

*Meet me  
in the garden.*

September 17, 1-5pm



Shaker Landmark House & Garden Tour  
*Celebrating the Garden City*

Parking on streets only, please!

## *Shaker Heights: The Garden City*

Shaker Heights has long been recognized as one of the largest and most fully developed "garden city" suburbs in the United States, where man and nature would reside in harmony. The garden city ideal in city planning represented the linking of the village and the park, or the marriage of town and country, to achieve the best traits of each and it influenced the form of Shaker Heights, as developed by the Van Sweringen Co., and other suburbs during the early twentieth century. These new types of suburbs featured a calm, park-like atmosphere established by gently curving streets, generous setbacks, spacious lawns, and natural features, like lakes and parks, as well as landscape plantings.

The park-like setting of Shaker Heights results from both the overall design features of the city and the accumulative effect of the lawns and gardens of individual lots. At the city level, the retention of old-growth trees and the planting of many new ones, as well as the use of tree lawns to shade sidewalks and roads encouraged the development of a tree canopy. The lakes and system of parks extended by golf courses, and the use of curving streets instead of the standard grid furthered the park-like setting. The Community Rose Garden was established during the 1920s on the grounds of what was then the Shaker Heights High School. It was planned by rose expert Frederick E. Bruce but supported financially by gardening enthusiasts and suggests how important the city's garden setting was to its residents.

The landscaping of individual lots was also of interest to the Van Sweringen Co. in order to further the garden city ideal. It provided plans for both homes and their landscaped settings at their realty offices; noted landscape architects, including A.D. Taylor, worked in the city. Landscape Architect Harry D. Freeman's plan for a residential lot, which was featured in an advertisement for the city, was described as a "living room out of doors," an interesting sweep of turf, flagstone walks, and flower beds. Indeed, the Van Sweringen Company's "Shaker Village Standards" issued in 1928 asserted that houses in the city had both "street fronts" and "garden fronts." This was so because the wide, open spaces between the houses made each dwelling almost as visible from the side and rear as from the front. The brochure also noted that automobile traffic encouraged interest in the privacy and safety of a pleasant garden behind the house, but not at the "back" of it. This "garden front" enhanced with flowers would have a charm and sacredness about it for family and friends. In a similar manner, landscape gardening

practice during the 1920s considered the rear yard the "living area" of the property, and it often comprised a lawn area adjacent to a rear terrace with flower gardens beyond. A small service area that might include a laundry drying area and a vegetable garden completed the lot. Meanwhile, more formal "street fronts," with uniform setbacks of houses in each neighborhood, presented continuity yet variety with unfenced yards contributing to the park-like setting.

Though the plantings in gardens have changed over the years, architectural features that reinforce the importance of gardens have survived. On house lots of all sizes we find elements that both separate and link areas of the yard, especially garden walls and fences, and inviting gates and trellises. The larger estates often had expansive formal gardens adjacent to terraces, and perhaps featured reflecting pools. Garden follies, small shelters set within gardens, were the ancestors of the present-day gazebo. A few of the larger estates had greenhouses, often attached to garages.

The design of houses of the era included several features that linked interior spaces with the garden beyond. During the late 19th century, expansive verandas and porches spanned the facades of Victorian homes, as well as the less ornate houses and bungalows built just after the turn of the century. There are some of these broad porches in Shaker Heights - on the Cleveland doubles in Moreland and on the single and double houses in Kendall-Cheshire - as well as on the few bungalows and American four-square style houses in the city.

By the time the Van Sweringen Company was approving all house plans, the front porch had fallen out of favor. The front of house became more formal and public and usually only a small entrance porch sheltered the door. Instead of verandas, houses had features that reinforced the privacy of outdoor living spaces.

The new private porch-like spaces took several forms. Perhaps most popular were open and screened porches at the side or rear of houses. The area above was finished either as an open porch enclosed by a railing or accessed by a door from the second story, or a sleeping porch with many windows. Terraces, which extended from porches or from the rear of the house, were at the level of the lawn, or perhaps slightly elevated for good drainage, and generally paved with flagstone. Shallow balconies and small second story porches for airing bedding provided additional access to the out-of-doors.

## *House and Garden Descriptions*

**19701 Shaker Blvd.**

**Built in 1927**

**Maier & Walsh, architects**

The architectural firm of Maier & Walsh designed this stately Georgian house with a French flair in 1927. It was the home of Ellen and Clarence Carlin until the current owners acquired it in 1985. Carlin was an executive in the family firm, the Anthony Carlin Co., manufacturers of rivets.

A prominent hipped roof crowns the main block of the house from which wings extend on both sides. Georgian styling prevails on the interior, most notably in a pilaster framed fireplace surround.

The plantings at the front of the house, where a circular drive leads to a rounded portico supported by columns, are a recent project and include a boxwood hedge and several types of flowering trees and perennials. Brick pillars with carved stone caps frame the entrance of the driveway to the rear yard. At the opposite side of the house, a well-shaded screened porch extends from the main block.

At the rear of the house, a garden room added in 1960 terminates in a semi-circular wall of windows with built-in seats and affords panoramic views of the rear yard. This garden was planted to plans provided by English garden designer Maggie Williams. A two-level terrace extends from the rear of the house. Pilasters and trellises have been added to the wall of a small out-building to frame the view from the terrace. A turf path, edged with perennial borders, leads to a garden fully covered with vining roses. Beyond, a creek flows through a wooded area. A hedge screens a play area on one side of the yard, while a lawn on the other extends to a former barbecue area that is now an additional shaded terrace.

**3144 Huntington Road**

**Built in 1926**

**M.C. Norcross, architect**

The current owners of this property demonstrate how a home and garden can express personal taste and be a satisfying avocation. The landscape plantings represent a decade of work to establish gardens that reflect both the English architecture of the house and the Oriental aesthetic that is the owner's preference. At the front of the house, a ceramic sundial, a ying-yang symbol, and a miniature landscape accent a large garden just beyond the shade of a stately maple tree. Clematis climbs one side of the wood-framed

porch that shelters the front entrance.

At the side of the house, a traditional cloth awning supported by decorative iron poles shelters a paved terrace. A sunroom, which houses a collection of succulents, has been expanded by a bow window that affords a better view of the back yard. A ring of peonies, some of the owner's fifteen varieties of this plant, surrounds a Japanese maple in rear yard. Trellises supporting English ivy and clematis screen the garage and a side fence. Look for the fountain that serves the neighborhood's cats. Sunny locations on the sun porch roof and in the yard provide space for tomatoes, herbs, and roses.

Architect M. C. Norcross designed this Tudor style house for developer Earl Dyer in 1926. Mary M. and Frank Williams resided in the house during the late 1920s and 1930s while Mr. Williams worked at Ernst & Ernst. The kitchen, remodeled in the early 1960s, is a classic of that era. Crisp casement windows, bold colors on the walls, and an art collection are the current owners' stamp on the house interior.

**3365 Ingleside Road and 18231 Lynton Road**

**Built in 1923**

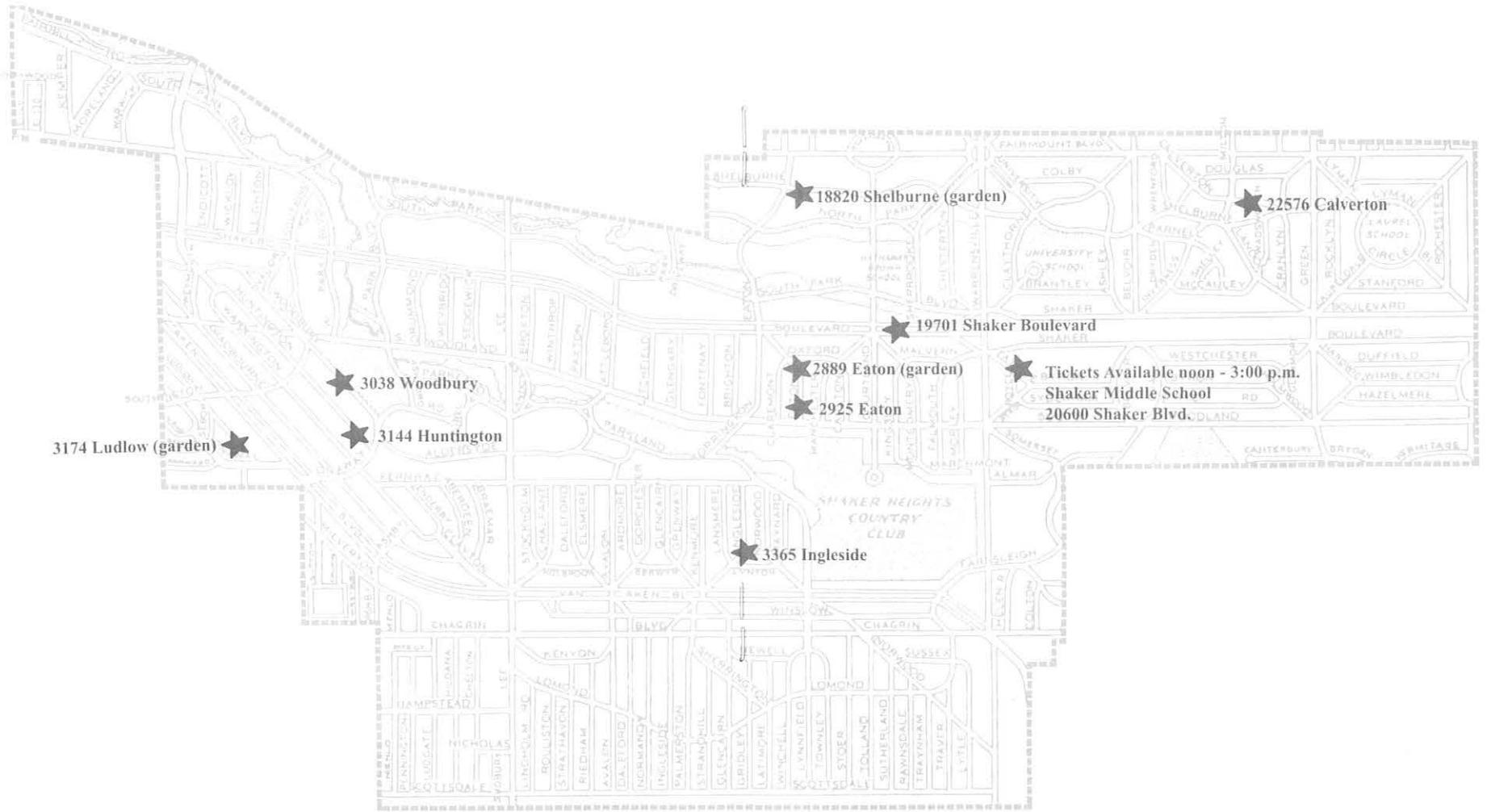
**Bloodgood Tuttle, architect**

Architect Bloodgood Tuttle designed this unusual two-family dwelling to serve as a family compound for Herbert J. and Sarah Boggis after Mr. Boggis sold his business, the Taylor and Boggis foundry. Originally, the Boggis and Mrs. Boggis's mother occupied the Ingleside Road side and the upstairs provided two separate suites of rooms. Their daughter's family, Mildred and Brooke Calder, resided in the Lynton Road side. Later, the widowed Mrs. Boggis moved to the smaller portion of the compound.

Built over a three year period, 1920-23, the French-style structure features the rough textures of exterior stucco and troweled plaster accented with "antique" plaster moldings in the main rooms on the interior. While a formal French aesthetic prevails in the Ingleside Road half, more casual Country French detailing finishes the Lynton Road portion. Perhaps the most unusual feature of this house, and one that reflects its garden city setting, is the recessed porch across the front of the structure. Fronted by a stand of smooth white wood columns and sheltered by an awning, the porch serves both halves of the structure.

The estate originally included two lots to the rear and an unusual thatched-roofed "summer house" stood in the gardens behind the house. The rear lots were sold in 1930. Mrs. Pilsdorf, the second owner of the property, was a gardener and laid out the landscaping of the park-like front yard during the 1950s. This area has been enhanced with several types of flowering trees. A group of azaleas and rhododendrons screens a terrace in front of the porch

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where flagstone paths radiate from a fountain. The current owners redesigned the rear of the property, creating a three-tiered terrace and a roof garden above the garage, as well as rock garden along the driveway.

### **3038 Woodbury Road**

**Built in 1924**

**Brooke & Burrows, architects**

This English style house was designed in 1924 by the architectural firm of Brooke & Burrows for John J. and Viola Seymour. At the time the house was built, Mr. Seymour was a sales manager at the R.J. Schmunk Co., distributors of Hudson and Essex Motor Cars.

A pair of projecting gables with stucco portions that contrast with the dark, rich brick of the lower walls extend from the slate clad roof. The interior of the house is flooded with light from grouped casement windows. A tall pair of these windows, fronted by a wrought-iron railing, situated above the front door light the stair hall. The interior of the house has been recently refurbished to highlight its cottage styling.

The recessed porch at the front corner of the house - complete with porch swing - is positioned to provide views across the lawns of Woodbury School to Southerly Park. A sun porch, extending from the living room, is shaded by a passion fruit vine, which is rooted in the basement. The windows in the breakfast nook in the kitchen are similarly screened by ivy. Part of the owner's collection of roses is positioned in a protected area between the living room and terrace. A holly tree and a money plant bush shade the flagstone-paved terrace. Roses also climb the lattices screening the garage wall while a mature crabapple tree shades much of the rear lawn. There is a herb garden on the north side of the house.

### **22576 Calverton Road**

**Built in 1931**

**Floyd R. Yeager, architect**

Jacob and Alma Graul chose the elegance of the French style for their retirement home, designed for them by architect Floyd R. Yeager in 1931. Mr. Graul had served as the Chief of Police in Cleveland from 1922 to 1930. The cubic form of the house and steeply pitched roof are hallmarks of the French Normandy style, as are the tall French doors across the facade with their curved wrought-iron balustrades.

The desire of the current owners for indoor-outdoor living in the premier garden city suburb prompted some recent changes to the rear of the

property. A room across the back of the house, with its floor-to-ceiling windows, provides a light-filled informal living space. The new room is detailed with pilasters on the interior that are as architectural as the formerly exterior brick wall opposite; on the exterior, the addition replicates details of the entablature on the main house at its eaves. The refurbished interior includes some subtle reconfiguring and updating on the second story, handsome paneled doors throughout, and free-hand painting in the kitchen. The rear terrace, completed just this summer, reflects the sophistication of the original architecture as it provides outdoor living space and, by the way, a fenced play area for small children. A carefully detailed Chestnut Hill style wood fence encloses two sides of the area, and incorporates a corner arbor on which climbing roses will twine. Plants were chosen to evoke an English garden that blooms throughout three seasons. Climbing hydrangeas adorn the lattice set against the wall of the brick garage.

### **2925 Eaton Road**

**Built in 1925**

**S.R. McKay, architect**

This French Normandy house with several unusual features was a builder's house. Stanley Frolking was an executive of the Culbertson Construction Co., his grandfather's firm that specialized in industrial buildings. So when he built in 1925, Frolking turned to the McKay Construction Co. and used plans provided by its president, S.R. McKay. Attorney Eugene H. Friedheim purchased the house from Stanley and Florence Frolking in 1943. The current owners feel linked to the Friedheims, especially after they purchased two boxes of books at auction and then discovered that the books all bore Friedheim bookplates.

This formal French house is approached by steps flanked by stone cheek walls that provide access to the front yard above sidewalk elevation. A steeply pitched slate roof is punctuated by wall dormers that interrupt the roofline and tall, sentinel like stucco chimneys that rise at both sides. Stone window and door surrounds accent stucco exterior walls. A wrought-iron grill on the fanlight above the door, and original lamps detail the entrance.

A wide central hall and a small room under the main stair landing, which is now used as a small library, provide a view from the front door to the rear garden beyond. Fine formal rooms, a butler's pantry with upper cabinets with leaded glass, and a master bedroom suite complete with fireplace and a pair of dressing rooms enhance this house. A screened porch with translucent roof, erected in the early 1960s, extends from the living room. A fern garden edges the small terrace between the porch and the garage. The perennial borders that enclose the lawn to the rear of the house have recently been doubled in size. A small vegetable garden occupies a rear corner of the sunny side.

## Three Gardens to Tour

Weather permitting - Please do not go to these homes if it is raining.

### 2889 Eaton Road

The current owners have refashioned much of the landscaping for this Tudor house during the last decade, and have incorporated art throughout the outdoor areas. Majestic maple and oak trees shade the park-like yard on three sides of the Tudor style house. An English garden with a meandering perennial border extends from the northeast side of the house and can be enjoyed from a raised deck. The narrow portion of the lot on the south side has been turned into a restful haven. At one end, vegetables, herbs and grapes grow from raised beds. Most of the space is devoted to an American adaptation of a Japanese garden that features several weeping varieties and bonsai plants. A flagstone path meanders through the garden, and bridges the fishpond in which koi and goldfish make their home. A Japanese-inspired raised shelter provides a setting for rest and contemplation.

Timothy and Molly Shea built this Tudor in 1923. Mr. Shea was an executive for the Bureau of Labor.

### 3174 Ludlow Road

The front garden evokes an English garden with its many perennials and annuals. Two specimens suggest the unusualness of the rear yard, a cascading Snow Fountain cherry tree with a curved trunk, and a large blue Boulevard Cyprus shaped into cloud formations. In a diminutive space the rear garden combines the simplicity of a Japanese garden and the color of an English garden. The current owners have been developing this landscape over 15 years. It features a weeping hemlock bonsai and a Sargent Juniper bonsai in a semi-cascade windswept style, as well as a dramatic Harry Lauder tree with a sculptured trunk. Lanterns and a fountain add to the feeling and sounds of the oriental garden.

Architect Leonard Broida designed this Georgian house in 1937. It was the home of Samuel and Leah Palevesky through the 1940s.

### 18820 Shelburne Road

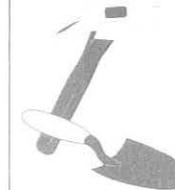
The lawns and gardens of this deep lot were designed by landscape architect/designer Ann Cicerone in a controlled naturalistic style so at home in the garden city. The recently re-landscaped front of the house features perennials chosen to provide a sequence of blooms. In many areas of the large rear yard, original bed lines have been retained even as plantings have been replaced. Look for unusual specimens throughout the beds, numerous garden ornaments - both antique and new - and several seating areas that suggest a rest in the shade. The picturesque potting shed houses the owner's collection of gardening accessories and tools.

This Georgian house in John Sherwood Kelly's free Georgian style is untroubled with symmetry. The house was erected in 1934 and first occupied by Jane and Lewis Gause; Gause was a district manager of the F.W. Woolworth Company.

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