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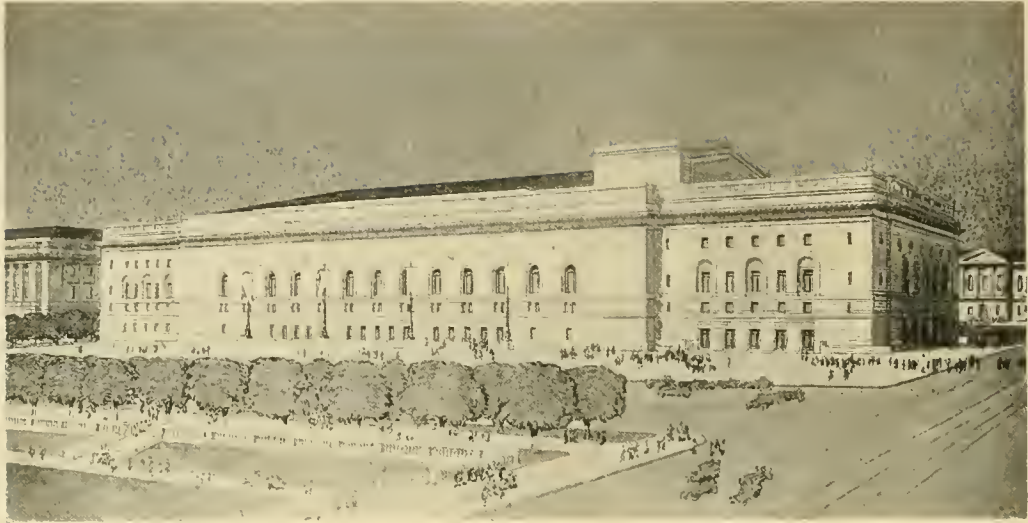


*Official Souvenir*

CLEVELAND  
PUBLIC AUDITORIUM



CLEVELAND · OHIO  
MCMXXII



*Cleveland Public Auditorium  
— as it will appear from the  
Mall when proposed addi-  
tions have been made to main  
building.*

NH  
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1922



A MONUMENT CONCEIVED AS A TRIBUTE TO THE IDEALS  
OF CLEVELAND, BUILDED BY HER CITIZENS AND  
DEDICATED TO SOCIAL PROGRESS, IN-  
DUSTRIAL ACHIEVEMENTS  
AND CIVIC INTEREST





FRED KOHLER  
*Mayor*





HERE is a just pride in turning over to the people of Cleveland and to their guests and visitors, this Public Auditorium, the finest structure of its kind in the land. Built by the people of this City, it should prove a permanent inspiration and benefit to them and to those who are to follow.

*Fred Kohler*

*Mayor.*



J PAUL LAMB  
DIRECTOR OF LAW



THOS MARTINEC  
DIRECTOR OF PUBLIC SAFETY



G A GESELL  
DIRECTOR OF FINANCE



A B ROBERTS  
DIRECTOR OF PUBLIC UTILITIES



FRED KOHLER - MAYOR



J A TIMENLIN  
DIRECTOR OF PARKS AND PUBLIC PROPERTY



J F MALINE  
DIRECTOR OF PUBLIC SERVICE



JAMES WHOLCOMB  
STRYCCOMMISSIONER



J J SHEA  
SECRETARY TO MAYOR



RALPH PERKINS  
DIRECTOR OF PUBLIC WELFARE

*Mayor Kohler and his official family.*



ERECTED by the people of Cleveland for their education and entertainment, the Auditorium is dedicated to the service of the community.

The bond issue that meant its erection was carried by the largest majority in the history of the municipality in a campaign characterized by Cleveland's unequalled spirit of co-operation and public progress.

The great central section of the building, completed under the auspices of the present administration, indicates that the edifice will surpass in magnitude, efficiency and attractiveness, any structure of its class in this or foreign countries. The public hall will provide our people with a great variety of entertainment, expositions, musical attractions and educational features; will give Cleveland a vast amount of advertising of a practical and profitable kind throughout the world; will promote the city's commercial welfare by drawing to Cleveland many thousands of visitors who will patronize our business interests; in short, will mean a happier, bigger and more progressive city.

With the spirit of one for all and all for Cleveland, let us, through our enthusiasm and patronage, contribute to the success of the Auditorium and thus advance the interests of the city we are proud to call home.

*Chairman,*  
Committee of One Hundred Organizations.



*The Main Foyer*





©David Lithgow

## The Story of the Cleveland Public Auditorium

**T**HE need of an adequate public auditorium was first realized in 1874 when Cleveland, after securing the national Saengerfest, had no building large enough to house the gathering and was forced to erect a temporary structure.

The civic minded citizens of the day bespoke the need and advantages of a great public hall, but with the great gathering over, interest died away, business called and the idea dropped.

The project was not revived again until twenty years later when Cleveland again secured the national Saengerfest. Again it was found necessary to build a temporary Auditorium, and again a public agitation for a permanent hall was launched but was soon allowed to subside.

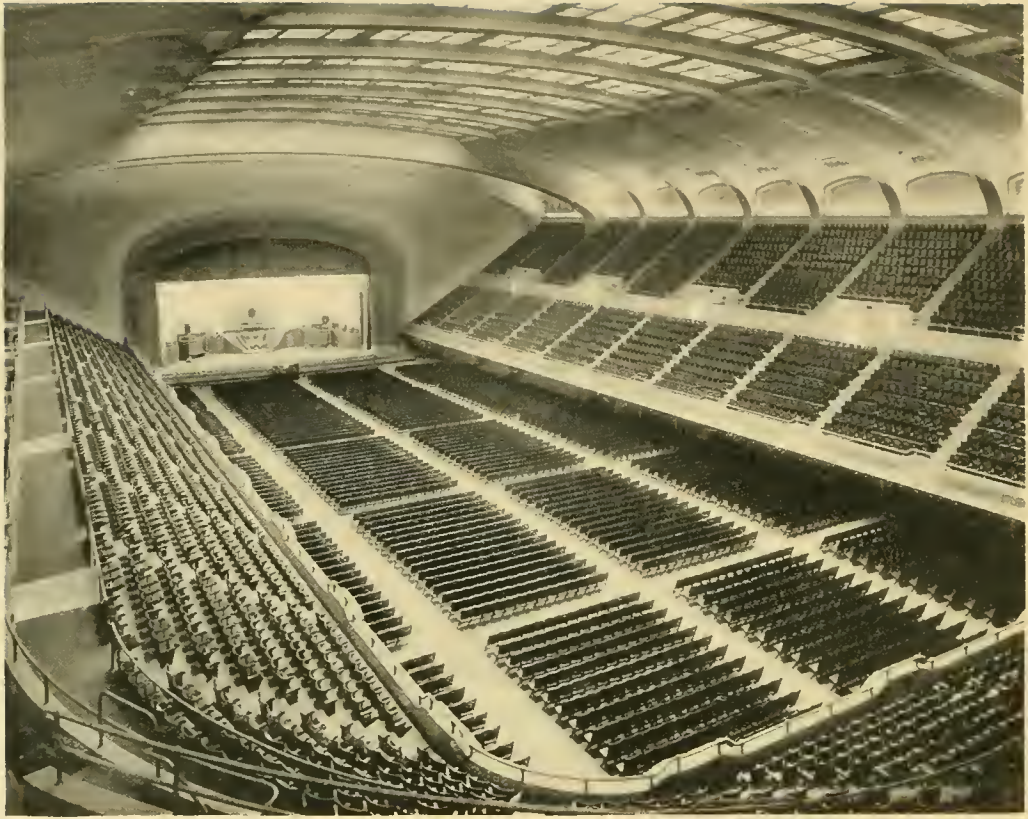
Not until 1909, when Cleveland held a great industrial exposition, was the need of an Auditorium brought forcibly to the public's attention. For the exposition the city was again forced to erect a great temporary structure on what is now the site of the city hall. When the exposition closed and it was necessary to tear down the \$60,000 building that had housed it a new agitation for a permanent edifice arose. As a result an Auditorium Committee was appointed by the Chamber of Commerce, and for several years this committee kept the proposed project before the public.

This led in 1916 to a meeting in the office of Mayor Harry L. Davis, at which representatives of civic organizations agreed to combine in an effort to carry a bond issue for the purpose of financing a public hall.

A committee was formed to direct the project. It was composed of the following representative citizens: William Ganson Rose, Chairman; Stanley L. McMichael, Secretary; Hon. Myron T. Herrick, Treasurer; E. H. Baker, Scott Cannell, F. H. Caley, Judge John H. Clarke, William G. Davies, Mayor Harry L. Davis, Samuel Halle, J. W. Hart, Arch. C. Klumph, William P. Leach, Bascom Little, William G. Mather, Victor Morgan, F. F. Prentiss, L. G. Rawson, John J. Wood.

Under the guidance of this committee a general organization was built, which numbered 116 associations and more than 200,000 members. The culmination of a spirited and inspiring campaign came with the passage of the bond issue.

Thus, after the years of public agitation, years of planning and building, Cleveland has been given the finest, the most beautiful public Auditorium in the country. As is fittingly inscribed upon its walls it is a "monument conceived as a tribute to the ideals of Cleveland, builded by her citizens and dedicated to social progress, industrial achievements and civic interest."



*Interior, Main Auditorium.*

## The Story of the Cleveland Public Auditorium—*Continued*

The Auditorium, which cost approximately \$6,500,000, occupies an entire city block. The building forms the fourth unit in Cleveland's famous group plan for public buildings upon the Mall. The Federal Building, county court house and city hall have been occupied for some time. Other buildings will follow and, when the last unit of the group has been completed, a tract of 104 acres will be occupied exclusively by public buildings, beautiful lawns and spacious walks and boulevards.

Designed in the Italian Renaissance style, the building is of modern fireproof construction. The exterior is faced with varigated Indiana limestone from the quarries at Bedford, Indiana, and supplied and set by the Ohio Cut Stone Company of Cleveland. The pink granite base course is from the quarries of the Maine New Hampshire Granite Co., Redstone, N. H. The entire interior marble treatment was supplied and set by R. M. Allen Company, Cleveland, and the material selected from the quarries of the Vermont Marble Co., Proctor, Vt. Nearly all of the plaster, sand, lime, cement and brick used in the structure were supplied by the Cleveland Builders Supply & Brick Co., and also the Builders Supply & Fuel Co., all of Cleveland. The metal lath and furring was furnished by the Harris-Murray Co., Cleveland. This Auditorium is reported to be the largest plastered structure in the world. The plastering of the entire edifice was done under the supervision of the Smallwood Plastering Co., Cleveland.

The main entrance to the auditorium is from Lakeside Avenue. Other entrances and exits are from the Mall and from East Sixth Street. The main marbled lobby is enriched with ornamental bronze grilles and railings supplied by the Michaels Art Bronze Co., and the rich quarry tile floors of the non-slip type were laid by the Venetian Art Mosaic Co. One proceeds through this lobby to the entrance of the Auditorium proper, or by a grand marble staircase, ten feet wide, down to the great Exhibition Hall below.

Visitors entering the Auditorium proper are awed by the magnitude and dignity of the arena which stretches before them. Here is a hall over 300 feet long and 215 feet wide and over 80 feet from main floor to glass ceiling. The span is made of steel trusses, this and the other steel work of the building furnished and erected by the King Bridge Co., Cleveland. The wooden scaffolding for the steel work being furnished by the Gray Lumber Co., Cleveland.

Not a single column is used in the main arena. The view is, therefore, unobstructed and any one of the 12,000 people who can be seated in this great room can see the other 11,999 visitors.

The Arena of the Auditorium is practically at street level. The seating arrangement consists of removable seats for the Arena or main floor, and permanent upholstered seats in amphitheater arrangement upon east, west and north upper and lower balconies. The entrances to both upper and lower balconies are on the third floor, from spacious corridors, encircling entire balcony.





*Interior, Main Auditorium,  
with seats removed for exposi-  
tion purposes.*



## The Story of the Cleveland Public Auditorium—*Continued*

The regular seating equipment of the Auditorium, furnished by the American Seating Co., Chicago, includes 11,635 seats, of which 4478 are upon the Arena floor, 2444 in the lower balconies and 3713 in the upper balconies and 1100 upon the stage. With supplementary facilities 13,000 people can be easily seated in the Auditorium. When not in use seats and other portable material are hauled to storage rooms in the building on industrial power trucks furnished by the Cowen Truck Co., Holyoke, Mass.

A feature of the great hall is the stage overlooking the Arena floor. This also may be used for exhibits or meetings. It is 60 by 104 feet and has an opening 72 feet wide and surmounted by an arch 42 feet 6 inches high. The opening is fitted with a steel and asbestos curtain, the largest curtain ever made, weighing over 40 tons with its counterweights, and was furnished by the Argus Enterprises, Inc. This curtain is operated by hydraulic power from special equipment installed by the makers of the curtain.

Four permanent stage settings of great beauty were painted and installed by the New York Studios, while from the stage ceiling, 100 feet high, is suspended the most wonderful and complete counterweighted, steel cable, stage rigging system ever designed, this being supplied and installed by Peter Clark of New York City.

The stage, which is one of the largest in the country, contains facilities for staging from the smallest act to the largest grand opera production. Dressing and wardrobe rooms are provided on each side of the stage proper, sufficient in number to accommodate 200 of a chorus and over 30 private rooms for stars, all equipped with individual make up tables and lavatories, special toilet facilities and lounging quarters. A large rehearsal room is also provided at one side of the stage. Electric elevators furnished by the Warner Elevator Co., Cleveland, provide access to dressing rooms located on six floors. Five colors of lights with their combinations are provided for effects, and all scenery is hung from the spacious gridiron, excess boxes and equipment are taken to a large store room under stage by means of an electric platform elevator which rises from the basement to stage level.

A feature of the Auditorium proper which calls forth special attention is a pipe organ, costing \$100,000, having 10,010 pipes and 150 direct speaking stops, which was installed by the Skinner Organ Co., of Boston. This musical instrument, one of the largest, is said to be the finest in the world, and is operated by two 30 H. P. and one 10 H. P. motors.

A distinctive feature of the organ is the console, which contains five manuals and is mounted on an electric elevator in front of the stage, which will permit of its being lowered out of sight when occasion requires. The pipes and chambers are located on the right stage wings and are invisible from the arena. The echo organ is at the extreme north end of the arena. In addition to the organ a Mason and Hamlin concert grand piano is provided, which may be operated from the organ console by special attachment or independently.



*Proscenium Arch and Stage.*

## The Story of the Cleveland Public Auditorium—*Continued*

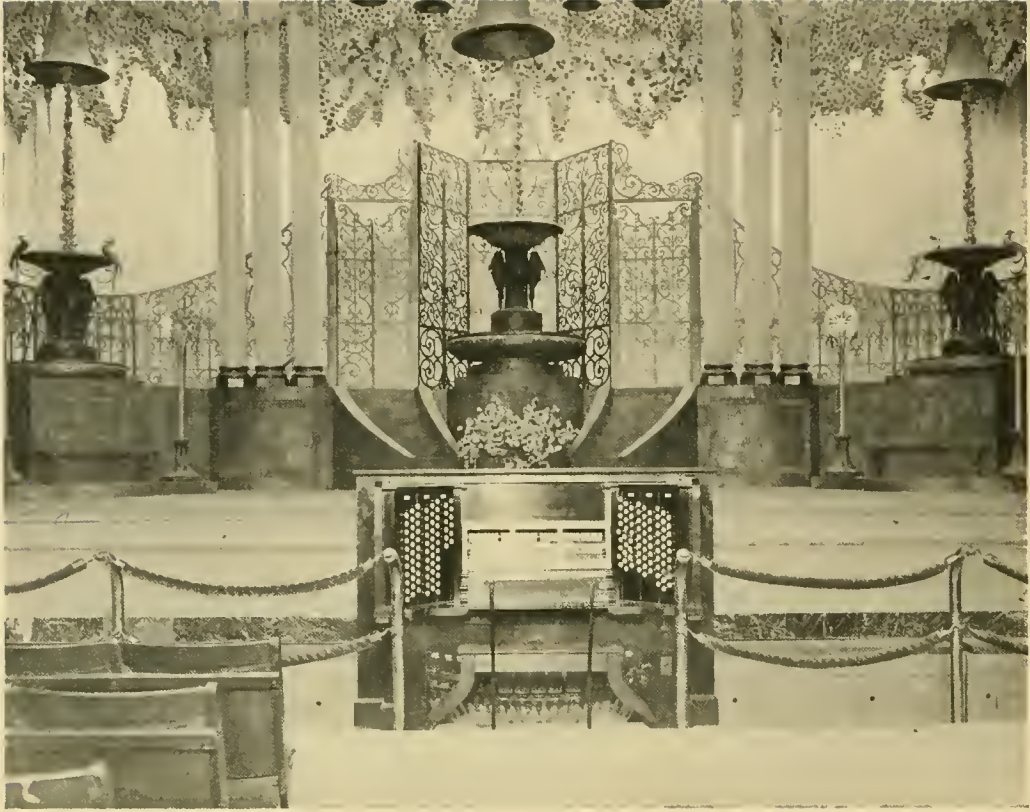
The acoustic properties of the Auditorium are considered among experts as ranking among the best in the country. These conditions were obtained as the result of the design and treatment by the architect of the building, J. H. MacDowell, who is considered an authority on acoustics. The special absorbent acoustic plaster specified and used by the architect in the ceiling and wall panels of the Arena is the product of The Mechanically Applied Products Co., of Cleveland, and is called "Macoustic" plaster. This company also supplied and laid the mastic floor in all of the Committee Rooms and offices.

Illumination of the Auditorium proper is obtained by the indirect method. Who among those gazing at the great sweep of the ceiling would guess that it conceals intricate equipment for lighting purposes? Approximately 1075 lamps of 200 watts each of white light, consuming normally 200 kilowatts of electricity, and located behind a field of glass panels in the ceiling eighty feet above the floor of the Arena, diffuse a flood of soft light to the Auditorium below; there are also amber, red and blue lights of equal capacity behind this glass screen, all on dimmer control. Additional illumination is supplied by a further system of indirect lighting upon the side walls just below the ceiling and behind the balustrades. Lights spaced approximately 12 feet apart under the lower balconies illuminate the Arena below. The metal ceiling light frames, as well as the steel windows throughout the building, were furnished by the International Casement Company, while the light and power wiring and conduits were supplied and installed by the Martien Electric Co., of Cleveland.

A special feature of the Auditorium illumination is the ability to dim gradually from full intensity to darkness on all colors and to hold the lights dimmed from one to two hours. The main switch board is located in the basement and all lighting is under what is known as "magnetic control." These switches and dimmers are all operated from the stage from a low voltage control board and are all instantaneous and automatic, and is termed a "Remote control system," supplied by the Hub Electric Co., of Chicago. The magnetic dimmers and operating plates were manufactured by the Ward Leonard Electric Co., of Mt. Vernon, N. Y. The large reflectors above the glass ceiling which direct the light downward were supplied by the I. P. Frink Co., and the reflectors back of the balustrade, the foot lights on the stage are the product of the X-Ray Lighting Company of Chicago; a feature of the colored effects is obtained by directing white light through stained glass known as "Pyrex Heat Resisting." This eliminates gelatine slides which are inflammable and commonly used.

In the motion picture projection room, located upon the fourth floor at the center of the north end of the auditorium, are specially built motion picture projecting machines, the largest ever installed, manufactured by the Motiograph Company, Chicago, and installed by the Oliver Moving Picture Supply Co., of Cleveland. They flash a picture a distance of 330 feet to the screen upon the stage, the picture being 24 feet by 30 feet. This firm also supplied and installed all flood and spot light projectors, most of which are located in a large beam projecting below arena





*Console of the Wonderful  
\$100,000 Pipe Organ and  
one of the elaborate stage  
settings.*

## The Story of the Cleveland Public Auditorium—*Continued*

ceiling. In this beam is a fireproof room 40 feet long, 8 feet wide and 8 feet high, arranged to direct light onto stage and orchestra pit and organ console.

The Auditorium itself is heated by the air used for ventilation. This system is reversible for furnishing upward ventilation in summer. The ventilating system in the Auditorium can also be arranged for re-circulation, thus effecting considerable economy at times when the building is not fully occupied nor required to be kept at normal temperature. The volume of air delivered to and from the hall is impressive. In the Auditorium alone it is possible to deliver 18,000,000 cubic feet of fresh air each hour. Twenty-seven million cubic feet of air can be taken out each hour by mechanical means.

This ventilating system, the largest in the state of Ohio, perhaps the largest of its kind in the country, is housed in a great chamber between the ceiling of the Auditorium and the roof some 30 feet above. In this space are air washers, heaters, blowers, motors, pumps, automatic dampers, steam mains, valves and all other auxiliaries required for a complete ventilating and heating system. Special steel, concrete and wood floors, made to suit the curve of the ceiling, have been built between the trusses to support this equipment, which was furnished by the Chappel Warren Co., The J. C. Boehm Co., and the Buffalo Forge Co.

The Exhibition Hall in the basement is also ventilated on the same scale. It is possible to supply and withdraw no less than 4,500,000 cubic feet of air each hour from this portion of the building. All air is taken from top of building, washed with water and cooled in the summer and heated in the winter.

In order to convey the great volume of air to the proper points in the great structure, air ducts varying in size from six feet square to 10 feet square are required. The air ducts are built of galvanized sheet iron. No less than three hundred tons of sheets and many tons of other materials were required to build the ducts, this metal and material being furnished and placed by the J. C. Boehm Co., of Cleveland.

Air shafts and underground airways forming part of the actual structure of the building, are built of brick and reinforced concrete. It is possible to drive an automobile through many of these hidden air passages.

The outer corridors, offices and entrances are heated by a vacuum steam heating system with direct radiators. Practically all of the radiators are under automatic temperature regulation to prevent overheating and waste. The steam heating service is furnished by the Cleveland Illuminating Co. The demand for steam for the heating system and for heating the air for ventilation is so great, however, that when the outside temperature drops to 20 degrees and lower, the steam mains in the street are not large enough to provide all the steam that is required in the building. A private steam plant of 1000 boiler horse power capacity has therefore been installed by the City under contract with the Chappel and Warren Co., to furnish all steam required by the building that cannot be obtained



*The Lounge.*



## The Story of the Cleveland Public Auditorium—*Continued*

from the street mains. These boilers are oil burners. The entire heating, plumbing and ventilating installation was designed by Clark-MacMullen and Riley of New York.

In order that the patrons of the building will not have to drink tepid water to quench their thirst, a drinking system has been installed by the W. G. Cornell Co., to furnish pure filtered cold water free, at all seasons of the year. The refrigeration equipment for this service was supplied and installed by The Hibbard Co., Cleveland.

To protect life and the valuable exhibits which will be shown in the exhibition hall in the basement, an automatic Grinnell Sprinkler System has been installed in that portion of the building. Sprinklers are also installed in all other hazardous places in the building.

In addition to this sprinkler system, the building is equipped with two Underwriters' Fire Pumps with automatic control. These pumps begin to operate automatically as soon as a hose valve is opened at any part of the building, thus furnishing high pressure water for fire protection at all fire hose stations in the building. It is also possible for the City Fire Department to connect into the fire mains and the sprinkler system of the building from two sides, thus practically eliminating the fire hazard. Special provision has been made for cutting off the stage from the Auditorium. This is done instantly by means of a water screen or curtain which is operated by a quick opening automatic valve on the stage, furnishing a continuous sheet of water across the entire proscenium opening, as well as the automatic lowering of the asbestos steel curtain.

A central vacuum cleaning system has been provided for removing dust and dirt from all parts of the building. The importance and need of such equipment will be appreciated by all busy housekeepers and others when it is noted that the actual floors of the main building have an area of over 150,000 square feet.

The building as a whole is equipped with three kinds of electric current. Double throw automatic switches at the main switchboard will insure continuity of operation throughout the building. If one source of supply fails the other is immediately available. The switchboard itself is a marvel of its kind and was built by the Cleveland Switch Board Co.

One floor below the Auditorium is the great Exhibition Hall, which is intended primarily for expositions. This hall, 121 feet 6 inches by 235 feet, contains 28,663 square feet of exhibit space. Adjoining exhibition hall at the south end are two conference rooms fifty by twenty-three feet which may also be used for displays.

In Exhibition Hall a service station is located 5 feet above the floor upon the north side of each of the forty columns which support the arena floor. The services provided at these stations include hot and cold water, compressed air, gas, high and low pressure steam, vacuum, vacuum cleaner, electricity, both direct and alternating current, special service pipes for acids and drainage pipes for water, telephones, etc.



*Typical East and West Corridor, Balcony entrances.*



## The Story of the Cleveland Public Auditorium—*Continued*

The Exhibition Hall is illuminated by direct lighting. In the center of each bay formed by the columns and suspended close to the ceiling is a metal and glass reflector of 1000 watts capacity. Around these units are ventilating grilles.

The floor of the Exhibition Hall and basement has a covering of granolithic asphalt, and in general will carry a load of 600 pounds per square foot. This important feature is the work of the Gillette Asbestos Co., Cleveland. The great concrete footing supporting the building as a whole is the work of the Hunkin-Conkey Construction Co., while other concrete work, fireproofing and finishing of floors in balcony was performed by the National Concrete Fireproofing Co. The wooden forms used in connection with the concrete work were furnished by Nicola, Stone and Myers Co., Cleveland. The tile work in toilets and ladies' rooms was set by Brockman-Narovec Co. In the basement, on the same level as Exhibition Hall, a total of 12,400 square feet of storage space is available for the use of exhibitors.

Spacious corridors, wide ramps and roomy stairways permit vast throngs to circulate through the building with maximum convenience and dispatch. Upon the first or main floor, corridors extend continuously around the east, north and west sides of the arena of the auditorium. Upon the second and third floors, which are under the upper balconies of the Auditorium, corridors also lead around the east, north and west sides.

Circulation between the first, second and third floors and Exhibition Hall in the basement is by ramps and stairways. Two ramps are located at the northeast corner of the building and two at the northwest corner. Four additional stairways, two each along the east and west corridors, conveniently spaced, are 9 feet wide from the main floor to a landing there branching into two stairways, right and left, for the remaining distance to the second and third floors. Steel stairs at stage end were installed by the Builders Metal Products Co. All others are of concrete construction with terrazzo, tile or marble facing.

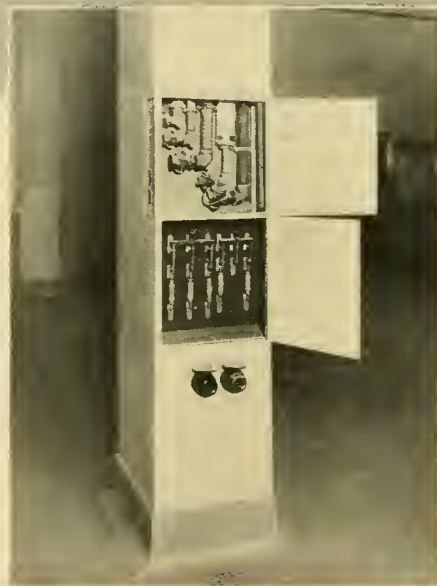
By means of additional wide ramps the largest automobile or truck can be driven on to Arena floor and on down to Exhibition Room.

Circulation upon the basement floor is afforded by spacious corridors on the east and west sides of Exhibition Hall, and by two corridors running toward the north end of the building from the Exhibition Hall, parallel and along the side of the grand staircase.

For the convenience of conventions and organization gatherings, eight committee rooms, completely equipped and furnished, are located upon the second floor. In addition there is a great lounge room, luxuriously fitted. Mural paintings, which form part of the decoration in this room, and also the two large murals in the arena, are from the brush of David Lithgow, Artist, Albany, N. Y. Furnishings in these rooms and throughout the building were supplied by H. Leopold Co., Cleveland.



*Interior. Exhibition Hall.  
Inset shows arrangement of  
Service Station in pillars  
to meet all needs of exhibi-  
tors.*



## The Story of the Cleveland Public Auditorium—*Concluded*

For the safety and convenience of the public ample emergency features are installed. Electric lamps which receive current and are controlled separately from the ordinary lighting circuits are provided for all main corridors, passageways and exits.

Approximately 124 electric signs of the Polarite type direct the public through the building and aid in identifying Committee Rooms, Booths, Check Rooms, Offices, Toilets and Rest Rooms and other stations. This equipment was installed by the Martien Electric Co., Cleveland.

Four booths facing the corridors at the north end of the building, two on each side of the entrance to the main floor, may be used for cigars, news, theater tickets, flower or refreshment stands, taxicabs, etc.

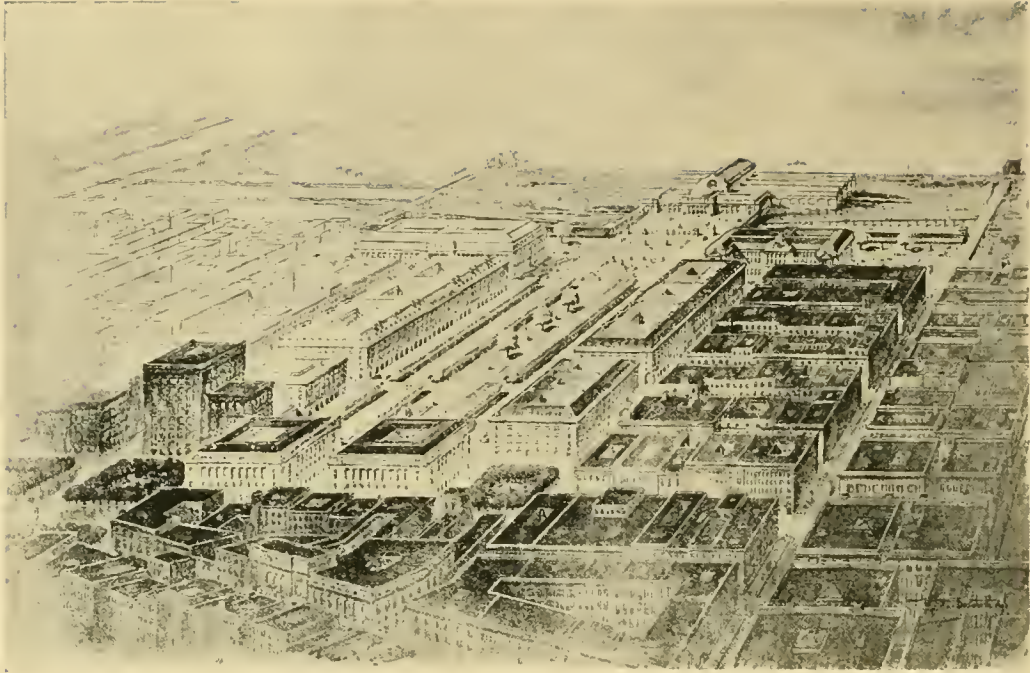
Twenty-eight telephone booths on the main floor at the north end of the building are connected with two telephone exchanges. Adjacent to the telephone exchanges are two telegraph offices. The wood flooring, where used for arena and stage, was laid by the J. J. Cassidy Co., Cleveland. In the basement is located a barber shop with shower baths and dressing rooms adjoining. Throughout the building are ample lavatory conveniences with sanitary equipment installed by the Standard Sanitary Manufacturing Co., and the West Disinfecting Co.

Exit facilities are so arranged that, according to a test by the Fire Department, the entire building can be cleared of 13,000 people in four and one half minutes.

All interior doors and frames are of metal with baked enamel finish; these were manufactured and set by Riester and Thesmacher Co., Cleveland. The large exterior doors to all entrances and exits are the product of Wm. Moore and Co., Cleveland. For the convenience of Conventions and Exhibitions, booths of various sizes and forms are at the command of the Exhibitor: these are collapsible and were furnished by the Forscher Company. Hardware fittings throughout the building were furnished by The W. Bingham Co., Cleveland. Steel coat racks and counters were furnished by The Van Dorn Iron Works Co., Cleveland. Mirrors throughout the building by the Cleveland Window Glass and Door Co. The paint used on both interior and exterior was furnished by the Sherwin-Williams Co., Cleveland and was applied with brushes furnished by the J. S. Verhunce Co. The Smith and Oby Co., Cleveland, handled the huge amount of plumbing work required throughout the building.

The excavation for the foundation was the work of the Fred R. Jones Co., Cleveland. The mammoth roof was laid by The Carey Co. The iron marques, banner poles and lamps which ornament the exterior came from the Moss Iron Works Co., iron grill work for ventilating and heating purposes was furnished by the Republic Structural Iron Works. The outside drainage sewer work was done by J. J. Donnelly, Cleveland. Window glass throughout the building was furnished by the Pittsburgh Plate Glass Co.





*The Group Plan of the Proposed Public Buildings of the City of Cleveland.*



©David Lithgow

## An Architectural Achievement

By J. Harold MacDowell, *Architect*



J. HAROLD MACDOWELL  
*Architect*

WHEN the responsibility of designing and planning a building of any magnitude is laid upon one's shoulders (although he may be well versed in architecture and a trained architect with ample experience) it is natural that his dreams and fancies will tend to carry him beyond the line of utility. Many of these preliminary thoughts are but floating air bubbles in the sunlight, beautiful to look upon but not of any practical use. The desire of every architect is to create architectural monuments that

might be called masterpieces by his fellow artisans.

Through these preliminary thoughts, with which the architect has to cope, it is true that one receives the thoughts and impressions that aid him in conceiving, designing, constructing and completing the thing that he set out to do.

All this is more particularly true with a project such as the Cleveland Auditorium, which is filled with problems from the most intricate architectural and mechanical features to the largest and most complex engineering and constructional details. To conceive, design and construct an Auditorium supposed to meet the demands of Educational, Civic and Industrial functions, and the process of interweaving masses of materials into a building so that all parts will respond in a functionary manner to the various uses demanded of it, so that its audiences and visitors are given to approve not only of its beauty but its practicability, is no mean task, and the power that made all this possible was the untiring, perpetual efforts and concentration of mind and energy of those detailed to the task.

In looking at a structure such as the Cleveland Auditorium all that one can see is the surface of the interior or exterior and seldom stops to realize what is behind the surface; the miles and miles of electric wires



DC WILLS



ASA

SHIVERICK



ALVA L BRADLEY



SH HALLE



ALLARD SMITH CHAIRMAN



NL DAUBY



EDWIN BAXTER



FB RICKNELL



AA McCASLIN



GD McGWIN

*Public Auditorium, Ways and Means and Building Committee. Other members are G. A. Gesell, Lincoln G. Dickey,*



## An Architectural Achievement—*Concluded*

and pipe, hundreds of tons of steel, hundreds of carloads of all sorts of materials all bound and laid together for their specific purpose, products of mines, quarries, forest and industries from almost every part of this country and many foreign countries; it is only then that one begins to realize the task of those responsible for the selecting and placing of those materials which serve best in their respective places.

While the Cleveland Auditorium may be considered a Monument to the Ideals of Cleveland, it may also be properly classed as its Temple of Art, for where can over 13,000 people gather under one roof, seated in upholstered opera chairs with one clear vision of the stage and entire surroundings, listen with perfect comfort to the largest Grand Opera production, a symphony or choral recital or to the melodious tones of one of the largest organs ever built; and after visiting some of the Industrial Exhibitions that have been held within its walls, who could say that it is not also a "Hall of Industry?"

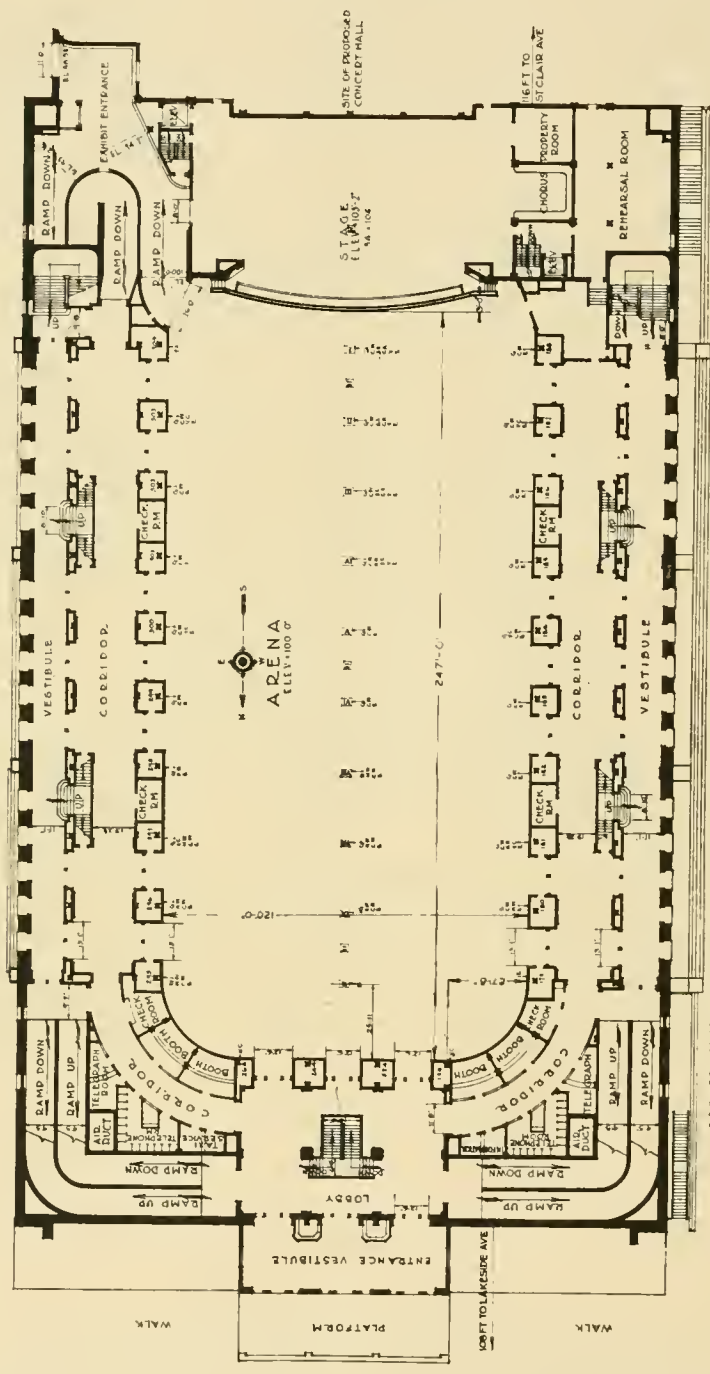
The real glory comes only at the completion of a building and this was especially true with this Auditorium, when the Owner—The Public of Cleveland—who had entrusted the work into the care and judgment and into the hands of those who had made it a reality—declared their satisfaction and approval of the thing they had dreamed for so many years, and it was then that the old adage stood distinctly before me "Whatever is worth doing is worth doing well."

Therefore, may the Cleveland Auditorium stand long and function well in the purposes and uses for which it was designed.



©David Lithgow

EAST SIXTH STREET



GENERAL NOTE  
 ALL ROOMS TO BE PAINTED AND DECORATED IN ACCORDANCE WITH THE ARCHITECT'S SCHEDULE OF FINISHES.  
 ALL WORK TO BE DONE BY THE CONTRACTOR.  
 ALL MATERIALS TO BE APPROVED BY THE ARCHITECT.  
 ALL WORK TO BE DONE BY THE CONTRACTOR.  
 ALL MATERIALS TO BE APPROVED BY THE ARCHITECT.

SCALE OF FEET  
 0 10 20 30 40 50 60 70 80 90 100

THE MALL  
 EXHIBIT FACILITIES - ARENA FLOOR - CLEVELAND PUBLIC HALL

19021





©David Lithgow

## The Place of the Auditorium in Civic and Community Life

By Fred Kohler, *Mayor*



LINCOLN G. DICKEY  
*Manager of Auditorium*

IT took the city of Cleveland a little longer than it did Aladdin. That's true. Aladdin had merely to rub a magic lamp and a palace appeared. But those palaces of Aladdin would not compare for an instant with the practical palace the citizens of Cleveland have built for themselves.

It was several years ago that Cleveland got its happy idea of building, in the very midst of its business section, a beautiful and practical building for public gatherings, concerts, expositions, and conventions of every sort, to belong to the city itself. For this task, Cleveland rubbed its magic lamp of civic spirit.

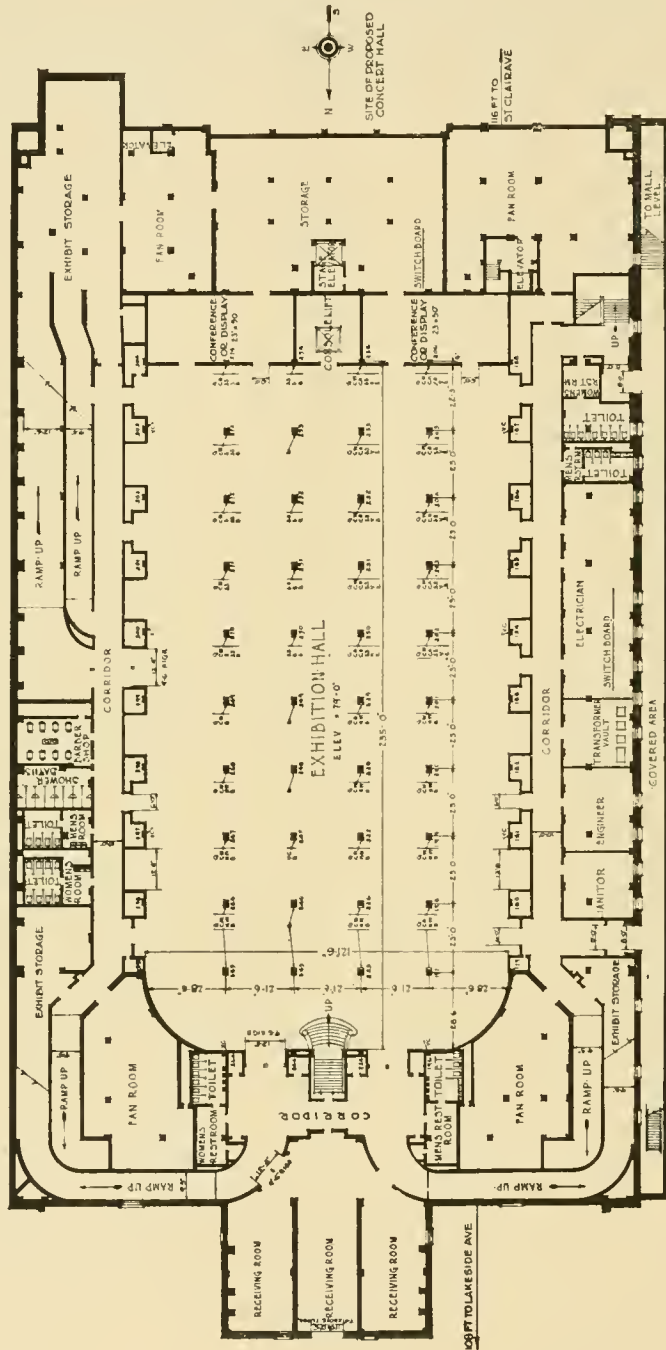
The building itself is another story, but its usefulness to the community is so vital that it must be considered separately. No one can with certainty forecast what the Auditorium will mean to the city. Already acclaimed by visitors from every part of the country as unquestionably the most perfect building of its kind, the fulfillment of its usefulness must depend upon the policy of its operation.

The very vastness of the hall makes the cost of operation a tremendous item.

Two general policies faced the government of our city. First: To operate the building without thought of monetary return and at a great deficit. Second: To operate it as though it were a privately owned building and put the yardstick of commercialism on every event, on all conventions, and gatherings of every kind.

Neither of these policies commended themselves to the administration. The first policy was manifestly impossible as the city had no funds for such a purpose. The second policy would defeat the ideals of its builders,

EAST SIXTH STREET



ALL TO SIMBOLD'S  
 CLARK BROWN & COMPANY ARCHITECTS  
 100 EAST LAKESIDE AVENUE CLEVELAND, OHIO  
 1921

GENERAL NOTES  
 1. THIS PLAN IS FOR THE EXHIBITION HALL - CLEVELAND PUBLIC HALL.  
 2. THE EXHIBITION HALL IS TO BE LOCATED ON THE EAST SIDE OF EAST SIXTH STREET.  
 3. THE EXHIBITION HALL IS TO BE BUILT ON A LOT 100 FEET WIDE BY 100 FEET DEEP.  
 4. THE EXHIBITION HALL IS TO BE BUILT ON A LOT 100 FEET WIDE BY 100 FEET DEEP.  
 5. THE EXHIBITION HALL IS TO BE BUILT ON A LOT 100 FEET WIDE BY 100 FEET DEEP.

SCALE OF FEET  
 0 10 20 30 40 50 60 70 80 90 100

THE MALL  
 EXHIBIT FACILITIES - EXHIBITION HALL - CLEVELAND PUBLIC HALL

## The Place of the Auditorium in Civic and Community Life—*Concluded*

the citizens of Cleveland; conventions would be driven away and all that would remain would be a place of amusement erected at a tremendous cost.

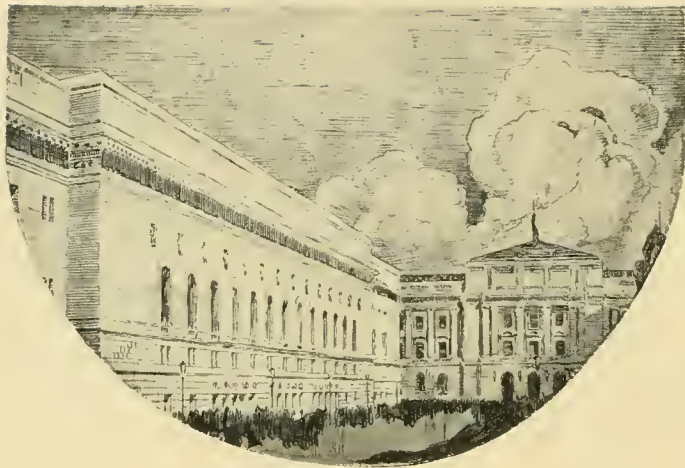
It was necessary to find another solution. Again Cleveland's magic lamp of civic spirit was rubbed and there appeared a group of public spirited citizens who organized under the leadership of a Ways and Means Committee, and without any possibility of receiving anything in return, put an immediate solution before the administration. Taking the Auditorium entirely out of politics, this committee raised a fund of \$100,000 to pay any deficit of operation during the present administration.

Hand in hand with the best business talent of the city and the Manager, Lincoln G. Dickey, the new policy was worked out. It seems certain that the Auditorium in the period of its usefulness will net some return to Cleveland, if properly operated, aside from prestige and favorable publicity. With this at stake building managers worked out the best program of physical management; budgets were prepared and a schedule of prices formulated.

The policy adopted is a happy medium. Conventions and events of like nature that bring people and money to Cleveland are operated at an actual loss. Commercial ventures must return a small profit to offset these losses, for the schedule says plainly that Cleveland citizens did not build this building so that private individuals should reap a golden harvest. In other words, if money is to be made the operating fund must have its just share.

The original committee which conferred with the administration in the formation of the Ways and Means Committee consisted of F. H. GOFF, CHAS. A. OTIS, and ALVA L. BRADLEY.







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