 ' "	0 ' "		W 81	35	28
SE	0 ' "	0 ' "				
SW	0 ' "	0 ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 1/2 acre

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY:	CODE



SEE INSTRUCTIONS

11. FORM PREPARED BY

NAME AND TITLE: Larry Alan Beers

ORGANIZATION: _____ DATE: 2/15/73

STREET AND NUMBER: 1932 Forest Village Lane

CITY OR TOWN: Columbus STATE: Ohio CODE: 039

12. STATE LIAISON OFFICER CERTIFICATION

NATIONAL REGISTER VERIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National State Local

Name: Daniel R. Porter
 Title: Ohio Liaison Officer
 Date: 16 March 1973

I hereby certify that this property is included in the National Register.

Robert M. Utley
 Director, Office of Archeology and Historic Preservation

Date: 4/11/73

ATTEST: W. M. ...
 Keeper of The National Register

Date: 4 4 73

PROPERTY

Garfield Memorial

STATE

Ohio

WORKING NUMBER

3. 22. 73. 2597

TECH REVIEW

Photos 2

Maps 1

Cuyahoga

CONTROL REVIEW

ADJ

3-23-73

OK

HISTORIAN

Accept - AMC
3/23/73

Shul

Accept 3-27-73

ARCHITECTURAL HISTORIAN NraJ.

Accept
KH
3/23/73

ARCHEOLOGIST

REVIEW UNIT CHIEF

OK [Signature] 3/28/73

BRANCH CHIEF

KEEPER

[Signature]
4.4

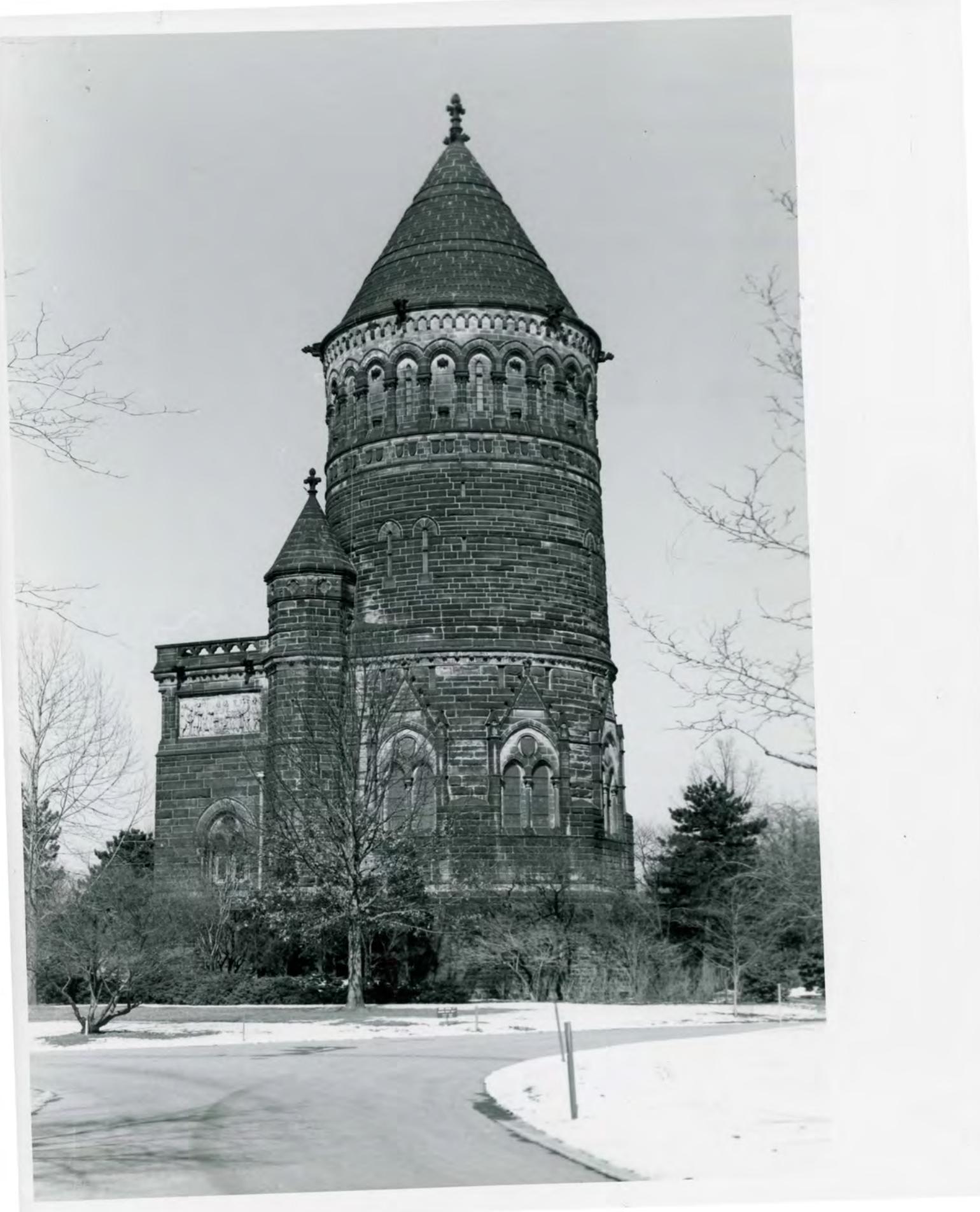
National Register write-up _____

Send-back _____

Federal Register entry 6-5-73

Re-submit _____

Entered **APR 11 1973**



NPS Number 4/11/73

Title: Garfield Memorial

Loc. Cuyahoga, Ohio

South side of Memorial

①

PROPERTY OF THE NATIONAL REGISTER

FORM 10-301 A
(6/72)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES PROPERTY PHOTOGRAPH FORM

(Type all entries - attach to or enclose with photograph)

1. NAME

COMMON Garfield Memorial	AND/OR HISTORIC	NUMERIC CODE (Assigned by NPS) APR 11 1973
------------------------------------	-----------------	--

2. LOCATION

STATE Ohio	COUNTY Cuyahoga	TOWN Cleveland
----------------------	---------------------------	--------------------------

STREET AND NUMBER

Lakeview Cemetery, 12316 Euclid Avenue

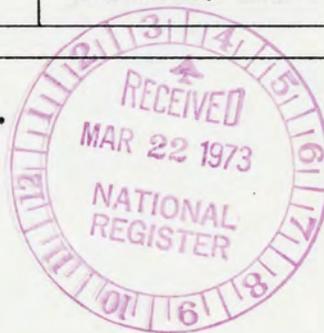
3. PHOTO REFERENCE

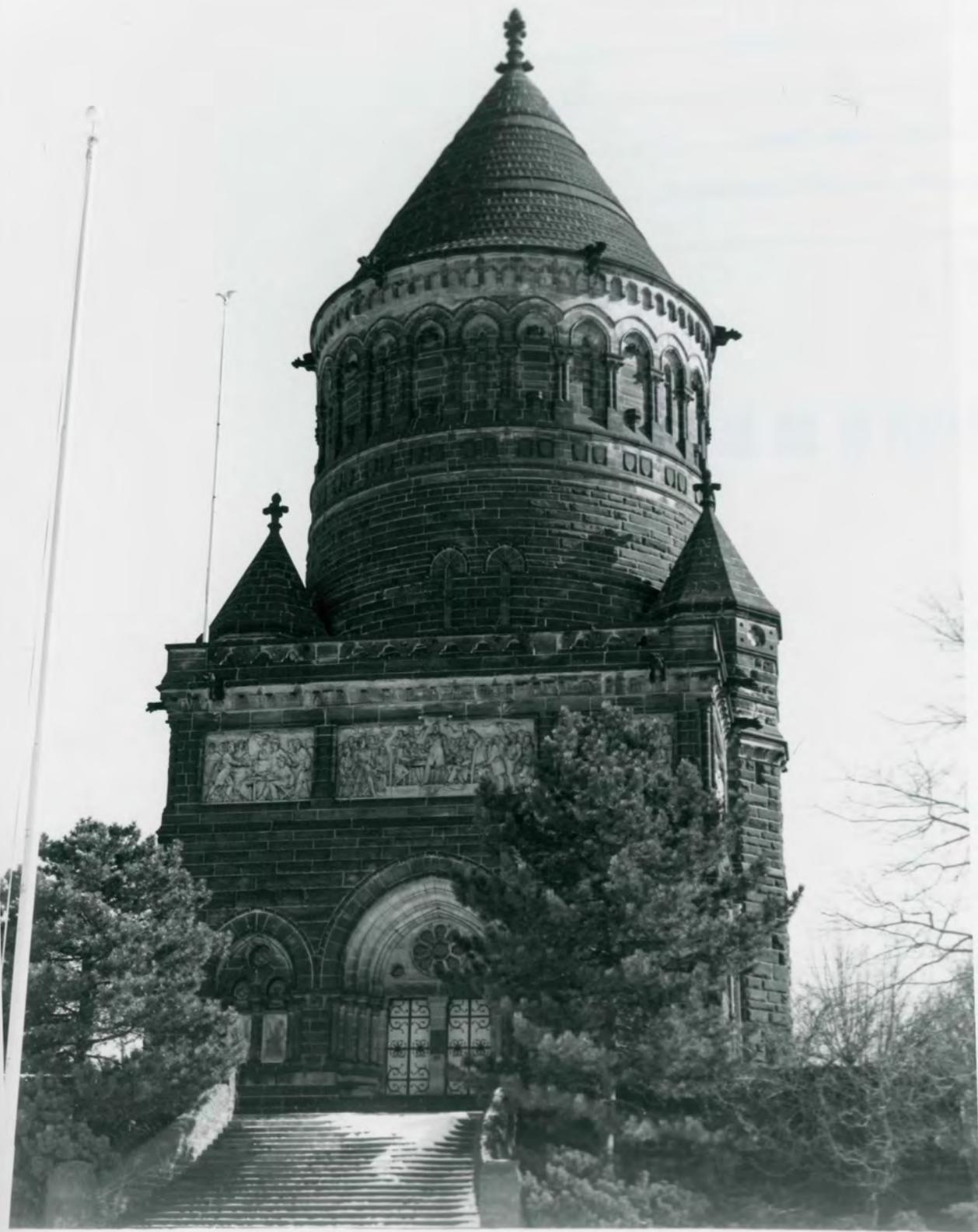
PHOTO CREDIT Larry Alan Beers	DATE February 13, 1973	NEGATIVE FILED AT The Ohio Historical Society Columbus, Ohio
---	----------------------------------	--

4. IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC.

This view shows the south side of the Garfield Memorial.





NPS Number 4/11/73

Title: Garfield Memorial

Loc. Cuyahoga, Ohio

west side of memorial

(2)

PROPERTY OF THE NATIONAL REGISTER

FORM 10-301 A
(6/72)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES PROPERTY PHOTOGRAPH FORM

(Type all entries - attach to or enclose with photograph)

1. NAME

COMMON

Garfield Memorial

AND/OR HISTORIC

NUMERIC CODE (Assigned by NPS)

APR 11 1973

2. LOCATION

STATE

Ohio

COUNTY

Cuyahoga

TOWN

Cleveland

STREET AND NUMBER

Lakeview Cemetery, 12316 Euclid Avenue

3. PHOTO REFERENCE

PHOTO CREDIT

Larry Alan Beers

DATE

February 13, 1973

NEGATIVE FILED AT

The Ohio Historical Society
Columbus, Ohio

4. IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC.

This view shows the west side of the Garfield Memorial.



NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY MAP FORM

(Type all entries - attach to or enclose with map)

1. NAME

COMMON Garfield Memorial	AND/OR HISTORIC	NUMERIC CODE (Assigned by NPS) APR 11 1973
-----------------------------	-----------------	---

2. LOCATION

STATE Ohio	COUNTY Cuyahoga	TOWN Cleveland
---------------	--------------------	-------------------

STREET AND NUMBER

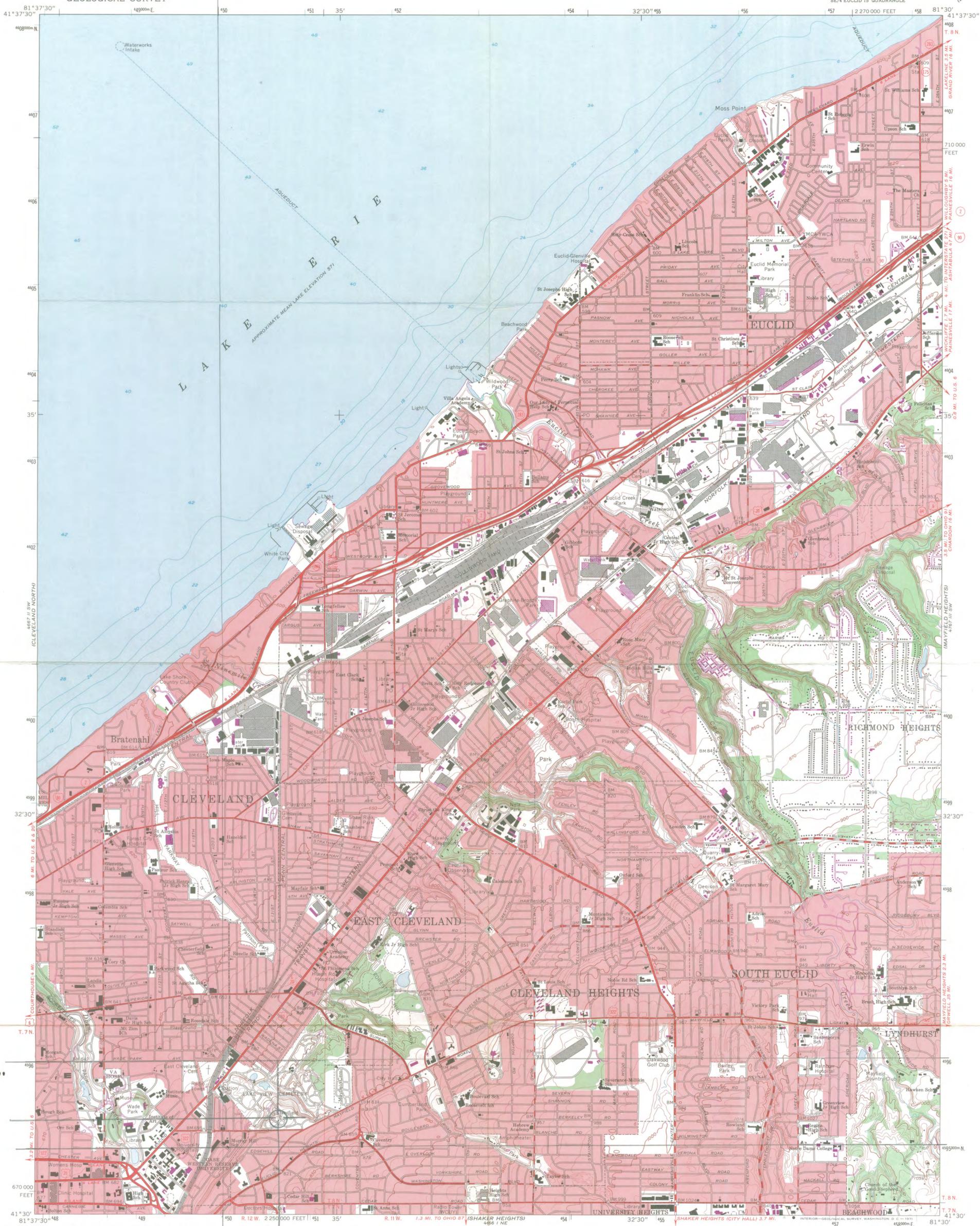
Lakeview Cemetery, 12316 Euclid Avenue

3. MAP REFERENCE

SOURCE USGS 7½' Series, East Cleveland Quadrangle	DATE 1963; Photorevised 1970	SCALE 1: 24,000
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REQUIREMENTS: PROPERTY BOUNDARIES, WHERE REQUIRED, AND NORTH ARROW;

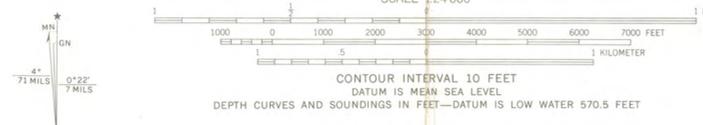




HB
2, 17
E450640
N4595340

Garfield Memorial
Lat N 41° 31' 6"
Long W 81° 35' 28"

Mapped, edited, and published by the Geological Survey
Revised in cooperation with State of Ohio agencies
Control by USGS, USC&GS, and Cleveland Regional Geodetic Survey
Topography by photogrammetric methods from aerial photographs
taken 1952, by plane-table surveys 1953, and in part by
Cleveland Regional Geodetic Survey. Revised from
aerial photographs taken 1962. Field checked 1963
Selected hydrographic data compiled from U.S. Lake Survey Chart 35 (1959)
This information is not intended for navigational purposes
Polyconic projection. 1927 North American datum
10,000-foot grid based on Ohio coordinate system, north zone
1000-meter Universal Transverse Mercator grid ticks,
zone 17, shown in blue
Red tint indicates areas in which only landmark buildings are shown
Entire area lies within the Connecticut Western Reserve
Dotted land lines established by private subdivision
of the Connecticut Western Reserve



ROAD CLASSIFICATION

Heavy-duty	Light-duty
Medium-duty	Unimproved dirt
Interstate Route	U.S. Route
	State Route

QUADRANGLE LOCATION
Revisions shown in purple compiled in cooperation with
State of Ohio agencies from aerial photographs taken 1970
This information not field checked

EAST CLEVELAND, OHIO
SE/4 EUCLID 15' QUADRANGLE
N4130-W8130/7.5
1963
PHOTOREVISED 1970
AMS 4667 II SE—SERIES V852



National Register of Historic Places

Note to the record

Additional Documentation: 2017

United States Department of the Interior
National Park Service

AD73001411

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Garfield, President James A., Memorial (Amendment)

Other names/site number: Garfield Memorial

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: Lake View Cemetery, 12316 Euclid Avenue

City or town: Cleveland State: Ohio County: Cuyahoga

Not For Publication: N/A

Vicinity: N/A

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

X national ___ statewide ___ local

Applicable National Register Criteria:

X A ___ B X C ___ D

Barbara Powers DSHPO (Inventory & Registration) May 24, 2017
Signature of certifying official/Title: _____ Date
State Historic Preservation Office, Ohio History Connection _____
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: _____ Date

Title : _____ State or Federal agency/bureau or Tribal Government

President James A. Garfield Memorial
Name of Property

Cuyahoga County, OH
County and State

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) Accept Additional Documentation

Patrick Andrew
Signature of the Keeper

7/17/2017
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

President James A. Garfield Memorial
Name of Property

Cuyahoga County, OH
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>0</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>0</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

FUNERARY / graves/burials

RECREATION AND CULTURE / monument/marker

RECREATION AND CULTURE / work of art

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE / monument/marker

FUNERARY / graves/burials

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN/ ROMANESQUE/ RICHARDSONIAN ROMANESQUE

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Sandstone
Terra Cotta
Stone
Wood

President James A. Garfield Memorial
Name of Property

Cuyahoga County, OH
County and State

SUMMARY PARAGRAPH

The James A. Garfield Memorial was built in 1890 as a tomb and memorial for the 20th President of the United States, James A. Garfield (November 19, 1831– September 19, 1881). The rusticated sandstone, Richardsonian Romanesque memorial consists of a rectangular base topped by a tower under a conical-shaped stone roof. The large central tower is flanked by two small octagonal towers or turrets that provide access to the Memorial's exterior porch.

The exterior features five bas-relief panels that wrap around the vestibule with 110 life-size figures depicting the span of Garfield's career. The interior contains four domed chambers. The first two levels of the interior are richly decorated with symbolic artwork, mosaic scenes, colorful stained glass windows, colored marbles and granite, and a Venetian glass mosaic dome. The central feature of the Memorial's interior decoration is a seven feet nine inch tall Carrera marble statue in the likeness of James A. Garfield rising from his chair in the U.S. House of Representatives.

Located within historic Lake View Cemetery, the Memorial sits upon a high grassy ridge facing west, overlooking the City of Cleveland and Lake Erie. While Lake View Cemetery is located in an urban setting, the cemetery is a peaceful 285-acre retreat showcasing beautiful natural landscapes. Lake View Cemetery is divided into numbered sections. The Garfield Memorial is located within an approximately 1.65 acre parcel, known as Section 15, which comprises the boundary for this National Register listing. (Figure 3) Section 15 is bounded by Garfield Road to the north and east and Hatch Road to the south and west. The Memorial is the only structure located within the boundaries of Section 15 and there are no buildings or significant objects. With the exception of trees and shrubbery surrounding the perimeter of the Memorial, the landscape in Section 15 is grass and serves as a gathering area for special occasions. A walking trail that runs across the section from north to south provides access to the Memorial's main entrance. Several small elements have been added to the grounds over the years to enhance visitation, including two sets of exterior light stands, a park bench, and a picnic table. These elements are not significant enough in size to be counted as contributing or non-contributing resources, but are simply part of the grounds.

The James A. Garfield Memorial retains excellent historic integrity, with all of its major architectural and artistic features, setting and historic material intact, although the harsh winter weather along with industrial soot has resulted in some deterioration and discoloration.

Narrative Description

OVERVIEW

The James A. Garfield Memorial was designed by Connecticut-based architect George Keller. Constructed of Berea sandstone, the Memorial is a 180-foot tall circular-shaped tower, fifty feet in diameter, resting on top of a rectangular base. The tower and base are elevated on a broad stone terrace with steps leading up to the Memorial's entrance, which faces west. The rectangular

President James A. Garfield Memorial

Cuyahoga County, OH
County and State

Name of Property

portion of the structure, known as the vestibule, houses the main entranceway into the Memorial, through two sets of wooden doors. At the base of the tower projects a large square porch which serves as the roof for the vestibule. The porch is accessed by two smaller octagonal turrets, located on either side of the Memorial's central tower. The central tower is topped by a conical-shaped roof enriched with bands of sunken tile in an ornamental pattern. The exterior presents elaborate stonework including columns, arches and gargoyles. The most distinctive sculptural stonework is a set of five bas-relief frieze panels with 110 life-size figures depicting Garfield's career as a teacher, a soldier, a statesman, a president, and lastly his body lying in state in the Rotunda of the U.S. Capitol. The frieze panels decorate the exterior porch on the north, west, and south sides of the monument and are the work of sculptor Caspar Buberl.

Inside are four chambers, each with a domed ceiling (Figures 4, 5, 6). The lowest chamber in the Memorial is the crypt, which houses the two bronze caskets containing the remains of President Garfield and his wife, Lucretia Garfield. President Garfield's casket is draped with the American flag. The crypt also serves as the final resting place for President Garfield's daughter Mary (Mollie), and her husband, Joseph Stanley-Brown, who are interred in the two urns placed in front of the caskets. Originally, Garfield's mother, Eliza Ballou Garfield, was buried in a separate room in the crypt. However, the family moved her remains to Roselawn Cemetery in Solon, Ohio, in April 1948.¹

A set of winding marble stairs connects the crypt to the primary level of the Memorial through the vestibule. At this level, the vestibule houses the lobby and visitors center. The lobby leads into the second domed chamber, Memorial Hall. The interior of the hall is richly decorated with golden mosaics, stained glass windows, and colored marbles. P. Walter Lonsdale was responsible for the design of the stained glass windows and mosaics inside the Memorial. Lonsdale's designs for the stained glass windows were executed by Worrall & Co. of London, and Burke & Co. of London, Paris, and New York executed the interior mosaic art.² The central focus of Memorial Hall is the seven feet nine inch tall Carrara marble statue in the likeness of President Garfield by sculptor Alexander Doyle. The statue stands on an elevated dais at the center of Memorial Hall. Other prominent features of Memorial Hall include its Venetian mosaic dome, sectile mosaic marble floor, deep red granite columns, and sixteen stained glass windows. A viewing balcony wraps around the perimeter of the Hall, which is accessed by the stairways located in the two turrets.

Above Memorial Hall, is a third domed chamber which serves as a transition space between the lower levels of the monument and the ballroom. This chamber is void of decoration. The floors are concrete and the walls are white painted brick. Leaded glass windows encased in red painted brick arches illuminate this interior space. Its domed ceiling is made of white painted brick. Inside the space, the dome of Memorial Hall transitions into this level. Both the turret stairwells terminate at this level. Two different staircases can be accessed within the chamber to reach the upper most level of the monument, the ballroom.

¹ Lake View Cemetery burial records.

² Robert C. Gaede, *Architectural Research Phase Report*. 29 March 1984. Page 19

President James A. Garfield Memorial

Cuyahoga County, OH

Name of Property

County and State

Similar to the level below it, the ballroom is sparsely decorated. Whether the room was ever used for social functions is unknown. The floor is made of poured concrete and the walls are painted brick. A park bench sits along an exterior wall. The staircases from the level below run along the room's exterior walls and both empty on the east side of the room. The space is completely encircled by twelve narrow windows, which are accented by painted brick arches. The walls and domed ceiling are simply red and white painted brick. Metal rods arranged in a wheel and spoke pattern are visible on the dome.

EXTERIOR DESCRIPTION

The Garfield Memorial is oriented to the west (Photos 0001, 0002, 0003, 0004; Figures 7, 8). Starting at the ground level, the elevated lower terrace is square in shape and surrounds the perimeter of the structure (Photo 0005). A set of two arched wood doors are built into the south façade of the terrace, at ground level, to access the underbelly (Photo 0006). The underbelly houses the structural support beams for the Memorial. The terrace decking is made of cement and a low stone wall surrounds the terrace at the primary level (Photo 0007). Set on top of the terrace is the rectangular portion of the structure, known as the vestibule, and adjoining tower. Wide stairs lead up to the lower terrace and subsequently to the entrance for the Memorial, which is located in the vestibule (Photo 0008).

The main entrance is found on the west façade of the vestibule (Photo 0008). The entrance consists of two sets of wooden doors, which are painted green, fitted with cast-iron hardware, and adorned with ornate iron scroll work (Photos 0009 and 0010). The entrance doors are encased with columns and decorative stone arches four bays deep. Within the peripheral decorative arch over the main entrance is a rose stained glass window, as well as two other small round windows. A bronze plaque inscribed with "Burial Place of James A. Garfield-- Twentieth President of the United States-- Born November 19, 1831-- Died September 19, 1881-- This Monument Dedicated May 30, 1890" marks the Memorial in between the two sets of entrance doors (Photo 0008).

The entryway on the façade is surrounded by leaded and stained glass windows in various sizes and designs. The most iconic stained glass windows are arranged in groups encased with columns and decorative stone arches. Two sets of stained glass windows flank the right and left sides of the Memorial's entrance. These windows are encased in decorative stone arches that mimic the style of the entrance, but are rather two bays deep (Photo 0011). This grouping of windows consists of two rectangular stained glass windows; each rectangular window is topped with an arched stained glass window, and a circular stained glass window is centered above the two windows below. The described window grouping is maintained for the set on the north and south facades of the vestibule (Photo 0011). Moving towards the tower portion of the structure, the octagonal turrets project from the north and south elevations, where the rectangular and tower portion of the structure meet. The stained glass windows on the tower at this level, which would be visible within the structure, are encased and arranged differently. These stained glass windows are larger in size and arranged in groups of two. The windows are mostly rectangular in shape but rounded at the top. A decorative stone shield is placed between the two windows within the decorative stone arch with one column aligned to the right, center, and left of the

President James A. Garfield Memorial

Cuyahoga County, OH
County and State

Name of Property

grouping. (Photo 0012). In total there are five sets of these windows that wrap around the tower at this elevation.

An important symbolic and artistic architectural feature on the exterior are five terra cotta bas-relief panels that wrap around the north, west, and south facades of the porch sides of the Memorial. The frieze panels were sculpted by noted American sculptor Caspar Buberl. The frieze is easily viewed from the terrace or ground and is located above the Memorial's entrance. These panels contain 110 life-sized figures and portray Garfield at different stages of his career: as a teacher, a statesman, a soldier, a president, and lastly his body lying in state in the Rotunda of the United States Capitol. Detailed descriptions of each frieze panel are provided below.

- Panel 1 is located on the north side of the Memorial and portrays Garfield as a young teacher surrounded by eager students in a classroom setting. Within the panel is a depiction of a United States map, a portrait of George Washington, and an outline of the Harford Soldier's Memorial Arch (Keller) drawn on a blackboard--an allusion to Ohio's past as part of the Western Reserve of Connecticut. This panel is copied from a photograph of him as a young man, which was loaned to the Memorial Association from Mrs. Garfield (Photo 0013).
- Panel 2 is the left panel on the west side of the Memorial which illustrates Garfield's military service during the American Civil War. General Garfield served as Chief of Staff to General Rosecrans at the Battle of Chickamauga. He is portrayed as riding his horse through the chaos of the battle to deliver dispatches to General Thomas on the front lines (Photo 0014).
- Panel 3 is the center panel on the west side of the Memorial. This piece is intended to capture Garfield's exceptional oratory skills. Garfield is at the center of this composition addressing a mass gathering of people at an impromptu outdoor meeting, and rousing the crowd with his eloquence (Photo 0015).
- Panel 4 is located to the right on the west side of the Memorial. This panel showcases the culmination of Garfield's political career with him taking the oath of office as the 20th President of the United States. Pictured in the fourth panel are a number of famous figures in American history, including former President Rutherford B. Hayes, Vice President Chester Arthur, General William Sherman, Chief Justice Waite, and many others (Photo 0016).
- Panel 5 is located on the south side of the Memorial. This final panel in the series shows Garfield's funeral bier at the Capitol Rotunda and the heartfelt grief of the nation (Photo 0017).

The exterior porch, which also serves as the roof to the rectangular portion of the structure, extends outwards from the central tower. Set above the historical frieze, decorative stone trim wraps around the carved stone railings of the exterior porch (Photo 0018). Amongst the stone trim are six stone gargoyles, two on each of the three facades of the porch, extending outwards from the Memorial (Photo 0019). The porch's decking is the same material and pattern used on the lower terrace. A large flag pole with the American flag is on the northwest corner of the porch. Two octagonal turrets are visible on each side of the large rectangular exterior porch

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(Photo 0020). At this level, a rectangular wood door on each of the turrets provides access to the exterior porch (Photo 0021). The turrets are topped with a conical-shaped stone roof with decorative stone finials, similar in shape and design to the tower (Photo 0022). Leaded glass windows in various shapes and sizes allow natural light into the interior through the turrets (Photo 0023).

Moving upwards to the tower, thin leaded glass windows arranged in groups of two and outlined by stone arches surround the tower and allow light to reach the interior chamber above Memorial Hall (Photo 0024). Above, a band of decorative stone work in the shape of shields encircles the tower. Continuing upward, twelve thin leaded glass windows, which represent the twelve months of the year, wrap around the tower. The windows are crowned with stone eaves and encased by decorative stone columns and arches (Photos 0025, 0026, and 0027). These windows surround the Memorial tower and allow natural light to fill the ballroom inside.

A band of decorative stone trim enriched with carved gargoyles encircles the structure directly below the tower's roof line (Photo 0028). The tower is topped by a conical-shaped roof adorned with bands of sunken tile pattern ornaments (Photo 0029). A decorative stone finial tops the tower roof (Photo 0025).

The materials used on the exterior of the Memorial's decorative elements are original to the structure. Given their age, they show some signs of deterioration but remain in relatively good condition. Some alterations have occurred to the exterior of the structure, including work done between 1899 and 1900, which resulted in the excavation under the lower terrace to introduce a new structural decking system with concrete deck and drainage. The project also included new waterproofing and drainage systems, pointing and sealing of stone roof joints, reworking exterior doors and thresholds, as well as reworking all windows for a more secure fastening. Throughout the years, several attempts have been made to better seal the structure from the harsh northeast Ohio elements including pointing of the exterior stone and roof, replacing damaged exterior stairs, and resurfacing and waterproofing terrace and porch decking. As part of its current project with work beginning in 2015, Lake View Cemetery has installed new masonry tuck pointing and cleaned brick below the lower terrace as well as formed and poured new concrete window wells below the lower terrace.

INTERIOR DESCRIPTION

The interior of the Memorial reflects the High Victorian aesthetic through its rich design, with ornate stained glass, golden mosaic work and a variety of vividly colored marble. The Memorial is divided into four stories – crypt, Memorial Hall, chamber above Memorial Hall, and ballroom – each rotunda is complete with dome. The crypt is located on the lowest level of the monument. Memorial Hall is located directly above the crypt and serves as the primary access point for the public into the structure. These levels share a similar layout with the rectangular portion of the space located to the west, adjacent to a large circular room. For detailed floor plans of the crypt and Memorial Hall levels, please see Figures 01 and 02.

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The crypt is octagonal on the lowest floor of the Memorial (Photos 0030 and 0031). The floor is a simple stone tile inlaid with a red tile pattern along the border of the crypts, archways, and along the corridor (Photo 0032). At the center are the bronze caskets of President and Mrs. Garfield, which are oriented horizontally facing east. The caskets are set on top of a light gray marble base. President Garfield's casket is draped in the American flag. In front of the caskets, on the east side of the crypt, set on top of a wood pedestal are two bronze urns which contain the remains of Garfield's daughter Molly and her husband Joseph Stanley-Brown. Mr. Stanley-Brown had served as President Garfield's personnel secretary during his time in the White House. Access to the crypt is restricted by a series of walled-arches, with iron gates covering the archways. Marble wainscoting extends up the walls, covering approximately three-fourths of the wall, crowned with a decorative trim. Above the marble, the remainder of the walls are painted in a neutral beige tone and decorative molding extends around the room marking the intersection of the walls and the domed ceiling. A simple pendant chandelier fixture hangs from the center of the white dome ceiling, illuminating the space. An octagonal corridor surrounds the crypt, allowing visitors to view the Garfield's caskets. Adjacent to the crypt room is a rectangular space which will be referred to as the basement foyer. In the northwest corner of the basement foyer is a grand marble staircase which provides access to the crypt from the main level of the monument. The staircase leads into a lobby or anteroom, within the basement foyer, which leads into the crypt area on the west side of the monument. In the southwest portion of the basement foyer are men's and women's restrooms.

The crypt has had some modest alterations. Outside of the walkway corridor that surrounds the room, on the north and south sides are two smaller spiral stairways housed in the turrets which originally provided access to the crypt. However, these stairways were closed off in the 1899-1900 remodeling of the Memorial, and the grand marble stairway in the basement foyer was added for access to the lower level. The scope of that first remodeling project also included enlargement of the crypt windows, electrification, installation of the chandelier and winch and new finishes in the crypt, basement foyer, and Garfield's mother's room in the lower level. In August 1927 and June 1952, repairs were made to the marble wainscot in the crypt, and one panel was replaced in 1952.³ The restrooms on the lower level were added after 1948. Prior to 1948, President Garfield's mother, Eliza Garfield, was buried in a room adjacent to the crypt, at her request, to be near her son in death. According to Lake View Cemetery's burial records, Mrs. Eliza Garfield's remains were removed in April 1948 to Roselawn Cemetery in Solon, Ohio, and placed beside her husband.⁴ Additional alterations to the lower level include the addition of a water fountain in 1952 and more extensive electrification of the basement area in 1979.⁵

The vestibule is rectangular in shape and functions as a reception area upon entering the Memorial on its primary elevation. The vestibule is divided into three antechambers. On the north side of monument, the grand spiral staircase made of light colored marble serves as the connection between the Memorial's entrance and the lower level (Photo 0033). The floor of the vestibule lobby is made of small natural-toned stone tiles and colored stone tiles of gold, red,

³ Gaede. 8-10.

⁴ Lake View Cemetery burial records.

⁵ Gaede. 8-10.

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black, and are arranged in decorative patterns (Photo 0034). The lower portion of the lobby's walls are painted red.

The upper portion of the lobby walls were undecorated when the Memorial was completed. In 1952, the Garfield Memorial Committee commissioned Cleveland Art Institute faculty members Paul Riba (1912-1977), John Teyral, Michael Sarisky (1906-1974), and Marco DeMarco (1918-2015) to complete murals in the space. On the east wall above the entrance into Memorial Hall is the mural by Paul Riba, which features four members of the Garfield National Memorial Association: Jephtha H. Wade, Senator Henry B. Payne, Joseph Perkins, and James H. Rhodes. In the center of Riba's painting is a blind rose window, which is meant to mimic the shape of the rose window above the entrance doors and the mosaics inside are intended to invoke the original mosaics inside of Memorial Hall. In the lunette above Riba's painting is a portrait of Garfield by John Teyral. In the antechamber to the north is "Garfield Takes the Oath" painted by Michael Sarisky (Photo 0035), and in the southern antechamber is a painting titled "The Assassination of Garfield" by Marco DeMarco. At the same time, the plaster above the murals in the vestibule was repaired and the walls repainted. Custom walnut benches and new built-in cabinets were also added to the office, which is now the visitor center. This was the first major redecorating from Keller's design⁶.

Along the west wall are the backs of the two grand entrance doors with two small circular decorative and one larger circular arrangement of leaded glass windows above. The doors are flanked by two groupings of windows, one on each side of the doors, consisting of a set of two large rectangular windows with three smaller circular decorative windows above. These windows illuminate the interior lobby. Decorative moldings trim the top of the walls in the lobby. The moldings are largely white but certain decorative elements are highlighted in gold to add additional emphasis and definition to the artistic features. Within the vestibule is a small area, commonly called the visitor center, which is located in the southern portion of the space and contains informational material about President Garfield and the Memorial as well as a gift shop.

The Memorial Hall is the most ornately decorated space within the Memorial. Keller worked with national and/or world renowned artists to create an interior rich in artistry and detail. The circular hall is centrally located within the monument with a high domed ceiling and is accessed through doors in the vestibule lobby (Photo 0036).

Along the periphery of the hall is a vaulted aisle that extends the perimeter of the room, encircling the dais. The aisle floor is a stone mosaic pattern using small colorful tiles (Photo 0037). Below the stained glass windows, the aisle walls are decorated in high wainscoting of polished Numidian marble that surrounds the space, bordered with a glass mosaic. The circular aisle permits visitors to view the vibrant colors and textures and provides all vantage points of the white marble statue done in the likeness of Garfield.

⁶ Gaede. 8-10.

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Within the hall are sixteen stained glass windows of female figures and emblems representing the thirteen original states of the Union, Garfield's native Ohio, and artistic representations of "War" and "Peace" (Photo 0039). Over the entrance door are seated allegorical figures representing "War," fully armed, and "Peace," holding an olive branch, as Garfield served his country in times of war and peace. Underneath is the inscription: "Erected by a grateful Country in memory of James Abram Garfield, 20th President of the United States of America, Scholar, Soldier, Statesman, Patriot. Born 19th of November, 1831; died September 19th, 1881."

The series of windows for the fourteen states begins with Ohio and ends with Maryland, which is symbolic of Garfield's humble beginnings to his ascent to the White House. The series commences on the left hand side of "Peace." In order, Ohio bears the log cabin where Garfield was born in the woods of Cuyahoga County about twelve miles from the location of the Memorial. New Hampshire holds an axe, with timber and rolls of cloth at her feet.

Massachusetts, which was considered the epi-center of literature in America, wears a poet's crown and holds a scroll. Rhode Island is adorned with jewelry while holding a jewelled casket and cotton goods are placed at her feet. Connecticut is famed in American history, with Charter Oak, globes, school books, clocks, etc. New York holds in her left hand the statue of Liberty and in her right hand she holds an ocean steamer meant to symbolize the foreign and domestic commerce that floats at her feet. New Jersey displays silk and pottery, which convey the specialized industries that have prospered within the state. Pennsylvania carries a lamp, alluding to her great mining industry, and supports a cog wheel to typify her resources of minerals, oils, iron, and other products. Delaware bears a basket of fruit. Virginia holds a tobacco plant in her hand. North Carolina has the cotton plant. South Carolina exhibits rice, sugar cane, and southern fruits. Georgia is shown with a saw and pine tree, which is intended to suggest the State's lumber interests. Maryland holds a model of the White House at Washington, D.C., in her hand (Photos 0040, 0041, 0042, 0043, 0044, 0045, 0046, and 0047).

Inside, an elevated dais serves as the stage for the most prominent feature in the hall, which is the seven feet nine inch tall white Carrera marble statue of Garfield rising up from his chair in Congress (Photo 0036). The statue is the work of sculptor Alexander Doyle and was commissioned at a cost of \$10,000.⁷ The figure is centrally located in the room, and all of the other design elements direct attention and concentration to it. The floor of the dais is a stone mosaic style, known as sectile mosaic, which employs beautifully colored and highly polished rare marbles arranged in patterns (Photo 0037). The marble in the sectile mosaic was sourced from France, Italy, Belgium, and Ireland. The steps leading up to the dais are of Tennessee marble.⁸

Surrounding the perimeter of the dais are black iron railings which connect eight groupings of deep-hued red Nova Scotia granite columns that visually divide the space into eight vertical segments (Photo 0036). These columns are topped with decoratively painted arches, and physically separate the dais from the circular aisle. The columns provide structural support for the hall's dome and form a canopy over the statue (Photo 0038).

⁷Gaede. 7.

⁸Gaede. 20.

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Above the columns and arches is the processional frieze, which is entirely executed in stone mosaic, formed of different colored small pieces of stone known as tesserae (Photo 0048). More than 200,000 tesserae in hues of red, cream, and buff were required for this mosaic. The mosaic consists of eight frieze panels, representative of President Garfield's funeral procession and the grief of the nation. The frieze panels are titled; the Bier, Law, Justice, Concord, Literature, War, Veterans, and Labor. The central panel of the frieze, "Bier", is opposite the entrance and illustrates Columbia and her daughter States in attitudes of grief surrounding the bier of Garfield. To the right are Members of Congress preceded by the allegorical figure of "Law." The next panel, the allegorical figure "Justice" leads justices of the Supreme Court. The following panel, "Concord", is meant to invoke the sympathy felt by all nations of the world. Starting again from the central panel "Bier" and moving left, the figure "War" leads the military and naval services, lowering the American flag at the foot of the fallen president. Next, "Literature" precedes representations of an author, lecturer, teacher, and pupils. In the following panel, the figure "Labor" bears a spade and steam engine, which is meant to be indicative of both hand and machine labor, heading a group of male and female artisans, canal boatman, etc. The final panel "Veterans", the furthest away from the center, shows an aged veteran and his wife, unable to attend in person, send their two sons as delegates to deposit their offerings at Garfield's tomb.⁹

Directly above the processional frieze is the upper balcony, which completely surrounds Memorial Hall and offers guests another vantage point for the interior (Photo 0049). Two spiral staircases located on the north and south sides of the Hall provide visitors with access to the upper level of the Memorial. A large richly decorated portal, vaulted in stone and paved with marble mosaic, leads to the exterior porch or interior balcony.

The dome of Memorial Hall is a Venetian mosaic on a golden ground, which utilizes colored glass and gold leaf to create a luminous effect. In alternating sections of the twenty-two feet in diameter dome, are winged figures representing the cardinal points of North, South, East, and West (Photo 0050). At the base of the dome is a band of wreaths, which represent the number of states and territories in the Union, on a band of the red and white stripes of the American flag. A large circular chandelier hangs from the dome over the statue of Garfield and offers a dim glow over the Hall (Photo 0038).

The chamber above Memorial Hall serves as a transition to the ballroom from the levels below and adds height to the Memorial. There is almost no decoration at this level. The chamber is largely composed of white painted brick, including its dome. There are windows at this elevation, which allows light into the interior to illuminate the Venetian mosaic dome inside of Memorial Hall. The dome of Memorial Hall recedes into this space. At this level, the two turret stairwells end. However, this room offers access to the two staircases that lead up to the ballroom. The stairs leading up to the ballroom are not visible from the exterior. There are no documented alterations to this space. (Photos 0051, 0052, 0053, 0054, 0055, and 0056).

⁹ The Man and the Monument; Dedication of the Garfield Memorial Structure in Cleveland, Ohio, May 30, 1890. Cleveland, OH: Garfield Memorial Committee, 1924. Print. Pages 29-30.

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The ballroom is accessed by two stairwells which extend from the north and south walls and both exit on the east side of the room. The ballroom is a circular shaped room with a domed ceiling. The floor is made of paved concrete. A simple green park bench is the only object remaining in the room. The walls of the ballroom are painted brick. However, the brick walls have become exposed over time. It is likely that the walls were once painted in deep red three-fourths of the height of the room, and the remaining fourth of the wall was painted white. The room is surrounded by twelve long and thin leaded glass windows, which are meant to symbolize the twelve months of the year. The windows are encased with brick arches. Rectangular stone blocks wrap around the room where the walls meet the dome. The domed ceiling is made of brick, which is painted red. Exposed metal rods that support the dome intersect in a wheel and spoke pattern (Photos 0057, 0058, 0059, and 0060).

HISTORIC INTEGRITY

The appearance of the Memorial's exterior from 1890 to today remains largely unchanged. Exposure to weather elements and industrial pollutants have darkened the light beige stone exterior. The Memorial's exterior façade and decorative stone work is showing subtle signs of wear. (Figures 01 and 02 compared to photo 0001, which is how the Memorial appears today). Shortly after the Memorial was completed, major alterations to the monument were undertaken between 1899 and 1900 under the supervision of Cleveland architect, Charles Hopkinson, to address initial design problems. The alterations made under Hopkinson's supervision include:

- Excavation under the terrace and new structural decking system
- New interior stairway to crypt, voiding turret stairs to crypt
- New finishes in the crypt, basement foyer, and Garfield's mother's room
- Enlargement of the crypt room windows
- New waterproofing, drainage, deck surface on balcony, new drains and sewers below
- Pointing and sealing of stone roof joints
- Reworking exterior doors and thresholds
- Reworking all windows for more secure fastening
- Electrification of crypt and offices, installed chandelier and winch

From 1900 until 1984 maintenance and repairs to the Memorial were typically minor and resulted in few material alterations to the monument. During this time period, the exterior repairs were intended to seal and protect the building. A few exceptions where new materials were used in the monument are included below.

- 1931 – Lightning protection system installed
- 1935 – Repairs to terrace deck, including removing two stone steps and replacing with concrete
- In 1952 restoration work was done under the direction of Cleveland architectural firm Garfield, Harris, Robinson & Schafer. They undertook the following activities:
 - Rewired chandelier and installed new electrical panel boxes in tower and first floor stairwell
 - Cleveland artists – Marco DeMarco, Michael Sarisky, John Teyral, and Paul Riba - commissioned to paint murals in vestibule, office, and stair areas

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- Interior repainting and plaster repair, hanging above murals. First redecoration.
- Installed lighting in north turret stairwell, and new heating convectors in vestibule and office.
- Repairs to crypt marble wainscot slabs, one slab replaced
- Installed new built-in cabinets in office
- Hot water heater with piping and new drinking fountain
- 1953 – Red quarry tile installed on roof deck
- 1955 – Cast bronze plaque installed at entrance (VFW)
- 1955 – Red quarry tile installed on front sector of lower terrace
- 1967 – Installed 10 stained protection windows and eight Acrylite plastic windows

Another major restoration of the Memorial occurred between 1984 and 1985. The project was undertaken with a \$500,000 grant from the National Park Service in collaboration with a \$500,000 match from private stakeholders. While the majority of the restoration project was limited to the interior of the Memorial, the exterior surfaces of the Memorial were sealed and repairs were also made to the roof. As for the interior, the purpose of the project was to repair molded plaster, stained glass windows, and mosaic in the vestibule and Memorial Hall. Repairs made at this time met the requirements of the Secretary of the Interior's standards.

Beginning in 2015, the Lake View Cemetery Association began a comprehensive restoration of the Garfield Memorial. This multi-phase project seeks to restore damaged exterior and interior features, as well as reinforce structural supports. So far, Lake View has completed an initial phase of the restoration, which has primarily focused on repairs below the Memorial's lower terrace.

Completed restoration work is as follows:

- Demolished existing structural steel and concrete slab on grade below lower terrace
- Installed new strip footings below lower terrace
- Cleaned and painted existing exposed steel beams of lower terrace
- Formed and poured new concrete beams below lower terrace
- Installed masonry tuck pointing and cleaned brick below lower terrace
- Formed and poured new concrete window wells below lower terrace
- Completed concrete slab work below lower terrace
- Installed new boiler
- Installed permanent light fixtures below the lower terrace
- Installed new electrical panels
- Installed new storm and vent piping below lower terrace

However, the original design, architectural detailing and historic materials for the Memorial are intact and the property retains an excellent level of all aspects of historic integrity.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

Architecture

Art

Social History

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Period of Significance

1885 – 1890

Significant Dates

May 30, 1890

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Keller, George

Chappele, John S.

Simmons, Thomas

Buberl, Caspar

Doyle, Alexander

Lonsdale, P. Walter

Messrs. Burke & Co.

Messrs. Worrall & Co.

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STATEMENT OF SIGNIFICANCE SUMMARY PARAGRAPH

The purpose of this amendment is to establish the national level of significance for the President James A. Garfield Memorial, which was listed in the National Register of Historic Places in 1973 at the state level (Reference number 73001411). The property meets the requirements for listing at the national level under Criterion A in the area of social history and Criterion C in the areas of architecture and art, exhibited by its property type, design, function, artistic elements, materials and exceptional level of integrity. The James A. Garfield Memorial physically represents a distinct trend in the burial and memorialization of presidents who were identified by their contemporaries and American society as Civil War heroes or martyrs. This trend represents the culmination of post-Civil War commemoration, resulting in the construction of four architecturally and artistically significant memorial tombs for American presidents; Abraham Lincoln, James A. Garfield, Ulysses S. Grant and William McKinley between 1874 and 1907.

The design of the James A. Garfield Memorial is also nationally significant for its architectural design and artistic elements. It is the finest example of noted American architect George Keller's extensive portfolio of work, representing his preference for the picturesque, medieval-influenced Gothic and Richardsonian Romanesque architecture, in this case executed in a burial tomb and memorial. Keller's design reflects an aspect of the emergence of the United States as an industrial, political and economic world power, often referred to as the American Renaissance, through his collaboration with renowned artists to create an ornate memorial of a size, scale and artistic quality not before seen in American memorial architecture. The Garfield Memorial also represents the transitional nature of nineteenth century American architectural preference; it presents a classical form and finishes it with Romanesque and Gothic Revival material and ornamentation. Its completion and the mechanism set in place to design, fund and construct it established a precedent for architecturally significant memorial tombs that followed for Presidents Ulysses S. Grant and William McKinley.

The property meets Criterion Considerations D and F as a gravesite and commemorative property for which design, age, tradition, or symbolic value has invested it with its own historical significances, apart from the significance of James A. Garfield. The period of significance and boundary remain the same as the original nomination, 1885-1900 although additional clarity for the boundary is provided in this amendment.

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NARRATIVE STATEMENT OF SIGNIFICANCE

The James A. Garfield Memorial, dedicated in 1890, is nationally significant for its association with a specific trend within the broad pattern of burial practice for American presidents. The construction of monumental, architecturally significant, destination-oriented tombs for Garfield, along with Abraham Lincoln, Ulysses S. Grant, and William McKinley resulted from the convergence of several profound social manifestations: memorialization that symbolized a cloak of nationwide mourning at the close of the American Civil War; the assassination of three American Presidents within a thirty-six year period (1865-1901), all of whom were significantly associated with the Civil War; the 'American Renaissance' or emergence of the United States as an industrial, political and economic world power; and finally, transitioning architectural preference or theories. These tombs reflect the faith in American ideals, hope for the future of the maturing nation, and provided a physical location for American pilgrimage to express grief, faith, and patriotism. They also represent the apex of the Post-Civil war memorialization period and demonstrate the architecture and art that resulted from post-war commemoration. These tombs also illustrate the tension in architecture between nineteenth century picturesque, medieval inspired architecture and the re-emergence of European classicism, the rise of the Beaux-Arts system, and the transition to modernism.

PRESIDENTIAL MEMORIALIZATION

Properties included within this context are; the Abraham Lincoln (1809-1865) Memorial dedicated 1874 in Springfield, Illinois; the James A. Garfield (1831-1881) Memorial dedicated 1890 in Cleveland, Ohio; Ulysses S. Grant (1822-1885) Memorial dedicated 1897 in New York City, New York; and the William McKinley (1843-1901) Memorial dedicated 1907 in Canton, Ohio. These four presidents represent those that were perceived to have directly affected the outcome of the American Civil War; of the four, three presidents (Lincoln, Garfield, and McKinley) died at the hands of assassins while still in office and three were Ohio natives (Garfield, Grant, and McKinley). It was perhaps inevitable that the American public fervently sought a tangible outlet for shared grief and shock on the heels of such a traumatic war.

This trend is distinct within the larger context of the burial sites of the American presidents in general. Deceased presidents have burial sites located across 18 states, with one (Thomas Woodrow Wilson) at the Washington National Cathedral in Washington, D.C., and two (William Howard Taft and John Fitzgerald Kennedy) buried in Arlington National Cemetery. Several presidents were buried at their homes—George Washington (Mount Vernon), Andrew Jackson (The Hermitage), Rutherford B. Hayes (Spiegel Grove)—but most rest in burial plots within family plots in cemeteries near their homes or within their communities.

From the simplest stone marker to grand designed buildings, memorials are physical architecture that mark people or events considered by society to be important. The plan, scale, materials, and complexity of monuments also reflect their time period and sensibilities of the culture that create them. A theme study conducted by the National Park Service National Historic Landmarks program noted the significance of memorializing American presidents; "Our Presidents are commemorated by scores of sites, ranging from the humble to the palatial: birthplaces,

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residences, other buildings, inaugural places, monuments, and tombs. Visits to them enhance understanding of the distinguished group of men who have led the Nation; their ways of life; family backgrounds; locales and regions in which they were born or resided; eras in which they lived; and the social, economic, and intellectual influences that molded them."¹⁰

Four general trends in the burial tradition for American presidents have been identified: shaped by funerary customs, political and economic conditions, societal views of the position of Commander in Chief, aesthetic preference, economic conditions, and the popularity of the individual who held the position.

The earliest presidential memorialization, up to about the American Civil War, consisted mostly of the simple shaft or modest gravestone. Following the Civil War, monuments reflected popular architectural styles characterized by the picturesque, eclectic-influenced monuments built during the post-Civil War era. The Garfield mausoleum represented new aspirations which were the culmination of societal transformation and architectural preference. The epitome of the picturesque inspired design, the Garfield Monument foreshadowed more formal and classical design influence in Grant's and McKinley's tombs and finally; roughly during the 1930s and after, the presidential library or modern memorials that emphasize public service or education over individual memorialization.¹¹

The role and social perception of the American president evolved with the development of the United States as a whole from a fledgling republic to a dominating world power. The interaction of the American public with their president evolved as well, in life and in death. Early republican values reflected the attitude that American presidents were public servants, not to be held above those who elected them to service. Unlike the present day office, presidents were expected to be accessible to the public. They were not protected by secret service, or supported by an extensive staff. Until 1828, campaigns were limited to Congressional caucuses and State legislatures who chose Presidential candidates.

Appeals by presidential candidates to the larger public became more pronounced after 1840, when the popular vote required the use of campaign tours, slogans, and songs for a successful candidacy. Once presidents left office, they simply picked up their previous lives and faded back into society. Burial tradition mirrored that evolution. Most presidents prior to Garfield are interred in modest, if not almost obscure gravesites. Some chose to be buried at their church of worship, as was the case with John Adams and John Quincy Adams. Some, such as Martin Van Buren and James Buchanan, chose small graves with minimal adornment. Andrew Jackson and James Polk both have a covered outdoor structure, again limited in size. Most common though were obelisks of varying size.¹²

¹⁰ *The Presidents of the United States: Historic Places Commemorating the Chief Executives of the United States*. 1976. National Park Service, U.S. Dept. of Interior.

¹¹ Kathryn Fanning, *American Temples: Presidential Memorials of the American Renaissance*. Dissertation, Dept. of Architectural History, University of Virginia, Charlottesville, Virginia, 1996. Page 3.

¹² Gravesites and Burial Locations of U.S. Presidents: <http://www.presidentsusa.net/presidentsgravesites.html>

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POST-CIVIL WAR MEMORIALIZATION

Efforts to memorialize the four presidents discussed within the context of this nomination were initiated within weeks of their deaths (in the case of Garfield and McKinley, *before* their deaths) by associates close to them and by committees who vigorously raised funds for the planning and execution of the projects. One critical influence on this trend was post-Civil War commemoration and the evolution of Civil War monument design. The profound sense of national mourning following the American Civil War was pervasive in literally every city and town in the country. The trauma of losing so many native sons resulted in a swell of local commemoration to honor the loss of life in cities and towns across the country at the close of the war. Memorials serve a vital purpose in grieving the loss of human life. They provide a physical promise of remembrance of the lives and sacrifice of those lost. For a nation mourning the loss of so much and so many, it was concrete action to combat a feeling of helplessness. In Ohio alone, there are 295 Civil War Monuments documented by the Cincinnati Museum Center's archives database. In fact, Ohio began memorializing Civil War casualties before the war was even over, when Bristolville Township in Trumbull County erected theirs in 1863.¹³

Commonly, communities sponsored the erection of markers in memory of soldiers and sailors to create a space for reflection and contemplation. Typically, local monument societies selected the design, and the financial contributions of private citizens to these memorials were done out of heart-felt moral obligations.¹⁴ By far, the most common of memorial constructed for these soldiers' monuments was a statue or shaft. Traditionally, these shafts were topped with an allegorical figure or statue of a soldier, while its base was embellished with plaques, bas-relief, and statuary.

Architectural historian, David Kahn attributes the popularity of the shaft, and its association to the funerary monument, to the sudden increase in demand for memorials in the post-Civil War years and the lack of indigenous memorial traditions in America to draw inspiration from. This design also worked well for small sites, as would be the case in town-centers or other civic areas. Many small ones were solid pieces of stone. As time went by, memorial design began to include more elaboration, including interior spaces, fountains, impressive stairs, and highly-perched viewing areas.¹⁵

Architectural competitions flourished after the Civil War for the design of monuments and buildings. The architect of the Garfield Memorial, George Keller's success as a monument designer for Civil War memorials earned him the nickname 'monument man' among his contemporaries; this experience would directly influence the design for Garfield's Memorial. His typical design included a tall shaft or column topped with a female figure on a base, often surrounded by bas relief frieze panels. Memorials of this type designed by Keller can be found at Gettysburg, Pennsylvania (1865); Antietam (1867); Taunton, Massachusetts (1874); Manchester, New Hampshire (1878); Buffalo, New York (1882); and Utica, New York (1891).

¹³ *Civil War Monuments in Ohio*. Cincinnati Museum Center/Library and Archives:
<http://library.cincymuseum.org/civilwar/ohio-monuments.htm> accessed 1/13/2017.

¹⁴ McDowell, Peggy and Robert E. Meyer. *The Revival Styles in American Memorial Art*. 1994. Pages 9-10.

¹⁵ *Ibid*, Page 133-137

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By the latter half of the nineteenth century, the movement gained momentum away from the shaft design towards the revival architectural styles that had gained increased popularity during the era. Advancements in technology, a growing mass media that allowed information to be rapidly and widely distributed, and an attentive national audience served to impact attitudes and expressions of mourning for large projects at the turn of the century. Decisions about memorialization were more readily open to public critique.¹⁶

Fundraising and design competitions for the major memorials of the period were widely publicized in architectural journals and newspapers. This model of organization served the presidential memorial projects that followed—both to administer the projects and to fund them. In Ohio, although the majority of Civil War memorials were constructed following the shaft tradition, memorialization branched out to other expressions as well later in the nineteenth century. Ohioans also built structures as memorials to the Civil War. These include a bandstand in Gallipolis (1876); chapels in Akron (1876), Portsmouth (1884), and Marion (1888); memorial halls in Sidney (1877) and Cincinnati (1908); and gazebos in Middleport (1927) and Sandusky (1929).¹⁷

Cleveland has one of the most imposing and ornate Civil War Monuments in Ohio, constructed roughly at the same time as the Garfield Memorial. In 1879, a meeting of the Cuyahoga County's Soldiers' and Sailors' Union was held in Cleveland to propose the construction of the city's own Civil War monument; interestingly enough, James A. Garfield was one of the main speakers in favor of the project. In 1888, at the same time that the James A. Garfield Memorial was under construction, the design for Cleveland's monument was conceived. The Cleveland Sailor's and Soldier's Monument (dedicated 1896) project diverged somewhat from the typical Civil War memorial plans. For one thing, no architectural competition was conducted. Instead Levi. T. Schofield (1842-1917), a prominent local architect and sculptor, headed up a committee to finalize the design. Additionally, funding for the project was appropriated through state legislation.

Cleveland's war memorial presents a compromise between the typical shaft style and the larger memorial hall plan. Here a combination of shaft atop a tablet room form, highly ornamented with military themed elements, was placed prominently on Public Square. While the form and aesthetics—like the Garfield Memorial—reflect classical and picturesque architectural influences, here, the elements reflect the subject matter of the monument with military themed bas relief panels, bronze plaques, gates and doors, sculpture, stained glass, and detailing. The interior of the tablet room displays the High Victorian aesthetic with a flourish of ornate color and textures through etched and colored marble mosaic bands and polished sandstone flooring. Thirty colored marble tablets line the interior walls and list the names of over 9,000 Cuyahoga County Civil War veterans. Large bas-relief bronze panels are set into the central column within the tablet room. Schofield also designed fourteen stained glass windows, depicting military themes that provide the interior with light.¹⁸

¹⁶ Mills, Cynthia. *Beyond Grief: Sculpture and Wonder in the Gilded Age Cemetery*. 2014. Page 140.

¹⁷ Cincinnati Museum Center. Civil War Monuments in Ohio. <http://library.cincymuseum.org/civilwar/ohio-monuments.htm>. Accessed 02/07/2017.

¹⁸ *Soldiers and Sailors Monument* webpage: <http://www.soldiersandsailors.com/index.htm> Accessed 02/09/2017

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The evolution of Civil War commemoration continued when in 1882, a committee formed in Hartford, Connecticut, began planning for the construction of their war memorial. The Reverend Francis Goodwin, a member of the committee, proposed an innovative idea for Hartford's project. An amateur architect, Goodwin supplied a sketch of a combination bridge and arch for their commemoration. Although Hartford was Keller's home, he did not initially submit a proposal, displeased that the competition was opened to outside architects. When a feasibility study concluded that none of the submissions could be constructed within budget, they were all rejected and Keller stepped in with his design.

The Soldiers and Sailors Memorial Arch in Hartford, Connecticut (1884) that Keller designed was dramatically different in size, scale, and ornamentation than previous war memorials and marks a unity of design for memorial projects of his that followed. This design shares significant characteristics with the Garfield Memorial he drafted five years later. Keller's preference for medieval Gothic is evident in the weighty scale and massing of both properties. Also present is the round tower, topped by a conical roof. Another similarity is the presence of bands of terra cotta frieze panels with bas relief life-sized figures, which both memorials exhibit. The south frieze on the Hartford Arch was by Caspar Buberl, who also collaborated with Keller on the Garfield Memorial. The Hartford Arch was also Keller's first to offer interior spaces—stairways, walkways, and places to record and read the names of the fallen—to encourage not only viewing by the public, but active visitation—a concept that influenced the location decisions for Garfield, Grant, and McKinley's tombs.¹⁹

Keller's Hartford arch has been described as "one of the very few examples of such a classical monument completely translated into Gothic form." This fusion of the classical and picturesque traditions would later be reflected in Keller's design for the Garfield Memorial. Keller's Garfield Memorial is described by architectural historian, David Kahn, as a classical mausoleum enriched with Romanesque and Gothic details.²⁰

Public perception of memorialization—the size, scope, and cost—had transitioned with time from the small and simple to large, ornate, and complex. This transition of design would directly influence the design of the James A. Garfield Memorial and those that followed it.

POST-CIVIL WAR PROSPERITY, ECONOMIC GROWTH AND OHIO'S PLACE

The evolution of memorials erected during this period also reflects the development of modern business and the power of the industrialists that ran them, the growing influence of the executive office, and the sense of national pride that accompanied the developing world wide status of the United States. The nation boomed with industry and growth after the end of the Civil War. A web of railroads built just prior to and during the Civil War provided access to a wealth of natural resources, the delivery of goods, and revolutionized transportation for the average American. The tombs, beginning with the one constructed for Garfield, and Grant's and

¹⁹ Ransom, David F. *Geo. Keller, Architect*. Hartford Architecture Conservancy, The Stowe-Day Foundation. Hartford. 1978. Page 129.

²⁰ Kahn, David. *Journal of the Society of Architectural Historians*, Vol. 41, No. 3 (Oct. 1982). Page 216.

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McKinley's after, were built at the cusp of American Renaissance (ca. 1880s-1930s)—the span when the United States claimed its place as a world power, industry flourished, fortunes were made, and American cities transformed through use of classical traditions by American architects.²¹

Ohio developed into a state to be reckoned with during and after the Civil War. Ohio provided a bridge between the industrial centers in the East and a rapidly developing West, now accessible by rail. Demand for goods stimulated industry, agriculture, mining, and manufacturing, and Ohio responded. Location, natural resources, a ready workforce, and enterprising business leaders resulted in Ohio's becoming a powerhouse by the end of the nineteenth century. By then, Ohio led the way in transitioning business and growth industries, including steel, automobiles, rubber, chemical engineering, aircraft, and many more.²²

Ohio was also a political force in the decades following the Civil War and into the twentieth century. During a roughly 50-year period—from 1869 when Grant was elected, to 1921 when Harding was elected—Ohio claimed nativity for seven American presidents (Grant, Rutherford Hayes, Garfield, Benjamin Harrison, McKinley, William Taft, and Warren Harding). Three of the four presidents whose tombs are within the context of this nomination were from Ohio and two of the tombs are located in this state. As Alan Peskin writes in an article of Garfield's Memorial; "Ohio may not be, as claimed, the Mother of Presidents (Virginia disputes the title), but it is unquestionable the Mother of Presidential Monuments."²³

The reasons for Ohio's influence on national politics during this time period are layered. First, Ohio provided influential leadership during and after the Civil War. The contribution by Ohioans that supported the Republic administration was significant; Grant, Sherman, and Sheridan in the military and Stanton, Chase, John Sherman, Wade, and Cook as civilians and major policy makers. In addition, Ohio's location was pivotal; commerce and prosperity flowed through Ohio. The state also experienced a population boom late in the nineteenth and early twentieth centuries that resulted in giving Ohio one of the top fourth largest delegations in Congress and the Electoral College. Nationally, in order to court Ohio's much needed electoral votes, the Republican Party leaned toward the selection of an Ohioan, many of whom were considered a safe and steady choice, not prone to radical policy changes. These factors, along with Ohio's growing industrial influence, produced wealthy patrons who could support the political ambitions of Ohio's conservative candidates. During this period, Ohio was a major political, economic, and industrial force, backed by an army of wealthy businessmen and politicians.²⁴

LINCOLN'S FUNERAL

When Abraham Lincoln was assassinated in 1865, right at the close of the Civil War, the reaction of the nation to his death was understandably unprecedented. Lincoln's funeral process and his 'long ride home' established a new model in the burial tradition for American presidents,

²¹ Ibid. p

²² Knepper, George W. *Ohio and It's People*. The Kent State University Press. Kent, Ohio, 1989. Pages 275-300.

²³ Peskin, Allan. Timeline, August/September 1992; Volume 9/Number 4. Ohio Historical Society. Page 48.

²⁴ Knepper. Pages 274-275.

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intimately engaging the public in a personal way not seen before. The funeral train was greeted by 180 cities decorated in mourning and filled with people waiting to view as it passed by or to stand in line to pay respects to the casket. It has been estimated that 25 million people either viewed the casket or the train as it passed by. Many more citizens could view the event through stereoscopes or photographs.²⁵ The throngs of people that met the train along the way and attended the funeral did not escape the notice of city leaders who could not help but recognize the potential economic effect of the crowds.

Lincoln's Tomb was designed and executed ten years prior to the construction of the Hartford Arch and, like the Civil War monument in Cleveland, represents a hybrid between the typical very simplified column form and the more elaborate presidential tombs that would follow. The Garfield Memorial committee mirrored the process that resulted in the construction of the Lincoln Tomb in Springfield, Illinois, after Lincoln's death.

MEMORIAL COMMITTEES AND ORGANIZATION

The conceptions of the memorials constructed upon the deaths of Presidents Lincoln, Garfield, Grant, and McKinley can all be traced to committees of locally wealthy, influential community leaders who drove the projects. Upon Lincoln's assassination, Illinois Governor Oglesby formed a group of Lincoln's friends and political allies to oversee the construction of a memorial. While the committee initially planned construction in downtown Springfield, Mary Lincoln insisted that it be located at Oak Ridge Cemetery, in what she termed as a 'quiet place', then located outside of the city. The committee reluctantly acquiesced to her and voted 8-7 to place the memorial within the cemetery.²⁶ The design competition for the subsequent memorial sponsored by the committee yielded thirty seven submissions.

The committee chose sculptor Larkin Mead's (1835-1910) design for a traditional shaft atop a rectangular base. Mead was an American sculptor who began his career with Henry Kirke Brown in Brooklyn, New York. His major early commissions included a large statue on the dome of the State House and later a statue of Ethan Allen for the portico in Montpelier Vermont. His brother William Rutherford Mead (1846-1928) was a well-known architect, with the firm of McKim, Mead, and White.²⁷

Lincoln's Tomb was funded through private donations and state funds. The construction of the \$171,000 project was begun in 1869 and dedicated in 1874. Lincoln's was the earliest example of large, ornate publicly oriented presidential commemoration commissioned as an immediate response to the president's death. It was completed in 1874—fourteen years prior to Garfield's. While Lincoln's tomb is smaller and more resembles the typical Civil War monument, the outpouring of almost personal support from the public to memorialize the man foreshadows how American society would respond to the deaths of Garfield, Grant, and McKinley in the years ahead.

²⁵ <https://www.abrahamlincolnonline.org/lincoln/education/tombtimeline.htm>

²⁶ Ibid.

²⁷ American Art Annual, Volume 9, MacMillan Company. 1911. Page 316.

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The Lincoln Memorial is the first of the tombs that represent tributes to the importance society placed on the office of the presidency—in this case a martyr—and at the same time memorialized the heroism of the men that served the position. Lincoln's Memorial is a 117 foot tall shaft with interior rooms at the base. The structure is constructed of brick sheathed with Quincy granite with a 72 foot square base and large semi-circular projections on the north and south sides. Two sets of stairs lead to a terrace and the obelisk sits on top of the terrace. At the corners of the shaft, four bronze sculpture groups, each representing one of the four branches of Civil War military services rest on large pedestals. A taller base on the obelisk's south side holds a bronze statue of Lincoln.²⁸

JAMES A. GARFIELD MEMORIAL COMMITTEE

Only seven years after the dedication of Lincoln's Memorial, President James A. Garfield was shot by Charles J. Guiteau in the Baltimore and Potomac train depot in Washington D. C. on July 2, 1881. The president lingered, and the country anxiously watched, for almost two and a half months until Garfield succumbed to his injury on September 19, 1881. Upon news of Garfield's imminent death, Cleveland Mayor Herrick met with other city leaders to seek the consent of Garfield's family to inter the late president at Lake View Cemetery in Cleveland and to form the committee to plan a memorial to be located in Cleveland. The articles of incorporation of the Garfield National Monument Association in 1882 provides record of its membership which included, among others: Rutherford B. Hayes, J. D. Rockefeller, and Jephtha H. Wade, who had more than a passing interest in the burial of James Garfield.²⁹

Wade (1811-1890) was a financier and telegraph pioneer who moved to Cleveland in 1856. Wade directed eight railroad companies, was instrumental in Cleveland's banking industry and incorporated the Cleveland Rolling Mill Company. In 1869, he formed and presided over the Lake View Cemetery Association. Located about six miles east of the city, the design for the cemetery reflects the rural cemetery movement. The almost 200 acres were located on the heights outside the city overlooking Cleveland and Lake Erie. Serene and natural, the cemetery reflected the picturesque landscaping advocated by Andrew Jackson Downing and Frederick Law Olmstead. However, the remote location was also a drawback and lot sales lagged. The construction of a distinguished presidential memorial provided much needed publicity for the cemetery and significantly raised its prestige. Without Wade's intervention, Garfield may well have been interred in Mentor, Ohio—his birthplace and home. Newspaper accounts indicate that Mrs. Garfield received, through the President's physician Dr. Henry S. A. Boynton, an offer from Wade on behalf of Lakeview Cemetery of a plot for the President in said cemetery. The committee charged with the creation of the memorial wasted no time in beginning their fund raising mission. On September 26th, less than a week after Garfield's death, they used the Associated Press to distribute a message to "The People of the United States" through banks, post offices, and newspapers to post and collect contributions to be sent back to Cleveland for the project. The public responded with an outpouring of support. Eventually, the Committee

²⁸ *The Lincoln Tomb*, Lincoln Monument Association, <http://www.lincolntomb.org/tomb.htm>.

²⁹ *The Man and the Monument; Dedication of the Garfield Memorial Structure in Cleveland, Ohio, May 30, 1890*. Cleveland, OH: Garfield Memorial Committee, 1924. Page 137.

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amassed almost \$135,000 from contributors in 37 states, ten territories, and five foreign countries.

On October 18th 1883, the Garfield National Monument Association was ready to move forward with the project and initiated an international competition for its design. The committee received fifty different plans from American and European artists and architects. Noted Boston architect, Henry Van Brunt (1832-1903), was tapped to review the submissions and advise the committee.

At that time, Brunt led the newly created Department of Architecture at the Massachusetts Institute of Technology and was a partner in the prominent architectural firm Ware and Van Brunt. The selection of Brunt as competition judge may well have been fortuitous for Keller, as Brunt was a dedicated medievalist architect himself, designing Memorial Hall at Harvard University in 1870, one of the most noted High Victorian Gothic buildings in New England. Brunt was also drawn to the design of architectural monuments and his and Keller's careers are often compared for similarities in their designs. Later, Van Brunt would show his architectural versatility by participating in the classically inspired design for the 1893 World's Columbian Exposition in Chicago.

After Brunt had made his selection for the Garfield competition, the Memorial Association then asked Calvin Vaux (1824-1892), an English immigrant then practicing in New York City to make an independent selection. Vaux had gained prominence through his association with Gothic Revival proponent Andrew Jackson Downing and later as a partner with Frederick Law Olmstead. With Olmstead, Vaux participated in the design for Manhattan's Central Park and Brooklyn's Prospect Park.³⁰

Though each sketch was coded, Van Brunt and Vaux separately found George Keller's Richardsonian Romanesque influenced design to be strongest and he was awarded the first prize of \$1,000 and the commission on June 24, 1884. Second prize went to C. F. and Julius Schweinfurth, then working in Cleveland, who later submitted a design for the Grant Memorial that was strikingly similar to Keller's design for Garfield's.³¹

GEORGE KELLER

George Keller was born in Cork, Ireland, in 1840, immigrating to the United States with his family when he was ten to avoid the Irish Potato Famine.³² With limited formal architectural training, he joined several architectural firms in New York City and Washington, DC. Probably the most significant association Keller had at this point of his career was when he was hired by Peter B. Wight (1838-1925) in about 1863. The relationship with Wight influenced and later solidified Keller's opposition to Beaux-Arts and Greek Revival influences in architecture. It was at this firm that Keller became acquainted with the works of John Ruskin, who along with Andrew Jackson Downing, shaped architectural preference for a good part of the nineteenth

³⁰ Ransom, *Geo. Keller, Architect*, xxviii, 137.

³¹ Kahn, David M. *General Grant National Memorial Historical Resource Study*. 1980. Accessed through National Park Service website; General Grant National Memorial, New York. <https://www.nps.gov/gegr/index.htm> 2/13/2017

³² Bushnell Park Foundation <http://www.bushnellpark.org/about-2/history-2/george-keller>

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century. In 1849, Ruskin wrote *The Seven Lamps of Architecture*, in which he introduced two simple but profound ideas. In the first, he discussed the use of color on the exteriors of buildings—not the introduction of superficial color from paint, but from the use of the materials themselves—executed through polychromatic stone and brick. Ruskin's second innovative concept was his discussion of introducing medieval Italian as opposed to singularly English Gothic inspiration. The developing awareness and advocacy for richly colored materials and Venetian inspirations spurred architects to incorporate mural painting, mosaic, relief sculpture and the use of variegated marble in American architecture.³³ The experience and self-education Keller gained from his time with Wight influenced Keller's designs for his entire career.

Keller then joined the Constructing Engineer's Office at the Brooklyn Naval Yard to design buildings for the United States Navy in the years shortly before and during the Civil War.³⁴ At the same time, Keller was invited to join the firm of J. G. Batterson in Hartford Connecticut. Batterson was a Hartford entrepreneur who, among other things, founded an insurance company and was a contractor for the construction of the Connecticut State Capitol, the W. K. Vanderbilt residence in Newport, and the Library of Congress. He was also significantly involved in the booming Civil War monument trade as owner of the J. G. Batterson Steam Marble Works. Keller's illustrious career as 'monument man' had its nexus when he was hired to design monuments for Batterson. There, Keller was part of a comprehensive organization built to succeed in monument building. Batterson owned a quarry in Westerly, Rhode Island, to provide construction granite; Keller for design; and a house sculptor, Carl Conrads, to execute the design. This experience provided the foundation for Keller's career that followed.

Keller's interest in Gothic architecture is a reflection of architectural inclination as he came into his own as an architect. Early in the nineteenth century coverage of the Greek War of Independence gave rise to the preference in American culture for the Greek Revival architectural style, which supplemented the existing English influenced Federal and Georgian designs. At the same time, the same forces combined with a backlash against the dominance of industrial growth, pollution, and sub-par living conditions of workers, which in turn gave rise to an increased interest of an idealized picturesque English, French, and Italian medieval sensibility.

During the time that Keller worked for Batterson, the company attempted to expand its portfolio to larger and more substantial buildings than Civil War monuments. One project, the design competition for a new home office for the Connecticut Mutual Life Insurance Company in Hartford, afforded Keller the opportunity to apply for membership in the American Institute of Architects. Keller's membership was sponsored by his former employers in New York City, Wight and Sturgis. In 1885, possibly in recognition of his work on the Garfield Memorial project, Keller's membership in the A.I.A. was upgraded to Fellow. When Keller died in 1935, he was the oldest member of that organization, having been a member for sixty six years.³⁵

³³ Ransom, xxvii

³⁴ Ibid

³⁵ Ibid. 11.

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Keller's independent architectural career began in 1872 when he opened an office in Hartford and he continued working in his profession until 1931. When he established his office, the revival of medieval building styles, mainly the Romanesque and Gothic, had become commonly accepted and popularized by American architects and the public.³⁶ Keller's earliest works represent his preference for architecture inspired by the medieval—a preference he never totally abandoned. His versatility is established, however, as he dabbled in classical revival (Memorial Hall Theater/Veteran's Administration Hospital, 1901 Danville, Illinois) and in Beaux Arts (Anderson Gate/Veterans Administration Center, 1903 Dayton, Ohio) later in his career, especially when financial need required flexibility in design. Keller was a prodigious designer with a diverse portfolio. Works known to be his include churches, residences, row houses, and office buildings, however, the bulk of his projects were for public buildings and monuments. While the Garfield Memorial was his crowning achievement, previous designs, in addition to the monuments, contained glimpses of elements he perfected prior to the Garfield project.

In 1882, the plan for the Northam Memorial Chapel in Hartford provided his first foray into successful large scale execution of decorative and artistic elements for the interior space of a public building. The chapel and waiting room were both highly decorated with stained glass, stone mosaic, and wainscoting of red Numidian marble. In 1883, Keller designed the first section of the Hartford Public High School; in 1897, the second section, almost a mirror image of the first, completed the campus. The arrangement included an arcaded three story entrance pavilion flanked by square towers topped with pyramidal roofs and sculptural elements. The success of the school's design was discussed at length in the January 8, 1898 edition of *American Architect and Building News*, which described it as 'Secular Gothic style' in a two page spread that lauded the success of the addition to the original so seamlessly.³⁷

THE JAMES A. GARFIELD DESIGN

Once Keller received the commission for the design of the Garfield Memorial, he made his first trip to Europe in 1885 to research artistically significant sites there and make connections for the creation of the interior spaces for the monument. While in Cork, he studied St. Finbar's Cathedral (1856-1878), designed by William Burges (1827-1881). Burges had also designed Trinity College in Hartford with which Keller was familiar.³⁸ Keller also made contact with P. Walter Lonsdale, who had worked with Burges on St. Finbar's and who had formerly corresponded with Keller on a book Lonsdale was writing in 1874. Lonsdale had, at the time of Keller's visit, completed an internship with Burges and was creating designs for stained glass and mosaics—an expertise needed by Keller for the design of the Garfield Memorial. On this trip, Keller also contracted with John S. Chapple, another association of Burges, to assist with the architectural drawings for the Memorial. Chapple would end up coming to Cleveland to assume the supervising architecture position for its construction. The lavish interior of St. Finbar's clearly influenced the creation of the interior of Garfield Memorial through the work of Keller, Lonsdale, and Chapple.³⁹

³⁶ Ibid. *Xxiii*.

³⁷ Ibid. 49-112.

³⁸ Ibid. 16.

³⁹ Ibid. 139.

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While there, Keller also took advantage of his trip to tour monumental and significant architecture in England, France, Germany, Austria, and Italy. In Keller's own description of his European tour, he frequently mentioned architectural scholar and restorer, Eugene-Emmanuel Viollet-le-Duc (1814-1879) and his work. Keller viewed Viollet-le-Duc's work on the chateau at Pierrefonds where he "made the most of the opportunity, climbing the winding turret stairs to the top of the tower, walking on the parapets, studying the plan, and admiring the clever restoration of carving and mural paintings."⁴⁰ Keller would return to Europe again before completing the plans for the interior of the Monument.

As the project solidified, Keller's initial design for the Memorial was modified before construction began. The original proposal included a much higher tower which was subsequently lowered—from 225 to 165 feet—"so as to have less the appearance of a tower or observatory and to give it a more tomb-like character, befitting its purpose."⁴¹ At this time, the two smaller towers were also included at either side of the porch with spiral stairs to give access to the balcony over the porch to take advantage of the setting to view Lake Erie and the city of Cleveland. The monetary savings achieved by these changes amounted to about \$20,000, which was applied to funding the elaborate interior decoration.

Cleveland stone mason Thomas Simmons was awarded the contract to supply and lay the Berea sandstone used for the Memorial's construction. After a minor delay due to a dispute with local engineers who questioned the integrity of the foundation for the Memorial, construction went ahead without substantial problems.

For the Garfield Memorial, Keller stayed true to his preference for the picturesque Gothic inspired design. Intended from the beginning to be a destination, the exterior provides a somber contemplative welcome, while the interior vibrantly celebrates Garfield the man and the ideals for which he—and the country he served—stood. The main block is muscular; the heavy cut stone construction projects a sense of strength and permanence, topped by the familiar round tower with conical roof as its most prominent structural element. For this project, Keller was influenced by Henry Hobson Richardson. Like Richardson's Crane Memorial Library in Quincy, the massing of the Garfield Memorial is presented as one simple, unfussy block—in the case of the Garfield Memorial, topped by the tower. Exterior ornamentation, while striking, is not elaborate; it is expressed mainly through the recessed arched entry and surround, flanking arched windows, stone detailing and arched windows on the tower and smaller turrets, and the bas-relief terra cotta panels.

The scale and setting, high on the rise in Lakeview Cemetery, provides a feeling of authority to the Memorial—designed to impress the visitor upon their approach. The most striking visual on the façade are the five bas-relief frieze panels that span the façade. One panel also adorns each side of the main projecting block.

⁴⁰ Ibid. 17-18.

⁴¹ *The Man and the Monument*. 19.

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THE ARTISTS

Keller assembled a cadre of internationally known artists to create an opulent, well-proportioned, and tasteful interior for the Garfield Memorial. In a letter dated March 4, 1889, Keller's former employer, Peter Wight, praised the interior by saying that "(the interior) is carried further than any other piece of monumental architecture that I have ever seen. In that, you have shown yourself to be an intelligent student of Viollet-le-Duc."⁴² The interior of the Memorial was designed to engulf the visitor with color, texture, light, allegorical panels, and sculpture. The complement of artists that worked together to create the interior included some that had worked with Keller on prior projects. Others were known to Lonsdale.

CASPAR BUBERL: SCULPTOR

One of Keller's primary collaborators on the Garfield project was the acclaimed sculptor, Caspar Buberl (1834-1899), who executed the prominent exterior bas relief panels on the Memorial. If Keller was the 'monument man,' noted for his architectural designs of Civil War Monuments, Buberl was his counterpart in sculpture. The two collaborated on five projects during their careers: Soldiers' Monument (1878-1879), Manchester, New Hampshire; Civil War Monument (1883-1884), Buffalo, New York; Memorial Arch (1885-1886), Hartford, Connecticut; Garfield Memorial (1886-1887), Cleveland, Ohio; Ansonia Library (1891), Ansonia, Connecticut. Ten of Buberl's works are represented at the Gettysburg Battlefield.⁴³ Buberl was born in Konigsberg, Bohemia, in 1834, and his career flourished after the Civil War until his death in 1899.⁴⁴

In addition to the Garfield Memorial, some of Buberl's most well-known works are found in Washington, D.C. These include the *Civil War Frieze* (1883) on the Pension Building, *The Confederate Memorial* (1889) in Alexandria Virginia, the allegorical group *Columbia Protecting Science and Industry* (1880) on the Arts and Industries Building of the Smithsonian Institution, and the six allegorical relief panels (1884) in the interior of the National Portrait Gallery. Perhaps the most comparable to the Garfield Memorial is the scrolling frieze atop the Federal Pension Bureau Building. Teamed with architect Montgomery Meigs, this frieze consists of twenty eight scenes and stretches for 1,200 feet. It depicts many scenes of the Civil War, including soldiers and the workplace of their support units.⁴⁵

BURKE & COMPANY: MASONS

Burke & Co. was a well-established firm of masons, stone carvers, and artists, working in granite, marble, and stone, as well as Venetian enamel mosaics. The company had an impressive portfolio of work in London, Paris, and New York which included projects for the British royal family, public buildings, courts, churches, residences, hotels, clubs, offices, and banks in London and Paris. In ca. 1882, they had worked with Keller on the mosaic reredos for the Christ Church in Hartford. For the Garfield Memorial, Burke & Co. executed designs created by Lonsdale in marble, glass, and stone. Their extensive work within the Garfield Memorial includes the cylindrical processional frieze in the Chapel; rotunda paving; dais stone flooring; steps to the

⁴² Ransom. 143.

⁴³ Ibid

⁴⁴ http://www.askart.com/artist_bio/Caspar_Buberl/31640/Caspar_Buberl.aspx

⁴⁵ Ibid

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dias; columns of Nova Scotia granite; dome mosaic of inlaid Venetian glass, some with gold leaf between layers of glass; winged figures of North, South, East, and West; band of wreaths corresponding to states and territories; and ambulatory wainscoting of polished Numidian marble, bordered with glass mosaic.

WORRALL & COMPANY: STAINED GLASS

Keller's European connections with Lonsdale and Burges apparently led to the London-based Worrall & Company's commission for the extensive stained glass works for the Garfield Memorial. Worrall & Company was formerly the Saunders & Company, with artist, W. Gualbert Saunders supplying Burges with medieval inspired artwork for his projects after about 1865. Once Saunders left his partnership in 1880, William Worrall continued in his place.⁴⁶ While research has not yielded a great deal of information about this company, an article in *The British Architect; A Journal of Architecture and the Accessory Arts*, in 1885, noted the submission of work by the company to a building trades exhibition and that the company executed all of the work of the late W. Burgess (sic), including commissions in the Cardiff Castle, Burges's home, and Cork Cathedral. The article also mentioned window work under way for Trinity Church, Margate, and that the architect of the Bergen Cathedral in Norway had also chosen Worrall & Company to supply windows for that project.⁴⁷ For the Garfield Memorial, Worrall & Company executed ten stained glass windows that illuminate the main hall, supplemented by four window-like mosaic panels. Natural light filtered through the stained glass projects the desired ethereal ambiance inside the tomb.

ALEXANDER DOYLE: SCULPTOR

Sculptor Alexander Doyle (1857-1922) provided a pivotal component to the Garfield Memorial—the white marble statue in the center of Memorial Hall. Doyle was born in 1857 in Steubenville, Ohio.⁴⁸ At the age of 12, his family moved to Italy, where, among other arts, Doyle learned to sculpt.⁴⁹ He would later return to the United States where his family owned a limestone quarry in Bedford, Indiana, giving access to a great deal of material from which to work.⁵⁰ Doyle returned to Italy in 1874 to refine his sculpture skills at the National Academies at Carrara, Florence, and Rome.⁵¹ During the 1880s, by then based in New York, he had been commissioned to sculpt busts and statues for many prominent Americans, including former journalist Horace Greeley (1889-1894), Gen. Robert E. Lee (1884), other Civil War commanders, and leaders of business and government.⁵² Attesting to his status as a noted American sculptor, Doyle is represented by three works in Statuary Hall in the United States Capitol.⁵³ Doyle sculpted the centerpiece of the Garfield Memorial, a seven foot nine inch tall

⁴⁶ Crook, J. Mordaunt. *Painted Escrioire by William Burges*. The Victorian Web: Literature, history, & culture in the Age of Victoria. <http://www.victorianweb.org/art/design/burges/9.html>. Accessed 02/27/2017

⁴⁷ *The British Architect: A Journal of Architecture and the Accessory Arts*, Volume 23. January-June 1885. 15 King William Street, Charing Cross, London. Page 116.

⁴⁸ http://www.askart.com/artist/Alexander_Doyle/61138/Alexander_Doyle.aspx

⁴⁹ Panhorst, Michael. *Devotion, Deception, and the Ladies Memorial Association, 1865-1898: The Mystery of the Alabama Confederate Monument* <http://www.uwa.edu/uploadedFiles/alabamareview/Panhorst.color.pdf>

⁵⁰ Ibid

⁵¹ http://www.askart.com/artist/Alexander_Doyle/61138/Alexander_Doyle.aspx

⁵² Panhorst.

⁵³ Architect of the Capitol <https://www.aoc.gov/the-national-statuary-hall-collection>

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statue of President Garfield rising from his chair to serve his country.⁵⁴ While the sculpture was well received by the Garfield Monument Association and by the public, Keller was less than pleased by its placement. This was noted by him in 1923 when he wrote: "While I was in England a sculptor named Doyle took advantage of my absence to induce the committee to commission him to provide the statue of Garfield that still disfigures the Memorial." Keller also complained to his wife in a letter dated July 23, 1889, "whenever I think of that monstrosity standing in the center of the beautiful interior I burn with indignation."⁵⁵ Doyle continued to sculpt privately commissioned pieces through the 1890s and early 1900s, at which time his output subsided.⁵⁶

The careful planning and expense of commissioning internationally known artists for the interior of the Garfield Memorial resulted in one of the most significant collections of artwork found in any memorial architecture in the country.

THE DEDICATION

Construction of the Garfield Memorial lasted about four and a half years, from October 1885, when the first excavation began, to its dedication on Memorial Day, May 30, 1890. The dedication was attended by tens of thousands of people and included 5,000 men who were part of the procession. In addition, dignitaries included President Benjamin Harrison, Rutherford B. Hayes, future President William McKinley, ex-Ohio Governor Jacob D. Cox, Chief Justice Melville Fuller, and George Keller and his wife Mary. Many speeches were made, but according to the dedication brochure, General William T. Sherman, with whom Garfield and many of the attendees had served during the Civil War, was among the most popular. An excerpt of Sherman's remarks convey the general attitude of the crowd toward the martyred president and his memorial that was dedicated that day:

I see no statue of Garfield from where I stand, but I see a temple, a monument, erected to his memory, not for you and me, boys, for our careers have run, but for your children and those who are to come after us. There it will stand pointing to heaven, seen from the beautiful lake by all who pass across its peaceful bosom, and to those who come after you, by land and by sea, it points to a man who was the finest type of manhood, of soldier and citizen, that my memory recalls. [Applause.] I am sure, long after we are gone, when our children have taken our places, that they will come here and be inspired with a desire to become like unto him for that monument has been erected, to be as brave as he was when bravery was called for, to be intellectual when God gives him a brain, and to be true and faithful to his country at all times, in peace and in war, as James A. Garfield was, and may God bless his memory and bless those whom he loved, who reside now in the old Western Reserve of Ohio—indeed, they are not confined to the Western Reserve, nor to Ohio, but as it has

⁵⁴ *The Man and the Monument*

⁵⁵ Ransom. 141.

⁵⁶ Project MUSE <https://muse.jhu.edu/article/524409/pdf>

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been well spoken of here to-day, they are of all parts of the United States of America, yea, indeed of all the world, because we have become of kin very fast by means of the telegraph and of steam. I thank you, my friends. Carry your banners on the outer walls (tapping his Grand Army badge), and as we live let us stand by those who are true and faithful to us in the days of peril.

While the effect of the construction and placement of Garfield's Memorial on the success of Lakeview Cemetery is impossible to precisely know, the publicity generated by the dedication ceremony certainly raised awareness and its prestige. After the dedication, special tickets were issued to control the crowds of people that wanted to visit the site. The vision of the Memorial as a destination for contemplation and remembrance by the Garfield National Monument Association was realized early on and the site continues to draw visitors and host special events.

GRANT'S TOMB

Four years after the death of President Garfield, in 1885, Ulysses S. Grant (1822-1885), the 18th president of the United States, succumbed to his battle with throat cancer. Unlike Lincoln and Garfield assassinations, Grant's death was not as traumatic and shocking to the public, but he was widely viewed as the military hero that delivered the Union victory to President Lincoln twenty years prior. The Lincoln and Garfield memorials had set a precedent for the burials for martyrs and heroes, and the expectation was that Grant's would follow that pattern.

The tomb constructed in 1897 in New York City for Grant is said to be the largest mausoleum in the United States. Like Lincoln and Garfield, the site for Grant's memorial was carefully considered by committee, and while the widows had the final decision, they were undoubtedly counseled by the prominent men that chaired the memorial committees. Grant had reportedly expressed an interest in New York as his burial site, however, he had also mentioned Galena or someplace in Illinois, St. Louis, or West Point. The selection of the location of Grant's tomb in New York City however seems to have been predicated on Grant's wish that his wife be buried at his side, which could not be assured at West Point. New York Mayor William Grace telegraphed an offer to the Grant family within hours of Grant's death offering the family a burial spot in a city public park. Julia Grant's agreed, asserting that New York would be as or more accessible to the members of the public for visitation.

Grant's son, Fred toured the sites with Mayor Grace and ultimately agreed with him that the Riverside location provided the best alternative; it was undeveloped so that the monument would provide the unchallenged focus, and the view, high on an embankment that overlooked the Hudson River, was spectacular.⁵⁷

⁵⁷ Kahn, David M. *General Grant National Memorial Historical Resource Study*. 1980. Accessed through National Park Service website; General Grant National Memorial, New York. <https://www.nps.gov/gegr/index.htm> 2/13/2017

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THE COMMITTEE

The committee formed for the creation of the Grant memorial was chaired by ex-president Chester Arthur with Richard T. Greener, a prominent African-American lawyer serving as secretary. Green reached out to the Garfield Monument Fund to ask about their experience in organizing the design and funding of such a large project.

They ultimately followed the previously established practice of design competition to plan for their memorial. This committee, however ran into problems with their first competition due to the undefined parameters of the project. The availability of the site plan was delayed, nature of the monument was unclear, and budget too wide ranging. The competition was universally challenged and criticized by architects, sculptors, the American Institute of Architects, New York Architectural League, The Western Association of Architects, and the Illinois Association of Architects among others. While all five prizes were awarded, none of the submissions were seriously considered. The designs were universally panned as inappropriate, out of scale, and/or impractical.

The fourth place prize is of interest, however. It was submitted by Julius Schweinfurth, a Boston architect. The memorial he proposed bore a striking similarity to the Garfield Memorial that was under construction in Cleveland, just as the Grant design competition unfolded. For the Grant Memorial project, Schweinfurth called for a one hundred seventy square foot platform with a one hundred ten square foot square structure atop it, and a ninety six foot diameter circular tower crowning it all—in total, two hundred sixty feet in height. Although Schweinfurth would later vehemently deny any association between his design and Keller's, Schweinfurth had worked in Cleveland from 1884 to 1886, just as Keller finalized his plans for the Garfield Memorial.

Both Keller's Garfield Memorial design and Schweinfurth's submission provided a glimpse of the form that Grant's Tomb would eventually take. A second competition, limited to architects chosen by the committee, was launched. This time the specifications were definite. The project would produce a large structure that provided a tomb and meeting place or memorial hall, excluding the simple obelisk, shaft, or large artistic sculpture.

JOHN DUNCAN

John D. Duncan (1855-1929), a New York architect, submitted the winning design in the second competition, five years after Grant's death. While Duncan was fifteen years younger than Keller, his career paralleled Keller's in some ways. Duncan established his early office in New York City and was reportedly associated with noted architect James Ware, who also practiced in that city and whose work was inspired Richardson's Romanesque design. One of Duncan's early noted works was for the Tower of Victory monument, in Newburgh, New York, in 1886, intended to celebrate the centennial of the end of the Revolutionary War. Its heavy limestone walls, massive arched openings, steeply tiled roof, thirteen columns (which represented the 13 colonies), and slit openings are all familiar Richardsonian Romanesque inspired devices. However, only two years later, in 1888, Duncan entered designs in two pivotal competitions: a Soldiers and Sailors Monument for the main entrance to Prospect Park in Brooklyn and the Grant

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Memorial. These two contests, both of which he won, marked a transition in his design preference away from the picturesque Romanesque and Queen Anne and toward a more formalized Greek and Roman classical inspiration.⁵⁸

GRANT'S TOMB DESIGN

Duncan's winning design in 1890 for the Grant Memorial signals the transition from eclectic to classically (principally Greek) inspired large monuments and civic buildings for the next half century. While the form is similar between the Garfield and Grant memorials—a boxy base topped by cylindrical, conical roofed tower—the stylistic elements are visually very distinct. On Grant's white granite tomb, the heavy arched openings found on the main block of Garfield's are replaced by a portico supported by hexastyle, baseless Doric columns that front the 90 foot square hall, with colonnades in antis extending to the sides and rear. The tower echoes the portico; Ionic columns support the stepped conical roof. Elaborations on the exterior reflect Grant's military victories. Over the portico march a row of metopes that contain medallions encircled with palm branches. At each end of the parapet are shields of eagles enframed with paired fasces. The entrance is punctuated with two female figures in bas relief sculpted by James Massey Rhind (1860-1936) that recline against a plaque that reads Grant's quotation; "Let Us Have Peace." Like Garfield, Grant's memorial celebrates the man as well as the office.⁵⁹

Although the scale and dramatic placement of Grant's Tomb relates to the Garfield Memorial, Grant's Tomb is much more restrained and formal in appearance and ornamentation. While Duncan's original design provided elaborate sculpture, artwork, and other elaborations, as the project progressed, the design was simplified and scaled down, motivated possibly by design considerations and likely by a lack of financing.

In contrast to Garfield Memorial's rugged rusticated exterior, Duncan envisioned Grant's Tomb to present a pristine white unblemished appearance when approached. That aspect of the design was preserved and executed very effectively with the use of high quality granite, quarried from the Maine and New Hampshire Granite Company in Maine.

ARCHITECTURAL CONTEXT

Grant's Tomb represents the spirit of presidential memorialization initiated by Mead for Lincoln and enhanced and magnified by Keller for Garfield. Duncan built upon that foundation for the creation of Grant's Tomb, but his design represents the emergence of more formal academic classicism gaining favor by architects and the public by the end of the nineteenth century. The pendulum that had swayed under tension between the picturesque Richardsonian Romanesque and Gothic inspired architecture and the classically Greek and Roman inspired was emphatically influenced by the World's Columbian Exposition in Chicago in 1893 that celebrated the 400th anniversary of Columbus's voyage to the New World. The architects who collaborated on the Exposition's design was headed by Chicagoan Daniel Burnham, who surrounded himself with

⁵⁸ Kahn, Pages 75-77

⁵⁹ Fanning, Pages 72-73.

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prominent colleagues including among others, McKim, Mead and White and Van Brunt & Howe. The formal display of uniformly scaled and massed, gleaming white buildings provided a vision of the possibility of orderly, virtuous, and modern cities that resonated with the public and affected a change in architectural preference for decades to come.⁶⁰

The exterior of Grant's Tomb reflects that transition. The interior was also intended to be primarily white as well. Duncan preferred Italian marble for the main finished areas. For the coffered domes and vaults, plaster was recommended—another nod to economics. Material for the sarcophagi for Grant and his wife was carefully considered, with a fine red granite from Wisconsin chosen for its quality of appearance when highly polished. Interior artwork included four pendentives illustrating allegorical figures in relief by Rhind, windows with clear or white enameled glass, and dimensional coffers and panels primarily executed in dignified white.⁶¹

Seven years after the dedication of Garfield's Memorial, William McKinley (now president) attended and presided over the dedication of the Grant Monument on April 27, 1897, twelve years after Grant's death. Like the Lincoln and Garfield memorial services that came before, the dedication included Civil War veterans in procession and a large crowd. Mayor William L. Strong of New York called the tomb a "Mecca where posterity for ages to come will gather fresh inspiration for patriotism."

WILLIAM MCKINLEY'S TOMB

Four years later, the country suffered another traumatic loss when President William McKinley was shot by anarchist Leon Czolgosz at the Pan-American Exposition in Buffalo on September 6, 1901, and died eight days later from gangrene.

Born in Niles, Ohio, in the heart of the steel-producing Mahoning Valley, McKinley came from a working class family. McKinley was the last president to have served in the American Civil War. He also served on the staff of Rutherford B. Hayes, whose respect he gained. His friendship with Hayes later helped him to rise through Ohio politics; McKinley was elected to Congress in 1876, the same year Hayes was elected the 19th president.⁶² McKinley would go on to serve two terms as Ohio's governor—from 1892-1896—when he began his run for the presidency.

Ohio's economic and political vitality is illustrated by McKinley's ascent to the presidency, aided by Cleveland industrialist and Republican, Marcus Hanna, who threw his considerable wealth, status, and influence behind the candidate. McKinley's victory and his presidency was bolstered with Republican majorities in both houses of Congress.

McKinley's first term was defined by the Spanish-American war and the United States emerging as an imperial power. The position of the United States as a Pacific power was solidified under McKinley. Between a sense of national patriotism that resulted from the relatively easy victory

⁶⁰ Gerlenter, Mark. *A History of American Architecture*. University Press of New England. Hanover, NH and London, 1999. Pages 202-203

⁶¹ Khan. Pages 120-137.

⁶² <http://www.history.com/topics/us-presidents/william-mckinley>

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over Spain, economic stability, and effective tariff levels, McKinley ended his first term as a very popular president. With war hero Theodore Roosevelt as his running mate, McKinley easily won a second term—along with the Republican House and Senate. His second term began with his inauguration on March 4, 1901, but would only last six months before the ill-fated trip to the Exposition in Buffalo.⁶³

THE MEMORIAL COMMITTEE

The process to memorialize President McKinley had been established over the past several decades through the construction of Civil War monuments and later Garfield and Grant's tombs—the formation of a committee, fund raising and architectural competition. The McKinley Memorial committee included Hanna and William R. Day. Day had served under McKinley's presidency as Secretary of State and later head of the United States Peace Commission formed to negotiate the terms to end the Spanish-American war. Day was later an Associate Justice of the U. S. Supreme Court.⁶⁴ President Theodore Roosevelt also appointed a twenty-one member Board of Trustees, the National McKinley Memorial Association to organize the funding, design, and construction of the project. This committee built on and refined the previously established fund-raising process. The committee organized a nation-wide memorial service to be held on McKinley's birthday, to raise awareness for the project, set up state organizations headed by governors, and distributed over a million memorial souvenir certificates, designed by Tiffany & Company available in retail stores for donations of \$1 or more. The McKinley committee raised over \$600,000, in just three years—in contrast to the coffers of the Garfield committee's \$150,000 at the eight year mark.⁶⁵

Like the Garfield Memorial, the location for McKinley's is on a high grassy hill overlooking the city—this time Canton—within the existing Westlawn Cemetery. It is said that McKinley had admired the site and had suggested that it would be a fitting setting for a soldiers' and sailors' memorial. The site for McKinley's memorial included about 26 acres adjoining Westlawn Cemetery, with Linden Avenue to the south and the nearest trolley line about a quarter mile south of Linden.⁶⁶

HAROLD VAN BUREN MAGONIGLE

Harold Van Buren Magonigle (1867-1935) was chosen by competition to design McKinley's tomb. Magonigle was an architect, landscape architect, artist, and sculptor, born in Bergen Heights, New Jersey. While he had no formal education in architecture, he learned his trade through employment with distinguished firms like Vaux & Bradford, Charles Haight, and McKim, Mead & White. While with the latter firm, Magonigle won the 1904 Rotch Traveling Scholarship to travel and study in Europe. When he returned to the United States, he worked as a designer in the office of Schickel & Ditmars in New York City for two years before opening his

⁶³ Knepper, Pages 271-275.

⁶⁴ <https://mckinleymuseum.org/mckinley-memorial/>

⁶⁵ *The Man and the Monument*. 126.

⁶⁶ *Nation's Memorial to William McKinley, Erected at Canton, Ohio*. The McKinley National Memorial Association, Canton, Ohio. 1913. Page 35.

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own office there in around 1910. Like Keller and Duncan, the professional associations early in his career affected how Magonigle approached his design for a presidential memorial.⁶⁷

THE MCKINLEY MEMORIAL DESIGN

The McKinley design incorporated landscape as a more important component than had previously been seen. Magonigle's association with Calvert Vaux may have influenced this aspect, as Vaux worked extensively with Downing and Frederick Law Olmstead. The site determined the basic premise for this project.

The architect first determined that the tomb would be circular to adapt to the shape of the hill. An abundant water supply would also be used as a feature rather than a problem for the property. In the dedication brochure, the architect explained other factors: "the Memorial was to be dedicated to a great man of simple and dignified life; it was to be erected in a small city, not a metropolitan center and the funds available were not such as to warrant lavish display had such been either appropriate or desirable." Magonigle's initial design drawing was refined to create the final plan resembling in shape a cross-hilted sword with the mausoleum at the junction of the blade, which was represented by 'Long Water', a reflecting pool that was replaced by a staircase in 1951. The result of these considerations was a design for a dignified and simple tomb placed on an expansive site and scaled to the environment. McKinley's mausoleum is a very modestly decorated circular dome topped granite structure on a base, lighted through the opening in the dome. Like the exterior, the interior is understated, faced with Tennessee marble with recessed bays topped by sculpted eagles and containing the sarcophagi of dark green Vermont granite, which holds the remains of McKinley and his wife Ida, on a granite base. Through careful consideration for the approach—the creation of a long vista of a green terraced hill and the gleaming white mausoleum crowing the hill—a dignified memorial was achieved at the moderate cost of \$578,000.⁶⁸

CHARLES HENRY NIEHAUS: SCULPTOR

Charles Niehaus (1855-1935) was an Ohio-born sculptor who, at the time of this commission was working in New York City. His bronze statue of McKinley represents the president as he delivered his last speech in Buffalo just before his assassination. Niehaus also sculpted the lunette above the bronze entrance doors which represents the victories of peace. Coincidentally, Niehaus was also commissioned for two statues depicting James. A. Garfield—one in Cincinnati and one at the U. S. Capitol.

WADLEY & SMYTHE: LANDSCAPERS

Finish work for the landscaping was executed by the noted New York City landscape design firm of Wadley & Smythe. While research has not yielded a great deal of information about the firm,

⁶⁷ Withey, Henry F. *Biographical Dictionary of American Architects (deceased)*. Los Angeles: New Age Pub. Co, 1956. Pages 385-386.

⁶⁸ *Nation's Memorial to William McKinley*. 36-42.

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advertisements are found in several issues of *Arts & Decoration; A Magazine of the Fine and Industrial Arts*, including Volume 13 in 1920 that allude to prominent commissions, including one for an elaborate residence in Stamford Connecticut touted as ‘without doubt the handsomest and most complete building in the entire Eastern States’ (page 300). The firm also provided landscaping for Perry’s Victory and International Peace Memorial at Put-In-Bay, Ohio, in 1924.

THE DEDICATION

The McKinley Memorial was dedicated on September 30, 1907, in a ceremony that mirrored that of the Lincoln, Garfield, and Grant Memorials before it. An hour long procession that featured McKinley’s regiment—the Twenty-Third Ohio Volunteer Infantry—was followed by addresses by Ohio Governor Andrew Harris and President Theodore Roosevelt.

ARCHITECTURAL SIGNIFICANCE OF THE MONUMENTAL TOMBS

There was no precedent for American monumental tombs at the time of Garfield’s death. The architects who designed these presidential memorials drew inspiration from European historic precedents, including the Roman Tombs of Augusta and Hadrian, Mausolus at Halicarnassus, and the sixth-century tomb of Theodoric of Ravenna. While Keller, Duncan, and Magonigle had the advantage of touring Europe to view ancient memorial architecture, information about them was also available for scholarly review through publications like *The American Architect*, which provided articles on them regularly.⁶⁹ While social conditions provided a fertile ground for the concept of the memorial tomb, the base, drum, and domed lid architectural precedent established by these ancient examples provided the framework for the form, scale, and massing of Garfield, Grant, and McKinley’s tombs. The individual architects who designed them represent the complex tensions and diversity of architectural schools of thought during the late nineteenth and early twentieth century.

The circumstances surrounding Garfield’s death and rallying of support for a memorial to honor him by wealthy and influential patrons provided Keller an unprecedented opportunity to create the first monumental mausoleum to honor an American statesman. In addition to commemorating the life and presidency of Garfield, the committee formed to oversee the monument also intended to make a statement. In the dedication pamphlet for the monument, they describe their accomplishment:

... now that ancient memorial art has been revived in the construction of a true Mausoleum, the first in the history of the nation, in a manner equal to, and in some respects of beauty of embellishments surpassing ancient models, it will, we trust, forever continue an object of municipal regard and reverential pride of the people of the States contributing thereto in honor of the distinguished dead.⁷⁰

⁶⁹ *The American Architect, International Edition*. Volume LXXIV, Number 1349. November 2, 1901. Page 35.

⁷⁰ *The Man and Monument*. introduction.

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While additional significant presidential memorials were constructed after the dedication of McKinley's, including the Lincoln Memorial, built between 1914 and 1922 and Jefferson Memorial, built 1938-1943, they do not represent the burial sites for those they commemorate, nor were they commissioned by peers of the deceased presidents at the time of death.

Franklin D. Roosevelt changed the trajectory of presidential memorialization when he directed the creation and construction of a new, modern, presidential library to house his presidential papers which he archived and released to the public. Prior to Roosevelt, presidential papers were typically retained as private property and disposed of as seen fit. Roosevelt's library was not the first—in 1912, the Rutherford B. Hayes Presidential Library and Museum was constructed at Hayes home—Spiegel Grove in Fremont, Ohio—by the State of Ohio, after the property was donated by the Hayes heirs. However, Roosevelt's more formal model provided an avenue for institutionalizing presidential documents for public access. Every president since Roosevelt followed his lead by preserving their presidential records and housing them in a library. Thirteen of these are administered by National Archives and Records Administration (NARA). Nine additional libraries have been constructed or incorporated into existing facilities for presidents, mostly those who predated Herbert Hoover. This trend reflects a more open, systematic, and transparent retention of records as they pertain to the presidency as the position transitioned. In addition, the idea of ornate and expensive tombs for American presidents was viewed as wasteful and out of fashion as the economy was hit by the Great Depression and the passion for elaborate memorialization waned.

The James A. Garfield Memorial is nationally significant under Criterion A as representative of a discrete era of presidential memorialization for a nation coming to terms with universal tragedy and mourning following the American Civil War. Still fragile after the War, the assault on democracy, shock of losing three American presidents to assassination in a thirty-six year time span resulted in an expression of memorialization never seen before on American soil. The burial tombs continue to provide a destination for contemplation, memorialization, and education.

In addition, the tombs dedicated to Abraham Lincoln, James A. Garfield, U.S. Grant, and William McKinley could not have been accomplished under any other social, economic or political climate than that which existed in the United States during the second half of the nineteenth century. The James A. Garfield Memorial is nationally significant under Criterion C as the first memorial tomb conceived, designed, and constructed at a size, scale, massing, artistic quality, and cost not before seen. Its construction set a precedent for the memorialization for Grant and McKinley to follow.

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President James A. Garfield Memorial
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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # HABS OH-2122
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: Library of Congress

Historic Resources Survey Number (if assigned): Ohio Historic Inventory Number:
CUY0026715

10. Geographical Data

Acreeage of Property Approx. 1.65 Acres

Use either the UTM system or latitude/longitude coordinates

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: 17 Easting: 450640 Northing: 4595340

Verbal Boundary Description (Describe the boundaries of the property.)

The Garfield Memorial sits on Section 15 of Lake View Cemetery, bounded by Hatch Road and Garfield Road, which effectively encircle the parcel. The Memorial is roughly rectangular in shape, comprise the southeastern half of Section 15. (See Figure 5)

President James A. Garfield Memorial
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Boundary Justification (Explain why the boundaries were selected.)

Once conceived, the Garfield Memorial Association worked with Lake View Cemetery to identify an unused portion of the cemetery upon which the Memorial could be built. Furthermore, the Association sought a parcel of land which was prominent as to provide the Memorial a view of the City of Cleveland. Section 15 was the most suitable location for the Memorial. The approximately 1.65 acre of land is sufficient to encompass the Memorial and surrounding landscape. There are no other contributing or non-contributing resources on the property.

11. Form Prepared By

name/title: Hilary Fulp, and Matthew Henken; Susan Tietz
organization: McDonald Hopkins Government Strategies; State Historic Preservation Office/Ohio
street & number: 101 Constitution Avenue NW, Suite 600 East
city or town: Washington state: D.C. zip code: 20001
e-mail: hfulp@mhgsdc.com or mhenken@mhgsdc.com or stietz@ohiohistory.org
telephone: 202-559-2600; 614-298-2000
date: 10/31/16

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location. – Please see attached.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map. – Please see attached.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs:

Name of Property: **President James A. Garfield Memorial**
City or Vicinity: **Cleveland**
County: **Cuyahoga County** State: **Ohio**
Photographer: **Westlake, Reed, Leskosky**
Date Photographed: **July 10-11, 2013**
Photographer 2: **Barney Taxel *Photos**
Date Photographed: **May 2013**

President James A. Garfield Memorial

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*While these photos date from more than two years ago, the images still accurately reflect the current appearance of the Memorial. The bulk of the current restoration work has been in the underbelly of the Memorial, which is an empty room with stone walls and concrete floor and houses the structural beams supporting the weight of the monument, and is not photographed here.

Description of Photograph(s) and number, include description of view indicating direction of camera:

- Photo 1 of 60. Exterior of the Garfield Memorial, west or front side of the Monument, looking east.
- Photo 2 of 60. Exterior of the Garfield Memorial, west and south sides of the Monument, looking northeast.
- Photo 3 of 60. Exterior of the Garfield Memorial, south side view of the Monument, looking north.
- Photo 4 of 60. Exterior of the Garfield Memorial, east side of the Monument, looking west.
- Photo 5 of 60. Exterior of the Garfield Memorial, lower terrace, looking north.
- Photo 6 of 60. Exterior of the Garfield Memorial, terrace level doors to underbelly, looking north.
- Photo 7 of 60. Exterior of the Garfield Memorial, stairs and lower terrace, looking south.
- Photo 8 of 60. Exterior of the Garfield Memorial, main entrance and vestibule, looking east.
- Photo 9 of 60. Exterior of the Garfield Memorial, main entrance door, looking east.
- Photo 10 of 60. *Exterior of the Garfield Memorial, entrance door hardware, looking east.
- Photo 11 of 60. Exterior of the Garfield Memorial, vestibule windows, looking north.
- Photo 12 of 60. Exterior of the Garfield Memorial, Memorial Hall windows, looking north.
- Photo 13 of 60. Exterior of the Garfield Memorial, frieze panel on north façade, looking south.
- Photo 14 of 60. Exterior of the Garfield Memorial, frieze panel on the west façade to the left, looking east.
- Photo 15 of 60. Exterior of the Garfield Memorial, frieze panel on the west façade to the center, looking east.
- Photo 16 of 60. Exterior of the Garfield Memorial, frieze panel on the west façade to the right, looking east.
- Photo 17 of 60. Exterior of the Garfield Memorial, frieze panel on the south façade, looking north.
- Photo 18 of 60. Exterior of the Garfield Memorial, decorative stone trim beneath porch, looking east.
- Photo 19 of 60. Exterior of the Garfield Memorial, gargoyle below the porch, looking east.
- Photo 20 of 60. Exterior of the Garfield Memorial, porch, looking northeast.
- Photo 21 of 60. Exterior of the Garfield Memorial, turret door, looking east.
- Photo 22 of 60. Exterior of the Garfield Memorial, north turret, looking north.

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- Photo 24 of 60. Exterior of the Garfield Memorial, windows at the chamber above memorial hall level, looking east.
- Photo 25 of 60. Exterior of the Garfield Memorial, top level of the Monument, looking northeast.
- Photo 26 of 60. Exterior of the Garfield Memorial, windows at ballroom level, looking east.
- Photo 27 of 60. Exterior of the Garfield Memorial, decorative stone crown at ballroom level, looking east.
- Photo 28 of 60. Exterior of the Garfield Memorial, decorative stone enclave at top of tower, looking east.
- Photo 29 of 60. Exterior of the Garfield Memorial, stone shingle on roof, looking east.
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- Photo 31 of 60. Interior of the Garfield Memorial, Crypt, looking northwest.
- Photo 32 of 60. Interior of the Garfield Memorial, Crypt floor tile, looking down.
- Photo 33 of 60. Interior of the Garfield Memorial, marble stairs connecting crypt level and primary level, looking down.
- Photo 34 of 60. *Interior of the Garfield Memorial, vestibule floor tile and marble stairs, looking north.
- Photo 35 of 60. Interior of the Garfield Memorial, mural in vestibule, looking east.
- Photo 36 of 60. Interior of the Garfield Memorial, Memorial Hall statue, looking southeast.
- Photo 37 of 60. *Interior of the Garfield Memorial, Memorial Hall sectile mosaic and dais, looking southeast.
- Photo 38 of 60. *Interior of the Garfield Memorial, Memorial Hall chandelier and Venetian mosaic dome, looking southeast.
- Photo 39 of 60. Interior of the Garfield Memorial, Memorial Hall "War" and "Peace" windows, looking west.
- Photo 40 of 60. Interior of the Garfield Memorial, Memorial Hall "Ohio" window, looking southwest.
- Photo 41 of 60. Interior of the Garfield Memorial, Memorial Hall "New Hampshire" window, looking southwest.
- Photo 42 of 60. Interior of the Garfield Memorial, Memorial Hall "Massachusetts" and "Rhode Island" windows, looking south.
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- Photo 46 of 60. Interior of the Garfield Memorial, Memorial Hall "North Carolina" and "South Carolina" windows, looking north.
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- Photo 51 of 60. Interior of the Garfield Memorial, chamber above Memorial Hall, looking northeast.
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- Photo 53 of 60. Interior of the Garfield Memorial, chamber above Memorial Hall dome, looking up.
- Photo 54 of 60. Interior of the Garfield Memorial, chamber above Memorial Hall stairs to ballroom, looking north.
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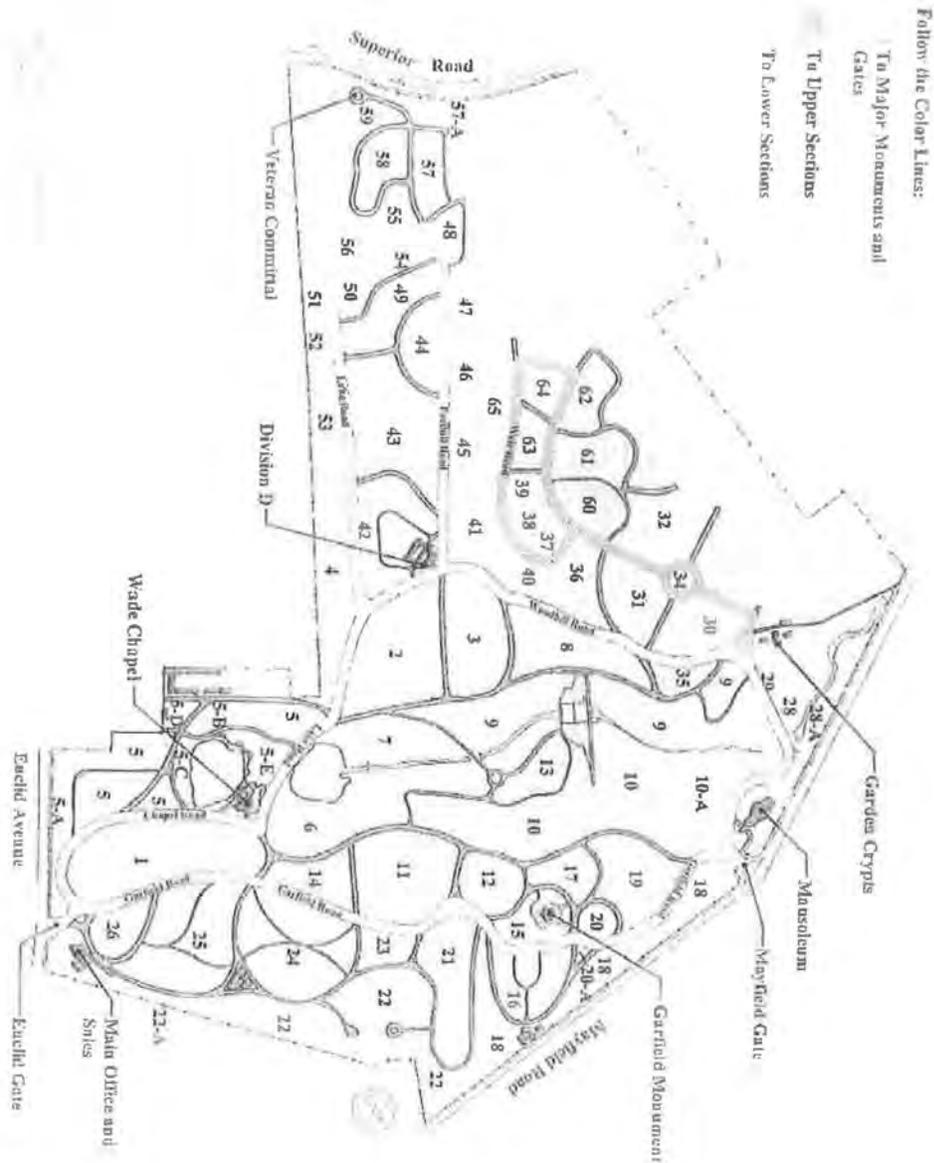
Figure 01 – Lake View Cemetery map, including municipal boundaries. Source: Westlake, Reed, Leskowsky.

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Figure 02 – Lake View Cemetery – source: Lake View Cemetery



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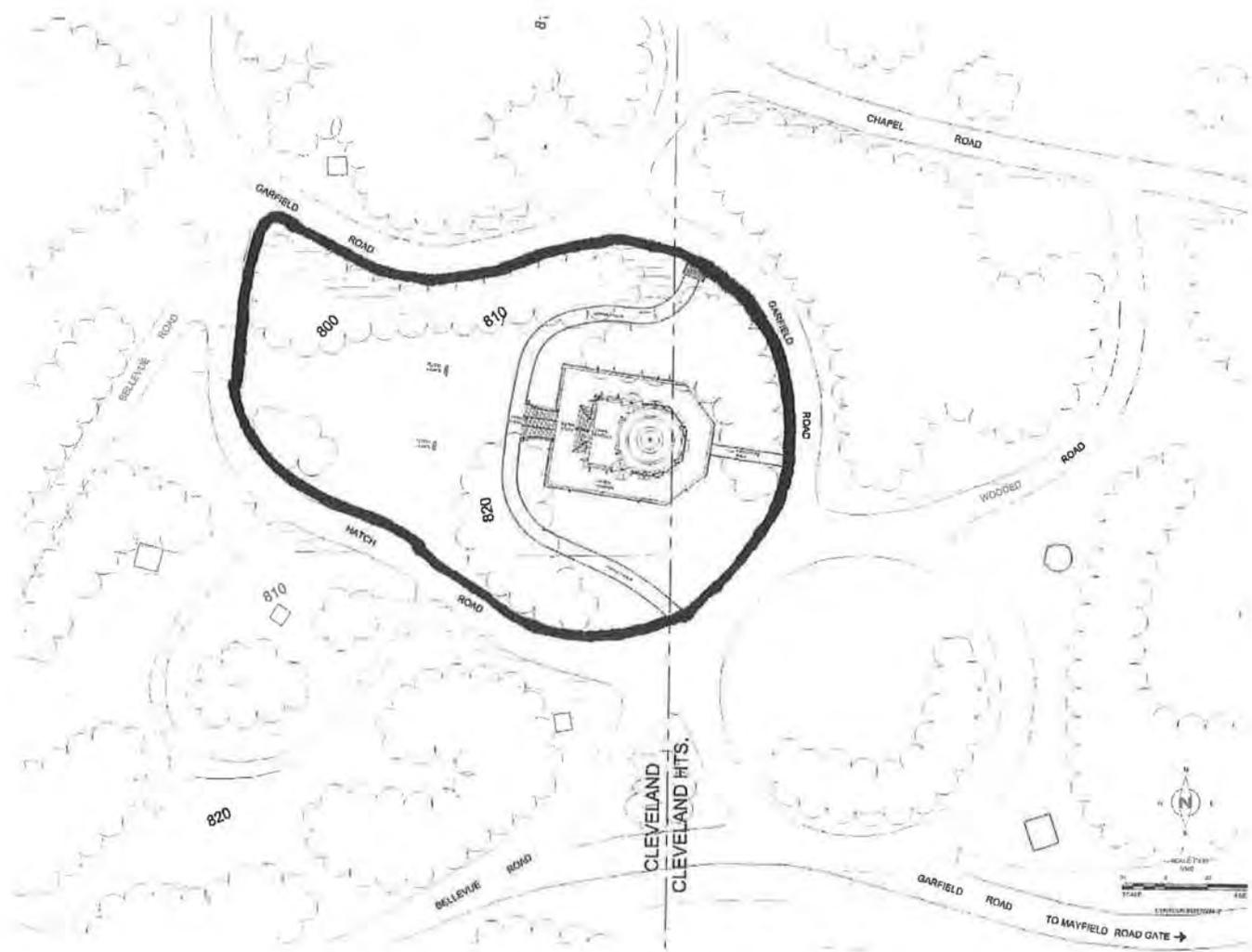


Figure 03 – Garfield Memorial. Section 15/National Register of Historic Places nomination boundary indicated in bold. Source: Westlake, Reed, Leskosky architectural plans

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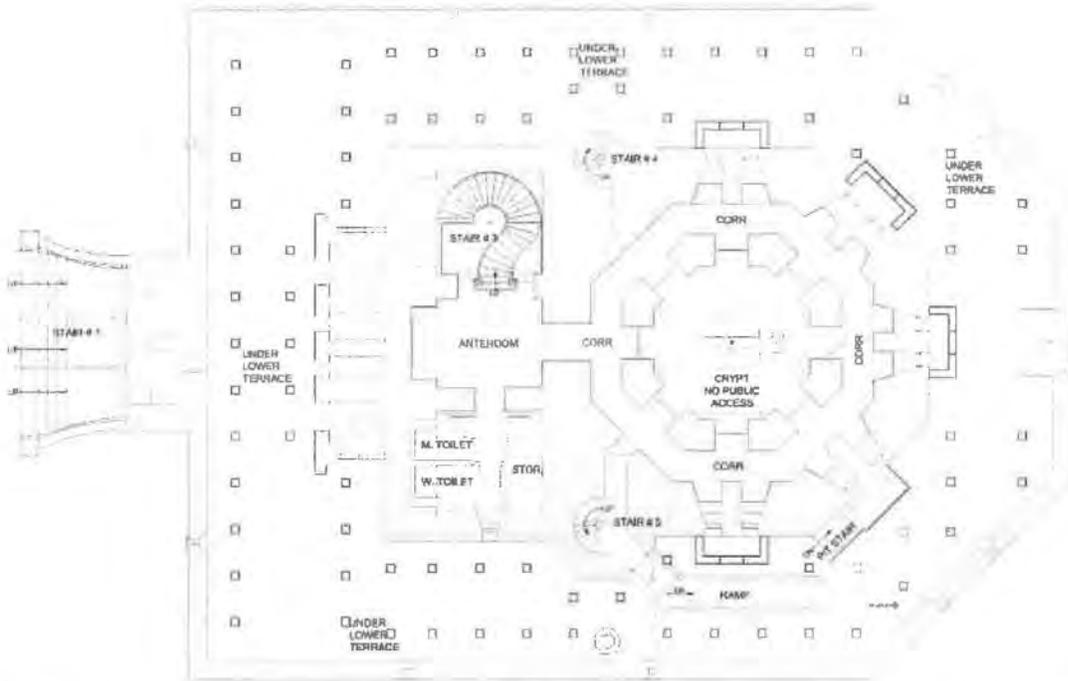


Figure 04 – Crypt level floor plan. Source: Westlake, Reed, Leskosky architectural plans.

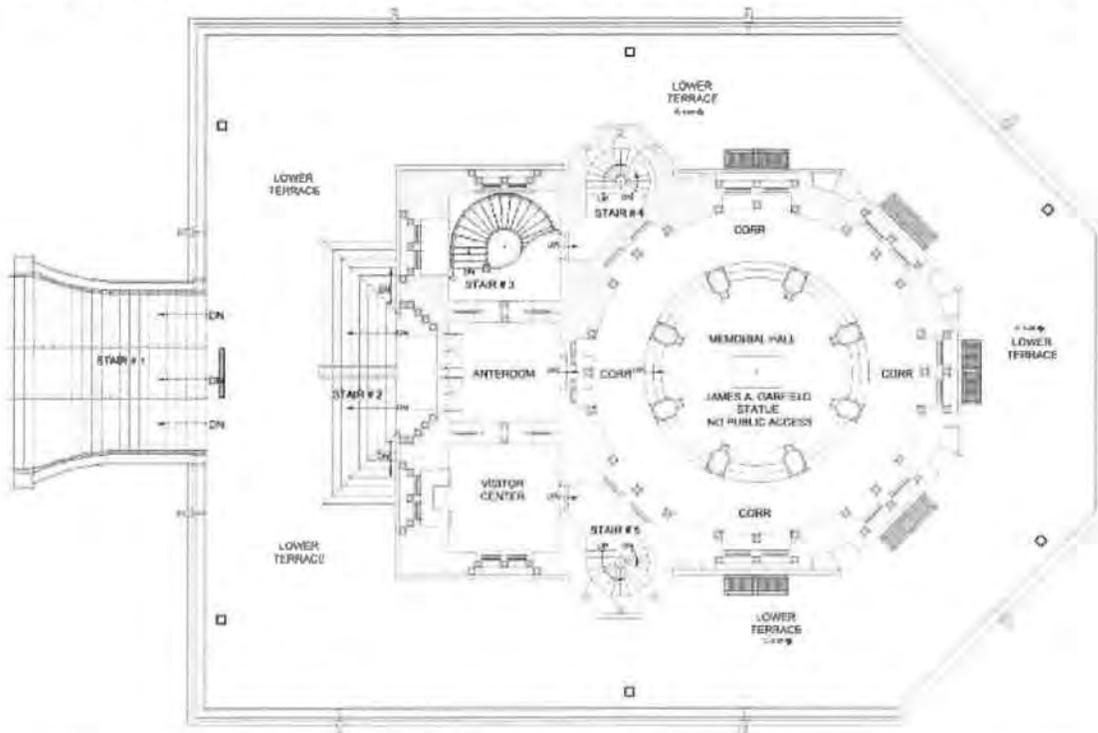


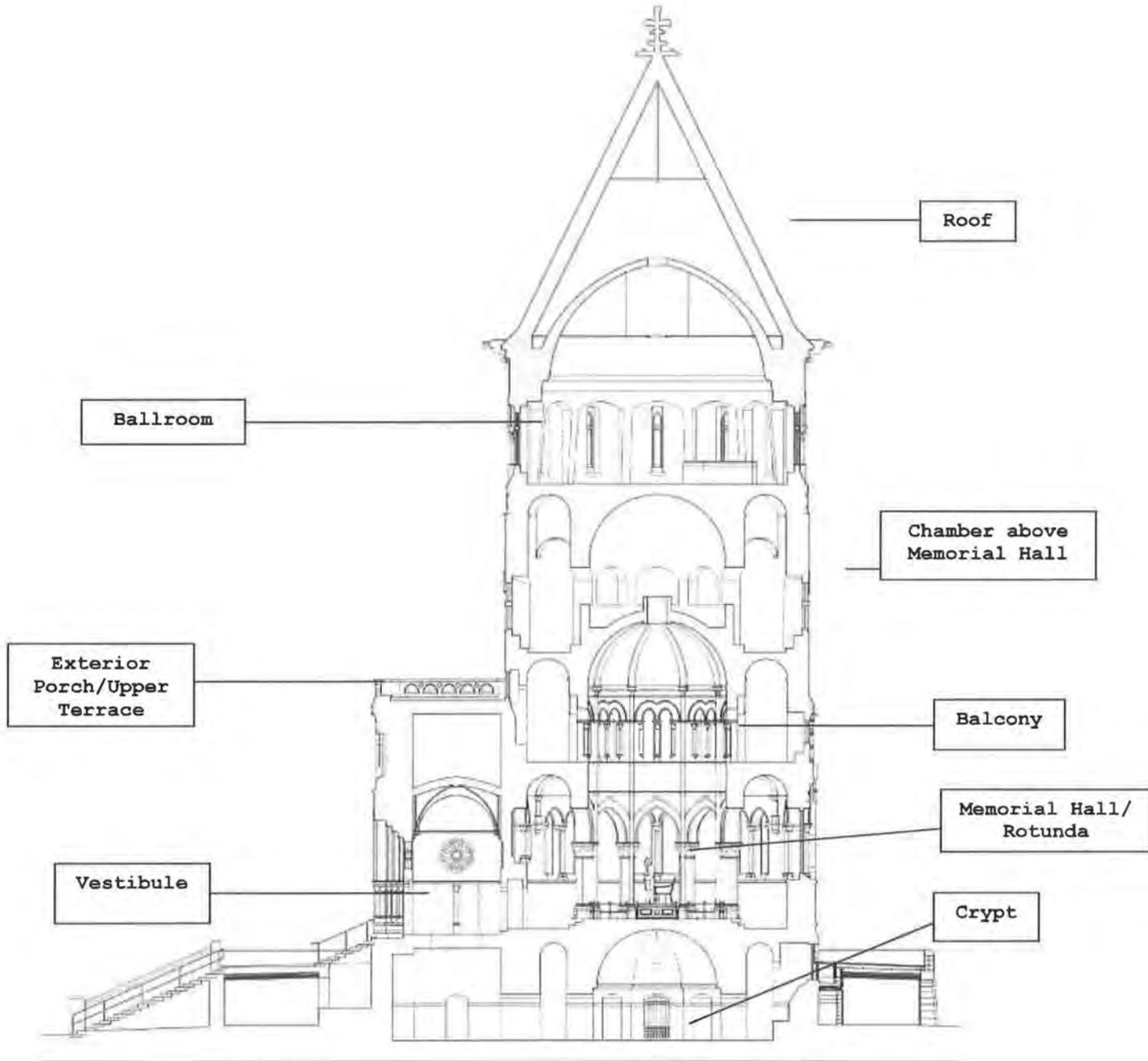
Figure 05 – Memorial Hall floor plan. Source: Westlake, Reed, Leskosky architectural plans.

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Figure 06 – Garfield Memorial – exterior and interior layout. Source: Westlake, Reed, Leskosky architectural plans.



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**Figure 07: James A. Garfield Memorial undated, dedicated 1890
Geo. Keller, Architect, Ransom**

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Figure 08: James A. Garfield Memorial. Original source unknown. Provided by Lake View Cemetery.

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Figure 09: Cuyahoga County Soldier's & Sailor's Monument, Public Square Cleveland (Dedicated 1896) Cleveland Memory Project

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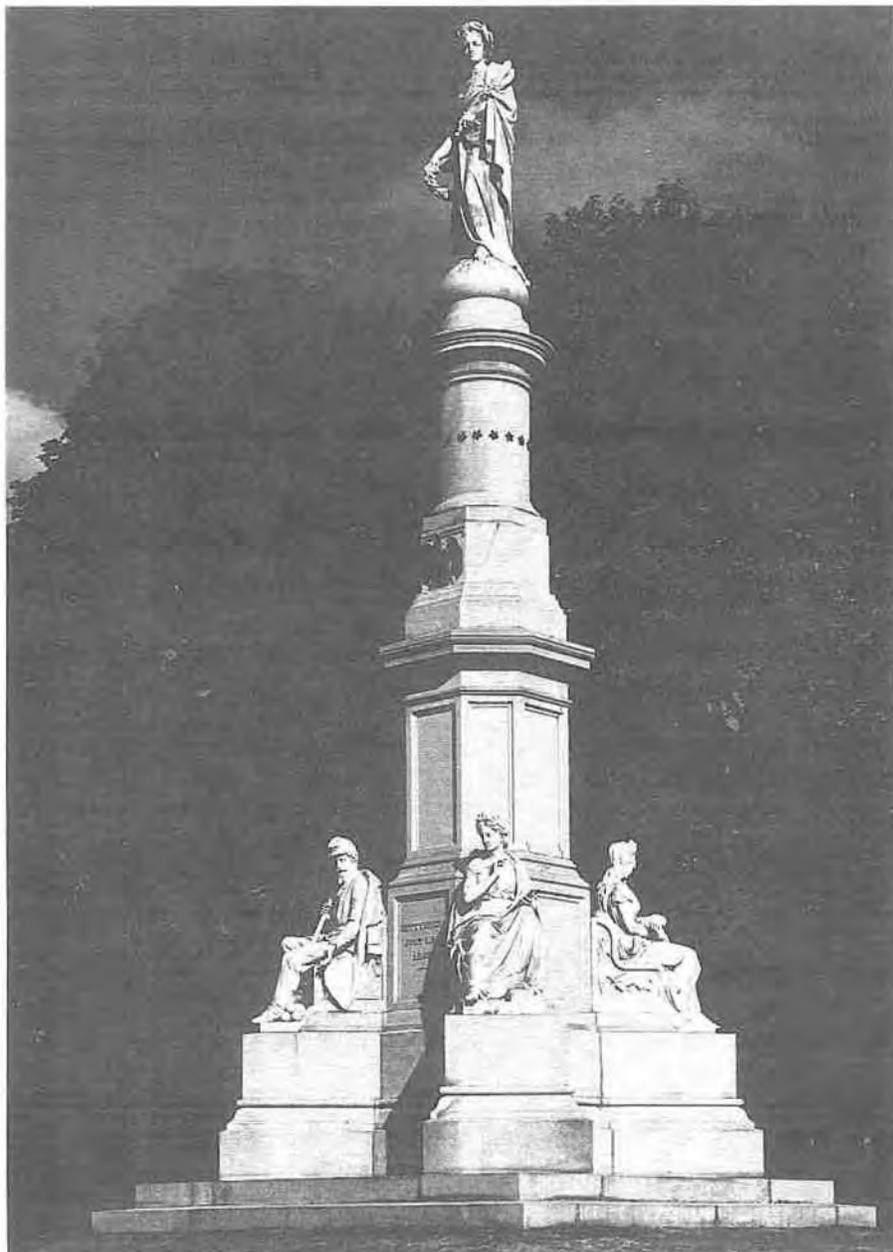


Figure 10: Soldiers National Monument/Gettysburg National Military Park, Gettysburg, Pennsylvania (1869) Geo. Keller, Architect, Ransom

President James A. Garfield Memorial
Name of Property

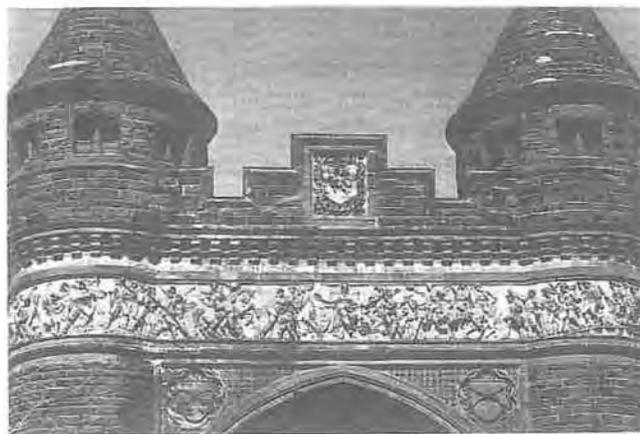
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Soldiers and Sailors Memorial Arch

**Figure 11: Hartford, CT, Soldier's & Sailor's Memorial Arch (Dedicated 1886) Keller designed
Geo. Keller, Architect. David F. Ransom**

**Figure 12: Detail frieze, Hartford CT. Soldier's & Sailor's Memorial Arch
Geo. Keller, Architect. Ransom**



Frieze, Soldiers and Sailors Memorial Arch

Credit: Thomas Helm

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Figure 13: Lincoln's Tomb, Illinois (Dedicated 1874)
Wikipedia/Lincoln's Tomb webpage: https://en.wikipedia.org/wiki/Lincoln_Tomb



Figure 14: Historic Image: Grant's Tomb, New York (Dedicated 1897)
National Park Service/ General Grant National Memorial webpage:
<https://www.nps.gov/gegr/index.htm>

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Figure 15: McKinley Tomb, Canton, Ohio (Dedicated 1907)
National Park Service website/William McKinley Tomb
https://www.nps.gov/nr/travel/presidents/mckinley_tomb.html

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Figure 16: United States Presidents that died between 1865 and 1901

President	Age	Date of Death	Cause of Death	Burial
Abraham * Lincoln	56	April 15, 1865	gunshot wound	Springfield, Illinois
James Buchanan	77	June 1, 1868	respiratory failure, rheumatic gout	Woodward Hill Cemetery Lancaster, Pennsylvania
Franklin Pierce	64	October 8, 1869	inflammation of the stomach	Old North Cemetery Concord, New Hampshire
Millard Fillmore	74	March 8, 1874	stroke	Forest Lawn Cemetery Buffalo, New York
Andrew Johnson	66	July 31, 1875	stroke	Andrew Johnson National Cemetery, Greeneville, Tennessee
James A. * Garfield	49	September 19, 1881	gunshot wound	Cleveland, Ohio
Ulysses S. * Grant	63	July 23, 1885	throat cancer	New York City, New York
Chester A. Arthur	57	November 18, 1886	stroke	Albany Rural Cemetery, New York City
Rutherford B. Hayes	70	January 17, 1893	heart disease	Oakwood Cemetery/Reinterred at Spiegel Grove, Fremont, Ohio
Benjamin Harrison	67	March 13, 1901	pneumonia	Indianapolis, Indiana
William * McKinley	58	September 14, 1901	gangrene within gunshot wound	Buffalo, New York

Denotes presidential tombs included within nomination context
Red Text denotes presidents assassinated while serving in office
*Denotes service in military or presiding during American Civil War

President James A. Garfield Memorial
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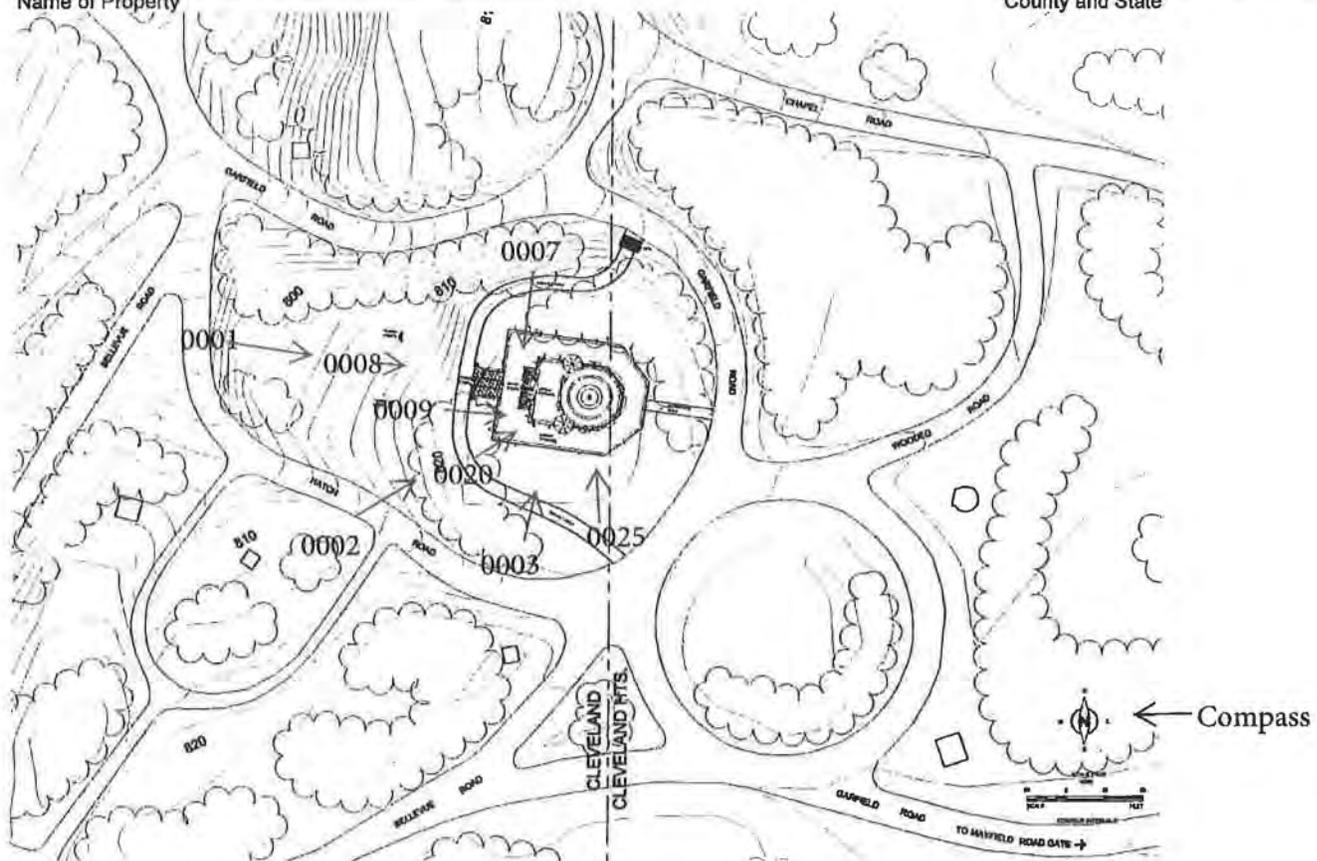


Figure 17-Photo View map of site

President James A. Garfield Memorial
 Name of Property

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KEY NOTES

1. CONTOUR AND PHOTO VIEW MAPS OF ALL SURFACES SHALL BE DRAWN TO A COMMON HORIZONTAL PLANE, UNLESS OTHERWISE NOTED.
2. ALL DIMENSIONS SHALL BE TO THE CENTER OF THE WALL, UNLESS OTHERWISE NOTED.
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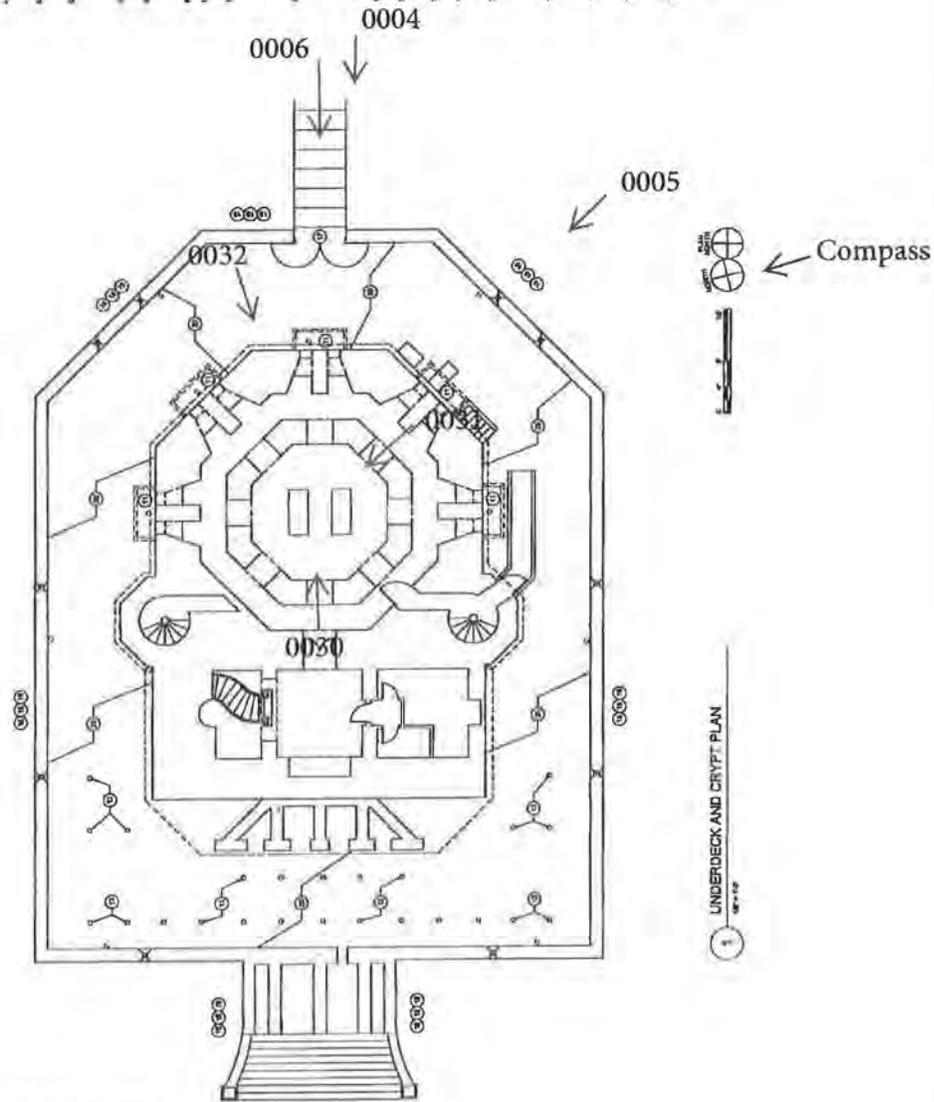


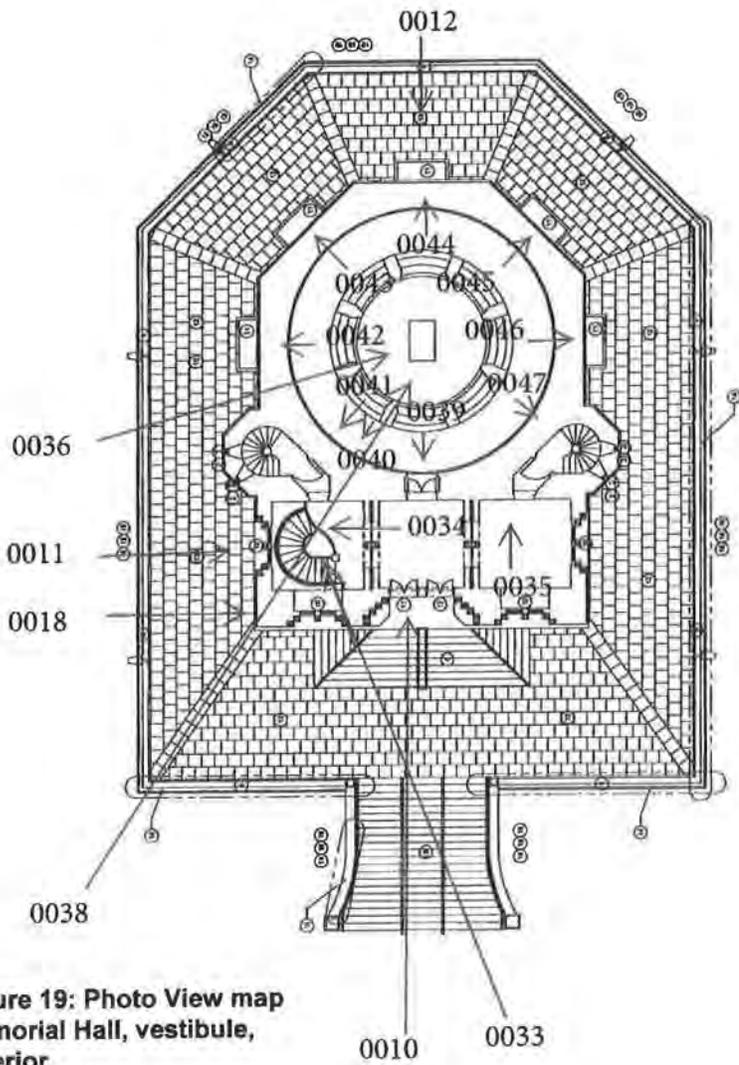
Figure 18: Photo View map, exterior and crypt

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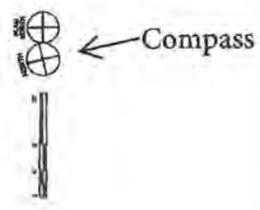
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1. ALL DIMENSIONS SHOWN ARE FOR ALL STRUCTURE ELEMENTS, UNLESS NOTED OTHERWISE. DIMENSIONS FOR WALLS, CEILING, FLOOR, AND TRIM SHALL BE TO THE FACE UNLESS NOTED OTHERWISE.
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**Figure 19: Photo View map
 Memorial Hall, vestibule,
 exterior**

1
 LOWER DECK AND LOWER ROTUNDA PLAN
 1/8" = 1'-0"







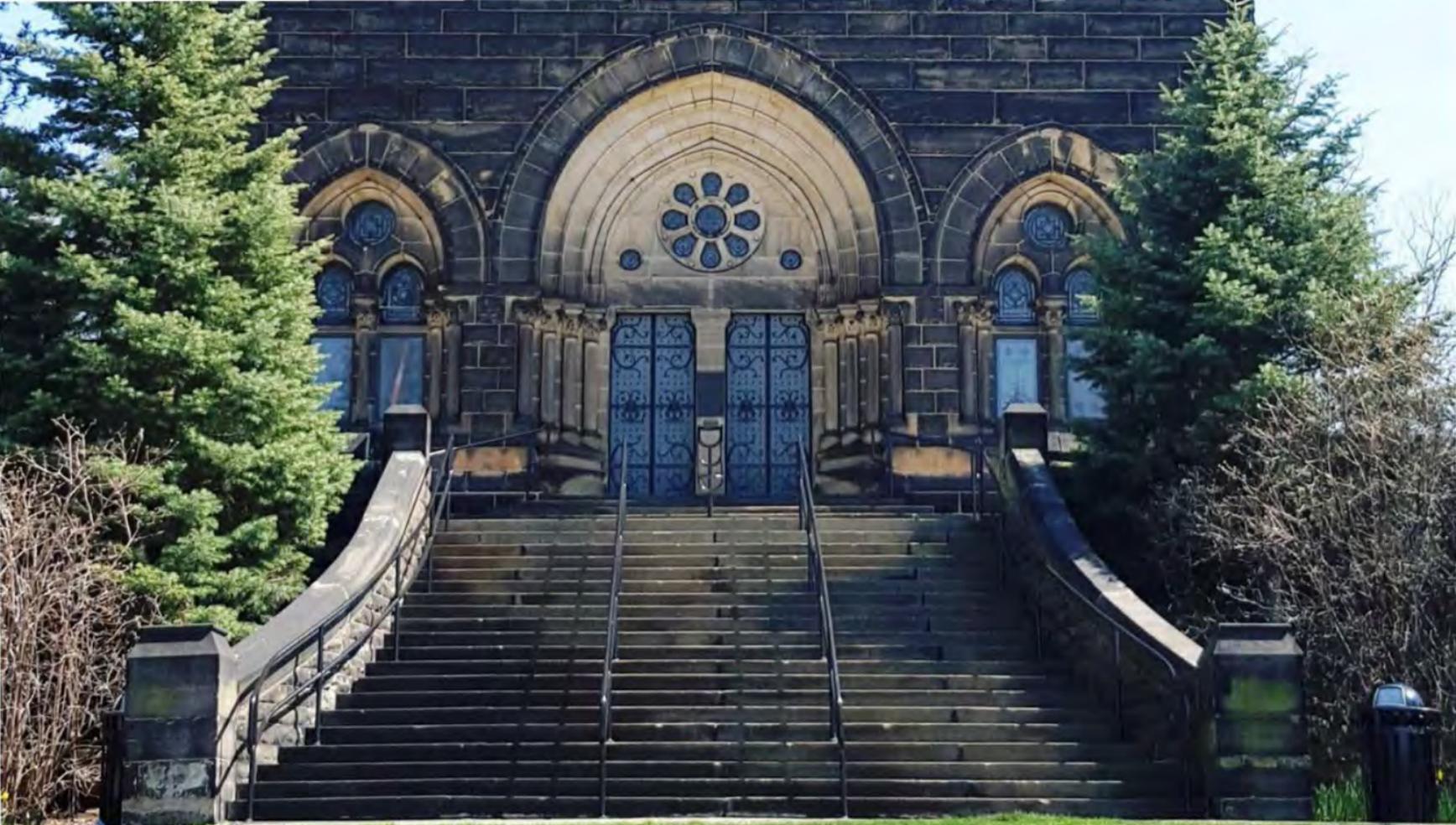






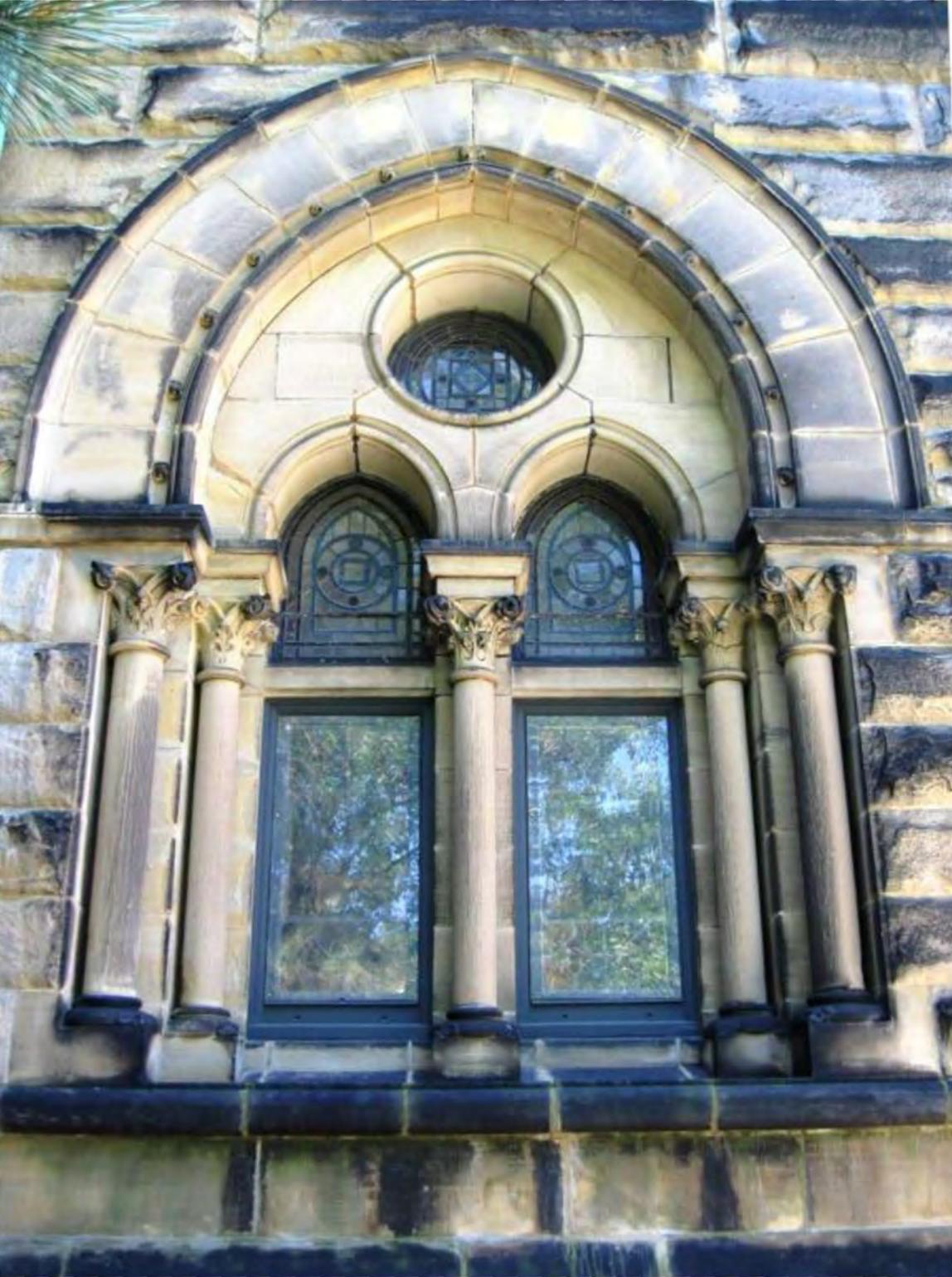




















C. Buberl







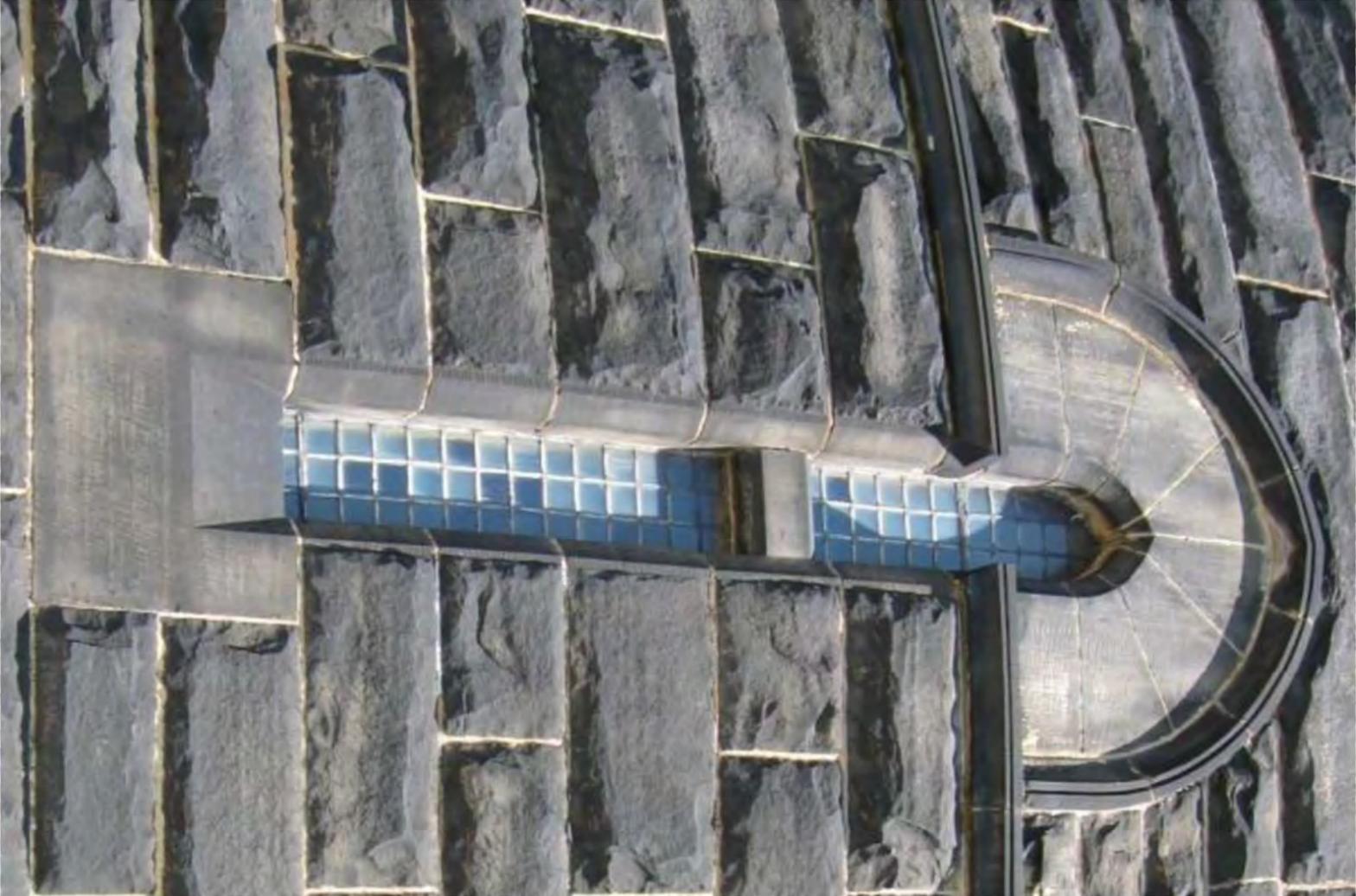














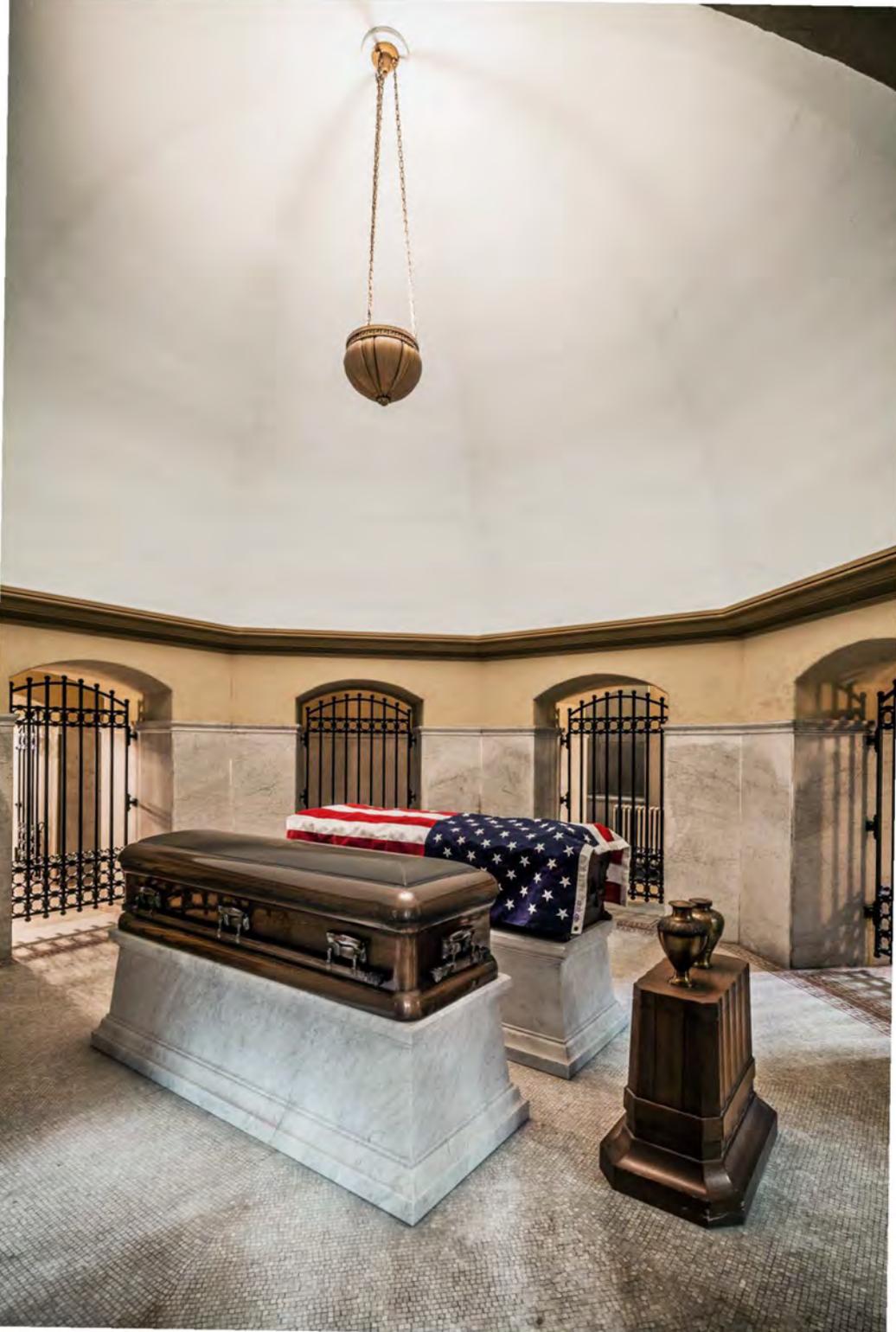












































ST. GEORGE



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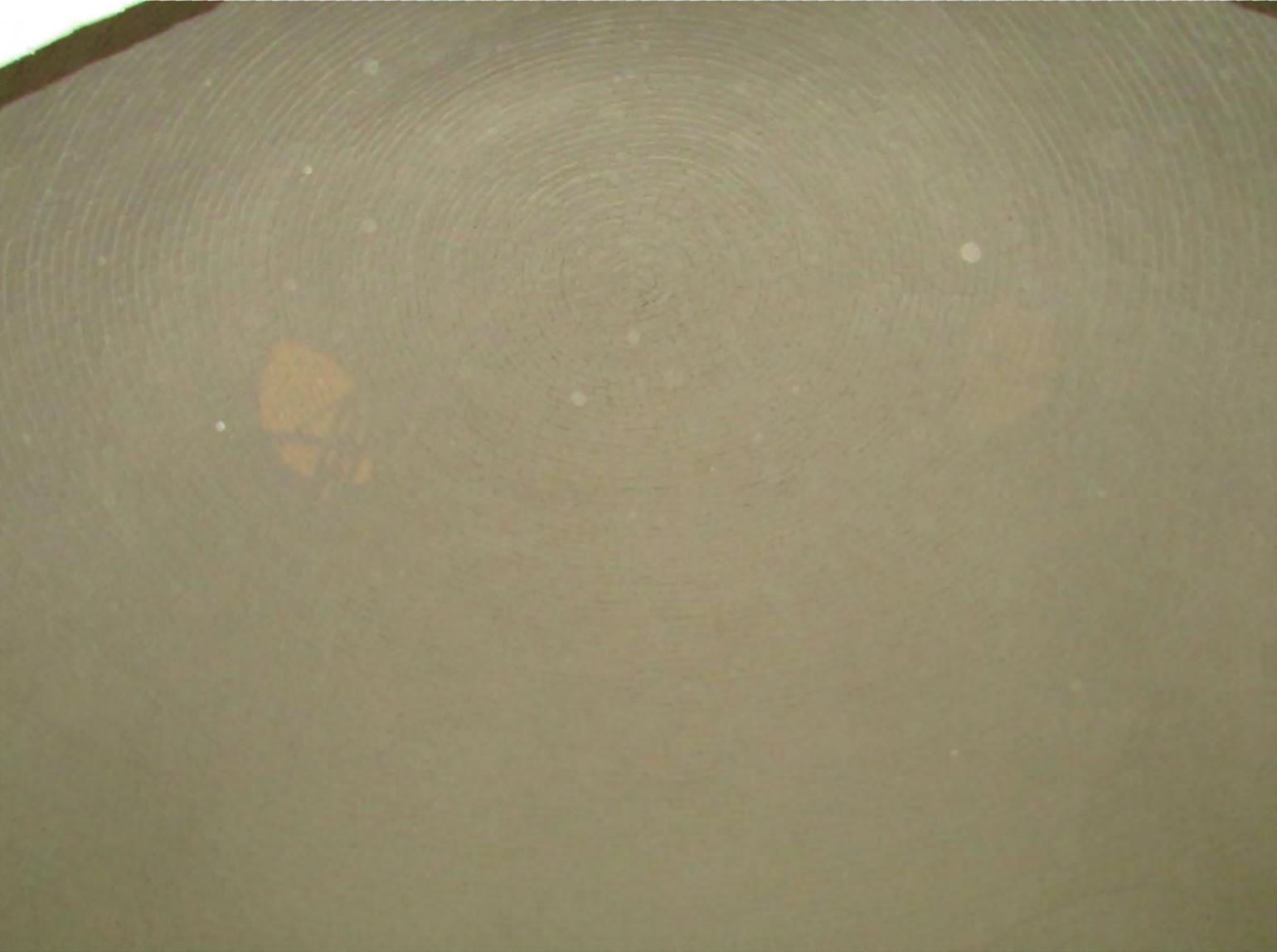


























National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

ENTRIES IN THE NATIONAL REGISTER

STATE OHIO

Date Entered APR 11 1973

Hon. Chalmers P. Wylie
Hon. William J. Keating
Director, Northeast Region

4/11/73

NRowland:mm

PHR

<u>Name</u>	<u>Location</u>
Hower Mansion	Akron Summit County
Five Oaks	Massillon Stark County
Maumee Sidecut	Maumee Lucas County
Apostolic Bethlehem Temple Church	Cincinnati Hamilton County
Garfield Memorial	Cleveland Cuyahoga County
Ohio Theatre	Columbus Franklin County
Malabar Farm	Lucas vicinity Richland County
Worth (Gorham A.) House	Cincinnati Hamilton County
Sacred Heart Academy	Cincinnati Hamilton County

Also Notified

- | | |
|------------------------------|-------------------------------------|
| Hon. William B. Saxbe | State Historic Preservation Officer |
| Hon. Robert Taft, Jr. | Mr. Daniel R. Portex, Director |
| Hon. John F. Seiberling, Jr. | The Ohio Historical Society |
| Hon. John M. Ashbrook | Columbus, Ohio 43211 |
| Hon. Thomas L. Ashley | |
| Hon. Donald D. Clancy | |
| Hon. Louis B. Stokes | |

Nettle Lake vicinity. **NETTLE LAKE MOUND GROUP**, Hopewellian (300 B.C.–600 A.D.). Five small ceremonial or burial mounds constructed by the Hopewell Indians. Partially excavated by the Ohio Historical Society, 1966, 1968. Restored. *Private*.

WOOD COUNTY

INTERURBAN BRIDGE (OHIO ELECTRIC RAILROAD BRIDGE, ROCHE DE BOEUF), *Reference—see Lucas County*

Bowling Green. **WOOD COUNTY COURTHOUSE AND JAIL**, 200 E. Court St., 1896, Yost and Packard, architects; Whyte and Priest (exterior sculpture). Rock-faced granite courthouse, 3 1/2 stories, modified rectangle, hipped and gabled roof sections, tall clock tower with tiered pyramidal roof with gabled dormers with finials, round arched and trabeated openings, vestibule with arch carved with allegorical designs; interior design includes marble columns, stairways, and floors, and stained glass skylight. Richardsonian Romanesque elements. Fine courthouse complex built with tax money largely derived from the oil industry. *County*.

Perrysburg. **HOOD-SIMMONS HOUSE**, 202 W. 5th St., 1857. Frame, clapboarding; 2 stories, rectangular, gabled roof with full entablature and return on front gable, central chimney, lunette in gable; 3-bay facade with off-center recessed entrance framed by paneled Doric pilasters, large entablature, and side lights; rear addition. A fine, simple Greek Revival building. Constructed for local mayor and businessman, James Hood. *Private; not accessible to the public*.

Perrysburg. **OLD WOOD COUNTY JAIL**, 240 W. Indiana Ave., 1847. Brick, 2 stories, rectangular, gabled roof, parapet chimney walls, stone sills and lintels; stone walls and floor in 6-cell "bull pen," iron doors; altered. Federal and Greek Revival elements. County jail until 1899. *Private; HABS*.

Perrysburg vicinity. **SPAFFORD HOUSE**, 27338 W. River Rd., 1830. Frame, clapboarding; 2 stories, rectangular, gabled roof, central interior chimney; off-center recessed entrance framed by pilasters, side lights, transom, and simple entablature in gable end facade; fanlight in gable end; 1-story rear shed addition. Greek Revival. Built for Aurora Spafford, member of family considered to be area's first settlers. *Private; not accessible to public*.

Perrysville vicinity. **FORT MEIGS**, 1.3 mi. SW of Perrysville, 1813. Earthworks, monument, and several reconstructed structures mark fort site selected by Gen. William Henry Harrison during the War of 1812 after American failure to recapture Detroit from the British. Abandoned 1815.

WYANDOT COUNTY

Upper Sandusky. **WYANDOT COUNTY COURTHOUSE AND JAIL**, Courthouse Sq., 1899–1900, Yost and Packard, architects (courthouse); c. 1900 (jail). Courthouse: stone, 3 stories, square, flat and intersecting gabled roof sections, central dome on octagonal base with alternating panels of paired columns and pedimented clock space, statue of Justice surmounting top; center pedimented sections on each facade, corner pavilions with parapet and octagonal dome. Classical elements. Adjacent sheriff's office and jail: 3 1/2-story office, irregular shape, hipped roof with polychromatic bacon striping, front corner 2-story porch, front and side towers. Chateausque. Courthouse built to replace earlier structure. *County*.

Upper Sandusky vicinity. **INDIAN MILL**, 3.5 mi. NE of Upper Sandusky on Crane Twnshp. Rd., 1861. Frame, vertical board-and-batten siding, stone foundation; 2 1/2 stories, gabled roof; original undershot wheel replaced by water turbines; features unique adaptation of covered bridge construction (cross trusses secured by steel rods and bolts); restored. Built after dismantling of an upstream gristmill built by the U.S. government for the Wyandot Indian reservation. *State*.



Garfield Memorial, Cuyahoga County, Cleveland.
Larry Alan Beers

NATIONAL REGISTER OF HISTORIC PLACES
NPS TRANSMITTAL CHECK LIST

OHIO HISTORIC PRESERVATION OFFICE
800 E. 17th Avenue
Columbus, OH 43211
(614)-298-2000

The following materials are submitted on May 25, 2017
For nomination of the Garfield, President to the National Register of
Historic Places: James A. Memorial (Amendment)
Cuyahoga Co, OH

- Original National Register of Historic Places nomination form
 Paper PDF
- Multiple Property Nomination Cover Document
 Paper PDF
- Multiple Property Nomination form
 Paper PDF
- Photographs
 Prints TIFFs
- CD with electronic images
- Original USGS map(s)
 Paper Digital
- Sketch map(s)/Photograph view map(s)/Floor plan(s)
 Paper PDF
- Piece(s) of correspondence
 Paper PDF
- Other _____

COMMENTS:

- Please provide a substantive review of this nomination *= amendment raises level of sign. for nom. to National*
- This property has been certified under 36 CFR 67
- The enclosed owner objection(s) do _____ do not _____
Constitute a majority of property owners
- Other: _____

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Additional Documentation

Property Name: Garfield, President James A., Memorial (Additional Documentation)

Multiple Name:

State & County: OHIO, Cuyahoga

Date Received: 6/2/2017 Date of Pending List: 6/28/2017 Date of 16th Day: 7/13/2017 Date of 45th Day: 7/17/2017 Date of Weekly List:

Reference number: AD73001411

Nominator: State

Reason For Review:

Accept Return Reject 7/17/2017 Date

Abstract/Summary
Comments:

Recommendation/ Criteria Accept Additional Documentation on this previously-listed property and change the Level of Significance from State to National.

Reviewer Patrick Andrus *Patrick Andrus* Discipline Historian

Telephone (202)354-2218 Date 7/17/2017

DOCUMENTATION: : see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.