NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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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.

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NAT REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1. Name of Property

Historic name: Perry's Victory and International Peace Memorial (Additional Documentation)
Other names/site number: N/A
Name of related multiple property listing: N/A

2. Location

Street & number: 93 Delaware Avenue
City or town: Put-in-Bay State: Ohio County: Ottawa Zip Code: 43456-0549
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

I hereby certify that this ✓ 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 ✓ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

✓ **national** ___ **statewide** ✓ **local**

Applicable National Register Criteria:

✓ **A** ___ **B** ✓ **C** ___ **D**

Robert L Nutter, Deputy FPO — March 9 2015
Signature of certifying official/Title: — **Date**
National Park Service
State or Federal agency/bureau or Tribal Government

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

Barbara Powell — December 29, 2014
Signature of commenting official: — **Date**

DSHPO for Inventory & Registration, State Historic Preservation Office, Ohio History Connection
Title : — **State or Federal agency/bureau or Tribal Government**

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:) _____

for Carson N. Beall — 4.28.15

Signature of the Keeper — Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	☐
Public – Local	☐
Public – State	☐
Public – Federal	X

Category of Property

(Check only **one** box.)

Building(s)	☐
District	☐
Site	X
Structure	☐
Object	☐

Perry's Victory and International Peace Memorial — Ottawa County, Ohio
Name of Property — County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	2	buildings
1		sites (landscaped grnds)
		structures
		objects (flagpoles)
2	2	Total

Number of contributing resources previously listed in the National Register 1

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6. Function or Use

Historic Functions

(Enter categories from instructions.)

Recreation and Culture: monument/marker
Landscape: park
Funerary: graves/burials

Current Functions

(Enter categories from instructions.)

Recreation and Culture: monument/marker
Landscape: park
Funerary: graves/burials

7. Description

Architectural Classification
(Enter categories from instructions.)

Late 19th & Early 20th Century Revival: Beaux Arts Classicism

Materials: (enter categories from instructions.)
Principal exterior materials of the property: stone
Foundation: concrete
Walls: Stone (granite, limestone, marble)
Roof: Synthetics
Other: Concrete, brick, vegetation (trees and grass)

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary

Perry's Victory and International Peace Memorial, on the east side of the Village of Put-in-Bay, Ohio, straddles an isthmus between the western and eastern lobes of South Bass Island in Lake Erie (see Site Map 1). From the observation platform near the top of the Memorial, visitors may view the site of the victory of United States Commodore Oliver Hazard Perry and his forces over those of the British navy in the Battle of Lake Erie during the War of 1812 (see Figs. 1 and 2). The Memorial site may also be the location where troops of General William Henry Harrison camped and trained, and it is most likely the location from which they were ferried to Perry's ships to be transported to the British-held fort at Detroit and the Battle of the Thames which resulted in the re-capture of Detroit by the United States. In addition to commemorating the victory of the U.S. fleet over that of the British, the Memorial serves to commemorate the signing of the Rush-Bagot Agreement in 1817, ratified by the U.S. Senate in 1818, which limited the number of British and American naval forces allowed on the Great Lakes and formed the basis of the peaceful border relations between the United States and Canada that remain in force today.

Set in the middle of its original grounds of 14.25 acres, the massive Doric column of Milford pink granite topped by an immense bronze lantern rises 352 feet, as if directly from the waters of that battle, to dominate the landscape (see Fig. 3). The column and its grounds are an excellent example of the harmony of building and landscaping that is integral to the Beaux Arts style in America, with its monumental classicism in architecture set within a designed, formal landscape.

Although the entire design for the site by architects Joseph H. Freedlander and Alexander D. Seymour was never completely executed, the portions that were constructed have generally retained their integrity and are true to the formal, axial design and classical architecture typical of Beaux Arts style.

The Monument shaft is constructed of Milford pink granite on a reinforced concrete foundation anchored in the bedrock below the surface of the waters of Lake Erie. Its rotunda, located within the granite shaft, features a domed ceiling, above which an elevator transports visitors to the observation platform in less than a minute. The surrounding plazas are of reinforced concrete faced with granite. Construction of these buildings was an engineering feat that attracted attention in the periodicals of the time. The centerpiece of the Perry's Victory and International Peace Memorial site was, at the time of its construction, the largest free-standing column in existence. The granite-faced Doric column, rising 279 feet from its base to its capital, which serves as an observation platform that can accommodate up to 200 visitors at a time, is the central feature of the designed landscape. The arrangement of the visitor circulation patterns, the formal landscaping, and the interior of the rotunda at the base of the Memorial column are also important components that serve to reinforce the artful effect of the Beaux Arts design. True, also, to the Beaux Arts philosophy of incorporating modern and useful features into classical architecture are the inclusion of an elevator from the Memorial base to the observation platform at the top and the use of the Memorial as the site for navigational beacons for the U.S. Coast Guard.

In 1976, National Park Service (NPS) Historical Architect Thomas P. Busch submitted a nomination for Perry's Victory and International Peace Memorial to the National Register of Historic Places which was listed on July 25, 1979. Busch included in his nomination only part of the park within the original grant of the Perry's Victory and International Peace Memorial land to the United States of America. The focus of the original nomination was the Memorial building and the surrounding plazas. For this reason, an area on the west side of the original grounds, where the bathhouse (now the Ranger Operations Center), the Superintendent's Residence (now the Men's Dormitory), and a garage had been constructed, was excluded from the boundaries of the nominated property (see Perry's Victory and International Peace Memorial Boundary Map). These features were deemed non-contributing due to their age and construction after the completion of the plazas and landscape plantings in 1925. Despite changes to the form of the structures, the seawalls were included as non-contributing features in the initial nomination due to their location within the original site boundaries. At the time the nomination was written, cultural landscapes were not considered important, and so were not discussed.

Since the completion of the original nomination in 1976 and the inclusion of the site on the National Register of Historic Places in 1979, Perry's Victory and International Peace Memorial has retained integrity and significance despite changes in the physical appearance of adjacent properties and modifications to the criteria by which historic sites are nominated to the National Register. Perry's Victory and International Peace Memorial has been re-evaluated due to the further development of the park's grounds (the property expansion largely occurred before the first nomination was written), expansions of the National Register's classification regarding

Areas of Significance, refinement of other National Register criteria, and the inclusion of cultural landscapes as nominated resources.

The park itself has been significantly expanded in area beginning in 1959. For about thirty-five years, the additional areas were undeveloped by the National Park Service. Beginning in 1993, major building campaigns on these additional areas altered the setting of the Memorial through the addition of several large buildings and the removal of tree cover and a street that functioned as a boundary of the original site. Including the entire current boundary of the park within the area to be listed on the National Register of Historic Places was considered for this revision of the listing as a means of simplifying administration and management of the park. However, discussions with the Park Superintendent revealed that such an action would likely have an opposite effect.

Park personnel recently completed a Foundation document and a Long-Range Interpretive Plan for the park. As presented to the community, these documents included a zoned use plan that guides activities on certain parcels of the park grounds. The area within the original boundaries of the Memorial site is reserved for activities compatible with the Memorial's original purpose: contemplative, passive enjoyment of the Memorial and its surrounding grounds along with historical presentations by costumed interpreters. This purpose has been preserved through maintaining the grounds in their original configuration and actively educating the community on the historic value of the site as it was originally intended. This education focused on the original Memorial site as listed in the National Register of Historic Places in 1979. The additional acreage of the park, not included in the original nomination, has been the location of community gatherings, concerts, events that include vending, wedding receptions, and Boy Scout camporees as well as serving as the setting for construction and maintenance facilities, staff housing, and a Visitor Center for the park. Park administration argues effectively that listing the entire park on the National Register of Historic Places will obliterate the reasoning behind reserving the original Memorial grounds for passive enjoyment and contemplation and confining the larger, often more commercial, events to the peripheral, non-historic areas.

Additionally, the guidelines for the National Register of Historic Places discourage including areas peripheral to the historic site that do not also contain historic, contributing features. Due to significant alterations of the landscape, the area beyond the historic core lacks integrity and does not contribute to the overall integrity of the site. With the exception of the Ladd House, which is currently being used as Park Headquarters, none of the features in this area will achieve significance until at least 2043. In 2043, the buildings constructed on the rest of the site will begin to be eligible due to age but then must still be evaluated for their architectural integrity and their relationship to the historic site to determine their contributing or non-contributing status in understanding the site. For these reasons, this National Register revision will retain the 1979 boundary with the addition of the previously-omitted western portion of the original site (see Perry's Victory and International Peace Memorial Boundary map).

In general, the buildings and structures noted as contributing or non-contributing in the original 1979 listing, where still existing, have been confirmed as still contributing or non-contributing.

The Memorial, including the plazas, originally listed as contributing, is still contributing. The seawalls, originally listed as non-contributing due to changes in appearance and location, are still considered non- contributing. Due to significant visual changes, the current Ranger Operations Center, omitted from the original nomination because of age, though now to be included within the boundaries of the nominated area, is still non-contributing because it lacks historic integrity. However, another of the omitted buildings, the Men's Dormitory for seasonal employees, is contributing because it has achieved an acceptable age without being significantly modified in appearance or use. The dormitory contributes to understanding the site as a managed public park. The third omitted building, the Superintendent's Garage, has been demolished. A storage building, installed since the 1979 listing in the approximate location of the demolished Garage, is non-contributing due to its age and its impermanence, being constructed on rollers to allow it to be moved to other locations on the site. Of significance to this additional information is the discussion of the cultural landscape as a contributing feature and the expansion of the historical information to provide a more complete explanation of the significance of this nationally-important historic site.

The following chart lists the contributing and non-contributing features of the site by their National Park Service Feature ID number. The 1979 National Register listing combined the Memorial Column, plazas, and connecting stairs into one feature and did not include the Rangers' Operations Center, the Men's Dormitory, or the Cultural Landscape in the listing.

CONTRIBUTING AND NON-CONTRIBUTING FEATURES CHART

Resource Name	Feature ID #	Contributing	Non-Contributing
Memorial Column	106814	X	
Memorial Plazas	106820	X	
Stairs between Plazas	106818	X	
North Seawall	106815		X
South Seawall	106817		X
Rangers' Operations Center	106816		X
Men's Dormitory	106819	X	
Storage "Garage"	N/A		X
Cultural Landscape	N/A	X	

Detailed Description

Although the Memorial column is the central feature of the historic site, this description begins with the surrounding grounds, which are integral to its history and integrity, and proceeds inward to the column at the center. Ancillary buildings are described separately. Note that the directions provided (east, west, north, south) are nominal, not cardinal, directions, with the front of the monument nominally facing north. The front of the monument is actually oriented northwest.

Site

The Perry's Victory and International Peace Memorial is located near the Village of Put-in-Bay, Ohio, on South Bass Island in the western basin of Lake Erie, approximately fifteen miles northwest of Sandusky, Ohio. The island, a limestone outcropping in the ancient plain of glacial Lake Maumee, is approximately three miles long and one mile wide. Owned by the United States government and administered by the National Park Service for the Department of the Interior, the Memorial site straddles a narrow isthmus about 250 yards wide between the main western mass of the island, where the Village of Put-in-Bay is located, and the more agricultural area of the eastern mass of the island. Although devoted to farming and viticulture in the past, much of the island has been converted to summer housing and resorts. The Memorial grounds divide the more dense residential and commercial areas of the Village of Put-in-Bay, with its mostly one- and two-story commercial and residential buildings, from the less populated and largely residential east end of South Bass Island (see Figs. 4 and 5).

Most of the isthmus on which the Memorial sits was originally low, swampy land known as Chapman's Marsh. The current grade of the historic portion of the National Park Service property ranges from 573 feet to 575 feet above mean sea level. The lowest elevation is on the west side of the property north and east of the former Superintendent's Residence, now used as a Men's Dormitory for seasonal employees. The highest elevation is along the northeast boundary of the National Park Service property but outside the historic boundary. Most of the Memorial site is located within the 100- and 500-year floodplain of the island. This location has had a significant impact on the development of the Memorial site. Since the site was acquired in 1911, a nearly continuous process of filling and leveling has resulted in the flat, elevated grade on which the Memorial building stands. Despite this, repeated flooding has caused additional structures not part of the original design to be constructed and adjustments to the original planting palette devised by the architect to be made. These alterations will be discussed later in this section and in **Section 8, Statement of Significance.**

When assembled from the various properties of individual landholders in 1911-12, the Perry's Victory and International Peace Memorial site encompassed 14.25 acres. After the National Park Service acquired the property and designated it a National Monument, the boundaries of the site changed. The National Park Service added acreage to the site on the east and west sides beginning in 1959, moved the location of part of the south seawall farther south in 1977-8, and removed most of the road that formed the original western border in 2001-2. Historically, the boundaries were Chapman Avenue on the west side (no longer existing), the seawalls on the north and south sides, and a slight ridge along the east side defined by a planted vegetative mass. **See the Verbal Boundary Description for more complete details of the historic boundaries.** Most development of the island in recent years consists of construction of summer homes west of the Village of Put-in-Bay, though some construction is occurring east of National Park Service property. The National Park Service erected a maintenance building and summer residences for staff at the eastern edge of its property but beyond the original site boundaries (see Fig. 6). These buildings are slightly screened from the Memorial by the plantings of trees that mark the

original property line and are separated from that tree line by an expanse of grass. East of the National Park Service property are summer homes and a few houses occupied throughout the year, small vineyards, and woodlands. An historic residential complex, Inselruhe, lies east of the National Park Service property. Consisting of a late-nineteenth century "Steamboat Gothic" residence and associated outbuildings, it is listed on the National Register of Historic places and is protected by a permanent easement between the owners of the property and the National Trust for Historic Preservation. Inselruhe and the National Park Service residences and maintenance facility are all stylistically incompatible with the Beaux Arts design of the Memorial. Visually, the seawalls on the north and south, the new construction of the park's Visitor Center and associated parking lot on the west, and the remnants of the treeline on the east side of the Memorial site provide the spatial definition of the historic landscape. Despite the relocation of the south seawall, the north, south, and east historic boundaries retain their general configuration. The historic west boundary, Chapman Avenue, was lost in 2002 to construct a new Visitor Center on the west side of the National Park Service property outside the historic boundaries. However, a small portion of the eastern boundary of Chapman Avenue, an original road on the site, remains immediately west of the original bath house, now the Ranger Operations Center, to give evidence of the location of the historic western boundary of the Memorial site (see Fig. 7).

Views, Vistas, and Viewsheds

Views are the sight of a landscape from a distance. The most frequently-photographed view of the Memorial site is the approach from the north over the waters of Lake Erie. Vistas are views seen as through a narrow focus, such as down a street lined with trees. Viewsheds are unobstructed views from a particular place. The most frequently-cited viewshed in the referenced reports is that of the Memorial column from Gibraltar Island, located within Put-in-Bay, immediately west of the isthmus. These three elements are components of landscape design. Designed landscapes create views, vistas, and viewsheds by manipulating the vegetation to improve the visual experience of the site.

The architects of the Memorial building, Joseph Henry Freedlander and Alexander Duncan Seymour, also planned the arrangement of the grounds surrounding it to create the views, vistas, and viewsheds. In their design for the Memorial site, both architects were clearly influenced by the architectural and planning guidelines learned at the Ecole des Beaux Arts, which had been influential in American architecture since the 1870s. Now identified as the Beaux Arts style, these guidelines promoted monumental, classically-derived buildings and site planning that included symmetrical arrangements of components, axial avenues, vistas, and monuments to create a dramatic visual experience. This approach clearly placed an emphasis on harmonic relationships between the architecture and the surrounding landscapes or cityscapes. True to these design concepts, Freedlander and Seymour arranged the landscaping and small-scale features of the grounds to create artistic views <u>of</u> the Perry's Victory and International Peace Memorial as well as views <u>from</u> the Memorial.

Inherent in Beaux Arts landscape planning is the balanced and symmetrical arrangement of components. With the Memorial column as the central vertical feature, the architects organized

the landscaping of the historic Memorial grounds to focus all visual attention on the column. The monumental verticality of the column is balanced by the horizontal planes of the plazas and open lawn areas on either side of the plazas and underlined by the further horizontality of the seawalls. When it became apparent that the entire design would not be built due to lack of funds, thereby eliminating the balancing effect of the buildings designed to be placed east and west of the central column, Freedlander, by that time working alone, substituted masses of trees on the periphery of the site as vertical elements subordinate to the Memorial column, for symmetrical balance. Other symmetry was achieved through plantings such as the clipped Austrian pines originally surrounding the Memorial plazas.

The most striking and significant view of the Memorial, as planned by the architects, is the approach from the lake on the north, where the Memorial column appears to rise almost directly from the waters of Lake Erie and to be framed and enclosed by masses of trees and shrubs on the left (eastern) side and, presumably, by the street trees formerly lining Chapman Avenue on the right (western) side. This view, seen best from Gibraltar Island on the north side of the Bay, is considered to be critically important to the historic integrity of the site. Many of the trees at the edges of the historic property have been lost, diminishing the sense of enclosure and the effect of framing, but the original intent is still discernible. Approaching the Memorial plazas, the huge, Doric column, clad in pink Milford granite, rises in solitary grandeur from the level, flat, and nearly unadorned plazas on which it stands, emphasizing the importance of the events it memorializes. The unobstructed views across the grassy Memorial grounds were contrived by the architects to wrest an impression of vast space from a relatively small plot of ground (see Fig. 8). The openness of the site, achieved through the establishment of lawn areas on the east and west sides of the plazas that reflect the open expanses of water on the north and south sides, provides the symmetrical balance that is one of the hallmarks of Beaux Arts Classicism. The decisions of the Perry's Victory Memorial Commission and later administrators to bury utility wires underground contribute to the openness of the landscape by eliminating a distracting horizontal element above the level of the plazas. The view across the bay, looking toward the Memorial, is currently protected by the U.S. Army Corps of Engineers, which prevents boats from permanently anchoring in the harbor in front of the Memorial. This view is historic and is still basically intact.[1]

The view outward from the Memorial observation platform near the top of the column affords the best opportunity to see the area where the Battle of Lake Erie was fought in 1813 (see Figs. 1 and 2). However, recent construction of new docks in the bay to the west has somewhat impaired the foreground of the view toward the battle site. This view is an essential component of the site for understanding the original purpose for construction of the Memorial.[2] Unfortunately, while there are restrictions against permanently anchoring boats in the bay, there are no prohibitions against extension of existing boat docks and construction of new docks in Put-in-Bay, which is not within the boundaries of the park and, therefore, not under the control of the National Park

[1] Sherda K. Williams and Susan Calafate Boyle, *Perry's Victory Memorial Cultural Landscape Report for Perry's Victory and International Peace Memorial, Put-in-Bay, Ohio* (Denver: United States Department of the Interior, National Park Service, Denver Service Center, 1994), 96.
[2] Ibid., 80.

Service. Additional dock construction in the future is likely to seriously impair understanding of the view from the Memorial to the Battle of Lake Erie. This view is beginning to lose integrity, but the intention of the architects to provide an overlook of the battle site can still be discerned.

Grounds

Grounds are the composition of natural and designed vegetative features of the site combined with buildings and structures.

The flat, grassy expanse of the site is defined on the east by a ragged treeline, bisected by the paving of the Memorial plazas, crisscrossed by walkways to facilitate visitor traffic, and punctuated by specimen trees and groups of tree plantings. The most prominent vegetative feature of the site, however, is the flat, grassed lawn, a mixture of grasses, clover, and weeds, which is watered by an irrigation system. The architects specified a mixture of several types of grasses and white clover in the earliest landscape design, but it is unknown whether that was ultimately the mix planted or if any of the original grasses remain. Nevertheless, the wide, flat, horizontal expanse of grass as a visual counter to the verticality of the Memorial column was integral to the original design concept. It exists today essentially as designed (see Figs 9 and 10).

In addition, the planter beds located on the upper plaza were specified as beds of grass, called grass panels in the original design. As grass panels, they would carry the overall effect of the horizontal plane of the lawn onto the plaza. Although planted in barberry hedging between 1925 and 1933, they have been planted in grass, per the original design, since the removal of the barberry hedges beginning in the mid-1930s. The barberry hedges were removed in stages, and it is unknown when the last of them was removed, but photographic evidence indicates that these planter beds were definitely planted in grass by 1959. Two small areas on the north side of the upper plaza were apparently planted in geraniums or other annuals occasionally. However, the planting of grass in the planter beds has been the historic treatment since the mid-1930s and matches the historic design (see Fig. 11).

Vegetation, besides the grassy expanses of lawn on either side of the Memorial, consists of mature shade trees in clusters or in scattered locations on the site. Most original vegetation was cleared for construction of the column in 1912. The architects apparently intended that some of the existing trees would be left standing after the site was cleared, but there is no photographic evidence that this was done. However, some of the trees recorded in 1994 as part of the *Cultural Landscape Report* appear to be of a size that could indicate that they date from before 1912. Although the exact ages of these trees was not determined, all the remaining trees should be considered features associated with the Period of Significance due to their probable age based on their size.[3]

The tree clusters are located along the east boundary and around the Men's Dormitory and the Ranger Operations Center at the southwest corner of the site. These are all designed additions to the site. Freedlander's 1924 re-design of the landscape plantings (the association of Freedlander

[3] Ibid., 88.

and Seymour ceased in 1917), which was necessitated by a shortfall in funding of the designed landscaping, indicated the planting of masses of trees and some shrubs along the east and west boundaries of the original site, framing the horizontal planes of the plazas and lawns. Photographic documentation indicates that some of this planting plan was completed. Since then, approximately half of the trees in the vegetative massing on the east side of the original boundary and all of those along Delaware Avenue and former Chapman Avenue have been lost to age, weather, and new construction. In addition, several of the trees remaining on the eastern boundary are reaching the end of their natural lives or have been seriously damaged by weather (see Fig. 12). However, it is only on the eastern boundary that the vegetative mass intended to frame the view of the Memorial remains discernable. The loss of vegetative mass on the east and west boundaries negatively impacts the feeling of enclosure evoked by the original design. Four Norway maples were planted in 1926, one at each end of the two diagonal crosswalks. Another Norway maple was planted at the intersection of the sidewalk and the western diagonal crosswalk. These were an addition made by the Perry's Victory Memorial Commission to Freedlander's 1924 design. None of the original Norway maples survive. However, in 2002, the National Park Service planted new Norway maples at the ends of the diagonal crosswalks as part of the landscape restoration plan. The NPS also planted an additional eight Norway maples not part of the original design in the lawn area west of the western diagonal walkway (see Fig. 13). Fifteen Austrian pines grow on the sloped terraces around the Memorial plazas. These are all that remain of forty pines specified in the landscape design and planted in 1925. Eleven of the forty pines were removed in 1934 because the Perry's Victory Memorial Commissioners felt that they were interfering with the floodlighting of the Memorial column. Unfortunately, the remaining trees have outgrown their original designed size, and pruning efforts meant to restrain upward growth has robbed them of the clipped, conical shape specified by Freedlander (see Figs. 14 and 15). The uniformity of this original shape contributed significantly to the formal effect intrinsic to the Beaux Arts landscaping of the plazas envisioned by the architects. The remaining trees are reaching the end of their natural life and will soon require removal and, if the original planting palette is to be maintained, replacement. Currently, the trees, though they remain in their original locations, no longer function as intended.

Historically, Chapman and Delaware Avenues on the western and southwestern boundaries of the original site were lined with street trees. Except for one tree, all are now missing, negatively impacting the integrity of the appearance of the western boundary. However, the change most adversely affecting the western boundary is the loss of Chapman Avenue, which was obliterated in 2002 by construction of a parking area west of the Men's Dormitory and new walkways and landscaping to the north of it (see Fig. 16). These changes, including the removal of all trees along the east side of former Chapman Avenue, have obscured the original western boundary to the point of not being recognizable as the original boundary.

The grounds are the setting for several structural features. These include the Memorial column, the upper and lower plazas, the north and south seawalls, and retaining walls. Additionally, the grounds include paving for visitor circulation. These features are all part of the original design or were added to the design during the construction phases. Overall, these features are consistent in style, quality of workmanship, and materials and were mostly constructed during the Period of

Significance or were reconstructed using similar materials and styles either during or after the end of the Period of Significance.

The loss of tree cover and the overgrown and changed appearance of the Austrian pines negatively affect the integrity of the designed landscape of the Memorial. Construction of modern buildings and facilities on park land adjoining the original site also negatively affects the integrity of the setting by changing the scope and content of the views and viewshed. However, few inappropriate additions have been made to the vegetative features of the designed landscape within the original boundaries or to the structural components of the grounds. The grounds remain a flat, grassy expanse framed on either side by trees with the Monument and its plazas as the central features.

Seawalls

The north and south seawalls were built in 1916 as low retaining walls. The north seawall was completely reconstructed in 1934-35 as a Federal Public Works Project. In 1977, height and length were added to the north seawall, but the 1934-35 seawall is still visible beneath the later addition (see Fig. 17). "The configuration of the north seawall...is particularly significant in that it duplicates the shoreline configuration requested by the architects in early (1914) specifications for landscaping the grounds...."[4] Despite this, the current north seawall is non-historic.

The earliest south seawall apparently featured a pedestrian walkway along the top of the wall, with no wall between the pedestrian and the sea (see Fig. 18). The south seawall was lengthened, and additional height and a new sidewalk were added later (see Fig. 19). The chronology for this reconfiguration is not clear. Figure 18, showing the seawall with the sidewalk on top, is dated to 1948. However, Figure 19, showing the seawall in 1977, with the sidewalk behind a short kneewall, dates this configuration to 1935, putting the dating of Figure 18 in doubt. What is clear is that, by 1977, the sidewalk atop the seawall was protected from the waters by a kneewall on the water side of the sidewalk. In 1977, due to severe erosion of the sloped terrace along the south side of the upper plaza, the south seawall was completely redesigned and rebuilt, and the eastern half of the wall was constructed further into the lake than the original.[5] The south seawall and its walkway are built of reinforced concrete, partly supported on hardwood piles bearing on rock and spaced six feet apart. The new south seawall was constructed immediately south of the old wall, in contact with it and bonded to it. Both wall and walkway were constructed monolithically in a sweeping curve consisting of sections forty-eight feet long between 5/8" wide expansion joints (see Fig. 20). Access to the water has been incorporated into the south seawall in the form of a ladder of metal rungs secured in a recess built into the seawall. This access is marked by metal, beveled, flat bars secured by screws around the opening to the recess at the top of the seawall and painted blue (see Fig. 21). It appears that the new sidewalk was constructed, in part, atop the old south seawall. The sidewalk consists of formed concrete squares separated by expansion joints. The top surface of the

[4]Ibid., 87.
[5] Ibid.

walkway has a one-inch granolithic (pebbled) finish troweled smooth. This seawall is non-historic.

Both seawalls are listed as contributing features in the *List of Classified Structures* (LCS), dated June, 1989 (http://www.hscl.cr.nps.gov/reports/summary.asp). However, they are listed in the National Register of Historic Places as non-contributing due to the significant changes made to them over the years, including changes in length, height, and location. The sidewalk at the south seawall is also non-contributing due to its change in location when the eastern half of the south seawall was relocated in 1977. While these seawalls do define the north and south boundaries of the site and contribute to site maintenance by limiting incursions of water from Lake Erie, they are listed as non-contributing features in the National Register listing because they no longer represent the appearance and, in the case of the south seawall, location of the seawalls during the Period of Significance. Continuing to list them as non-contributing will facilitate making the needed adjustments to them that are planned in the near future.

Visitor Circulation

Visitor circulation consists of roadways, parking, and walkways that provide access to the site by visitors.

Roads accessing the historic portion of the site are State Highway 357, also known as Bayview Avenue, which runs along the north border of the property between the Memorial site and the lake, and a short portion of Delaware Avenue on the southwest. Chapman Avenue, which formed the western boundary of the original site, is no longer extant. These roads existed prior to construction of the Memorial. Bayview Avenue connected the east and west ends of South Bass Island. By 1925, it was a paved road. The concrete curbing lining the highway appears to date to at least as early as 1925 based on material composition (see Fig. 22). The parking area on the north side of the lower plaza was constructed in 1915. It accommodates approximately sixteen automobiles and has three parking spaces for visitors with disabilities (see Fig. 23). Delaware Avenue is also a paved public street. Due to their association with the historic period of the site, the streets, the parking, and the curbing are all contributing features of the site. These two streets also contribute to the integrity of the site because they continue to be used as circulation corridors and continue to define the northern and southwestern boundaries of the original site. However, they have lost some integrity as a result of the loss of tree canopy. The loss of Chapman Avenue impairs understanding of the western boundary of the original site.

Although most of the sidewalks on the original portion of the Memorial grounds were reconstructed in the 1970s, they were reconstructed "in kind," of concrete, and with the same dimensions as the originals. Therefore, those sidewalks that are also in the same locations as the originals are considered contributing even though they are historic only in terms of their location (see Figs. 24, 25, 26, and 27). The rest of the sidewalks are non-historic (see Figs. 28, 29, and 30).

Memorial Plazas, Rotunda, and Column

Lower Plaza

The lower plaza is approximately 180 feet long and eighty feet wide. It is constructed slab-on-grade over a bed of crushed stone. The lower plaza extends to within a few yards of Bayview Avenue and is set off from the public parking by a grassed strip of lawn (see Fig. 31). Concrete steps approximately fifteen feet wide with four risers at the northwest corner of the plaza descend to the sidewalk at the public parking area (see Fig. 32). The southeast and southwest corners of the plaza have concrete steps with several risers down to walkways. A modern metal and plastic cylinder light mounted horizontally illuminates the access steps to the lower plaza from the parking area (see Fig. 33). Similar lights mounted vertically illuminate the access steps on the east and west sides (see Fig. 34). On the south, steps of Milford Pink granite sixty-seven feet long ascend to the upper plaza (see Fig. 35). All stairways have brass pipe railings which have been allowed to weather to their natural brown patina (see Fig. 36). Granite curbing approximately two feet wide encloses the lower plaza on the west, north, and east sides (see Fig. 37). This granite curbing is original. Paved with Berea sandstone in 1926, the plaza is now covered with granite pavers matching the curbing (see Fig. 38). These granite pavers were installed by the National Park Service in 1983-84. The plaza has a slight slope to the north to drain surface water, and a brass drain cover in the north corner (see Fig 37). Despite the change in paving materials from sandstone to granite, the lower plaza is historic and continues to function as designed.

Exterior of Upper Plaza

The upper plaza is approximately 160 feet by 175 feet. It is constructed of reinforced concrete columns, beams, and slabs, which enclose a basement space housing restrooms and mechanical equipment. It is paved in granite and concrete. Around the base of the Memorial column at the center of the plaza is a ring of Milford Pink granite, the same material used for the exterior of the column. Concentric with this granite ring is a ring of pink and blue granite pavers in a diamond, or "Harlequin" pattern. This is encircled by a ring of plain concrete which has replaced the panel of dark red, square, brick pavers specified by Freedlander and installed in the paving campaign of 1925-26 (see Fig. 39).[6] The original red brick panel was replaced with new red bricks when the upper plaza was paved with granite during the 1983-84 improvement campaign at the Memorial, but the bricks were hollow core instead of the solid bricks originally specified and quickly deteriorated in the harsh climate of the Memorial site. All of the brick pavers and several of the granite pavers were demolished and replaced with a level, concrete walking surface in 2012 as part of a temporary repair project to allow safe public access during the 2013 Bicentennial Celebration. Surrounding the concrete circle is another ring of pink and blue granite pavers (see Fig. 40). These three rings of pavers reflect the original design and

[6] Joseph H. Freedlander, "Specifications for Mason Work, Perry's Victory Memorial at Put-in-Bay, Ohio, for the Perry's Victory Memorial Commission," ([New York?]: 1924), 3, on CD-ROM PEVI 2, sec 4-13.pdf.

installation, though the replacement of the red brick pavers with plain concrete constitutes a significant change in materials and color palette in this area of the plaza and impairs the integrity of its historic appearance and the understanding of the symbolic color scheme originally designed for the upper plaza.

The National Park Service is currently in the process of rehabilitating the granite pavers on the upper plaza. As part of this repair project, some pavers were removed to allow for waterproofing and floor drain repairs, and the concrete walking surface was installed to replace the deteriorated red brick pavement. This is considered a temporary solution to focus attention on the need for structural rehabilitation of the underlying deteriorated concrete. The areas where waterproofing and floor drain repairs were made and the pavement material not yet replaced have been surrounded with a hard black plastic border and covered with pebbled stone (see Fig. 41). Freestanding, moveable signs are positioned in these areas to warn visitors of the danger of walking on the uneven surface of the pebbles. The temporary surface materials of the upper plaza complicate assessment of integrity for the long-term. At the least, the removal of the red brick pavers results in a significant departure from the original color scheme of the plaza paving which visitors, at least in the early part of the twentieth century, would read as a patriotic combination of red (brick), white (granite), and blue (granite), appropriate to the patriotic motif of the Memorial.

Planting boxes ten feet wide, three feet deep, and of various lengths are located on the east, south, and west sides of the upper plaza. Bordered with granite curbstones one foot wide, which replaced the original sandstone curbs, these boxes have been planted in grass since the mid-1940s or early 1950s, though they are occasionally planted in colorful annuals (see Fig. 39). Six modern cylinder lights of black metal and plastic are spaced evenly near the parapet wall around the east, south, and west sides of the plaza and mounted horizontally on brackets attached to the plaza walking surface (see Fig. 42).

The low parapet wall around the upper plaza is of the same Milford Pink granite as the lower plaza. From the plaza walking surface to the top of the coping stone, these walls are approximately 2'-6" high, constructed of concrete approximately 1'-6" thick, and covered in granite blocks eight inches thick. On the north side, granite stairs running the length of the plaza descend to the lower plaza. These main steps to the Memorial column have twelve risers six inches high and eleven treads 1'-3" wide plus a top landing tread of approximately three feet in width. The stone steps are supported by sloped and stepped concrete beams. On either side of the stairway and at the southwest and northeast corners of the upper plaza are granite-encased pedestals supporting large granite urns. Inscribed into the granite facing of each pedestal is the name of one of the ships in Commodore Oliver Hazard Perry's fleet (see Fig. 43).

The granite walls surrounding the upper plaza rest upon concrete foundation walls which form the basement space below the upper plaza. The south, north, and west walls are below grade. The east wall is partially visible to the public. The National Park Service constructed public restrooms in the space beneath the upper plaza in 1951 and rehabilitated them during the 1983-84 construction campaign. The restrooms are located in the southeast corner of the upper plaza

basement. To provide these restrooms, part of the berm on the east side of the plaza was removed. The resulting erosion in this area necessitated construction, in 1983-84, of retaining walls at the southeast corner and the approximate mid-point of the upper plaza (see Fig. 44). The formed concrete walls of the retaining walls and of the upper plaza basement structure thus exposed to view was clad in granite veneer in 1983-84, though its historic treatment after exposure was paint. A concrete paved area spans the length of the exposed east wall of the upper plaza basement and to the ends of the retaining walls extending to the east of the plaza. The original walkway to this area extends from the short stairway on the southeast corner of the lower plaza to this paved area. A non-historic, accessible, concrete walkway provides access from the paved area to the sidewalk at the handicapped parking area north of the lower plaza. The exterior doors to these rooms are painted metal slab doors with modern metal door pulls (but not handicapped-accessible door bars) and the appropriate modern signage for men's and women's restrooms (see Fig. 45). The mechanical room was added in 1961, and access to it was provided by enlarging the exposed area of the basement wall of the upper plaza on the east side of the Memorial. Entrance to this area is through painted metal slab double doors on the east side of the upper plaza, south of the restroom doors (see Fig. 46). A small, metal, louvered vent for the mechanical room is located north of the double doors to the room, and a large air intake louver is located at the south end of the wall. Because the modifications to the east side of the upper plaza basement area and the addition of the restrooms was made during the Period of Significance, the alteration is historic in its own right, so the upper plaza still contributes to the integrity of the site, although the granite veneer applied to the exterior formed-concrete east wall and the associated retaining walls are non-historic.

A bronze pipe handrail is installed on top of the east wall as a "safety fence" to protect the public on the upper plaza from a drop of approximately fifteen feet from the upper plaza to the pavement in front of the restroom area below (see Fig. 47). Installed in 1983-84, the handrail is a necessary safety measure since the upper plaza retaining wall, at 2'-6" high and 2'-10" wide, is insufficient to protect the public. Two modern brass drinking fountains are installed near the entrance to the mechanical room on the exposed east side of the basement of the upper plaza. (see Fig. 48). Modern metal and plastic cylinder lights are mounted to the retaining wall (see Fig. 49). All of these features are non-historic.

Other modern features that clash with the historic character of the site are the modern utility switch boxes and control boxes located on the property. A group of utility boxes is located on the southeast corner of the upper plaza near the retaining wall at the restroom entrance (see Fig. 50), and another is located in the northern corner of the historic property. A third group of utility boxes, intruding on the view of the historic site from the northwest, is located outside the historic boundaries near the Visitor Center. The intrusion is somewhat mitigated by screening vegetation.

Small-scale Features of Plazas and Grounds

Perry's Victory and International Peace Memorial is fortunate to retain small-scale features from the original design and construction. Most important among these are the original granite benches and urns on the plazas, both part of the original 1912 design and installed during the Period of Significance.

An immense carved granite urn sits atop each of the plinths at the corners of the upper plaza (see Fig. 51). Carved in two separate pieces and assembled on-site, the urns are approximately seven feet tall. The bowl of each urn is ringed with war eagles and shields, and the rim features an egg-and-dart design. Handles on opposite sides of the urn are secured to the urn with carved acanthus leaves. A drain at the bottom of each urn is intended to drain accumulated water into the plinth and from there out to the plaza. These urns were installed in 1915. The benches are simple granite slabs resting on double cabriole legs (see Fig. 52). Six of the nine granite benches are six feet long, and three are eight feet long.

Lighting is an integral part of the design. Beaux Arts architects saw no incongruity in using the latest in technological advances in their designs incorporating the Classical architectural motifs of antiquity. The cylindrical light fixtures located around and on the plazas, and previously described, are modern additions. Their style and materials are compatible with the other features of the site, but the workmanship is not to the standards of the historic features.[7] Freedlander's 1924 drawings specified floodlights to illuminate the Memorial column at night. The existing floodlights are the third or fourth iteration of floodlighting for the Memorial, which was first installed in 1928. Currently, the floodlights consist of lights housed in a single metal casing mounted on concrete pedestals approximately two feet square and of varying heights and locations as needed for correct lighting of the Memorial shaft (see Fig. 53). Although installed in approximately the same locations as the originals, these floodlights are obviously modern, not reconstructions of the historic floodlights.

Except for the bronze signage on the interior of the Memorial, all signage on site was installed after the National Park Service acquired the property in 1936. There is very little signage in the historic area. The signs serve an informational or traffic control function. None of the current signage, except the bronze signage on the interior, is historic (see Fig. 54).

Interior of Upper Plaza

Part of the enclosed space beneath the upper plaza was converted in 1951 to public restrooms, and, in 1961, additional space was appropriated beneath the upper plaza and reconfigured for mechanical equipment. This space is constructed mostly of reinforced concrete with interior walls of concrete block. The slabs of the plaza vary in thickness from six to nine inches and span nearly eight feet between beams. Every other east-west beam runs into a column, and the remaining beams are intersected by a beam on the north-south column line. Beams are typically

[7] Williams and Boyle., 95.

eight inches wide and fourteen inches deeper than the slab. Three sides of the upper plaza are concrete retaining walls with diagonal bracing beams located along the column lines. These diagonal bracing beams run from the bottom of each wall to the top of the column adjacent to that wall. The columns are sixteen inches square. Each column is supported by piles, with approximately 10'-9" clearance between the bottom of the slab and the top of the pile caps, most of which are at least partially exposed. A double beam runs east-west at the center line of the Memorial column. This appears to have been intended to serve as an expansion joint between the beams, but has never functioned that way.[8]

An electrical room, also called the transformer vault room, was built into the west side of the space below the upper plaza. Three of its walls are brick, and the fourth is the reinforced concrete wall of the plaza structure. There is no ceiling: the concrete beams and the slab of the upper plaza are exposed in this room. The room has an access door to the mechanical room in the basement area and one to the electrical equipment pit which extends beyond the basement wall. The equipment pit has a ladder for exterior access and a locking steel grating cover.

Exterior of Memorial Column

The most significant feature of the Perry's Victory and International Peace Memorial is the Memorial Column at the center of the upper plaza. The column is 352 feet tall from its base to the top of its lantern. The overall appearance is that of a massive Doric column topped with an immense bronze lantern, sometimes termed an "urn," and its supporting structure (see Fig. 2). From a distance, this column appears to rise directly from the waters of Lake Erie, where the 1813 battle that it commemorates was fought.

The column foundation is a ring of concrete approximately 9'-6" thick resting on rock ten to twenty feet below mean lake level. This concrete was placed in wooden sheet piling forms that went to rock, forming a cofferdam. The center of the foundation ring was not excavated, but the center of the upper portion of the column from ground level to plaza level was originally void and later filled with earth.

The column is constructed of pink granite blocks from a quarry in Milford, Massachusetts. Milford Pink granite was selected to counter the bluing effects of the reflection of light upon the waters of the lake and to impart an appearance, from a distance, of a "pure white" column. The exposed faces of the blocks are approximately 3'-6" by 3'-6". The blocks vary in thickness from two to three feet. Seventy-eight courses of these granite blocks rise 279'-0" before the column capital begins. The column has twenty flutes, each approximately seven feet wide. The shaft tapers from a diameter of 45'-6" at the base to 35'-6" at the top. The exterior curves out slightly as the column rises, producing classical entasis, which is the application of a convex curve to a surface to correct the optical illusion of concavity in a rising shaft and create the illusion of a

[8] Dalton-Dalton-Little-Newport. *Historic Structure Report – Administrative and Architectural Data – Perry's Victory and International Peace Memorial, Memorial Column and Plazas, National Monument / Ohio.* (Washington, DC: United States Department of the Interior, National Park Service, 1976), 107.

straight line. The column walls are nine feet thick at the base and taper to four feet thick at the top.

At the base of the column are four doorway openings, one on each side of the column, facing the front, back, and each side of the upper plaza. Incised in one of the granite blocks to the right of the east door is a date: 1913, the year the cornerstone was laid (see Fig. 55). The doors, recessed into the openings, are bronze two-panel doors with bronze hardware that provide access on the north, east, and west sides to the Rotunda within the Memorial Column (see Fig. 56). The door on the south side is a double-leafed door with two panels in each leaf. It accesses the landing that leads to the stairway to the lower elevator landing within the Memorial Column as well as leading to the Rotunda. In each door or leaf, the upper panel is a light covered with grillwork (see Fig. 57). Originally, a single step provided access to each of these doors from the plaza pavement; the steps have each been covered with a sloping stone ramp to provide safer accessibility to the doors. However, this somewhat changes understanding of the original appearance and access.

The column capital begins at the necking, or groove, above the seventy-eighth course of granite ending the column shaft and immediately below the through-wall course of granite (see Fig. 58). The column capital and penthouse are of reinforced concrete faced with granite mechanically keyed to the concrete. The column capital serves as the observation gallery. Granite slabs form the observation gallery floor and cover the observation gallery parapet and penthouse walls (see Fig. 59).

Surface water drains off the observation gallery floor through a six-inch drain at each corner of the penthouse. It appears that "the original internal drain for the observation deck was abandoned" in the 1950s, and "a new drain hole was cored through the southwest corner of the deck and soffit,"[9] allowing the water to fall to the plaza almost 300 feet below. The four drains were installed in the early 1980s and piped to the interior. Lightning arrester bars and points are installed at the top of the parapet walls, and metal caps are installed on top of the parapet walls to conceal the swing stage mounts used in the 2010-12 work on the observation deck. At the intersections of the parapet walls around the observation deck are mounted modern metal exhibit panels containing maps.

The door opening to the observation deck from the upper elevator landing is on the north side. The door is of bronze, double-leafed, with four panels in each leaf. Door hardware is also bronze. Above the door is a window approximately three feet high and four feet wide concealed by a bronze grille (see Fig. 60). The east, south, and west walls of the penthouse have recesses of the same size as that of the door opening, with ventilation louvers at the top and blind pockets concealed by bronze grillwork below (see Fig. 61). All bronze features have weathered to a brown-blue-green patina. The bronze louvers are manually operated. Coast Guard navigational lights are mounted on the northeast and southwest corners of the penthouse at the roofline, one at each corner (see Fig 62). These lights are much smaller and less intrusive than the seven-foot-

[9] Wiss, Janney, Elstner Associates, Inc., 8.

tall lights with guard rails around them, installed in 1953, which formerly provided navigational assistance (see Fig. 63).[10] These lights are fitted with modern wiring and LED lighting technology. Around the square tops of the penthouse walls are lightning arrester bars and points (see Fig. 64).

The square penthouse is capped by a round, truncated dome of granite with a concrete roof slab inset with deck lights. Deck lights are perforated metal panels holding glass inserts used to provide light to the enclosed space below a walking surface, as on the deck of a ship. This roof configuration is a 1949 replacement of the original concrete roof dome and is a contributing feature. The access hatch in the middle of the penthouse roof was installed during the 1983-84 rehabilitation of the Memorial. Before this installation, the only access to the penthouse roof was by portable ladder from the observation deck. Sloped metal flashing makes the transition between the square and the round shapes of the penthouse and its roof. The flashing is a modification of the original design, which was a continuous gutter. The gutter was filled with concrete and the flashing was installed during the 1983-84 rehabilitation campaign.[11]

Attached to the top of the penthouse domed roof is the bronze Memorial lantern. Sometimes called a "bronze urn," the lantern, with its supporting legs, is nearly twenty-three feet high and over seventeen feet in diameter at its greatest girth. It was designed by Joseph Freedlander and cast by the Gorham Company of New York at their Architectural Bronze Division in Providence, Rhode Island. The eight legs supporting the lantern have lions' heads supported by acanthus leaves at the top, a guilloche-style motif down the legs, and sculptured lions' feet at the bottom (see Figs. 65 and 66). Between the legs is "X" bracing decorated with a rosette at the crossing of each "X" (see Fig. 67). The cornice below the lantern is decorated with various classical designs, including egg-and-dart with acanthus leaf and simple beading. The lantern is cast bronze with sculptured and flat bronze sheets on a galvanized steel reinforcing frame. Some of the flat bronze sheets cracked in the past and have been patched with an additional layer of bronze sheeting. Stainless steel sheet metal screws were used for this corrective work and for replacement of a number of original machine screws.[12] In the center of the bottom of the lantern is a 24" diameter access port. This hatch is the only means of accessing the enclosed portion of the lantern. The original access hatch was replaced sometime before 1976 because it was heavy and difficult to open.[13] The 2010-2012 rehabilitation campaign at the park saw the replacement of the improvised hatch installed after the original hatch was removed. Within the lantern are thirty-seven 100-watt incandescent light fixtures mounted around the rim of the enclosure and reflecting upward through the glass dome of the lantern. Originally plate glass, the glass dome is currently composed of translucent laminated glass sections installed in 1977-78 and supported by galvanized steel framing. Lightning protection for the lantern consists of four air terminals fastened to the access hatch of the glass dome at the top of the lantern.

[10] Dalton-Dalton-Little-Newport, 250.
[11] Wiss, Janney, Elstner Associates, Inc., 10.
[12] Dalton-Dalton-Little-Newport, 97.
[13] Ibid.

Interior of Rotunda

While the appearance of the exterior of the Memorial Column is the most important feature on the landscape of the site, the Memorial Rotunda is the primary interior architectural space of the Memorial.

The rotunda is a circular room 25'-6" in diameter which serves as the public access to the interior of the column. Ingress and egress is gained through four doors located equidistant around the column shaft (see Fig. 68). The doors and frames are bronze with a natural, dark-brown bronze patina. As previously described, each door contains a glass light with a bronze grille. The main entrance door from the upper plaza is a sliding door on the north side of the column, facing the main granite steps on the plaza. There are also sliding bronze doors from the plaza on the east and west sides of the rotunda. Pockets for the sliding doors are concealed in the shaft wall. The door on the south side is a double-leaf swinging door which accesses the landing to the stairs to the elevator of the Memorial shaft. The bronze doors are historic features of the Memorial. All doors are set in niches in the rotunda walls. Each niche holds a ceiling-mounted light fixture. The light fixture of white glass is a dome twelve inches in circumference and four inches deep. These are not the original fixtures, but there is no record of the design of the original fixtures. According to Park Ranger and Historian, Rob Whitman, many of these fixtures have been replaced over the years, and whether any are still the original fixtures is unknown.

Two plaques are mounted on the stone walls of the door niche of each entrance. The plaques at the north, east, and west entrances are bronze; the plaques in the south niche are aluminum. The two plaques on the north door are original to the construction of the Memorial. The plaque on the west side of the north door is dedicated to the Federal Government, the States, and their Commissioners who were involved in the erection of the Memorial. The plaque on the east side of the north door gives the names of the Commissioners of the Inter-State Board of the Perry's Victory Centennial Commissions and the architects of the Memorial. The bronze plaques at the east and west doors date to the 1931 dedication ceremonies. The plaque on the north side of the east door contains a statement by President William Howard Taft, and the plaque on the south side of the door contains one by Henry Watterson, of the Inter-State Board (see Figs. 69 and 70). On the north side of the west door, the plaque holds a statement by President Woodrow Wilson, and on the south side of the west door is a plaque with a statement about peace and the text of the Rush-Bagot Agreement of 1817, which effectively demilitarized the Great Lakes (see Figs. 71 and 72). Made of aluminum finished in dark bronze and dating to 1963, the two plaques at the south door contain a statement by President John F. Kennedy on the west side and a statement by Canadian Prime Minister Lester B. Pearson on the east side (see Fig. 73). All the plaques are historic and were installed within the Period of Significance.

The domed ceiling of the rotunda is approximately twenty feet high at its apex. It is constructed of concrete faced with limestone blocks. The chandelier hanging from the center of the dome is a copy of the original alabaster and bronze fixture. The original fixture was dropped while being lowered for maintenance in 1968, shattering it. The pieces were glued together to create a mold

from which the present fixture was created (see Fig. 74). The use of translucent plastic in re-creating the chandelier mars its integrity somewhat.

The rotunda floor is approximately eighteen inches below the level of the upper plaza. Three granite steps lead from each of the doors to the floor of the rotunda (see Fig. 75). The floor is of Tennessee marble set in a circular pattern with an inlaid marble border and centerpiece. The design of the centerpiece is that of a stylized compass executed in red, green, and black Italian marble (see Fig. 76). The border is also red, green, and black marble (see Fig. 77). One stone of the floor serves as a grave stone with inlaid bronze letters marking where the bodies of six officers, three Americans and three British, who were killed in the Battle of Lake Erie were interred during ceremonies conducted one hundred years after their deaths (see Fig. 78). This interment and marker are significant to the function of memorializing the War of 1812 and commencement of nearly two hundred years of peace between the United States, Great Britain, and Canada begun by the Rush-Bagot Agreement of 1817.

The walls are faced with Indiana Bedford limestone above a marble base approximately 1'-9" high. Above the marble base is a bas-relief decorative motif consisting of a series of festoons composed of fruits, flowers, and foliage attached at each end by acanthus leaves bundled with ribbon to grotesque urns. Above each festoon is a small medallion framing a sunburst design (see Fig. 79). Twelve carved stone tablets naming the American ships and those sailors killed on board (who were interred in the waters of the lake) or wounded during the Battle of Lake Erie are mounted on the walls of the rotunda (see Figs. 80 and 81). At the south end of the room, the stairs lead from the rotunda to the landing at the base of the flight of granite stairs that lead to the lower elevator landing above the rotunda (see Fig. 82). A small bronze sign marks the entrance to the granite stairs.

Interior of Memorial Column

The interior of the column shaft is a constant diameter of 27'-6". Two flights of granite stairs built into the thickness of the shaft walls provide access from the rotunda level to the lower elevator level above the rotunda. The flights are separated by a landing with a niche holding a stone bench. From the foot of the granite steps, white glazed tile with a green-glazed tile base, all three inches by six inches, covers the stairway walls and arched ceiling to the lower elevator landing. A wainscot ten feet high formed of tiles, six inches by six inches, of the same color scheme encircles the lower elevator landing level. On the walls are bronze tablets giving the names of all 507 American soldiers and sailors engaged in the battle who received prize money (awarded to those involved in the capture of an enemy ship – the "prize") from the government (see Figs. 83 and 84). Above this, the shaft is faced by a buff Kittaning brick up 240'-0" to the granite necking just below the column capital. The mortar of the brickwork is Portland cement mixed with lime. Wire loops formed into the concrete tie the brick in, and a cement mortar wash fills the void between the brick and the concrete.[14] From the lower elevator level, the elevator

[14] Ibid., 55.

and a concrete staircase with metal handrails ascend to the observation platform at the top of the column (see Fig. 85). The floor of the lower elevator landing is red quarry tile.

The stairs from the lower elevator landing to the upper elevator landing contain 467 steps and are constructed of reinforced concrete with treads and risers approximately 2½" thick integrally placed with stringers four inches thick and landings three inches thick. The round nosings of the treads are protected by metal safety treads, although the originals are missing in many cases and have been replaced with non-historic safety treads. These stairs are supported by four octagonal columns running the full height of the shaft. The octagonal columns are of reinforced concrete sixteen inches in diameter. The columns are braced by the outer stringers of the stair and by 6" by 6" struts of reinforced concrete at each stair landing. The struts run diagonally from the each column to a seat pocket in the shaft wall. The stairway is approximately three feet wide and rises in four six-feet vertical runs with landings to make a complete square of twenty-four vertical feet around the elevator shaft. The elevator shaft is separated from the stairs by panels of wire mesh approximately 5'-2" high. At the upper and lower elevator landing, these partitions are of bronze. Metal pipe railing one inch in diameter with ¾" pickets follows the outer edge of the stairs upward. The railing is four feet high, with one foot between parallel rails and approximately four feet between vertical pipe posts. The top rails are fastened with metal flanges to the concrete columns at each landing, and the foot of each vertical pipe post is fastened to the concrete stringer. Lighting for the stairway consists of bronze lamp holders mounted to the column at each stairway landing.

The framing of the elevator shaft is composed of four 6" by 6" steel corner angle struts braced by the concrete stair stringer plus other miscellaneous steel shapes. The framing begins at the elevator pit above the rotunda and rises to the underside of the elevator equipment platform. Two beams connected to the concrete octagonal columns supporting the stairway provide support for the elevator machine beams and the equipment platform. The elevator equipment platform, separated from the public by a wire-mesh partition and door, is reached by a ladder from the upper landing level (see Fig. 86). The wire mesh panels separating the stairway from the elevator shaft were installed in 1920. The current elevator was installed as a Federal Public Works project in 1939 by the Otis Elevator Company to replace the original Otis equipment. At the same time, the ship's ladder stairway and the partition were added to separate the public from the elevator equipment.

The elevator equipment is a cable-type elevator with a machine platform of perforated steel plate at the top of the shaftway, a 3'-6" deep elevator pit at the bottom, and a stated load-carrying capacity of 2500 pounds with a speed of 325 feet per minute. The elevator cab is enclosed at the lower and upper elevator landings by bronze "window-walls" consisting of three sets of eight lights separated by muntins (see Fig. 87). On one side, the wall is actually sliding doors giving access to the elevator cab. The glazing is patterned to obscure the exterior view of the elevator cable. The interior of the cab features white glazed steel panels with brass flat-bar handrails (see Fig. 88). The floor of the cab is a checkerboard pattern of red and white 9"x9" tiles. In the center of the floor is the Otis Elevator medallion in brass (see Fig. 89). The elevator stops only at the lower elevator landing one floor above the ceiling of the rotunda and at upper landing level

inside the penthouse at the observation gallery level, the capital at the top of the Memorial column. The stairway and elevator shaft and equipment are all historic features of the Memorial.

In 1961, a platform was constructed one level above the lower elevator landing to hold heating and dehumidification system equipment for the Memorial shaft. The temperature and humidity controls, consisting primarily of pneumatic components with electrical interlocks to the pump and fan motors, are mounted on the interior wall of the column shaft. They include an instrument air supply with a motor-operated compressor and air receiver, steam and water control valves, temperature and humidity sensors with controllers, interconnecting instrument air lines, electrical wiring, and a control panel. The sensors are mounted on the same wall as the controls but one level above the equipment platform. Ductwork for exhausting air is stainless steel. The original design did not provide for heating or dehumidification of the shaft.

Several other platforms were also built inside the column shaft over the years. The first is a platform two levels above the lower elevator landing. It is constructed of steel angles and wire mesh, with ¼" plywood decking laid atop the wire mesh, enclosing the shaft from the brick facing wall to the stair rail. The platform was constructed by laying the plywood on top of an existing wire mesh enclosure designed to prevent access to the upper column shaft by the public on the lower elevator landing below. Beneath the upper elevator landing, a second platform also encloses the shaft from the brick facing of the column to the stair rail. This platform is constructed of metal framing with metal decking and grating. The platform was originally constructed as a temporary work platform of 2" by 4" wood framing with plywood decking, most likely to store materials and equipment out of sight of visitors when the interior walls of the penthouse were painted, but it has since been reconstructed of sturdier materials. The smallest of these modifications is an enlargement of the closet at the upper elevator landing, constructed of wood framing members covered with plywood.

The upper elevator landing level is located in the penthouse at the top of the column. The walls of the upper elevator landing are seven-feet-high, painted panel partitions with a bronze handrail. The floor and wall base are red quarry tile. The upper elevator landing level is two steps below that of the observation floor. From the upper elevator platform, a pair of bronze doors on the north side of the penthouse provides access to the observation gallery. A glazed transom above the doors is covered on the exterior by a bronze grille matching the grilles concealing the ventilation louvers. Access to the stairs from the upper elevator landing is through a wood door. A wood panel door on the west side leads to the enlarged storage closet.

Other Buildings

Original Public Restroom, Later Park Headquarters Building, Now Ranger Operations Center

The former Park Headquarters building was originally constructed as public restrooms in 1929 as a single-story, shingle-clad building of 1,112 square feet (see Fig. 91). The foundation is concrete slab, and the hipped roof is asphalt shingle. Though not an element of the original design, it reflects management needs for public facilities when it was built and after the site was

acquired by the National Park Service in 1936. It was no longer used as restroom facilities after the public restrooms were constructed beneath the upper plaza in the 1950s. It was then converted to the Park Headquarters. At that time, the "picture" window with sidelights on either side was added at the front entrance on Delaware Street (see Fig. 92). In 1988, the building was enlarged by an eastern addition of a single-story, hipped-roof wing with six-over-six windows (see Fig. 93). Because of the addition, which doubled the size of the original building, and the changes to the fenestration, this buildings is non-contributing to the historic integrity of the site.

Superintendent's Residence, Now Men's Dormitory for Seasonal Employees

The Superintendent's Residence and garage were built in 1951. A Neo-Colonial Revival-style building, the Superintendent's Residence, now the Men's Dormitory for seasonal employees, is a story-and-a-half, compound-plan building, constructed over a crawlspace, with a central door and stoop on the front side of the main block and on the west (and only) wing of the building (see Fig. 94). The back of the building has a three-window, shed-roofed dormer on the upper level to provide light and more room in that level (see Fig. 95). It is clad in lapped siding with a steeply-pitched, side-gabled, asphalt-shingled roof. Truer to original Colonial-style homes than most Revival buildings of the times, the Men's Dormitory has no overhangs, no shutters at the windows, and no special decoration at the door except for a three-light transom window over the front door to the west wing of the building. The main door has a small shed roof canopy. A wrought-iron railing, inappropriate to the style of the building, surrounds the stoop. With the exception of the substitution of a picture window for an original six-over-six window in the front of the building and an addition at the rear of the building, this building closely resembles its original appearance and has not been significantly modified since its construction (see Figs. 96 and 97). It remains in its original location, and is in close proximity to the Ranger Operations Center, which was being used as Park Headquarters when the building was constructed. Though it is no longer used as the Superintendent's Residence, it continues to function in its historic use as a residence for park personnel in its capacity as a Men's Dormitory for seasonal employees. It speaks to the historic and continuing administrative needs of the park. For these reasons, it is a contributing building on this historic site.

Storage Building

The original garage, built in 1951 with the Superintendent's Residence, has been demolished (see Fig. 98). The gable-roofed storage building now adjacent to the Men's Dormitory, originally the Superintendent's Residence, does not constitute a replacement of the original garage. In addition to being oriented differently on the site from the original, the storage building is a moveable structure, constructed so that it can be rolled or towed to wherever it is required. This is a non-contributing feature of the site (see Fig. 99).

Archeological Sites

There are no significant archeological sites associated with the Perry's Victory and International Peace Memorial grounds or with areas outside the historic grounds that may be disturbed by later construction. The site itself has undergone complete transformation from a swampy marsh to

raised level terracing, obliterating in the early twentieth century any prehistoric or historic archeological sites that may have been present before construction occurred. In 1995, the Ohio Historic Preservation Office concurred with the findings of two National Park Service archeological field surveys that archeological fieldwork in the area is complete. Although three sites were identified in which remains were found, two of them prehistoric, the sites are located in areas of severe disturbance and offered mixed results.[15] Therefore, it is unlikely that any part of the historic site or grounds surrounding the historic site will yield further information of archeological significance.

[15]Rose E. Pennington, "Memorandum of parkwide archeological survey of Perry's Victory and International Peace Memorial site," unpublished, May 11, 1993, and Jeffrey J. Richner, "Memorandum of archeological survey of proposed housing and maintenance building development area at Perry's Victory and International Peace Memorial," unpublished, May 22, 1993. Hardcopies filed at the Midwest Archeological Center, National Park Service, Lincoln, Nebraska.

Section 7 Figures 1 - 99 (All photographs by author except where noted)



Fig. 1 – View of site of the Battle of Lake Erie from Observation Platform, looking northwest.



Fig. 2 – View of site of the Battle of Lake Erie from Observation Platform, looking north.



Fig. 3: View of Perry's Victory and International Peace Memorial from Put-in-Bay harbor, looking south. Photo courtesy of Perry's Victory and International Peace Memorial staff.



Fig. 4 – View of Village of Put-in-Bay from Observation Platform, looking west.



Fig. 5 – View of east end of South Bass Island from Observation Platform, looking east.



Fig. 6 – Park housing and maintenance facilities on east side of park grounds, looking northeast.



Fig. 8 – Completed Memorial, c. 1926, looking southeast. Photo is incorrectly dated to 1915. Photo courtesy of Perry's Victory and International Peace Memorial archives.



Fig. 7 – Western boundary of original Memorial site, looking northwest. Heavy black line shows original location of east side of Chapman Avenue.

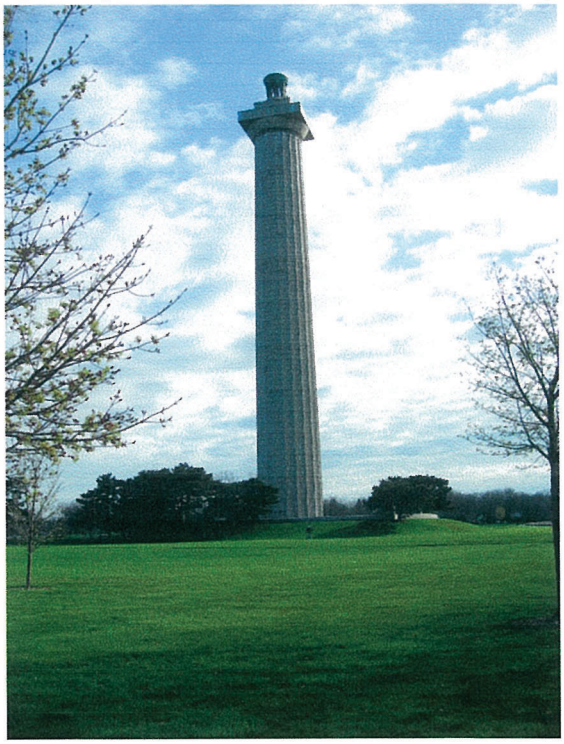


Fig. 9 – View of grounds and Memorial, looking northeast.



Fig. 10 – View of grounds and Memorial, looking southwest.



Fig. 11 – Upper plaza planting bed, looking south.



Fig. 12 – Vegetative cover along east boundary of original site, looking southeast.



Fig. 13 – New trees planted by NPS to replace original Norway maples, looking north. Larger tree on the right may belong to Period of Significance.

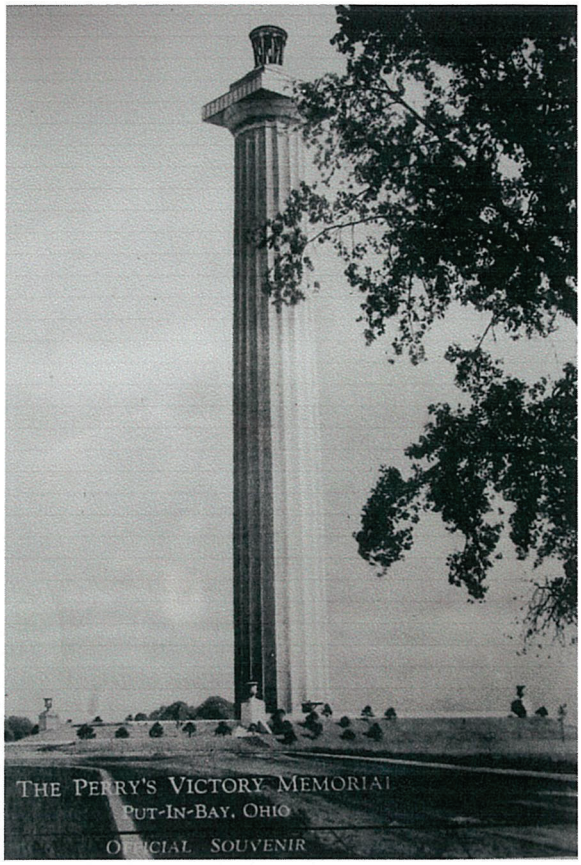


Fig. 14 – Memorial with clipped Austrian pines, c. 1927, looking east. Courtesy of Perry's Victory and International Peace Memorial archives.



Fig. 16 – Looking north along former Chapman Avenue.



Fig. 15 – Current condition of remaining Austrian pines, looking east.

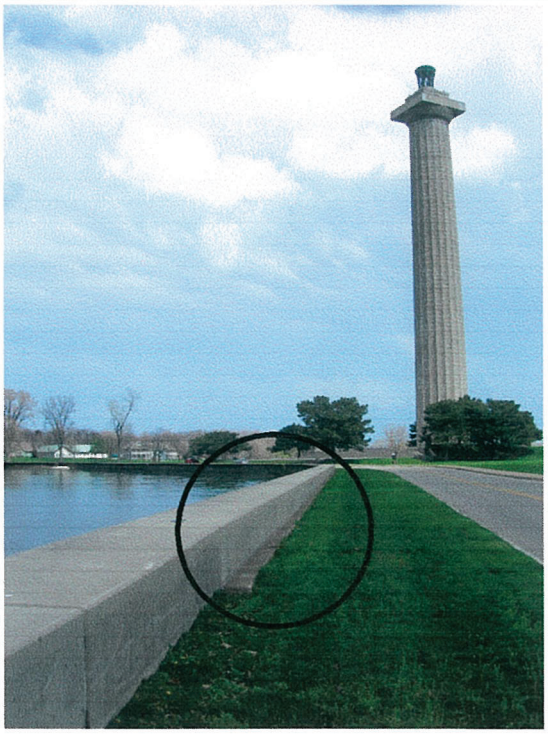


Fig. 17 – Top of earlier north seawall (circled) shows beneath 1977 construction, looking east.



Fig. 18 – South seawall, c. 1948, looking southwest. Note the lack of wall between the pedestrian walkway and the water. Photo courtesy of Perry's Victory and International Peace Memorial archives.

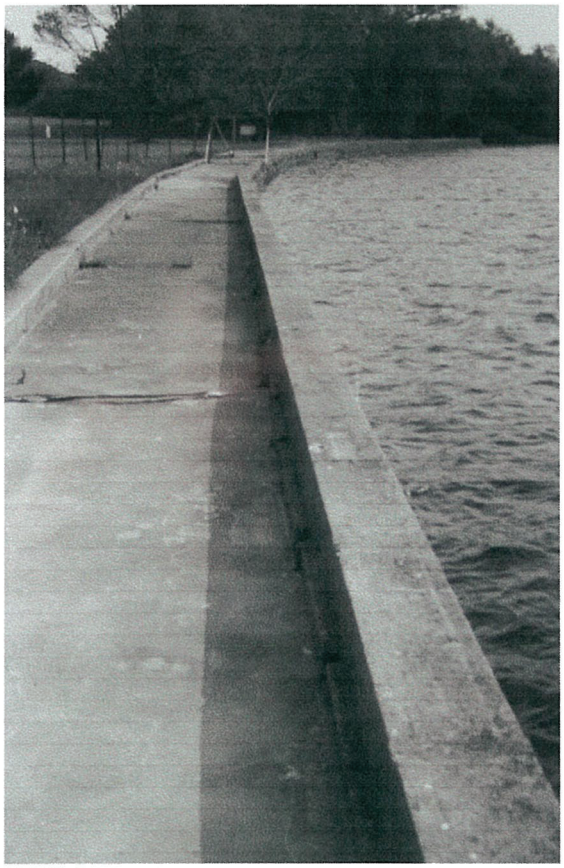


Fig. 19 – South seawall, c. 1977, before reconfiguration and reconstruction, looking northeast. Note that a wall has been added on the water side of the sidewalk. Photo courtesy of Perry's Victory and International Peace Memorial archives.



Fig. 20 – South seawall, c. 2014, looking northeast.



Fig. 21 – Access ladder built into south seawall, looking south



Fig. 22 – Sidewalk along Bayview Avenue, looking north.



Fig. 23 – Parking lot northwest of Memorial, looking southeast.



Fig. 24 – West diagonal sidewalk, looking northwest.



Fig. 25 – East diagonal sidewalk, looking northwest.



Fig. 26 – Sidewalk connecting west diagonal sidewalk with lower plaza, looking northeast.



Fig. 27 – Sidewalk connecting lower plaza to restroom area, looking northwest.



Fig. 28 – Accessible sidewalk from parking lot to restrooms, looking northwest.



Fig. 29 – Sidewalk from west diagonal sidewalk to Visitor Center, looking southwest.



Fig. 30 – Sidewalk from Delaware Avenue to west diagonal sidewalk, looking northeast.



Fig. 31 – Grassed sloped between lower plaza and parking area, looking southeast. Original design did not have stairs from plaza to parking area.



Fig. 32 – Stairs from parking area to lower plaza, looking southeast.



Fig. 33 – Modern light illuminating steps from parking area to lower plaza, looking south.



Fig. 34 – Typical vertical light for pathways and stairs to lower plaza, looking northeast.



Fig. 35 – Stairs between upper and lower plazas, looking east.



Fig. 36 – Typical brass pipe handrails on plaza stairways, looking south.



Fig. 37 – Granite curbing and brass drain cover in north corner of lower plaza, looking north.



Fig. 38 – Lower plaza, looking northwest.



Fig. 39 – Upper plaza paving c. 2007,showing red brick pavers, looking northwest. Photo from Wiss, Janney, Elstner Associates, *Exterior Conditions Assessment,* p. 96.



Fig. 40 – Current pattern of pavers on upper plaza, looking north. The change from red brick pavers to gray concrete impairs the integrity of the appearance of the upper plaza.



Fig. 41 – Ongoing rehabilitation of granite pavers on upper plaza, looking southwest. Note hard black plastic borders and pebbled surface.

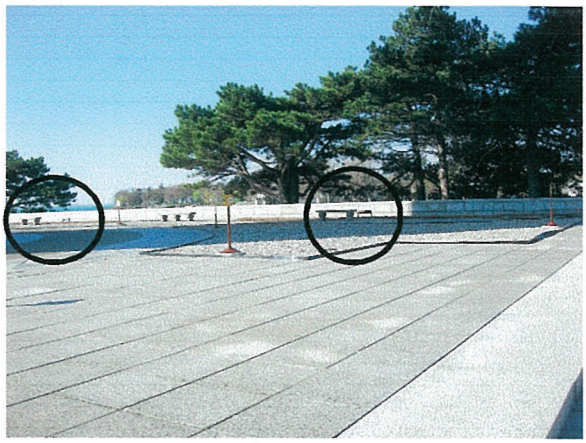


Fig. 42 – Horizontal light fixtures (circled) spaced along upper plaza wall, looking southwest.



Fig. 43 – Typical granite-faced pedestal supporting granite urn, looking east.



Fig. 44 – East side of upper plaza, looking northwest.

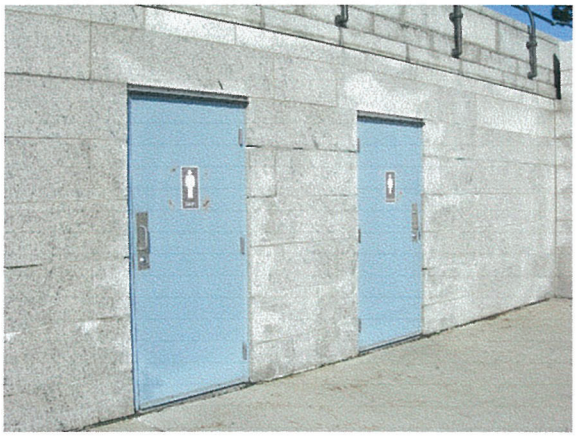


Fig. 45 – Restroom doors, looking northwest.

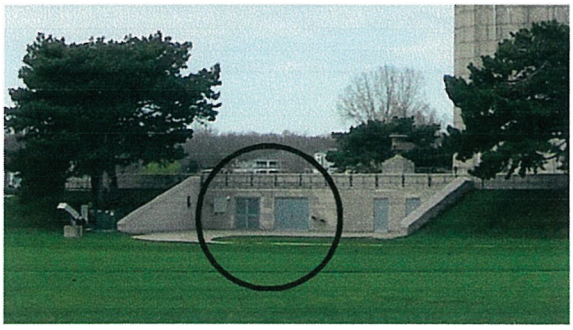


Fig. 46 – Mechanical room doors and air intake (circled), east side of upper plaza, looking southwest.



Fig. 47 – Brass pipe "safety fence," upper plaza wall above restroom area, looking northwest.



Fig. 48 – Modern drinking fountains on east wall of upper plaza, looking southwest.



Fig. 49 – Cylindrical wall-mounted light fixture in restroom access area, looking northwest.



Fig. 50 – Utility boxes on southeast side of Memorial, looking southwest.



Fig. 51 – Typical granite urn, looking southeast.



Fig. 52 – Typical granite bench, looking west.



Fig. 53 – Typical modern floodlight, looking northwest.



Fig. 54 – Modern signage installed by the National Park Service, looking southeast.



Fig. 55 – Cornerstone of Memorial Column, looking southwest.



Fig. 56 – Typical ground-level bronze door to Memorial Column, looking southeast.



Fig. 57 – Double-leaf door accessing lower elevator level, looking northwest.

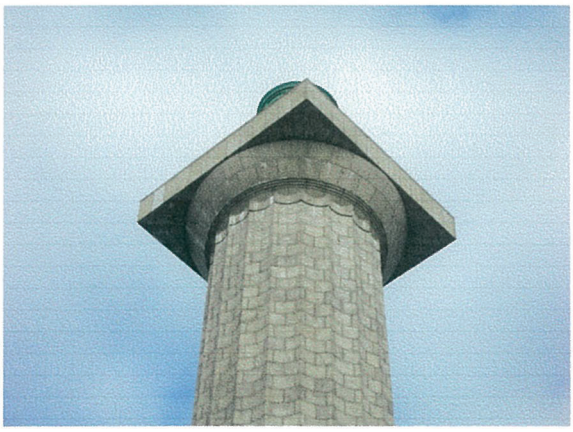


Fig. 58 – Detail of fluting and necking of the column, observation platform above, looking northwest.

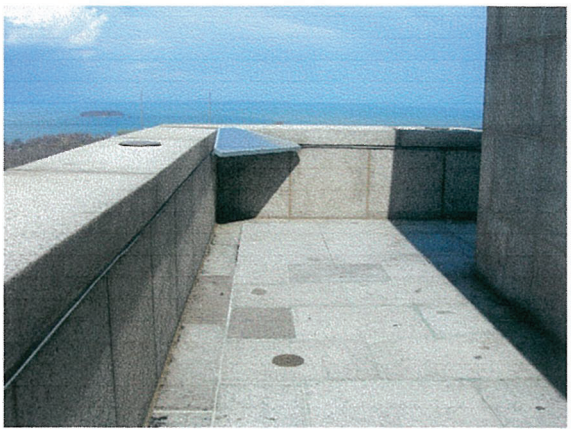


Fig. 59 – Observation platform, looking northwest.



Fig. 60 – Double-leaf door from observation platform to penthouse, looking southeast.

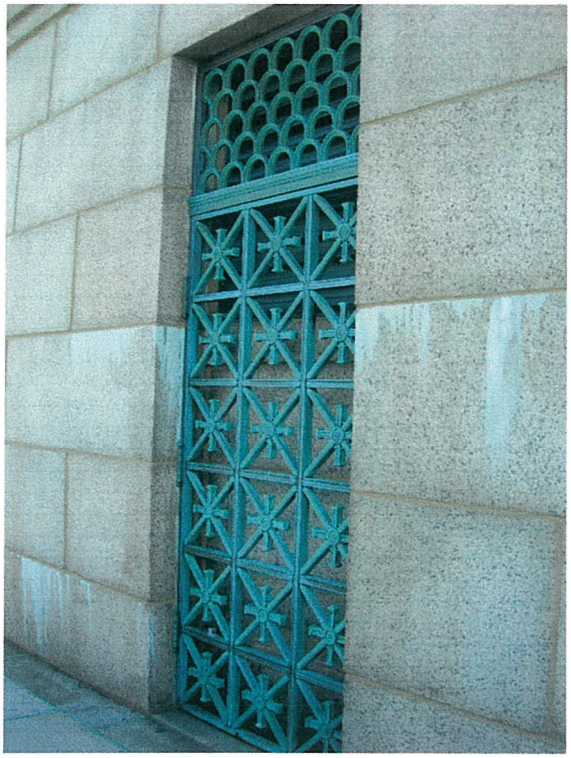


Fig. 61 – Typical vent opening and grillwork of exterior penthouse walls, looking southwest.



Fig. 62 – Coast Guard navigational light (circled) on penthouse roof, looking northwest.

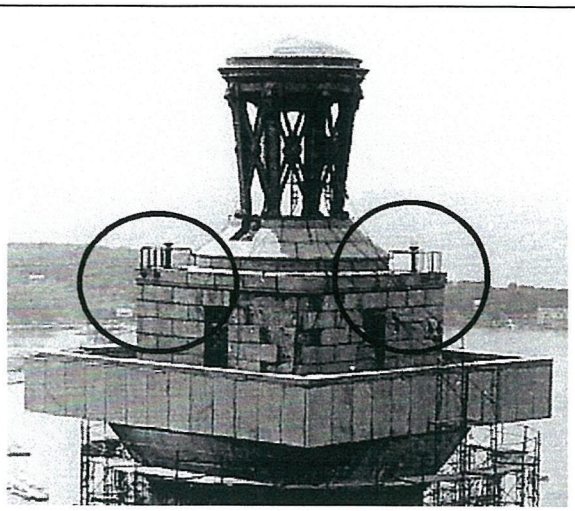


Fig. 63 –Coast Guard navigational lights (circled), c. 1980s, looking northwest. Photo courtesy of Perry's Victory and International Peace Memorial archives.



Fig. 64 – Lightning arresters on top of penthouse wall, looking northeast.

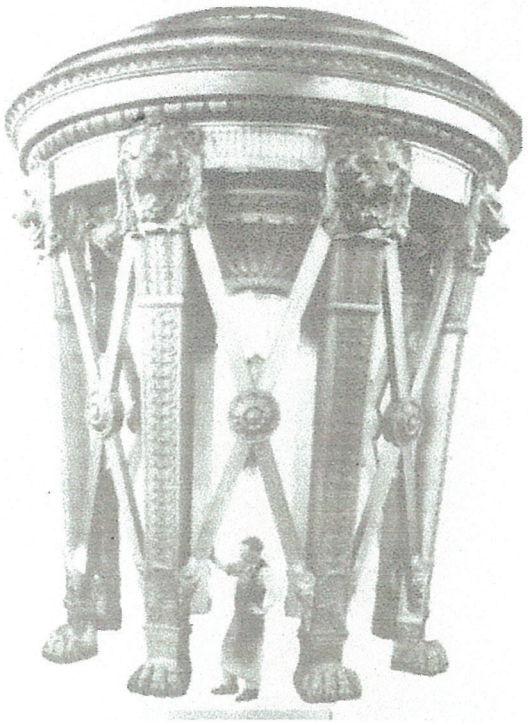


Fig. 65 – Bronze lantern after casting by the Gorham Company in Providence, Rhode Island. Image from -Dalton-Dalton-Little-Newport's 1976 *Historic Structure Report*, p. 37.



Fig. 66 – Detail of bronze lantern, looking northeast.



Fig. 67 – Detail of bronze lantern, looking northeast. Shows cross-bracing with rosettes, underside of lantern, and access hatch.

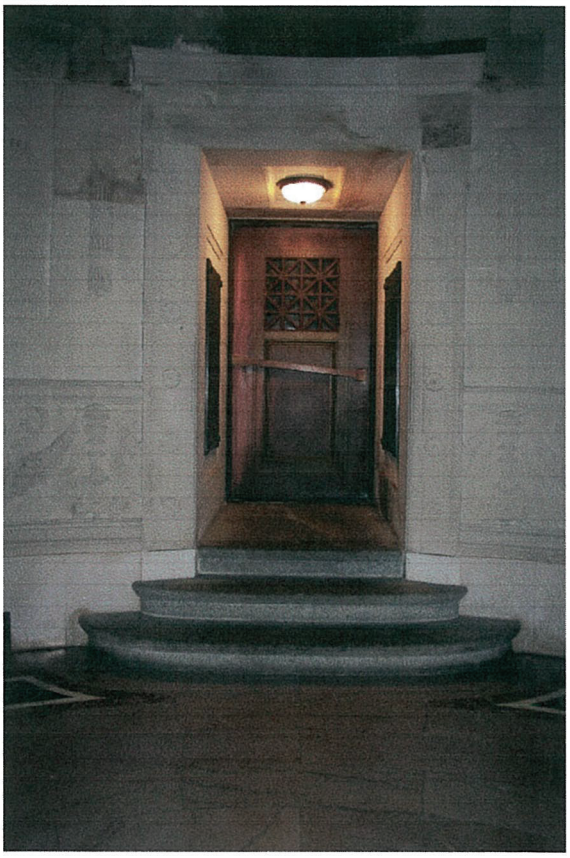


Fig. 68 – Typical niche with sliding exit door from Rotunda to upper Memorial plaza. Photo courtesy of Roberta Young, NPS Midwest Regional Office Historical Landscape Architect.

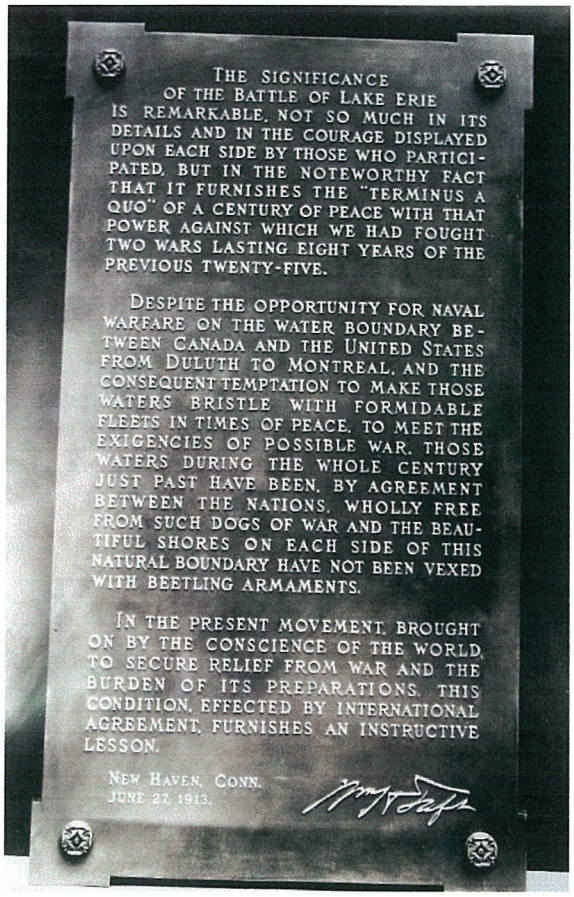


Fig. 69 – Taft plaque on north side of east Rotunda niche, looking northwest. Photo courtesy of Perry's Victory and International Peace Memorial archives.

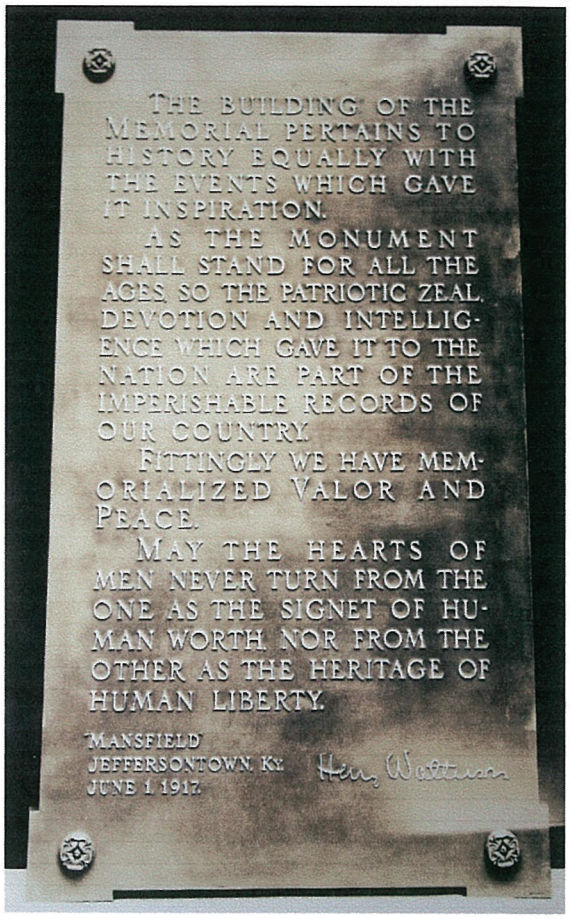


Fig. 70 – Watterson plaque on south side of east Rotunda niche, looking southeast. Photo courtesy of Perry's Victory and International Peace Memorial archives.

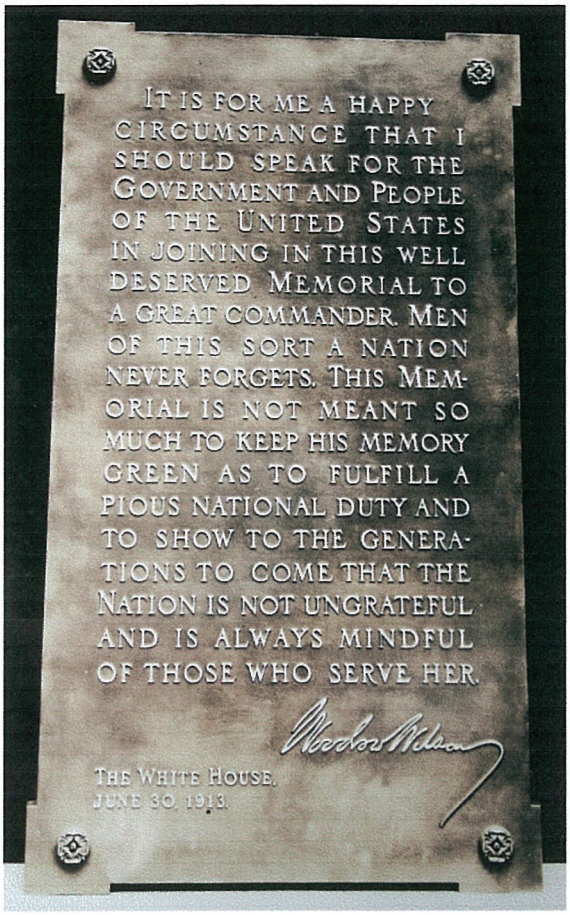


Fig. 71 – Wilson plaque on north side of west Rotunda niche, looking northwest. Photo courtesy of Perry's Victory and International Peace Memorial archives.

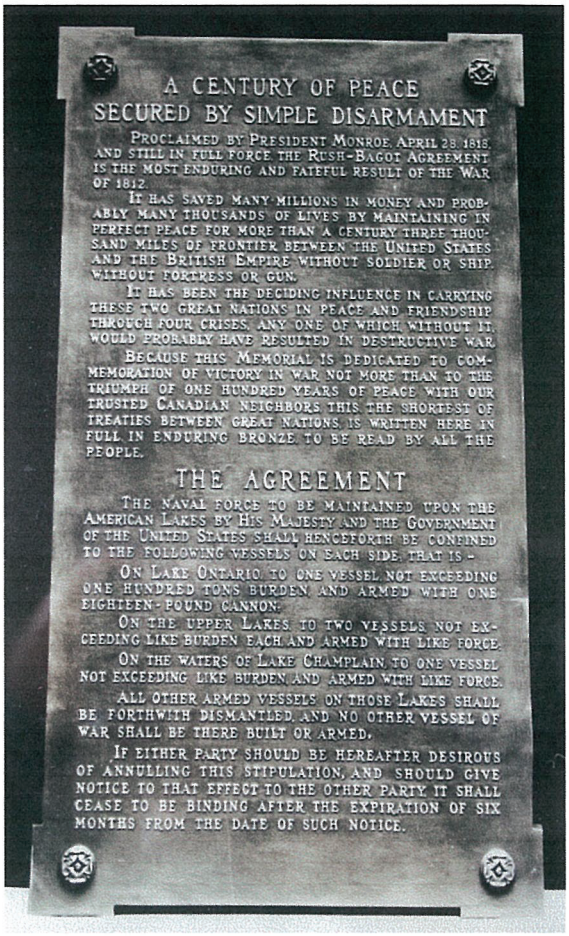


Fig. 72 – Rush-Bagot Agreement plaque, south side of west Rotunda niche, looking southeast. Photo courtesy of Perry's Victory and International Peace Memorial archives.

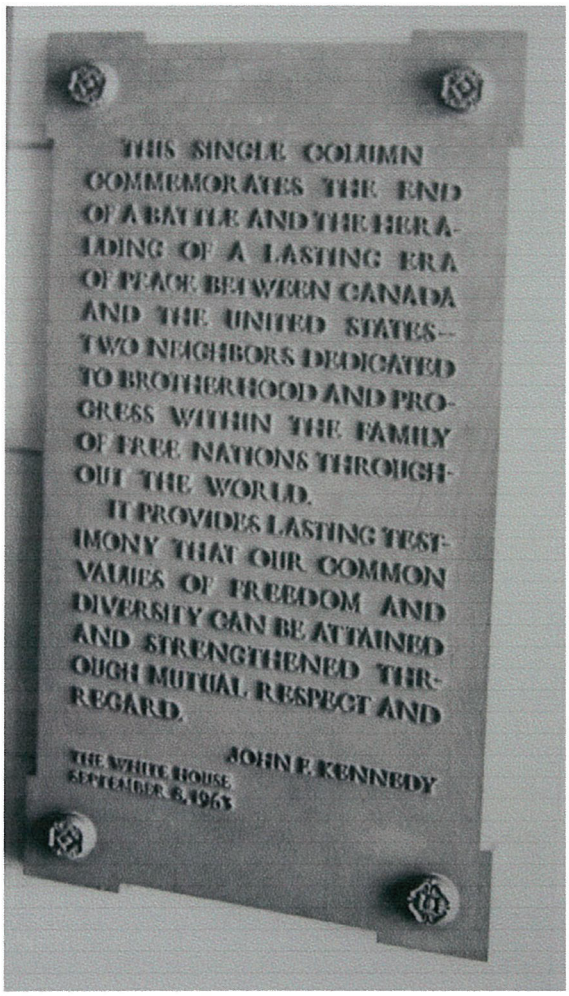


Fig. 73 – Kennedy plaque on west side of south Rotunda niche, looking southwest. Photo courtesy of Perry's Victory and International Peace Memorial archives.

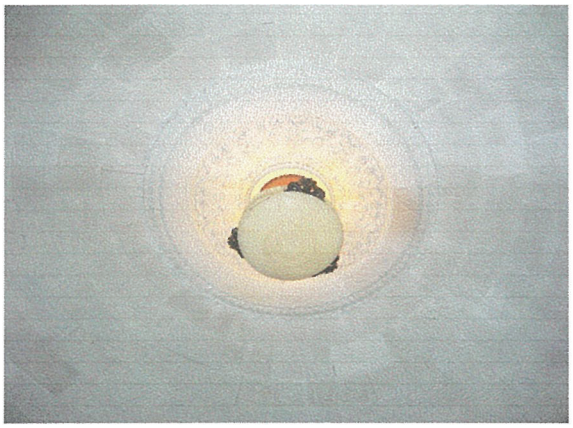


Fig. 74 – Reproduction light fixture at Rotunda ceiling, looking northwest.



Fig. 75 – Typical Rotunda steps from entrance niche. Photo courtesy of Roberta Young, NPS Midwest Regional Office Historical Landscape Architect..



Fig. 76 – Rotunda floor centerpiece, looking north.



Fig. 77 – Marble border on Rotunda floor and cast iron grille on wall. Photo courtesy of Roberta Young, NPS Midwest Regional Office Historical Landscape Architect.

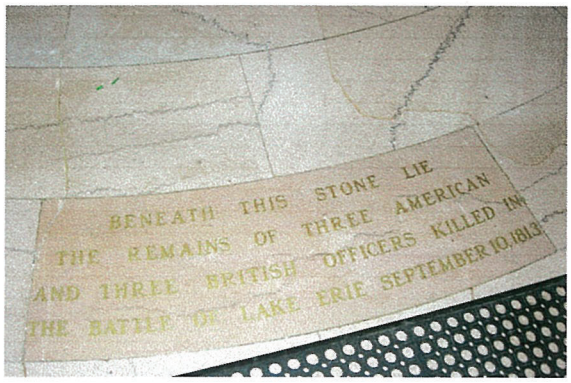


Fig. 78 – Marble and bronze burial marker in Rotunda floor, looking southeast.



Fig. 79 – Typical design of marble wainscot in Rotunda, looking southwest.

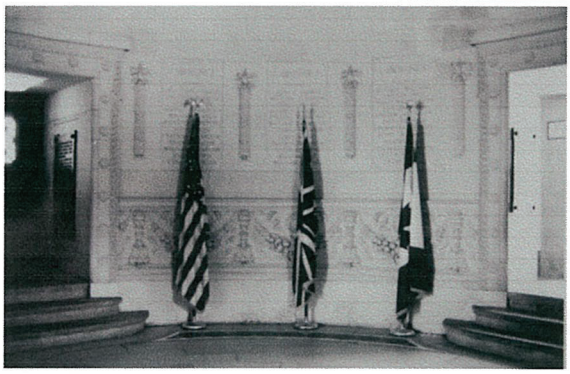


Fig. 80 – Rotunda, c. 1965, showing carved limestone tablets on walls. Photo courtesy of Perry's Victory and International Peace Memorial archives.

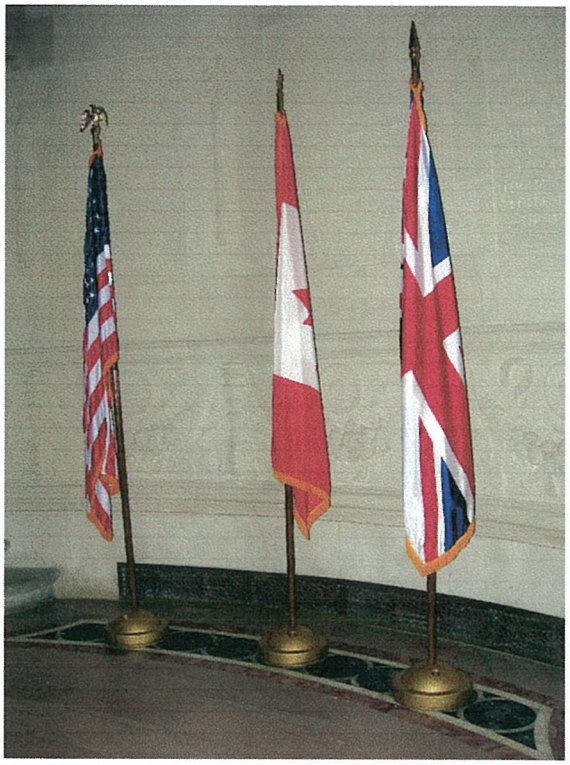


Fig. 81 – Carved limestone tablets on Rotunda walls, c. 2014, looking northeast.



Fig. 82 – Stairs from Rotunda to lower elevator landing, c. 1915, looking west. Photo courtesy of Perry's Victory and International Peace Memorial archives.

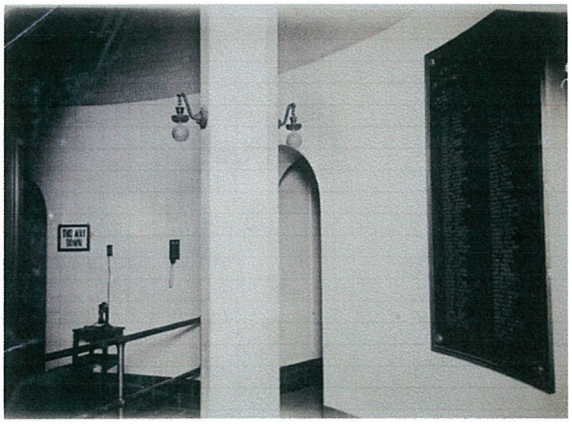


Fig. 83 – Lower elevator landing, c. 1915. Photo courtesy of Perry's Victory and International Peace Memorial archives.



Fig. 84 – Lower elevator landing, c. 2014. Photo courtesy of Roberta Young, NPS Midwest Regional Office Historical Landscape Architect.



Fig. 85 – Stairway and handrails from lower elevator landing to upper elevator landing. Photo courtesy of Roberta Young, NPS Midwest Regional Office Historical Landscape Architect



Fig. 86 – Access ladder from upper elevator landing to elevator equipment platform.



Fig. 87 – Bronze elevator enclosure at lower elevator landing. Photo courtesy of Roberta Young, NPS Midwest Regional Office Historical Landscape Architect.



Fig. 88 – Interior of elevator, looking southeast.



Fig. 89 – Floor of elevator, looking northwest.

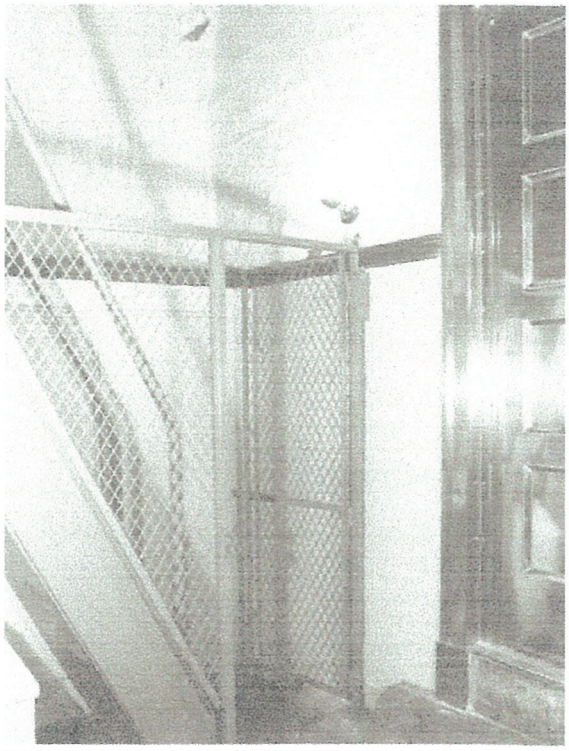


Fig. 90 – Upper elevator landing, showing steps up to bronze doors to observation platform, c. 1976. Photo from Dalton-Dalton-Little-Newport's 1976 *Historic Structure Report*, p. 93.



Fig. 91 – Original bathhouse, built 1926, c. 1950, looking northwest. Photo courtesy of Perry's Victory and International Peace Memorial archives.



Fig. 92 – Bathhouse after conversion to Park Headquarters, looking northwest. Photo courtesy of Perry's Victory and International Peace Memorial archives.



Fig. 93 – Current Ranger Operations building (former bathhouse), looking northwest.



Fig. 94 – Superintendent's Residence, c. 1952, looking southeast. Photo courtesy of Perry's Victory and International Peace Memorial archives.

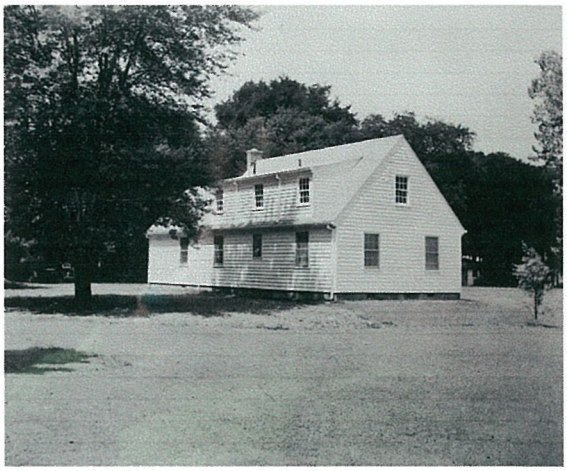


Fig. 95 – Rear of Superintendent's Residence, c. 1952, looking northwest. Photo courtesy of Perry's Victory and International Peace Memorial archives.



Fig. 96 – Current Men's Dormitory (formerly Superintendent's Residence), looking southwest. Photo courtesy of Roberta Young, NPS Midwest Regional Office Historical Landscape Architect.



Fig. 97 – Current rear of Men's Dormitory, looking northwest.



Fig. 98 – Original Superintendent's Garage, c. 1952, looking east. Photo courtesy of Perry's Victory and International Peace Memorial archives.



Fig. 99 – Current storage building on site of Superintendent's Garage, looking northwest.

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.)

- [x] 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.
- [x] 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
- [x] 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
Landscape Architecture
Engineering
Politics and Government

Social History

Period of Significance
1911-1963

Significant Dates
1911 – Site selected, U.S. Commission of Fine Arts recruited to judge competition
1912 – Selection of Freedman and Seymour as architects, construction begins
1913 – Centennial celebration with dedication of Memorial, interment of officers killed in battle beneath Rotunda floor
1915 – Completion of Memorial Column, Memorial first opens to the public
1919 – Transfer of ownership of site from State of Ohio to Federal government
1926 – Completion of plazas and landscaping
1931 – Dedication of the Memorial
1936 – Establishment of Perry's Victory and International Peace Memorial National Monument.
1951 – Construction of National Park Service facilities (Superintendent's Residence and Garage)
1958 – Last year the Memorial site consisted solely of the original acreage.
1963 – Sesquicentennial commemoration with installation of last commemorative plaques in Rotunda

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Architects: Joseph Freedlander and Alexander D. Seymour
Builder (of Memorial Column): J.C. Robinson & Son
Consulting Engineers (for Memorial Column): Boller, Hodge & Baird
Builder (of Plazas): Steward Engineering Corporation
Landscaping: Wadley & Smythe

Statement of Significance Summary (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Perry's Victory and International Peace Memorial is located near Put-in-Bay on South Bass Island in Lake Erie, Ottawa County, Ohio, approximately fifteen miles northwest of Sandusky (see Site Map 1). It is the land site most closely identified with the Battle of Lake Erie during the War of 1812, in which Commodore Oliver Hazard Perry led the United States Navy to

victory over the naval forces of the United Kingdom of Great Britain and Ireland. The battle took place on September 10, 1813, and secured Lake Erie for the advance of the forces of General William Henry Harrison into Canada and the capture of Detroit. These U.S. victories resulted in the Treaty of Ghent, which gave the United States control of land and waterways north and west of Ohio. The permanent boundary between the United States and Canada, now fixed for nearly two hundred years, is partly the result of Perry's victory. The Perry's Victory and International Peace Memorial overlooks the historic setting of this important battle and is also likely the location from which General William Henry Harrison's troops boarded Perry's fleet for transport to Detroit and the Battle of the Thames.

The Perry's Victory and International Peace Memorial, mostly constructed between 1912 and 1926, qualifies for listing in the National Register of Historic Places under Criterion A, events significant to our nation's history, and under Criterion C, embodying the characteristics of a distinctive type, period, and method of construction and being the work of a master. Under Criterion A, the Memorial qualifies under the Social History Area of Significance because it is the result of the social movements of the late nineteenth and early twentieth centuries aimed at commemorating heroic events of the past, and under the Politics/Government Area of Significance due to the involvement of the U.S. Government in the construction and maintenance of the site, specifically in providing early funding for construction and later stewardship of the site under the auspices of the National Park Service. Of special significance is that, due to the federal funding involved, the architectural design competition for the Perry's Victory and International Peace Memorial was the first to be judged by the newly-created United States Commission of Fine Arts, setting a precedent for that organization to judge architectural design competitions for other national commemorative properties, including the Lincoln Memorial. The Perry's Victory and International Peace Memorial also qualifies under Criterion C because it is an excellent and intact example of the Beaux Arts style of architecture and landscape architecture popularized by the "White City" of the Chicago World's Fair in 1883, it employed innovative engineering construction techniques that excited the interest of professional engineers of the time, and it is the work of a master, Joseph H. Freedlander, one of the two associated architects to design the Memorial Column and its plazas and the architect of its landscape design. As a commemorative property, the Perry's Victory and International Peace Memorial qualifies under Criteria Consideration F due to its monumental and symbolic Beaux Arts design and its age. The Period of Significance for the Memorial is from 1911 to 1963 and is based on its value as a commemorative property. The beginning date represents the start of land acquisition for the Memorial, and the end date represents the year of the sesquicentennial celebration of Perry's victory. During this celebration, the two aluminum commemorative plaques in the Rotunda were installed. Although the National Park Service acquired additional land for the park in 1959 and afterwards, no permanent additional commemorative buildings, structures, or features have been added to the site since 1963, making that year an appropriate end to the Period of Significance.

According to Thomas P. Busch in the 1976 National Register nomination for Perry's Victory and International Peace Memorial, "the Memorial is vitally associated with" the Battle of Lake Erie during the War of 1812 because the observation deck at the top of the Memorial Column is the best place to view the scene of the naval battle. The proximity of Put-in-Bay harbor to the battle

provided an opportunity for men of both fleets to come ashore to bury their dead. Additionally, the Memorial commemorates the Rush-Bagot Agreement of 1817, arguably an outcome of Perry's naval victory, "which was the first step toward permanent disarmament of the border between the United States and Canada, the longest unfortified international boundary in the world," making the Memorial "unique in combining the enshrinement of an act of war and the continuing effects of peace."[16] For these reasons, Busch nominated, and the Keeper of the National Register accepted, Perry's Victory and International Peace Memorial under Criterion A, a property associated with events that have made a significant contribution to the broad patterns of our history, in the subcategory of Military Area of Significance.

Since 1979, however, the requirements for designation under Criterion A with the Military Area of Significance have been made more rigorous: the property must have a **countable** resource that conveys the battle history. The site of the Perry's Victory and International Peace Memorial does not meet this criterion with certainty. Although it is the best place to view the site of the naval battle, it is not the actual site of the battle. After the battle, Perry's ships and the captured British vessels dropped anchor in Put-in-Bay harbor, but the harbor is not part of the park site, and it is not certain where the men of the fleets came ashore to bury the dead. Later, the troops of General William Henry Harrison were transported to South Bass Island, where they camped and trained before embarking on Perry's ships to successfully recapture Detroit in the Battle of the Thames. However, given that the site of the Memorial was originally swampland, often washed by lake water, it is unlikely that the troops camped and trained on it. On the other hand, because of its low elevation and easy access to the water, it is the most likely point of departure for the troops to be ferried to the larger boats for transport. Nevertheless, there is no clear indication that this is what happened. Therefore, the site of Perry's Victory and International Peace Memorial does not meet the current criteria for being listed under the Military Area of Significance of Criterion A and should not be so listed. This is unfortunate since the entire purpose of the Memorial is to commemorate a military action and its aftermath.

Despite the failure to qualify under the Military Area of Significance, Perry's Victory and International Peace Memorial qualifies under Criterion A in other Areas of Significance. Perry's Victory and International Peace Memorial is significant to the broad patterns of United States history in that it represents several facets of social and political development in this country. Efforts to commemorate the victory began to be organized soon after the close of the battle, though those efforts did not come to fruition for nearly one hundred years. Nevertheless, the impulse of business people and others to organize a peer group dedicated to securing a monument in honor of an event or person, especially toward the end of the nineteenth century and the beginning of the twentieth, represents a social phenomenon which is still evident today. This social phenomenon has resulted in the erection of local, state, and national monuments, the creation of local, state, and national parks, cemeteries, and other forms of landscaped commemoration, and the construction of memorial buildings and grounds in every state in the

[16] Thomas P. Busch, "Perry's Victory and International Peace Memorial National Register of Historic Places Inventory – Nomination Form." (Washington, DC: United States Department of the Interior, National Park Service, 1979), 3.

nation. The Perry's Victory and International Peace Memorial is significant under Criterion A in the area of Social History as an example of that category of peer group effort at memorialization of significant persons or events, particularly evident during the early twentieth century.

Due to the involvement of the United States federal government in providing funding for construction, insisting on the services of the federally-appointed Fine Arts Commission in the selection of a Memorial design, and, finally, inclusion of the Memorial in the United States National Park System in 1936, the Perry's Victory and International Peace Memorial has significance in the Area of Politics and Government under Criterion A. Without the intervention and assistance of the federal government, it is doubtful that the Memorial would have been built or would still be available for public enjoyment and education about a little-recognized but significant part of the history of the United States and its relations with Canada and Great Britain.

The Perry's Victory and International Peace Memorial is significant as a fine example of the Beaux Arts style of architecture and planning popular in the United States between approximately 1870 and 1930, including the harmony of the architectural style of the building with the design and landscaping of the grounds. It is, therefore, significant in the Area of Architecture under Criterion C. Further justifying significance under Criterion C, the Memorial was designed by noted architect Joseph Freedlander in association with Alexander Duncan Seymour. Freedlander was already a well-known and highly regarded master of his profession when the design for the Memorial was selected, and he continued to produce significant works thereafter. Seymour, the junior partner in the association, was at the beginning of his career but produced other notable architectural designs after the association with Freedlander ended. Finally, it is also significant under Criterion C in the area of Engineering as the largest free-standing Doric column ever built, a feat which attracted considerable attention in the periodicals of the time.

As a commemorative property, The Perry's Victory and International Peace Memorial qualifies for inclusion in the National Register of Historic Places because of its age, its architecture, and its symbolic significance.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

History of South Bass Island, 1636-1812

King Charles II of England included South Bass Island in the land he granted to the Colony of Connecticut, established in 1636 as a refuge for Puritans. The lands King Charles II granted at the time ran from "sea to shining sea," from the Atlantic Ocean to the Pacific Ocean, in a strip about 120 miles wide that included the southern half of Lake Erie, the site of South Bass Island. After the American Revolution, the state of Connecticut claimed the lands but was forced to cede most of them to the Federal government in exchange for federal assumption of its debt in 1782. The Federal government organized these lands into the old Northwest Territory, from which the

state of Ohio eventually emerged. However, the state of Connecticut retained its claim to 3.3 million acres in the northern Ohio territory, known as the "Western Reserve." The western end of the Western Reserve contained 500,000 acres, of which South Bass Island was a part, set aside for residents of several towns in New England whose homes and businesses had been destroyed by fires set by the British during the American Revolution. Therefore, the lands were known as the "Western Reserve Fire Lands." Few New England residents came forward to claim these lands, however, and the Connecticut Land Company, a group of land speculators, purchased them instead in 1795. In 1796, The Connecticut Land Company sent a survey team into the Western Reserve to lay out townships, but their efforts did not include the township of Put-in-Bay, which was not organized until 1830. The name Put-in-Bay originally referred only to the harbor, where ships would stop, or "put in" to wait out the fierce Lake Erie storms. Although there is evidence of a non-indigenous resident of South Bass Island in 1810 (the earliest recorded title to the island dates to 1792, according to Mongin's *Construction History*)[17], what settlement there was at Put-in-Bay before the War of 1812 was small, if one existed at all.

The War of 1812, Perry's Victory, and the Rush-Bagot Agreement, 1812-17

The Perry's Victory and International Peace Memorial commemorates the naval battle fought on September 10, 1813, in which United States Commodore Oliver Hazard Perry led his fleet of nine ships to victory over his British counterpart, Captain Robert H. Barclay, with a fleet of six ships, in the Battle of Lake Erie during the War of 1812. This was one of the largest naval battles of the war. From the bluffs on nearby Gibraltar Island, Perry's lookouts watched for the opposing fleet while the U.S. squadron waited at Put-in-Bay on the northeast side of the island. When the British were sighted, battle ensued about eight miles to the northwest of South Bass Island. Perry's forces won a decisive victory over the British squadron commanded by Captain Barclay, which prompted Perry's famous statement: "We have met the enemy and they are ours."[18] At the end of combat, the enlisted personnel killed in battle from both fleets were buried in the waters of Lake Erie. Two days later, on September 12, 1813, the crews of both fleets participated in a joint ceremony to inter the remains of their officers killed in combat, three Americans and three British, on the shore of South Bass Island at what is now Perry Park in the Village of Put-in-Bay.[19]

The victory gave the United States control of Lake Erie and made possible the successful advance of the troops of Major General William Henry Harrison into Canada. Perry's fleet facilitated this advance by bringing General Harrison's troops to South Bass Island, where they camped and drilled. While the exact location of Harrison's troop encampment is unknown, Perry's fleet subsequently transported them from Put-in-Bay to Canada, so it is likely that they, as well as members of the fleet's crew, made use of some of the grounds upon which the Memorial stands for their activities. The grounds, variously described as swampland or marshland, are the lands with greatest proximity to the bay due to having the lowest elevation above mean lake level. This would have allowed for easy access between the fleet and the land-

[17] Alfred Mongin, *A Construction History of the Perry's Victory and International Peace Memorial, Volume I: Pages 1-120* (New Mexico: United States Department of Interior, National Park Service, 1961), p. A-I.
[18] Busch, 3.
[19] Alfred Mongin, 4.

based forces by small boats. It is very likely that it was from the current site of the Memorial that General Harrison's troops were ferried to Perry's ships for transport to the Battle of the Thames and the successful re-capture of Detroit by the Americans. The naval successes of the United States in Lake Erie and Canada countered the generally more successful conduct of the war by the British and allowed U.S. negotiators to reject a British bid to limit the right of the United States to the lands north of the Ohio River. The Treaty of Ghent, concluded as a result of these negotiations in 1814, mandated a return to the status quo before the war, which allowed the United States to retain the Old Northwest area. Although the war was technically fought to a draw, the United States achieved its objective of retaining the lands it claimed, while Great Britain failed to achieve its objective of controlling the Great Lakes and the upper portion of the Old Northwest Territory.

Three years after the signing of the Treaty of Ghent ending the War of 1812, the signing of the Rush-Bagot Agreement occurred. Richard Rush, U.S. Assistant Secretary of State, and Charles Lord Bagot, British Minister to the United States, composed the text of this agreement through mutual correspondence and conversation. Also involved was Robert Stewart, second Marquis of Londonderry, by courtesy Viscount of Castleraugh, the British foreign minister. The Rush-Bagot Agreement, negotiated during the term of President James Madison, limited the number of warships each country could maintain on the Great Lakes. It was the beginning of permanent disarmament of the boundary between the United States and Canada, a remarkable arrangement as a negotiated disarmament, not a peace won through war. This boundary, known as the International Boundary and still in force today, is the longest undefended international border between two countries in the world: its present length is about 5,525 miles, which includes about 1,538 miles between Canada and Alaska. The United States Senate ratified the agreement on April 16, 1818, and, on October 20, 1818, President James Monroe proclaimed the signing of the Treaty of 1818 that was the result of the Rush-Bagot Agreement. United States boundaries along Lake Erie and westward are partly the result of Perry's victory at the Battle of Lake Erie, making the Perry's Victory and International Peace Memorial an appropriate place to commemorate the establishment of a permanent peace between the three nations: the United States, Canada, and Great Britain.

According to Thomas P. Busch in the 1976 National Register of Historic Places nomination for Perry's Victory and International Peace Memorial, "the Memorial is vitally associated with these events" because the observation deck at the top of the Memorial Column is the best place to view the scene of the naval battle and because it was to Put-in-Bay harbor that the men of both fleets came to bury their dead. Additionally, it commemorates the Rush-Bagot Agreement of 1817, arguably an outcome of Perry's naval victory, "which was the first step toward permanent disarmament of the border between the United States and Canada, the longest unfortified international boundary in the world," making the Memorial "unique in combining the enshrinement of an act of war and the continuing effects of peace."[20]

[20] Busch, 3.

Nineteenth-Century Efforts to Establish a Monument to Perry's Victory, 1856-1903

In 1812, Judge Ogden Edwards of Connecticut purchased the three Bass Islands, which had been included in the Western Reserve Fire Lands grant. Judge Edwards made various failed attempts to sell his holdings to prospective colonists, including having the township of Put-in-Bay surveyed in the 1830s. Ottawa County, in which Put-in-Bay is located, was organized in 1840 and named after a local Algonquin tribe.

In the 1850s, efforts to establish a monument to honor Commodore Perry's victory began. **Perry's Victory and International Peace Memorial is nationally significant under Criterion A for its association with events that contributed to the broad patterns of United States history in the area of Social History.** The Memorial is significant as an intact example of the results of a citizen-led coalition of interested businessmen, legislators, philanthropists, and others to build a memorial to an event those citizens considered historically significant. The impulse for citizens to organize a peer group dedicated to securing a monument in honor of an event or person represents a social trend in the United States which began about the 1850s, peaked in the decades at the end of the nineteenth century and the beginning of the twentieth, and is still evident today. Although governments perform this function in many other countries, in the United States, except for in Washington, D.C., where the government most often leads this effort, it is usually citizens who nominate a worthy subject for memorialization and lead the effort to secure such a commemoration. In fact, this citizen-led process is embedded in many aspects of federal legislation, such as the imperative for the individual states to nominate to the National Register of Historic Places those places in the state that the citizens of that state feel are worthy of inclusion. This social impulse has resulted in the erection of monuments, the creation of local, state, and national parks and cemeteries and other forms of landscaped commemoration, and the construction of memorial buildings and grounds in every state in the nation and in the District of Columbia. The Perry's Victory and International Peace Memorial is an intact and vibrant example of the fruits of a social imperative that is part of the fabric of the social and civic history of the United States.

"Early efforts to establish a monument to Perry's victory…were scattered and uncoordinated, with numerous designs and locations proposed and plaques, markers and statues erected at various places around Lake Erie."[21] In the decades before the American Civil War, Middle Bass, South Bass, and Gibraltar Islands came to be the favored locations, each promoted by interested property owners, many of whom offered generous tracts of land for the erection of such a monument. The first organized movement began in 1852 when the Sandusky *Register* urged that the Independence Day celebration on Put-in-Bay be used to organize an association for the erection of a monument to the Battle of Lake Erie. At that time, the favored site was on Gibraltar Island, just north of South Bass Island, because it was there that the lookouts had been posted prior to the battle and was in the vicinity of the starting point of the U.S. fleet. The geography of Gibraltar Island, particularly the bluff from which the lookouts watched, offered an imposing setting for an appropriate memorial. However, Put-in-Bay harbor on South Bass Island had the incentives that it was from there that the U.S. fleet sailed to meet the British, it was there

[21]Dalton-Dalton-Little-Newport, 10.

to which they returned to bury their officers slain in battle, and the remains of those officers still reposed beneath the shore of the harbor. The result of the *Register* editorial was the organization of a committee of five tasked with drafting a resolution for the erection of a monument on Gibraltar Island to commemorate Perry's victory in the Battle of Lake Erie and to organize an association to that end. Alfred P. Edwards, brother of Judge Ogden Edwards and the owner of Gibraltar Island at the time, offered to cede land for the monument and donate stone, lime, and hydraulic cement for its construction.[22] The organizational committee elected Lewis Cass, a soldier under General Harrison and the Democratic candidate for President of the United States in 1848, president of the association. In the initial burst of enthusiasm, $1500 was subscribed for the erection of the monument, but the momentum died and nothing came of that effort.

Following this disappointment, Alfred P. Edwards sold the Bass Islands and Gibraltar Island to Joseph de Rivera St. Jurgo in 1854. Born in 1813 in Barcelona, Spain, de Rivera had a thriving import business in New York City. De Rivera disposed of Middle Bass and North Bass Islands and, in 1858, had South Bass Island surveyed and subdivided into ten-acre lots. De Rivera initially used the island to raise sheep but he soon established the wine industry on the island by encouraging European immigrants to move to South Bass Island and plant vineyards. De Rivera's settlement began attracting colonists, many of whom were Germans or Danes who had been winemakers in Europe and wanted to avoid the compulsory military service of their home countries. The cedar forests of the island were converted to vineyards and the Village of Put-in-Bay prospered. De Rivera eventually moved to South Bass Island, where he built a home and planted a vineyard.[23] As part of his island development campaign, he donated five acres of land for what is now the waterfront park in the village of Put-in-Bay as well as land for the first school and the first church. He created the first tourist attraction on the island by opening up the island's largest cave to island visitors. De Rivera remained on South Bass Island and died there at age 79; he is buried in the local cemetery, which is on land he also donated for that purpose.[24]

In 1858, the Sandusky *Register* again promoted commemoration of Perry's victory at the Battle of Lake Erie. This time, the *Register* encouraged an annual commemorative meeting to be held at Put-in-Bay every 10th of September. Other newspapers in the area supported this notion, and a formal celebration, augmenting informal commemorations already held on the island, was arranged for that September, resulting in revival of interest in the erection of a monument. A Perry Memorial Association was organized in August, 1858, which included governors, military and naval officers, and representatives from cities bordering Lake Erie. According to the Sandusky *Register*, the future site for the monument was still to be on Gibraltar Island. Joseph de Rivera, who then owned Gibraltar Island, wrote to confirm that he would honor the promise made by the former owner, Edwards, to donate land on Gibraltar Island for the monument. Ohio

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[22] Mongin, 6.

[23] Webster P. Huntington, "Suggestions for a 'Believe It or Not' Broadcast from the Perry's Victory and International Peace Memorial National Monument at Put-in-Bay (South Bass Island), Lake Erie, Ohio" (unpublished letter, c. 1940, in NPS Midwest Regional Office collection), 7-8, CD-ROM, PEVI 2, sec 4-12.pdf.

[24] Remarkable Ohio – Marking Ohio's History, "Marker #13-62 Joseph de Rivera St. Jurgo, 1813-1889" (Ohio Historical Society, 2003) at http://www.remarkableohio.org/HistoricalMarker.aspx. This marker is located in the waterfront park in the Village of Put-in-Bay.

governor, Salmon P. Chase, presided over the first organized commemorative program, held at Put-in-Bay on September 10, 1858.

In the spring of 1859, T.D. Jones, of Cincinnati, drew up the first formal design for a memorial to Perry's victory at the behest of the Perry Memorial Association. The design resembled in many respects the memorial finally constructed on South Bass Island. Jones proposed a limestone Corinthian column 160 feet tall, topped with a statue of Commodore Perry eighteen feet tall, to be placed on the highest point of Gibraltar Island, forty feet above sea level, where Perry had his lookout. The base of the column was to contain portals from which the guns of Perry's ships, if they could be located, would protrude, and the traditional acanthus leaves of the capital were to be replaced with images of seashells topped by ships' prows with four figureheads facing in the four cardinal directions. The abacus of the column was to resemble ships' bulwarks with four catheads holding the four ships' anchors. It is evident that the idea of the form the memorial should take was already generally in place fifty years before actual construction began.

At the September 10th commemoration celebration of 1859, an estimated 15,000 people attended the laying of the cornerstone on Gibraltar Island for the monument designed by T. D. Jones. The anniversary of the Battle of Lake Erie had become a local holiday over the preceding decades, marking the end of the summer season on the islands and in the communities along the lake. The Sandusky *Register* reported that six excursion boats out of Sandusky, four from Cleveland, three from Toronto, and one from Detroit transported tourists to Gibraltar Island for the commemorative ceremony.[25] Two years later, however, the nation was at war with itself, and the plans of the Perry Memorial Association came to nothing.

After the American Civil War, the Sandusky *Register* continued to promote Gibraltar Island as the appropriate location for a memorial to Perry's victory in the Battle of Lake Erie. One of the owners of the *Register*, Sandusky native, Henry Cooke, was particularly interested in this project. In 1864, his brother, nationally-known financier, Jay Cooke, "who was wholeheartedly devoted to assisting in the creation of a suitable monument," purchased Gibraltar Island and erected a small monument to Perry's victory on the cornerstone set there in 1858.[26] That monument, with its bronze plaque, still stands (see Fig. 100).

By 1865, South Bass Island was established as a resort area, with guest cottages, boarding houses, and hotels housing tourists during the summer months. By 1874, steamers regularly transported tourists to the island from Sandusky, Toledo, Cleveland, and Detroit. The September 10th battle anniversary had become an enormously popular holiday on the island. To add to its repertoire of attractions, local enthusiasm began to grow for erecting a memorial to the Battle of Lake Erie at the village of Put-in-Bay. The burial site of the officers killed in that battle gave weight to the argument that such a memorial should be constructed at Put-in-Bay. In 1867, the Perry Monumental Association was formed and began fundraising to build a monument at Put-

[25] Mongin, pp. 11, 13.
[26] Ibid., 3-4.

in-Bay rather than on Gibraltar. Thereafter, "all serious efforts toward a significant Perry monument...centered upon South Bass Island as the location."[27] Still, the objective could never quite be achieved, though subscriptions were raised, as enthusiasm waxed and waned through the following decades. Between 1890 and 1903, twelve unsuccessful Congressional bills were introduced to create the monument.

Early Twentieth-Century Efforts to Establish a Memorial, 1904-11

By 1907, Put-in-Bay promoted itself as the "Saratoga of the West," claiming it was "the most noted resort in the middle West."[28] Steamers brought tourists to the island from Sandusky, Toledo, Cleveland, Detroit, Lakeside, and Port Clinton. By the early part of the century, the ice-fishing trade in the winter and the tourist trade in the summer, along with winemaking at seventeen island wineries, supported the local economy. The village boasted a dance pavilion of nearly eighteen thousand square feet in a building known as the "Mammoth Colonial Amusement Building," where locally-renowned bands played for the dancing pleasure of visitors to the island. Put-in-Bay also had an enormous Victorian hotel, the Hotel Victory, in addition to seven other major hotels, the John Brown museum, eight bowling alleys, and several public bath houses. A local winery offered tours of the Crystal Cave, the world's largest geode, discovered in 1897 while digging a well for the winery above it. Locals hoped to add to the village's resort cachet with a significant monument to Perry's victory at the Battle of Lake Erie.

In late 1907, the Director of Publicity for Put-in-Bay's Board of Trade suggested that the 100th anniversary celebration of the Battle of Lake Erie should be of greater moment than previously. The Board of Trade adopted this suggestion and called for the celebration to be carried out "on land and water" from June to September, 1913, and invited the National and State governments and the American people to take part in the ceremonies and celebration. The next year, Representative William A. Bense, of Ottawa County, introduced a joint resolution in both houses of the Ohio State Legislature in favor of the project, and the resolution passed unopposed. The Governor of Ohio appointed five commissioners to carry out the terms of the Resolution, and, in 1909, the legislature appropriated $3,000 to fund preparations for the celebration. A monument was not mentioned.[29]

In the meantime, though, private citizens had forged ahead of the government in promoting the Centennial Celebration and, with it, a physical memorial to be built for the occasion. The Perry's Victory Centennial Commission was established in 1908, largely due to the efforts of Webster P. Huntington, who continued as executive officer of the various commissions creating and administering the Memorial for the next twenty-eight years (see Fig. 101). Born in Columbus, Ohio, Huntington later founded a daily newspaper in New Hampshire but sold it in 1891 to become private secretary to William Windom, then U.S. Secretary of the Treasury. He served as an editor or as a regular columnist to several newspapers in Columbus, Toledo, and

[27] Ibid., 16.
[28] Ibid., 25.
[29] Aubrey F. Houston, *Historic Structures Report, Part I: Building No. 2 – Memorial Shaft, Perry's Victory and International Peace Memorial National Monument*, (Washington, DC: United States Department of the Interior, National Park Service, 1959), 5.

Cleveland as well as a contributor to magazines in Ohio and Kentucky. He became involved with the Perry memorial when contacted by the Director of Publicity for Put-in-Bay's Board for help with phrasing of the joint resolution to be presented to the Ohio State Legislature for the 100th anniversary celebration of the Battle of Lake Erie. According to Mongin's *Construction History*, Huntington was entirely unaware of any earlier efforts to erect a monument to the Battle of Lake Erie on any of the islands there.[30] He likely always believed that he was the first to conceive of such an idea.

The first report to Ohio's governor by the newly-formed Commission, of which Huntington was a member, recommended that any memorial undertaken by the State of Ohio to honor Perry's victory should take the form of a permanent building on South Bass Island. Huntington's idea of an appropriate permanent building was a marble Memorial Chapel in the park on Put-in-Bay. He thought that planning for construction of such a structure, which should cost no more than $150,000, might interest other states around the lake and elicit contributions from them.[31]

In 1909, during a lobbying visit to the Ohio State Legislature, Huntington made the acquaintance of prominent Cleveland architect and engineer, John Eisenmann, and enlisted him to the cause. Eisenmann's involvement proved to be of great importance to the creation and design of the memorial (see Fig. 102). Born in Detroit, Michigan, Eisenman graduated with a civil engineering degree from the University of Michigan in 1871. He took an appointment to the U.S. Lake Survey and became Chief of a Division in 1874. However, in 1875, he took a leave of absence to study architecture in Munich, Germany, graduating from the Royal Polytechnic School in Stuttgart, Germany, in 1877. He returned to the U. S. Lake Survey in 1878, but remained only four years and then resigned to return to Cleveland, where he taught at the Case Institute of Technology and served as the first head of the Case Institute Civil Engineering Department. Eisenmann left the Case Institute in 1886 to devote his full attention to his private professional practice. He authored the first building code for the City of Cleveland and was the supervising architect for the Cleveland Board of Education. Under his supervision, at least eighteen Cleveland school buildings were erected. In the late 1880s, Eisenmann was one of the architects of the Superior Arcade Building in Cleveland, "a pioneering venture in structural steel construction."[32] In 1901, he designed the Ohio Building for the Buffalo Pan-American Exposition as well as a flag that was later adopted as the Ohio State Flag.

Huntington soon learned that his new acquaintance was an architect and engineer and, even better, that he was very familiar with the topography of South Bass Island. In the course of his stint with the U. S. Lake Survey, Eisenmann had made soundings of the surrounding waters and studied the geological formations of the region. Receptive to Huntington's promotion of the Memorial building idea, Eisenmann made a conceptual sketch, which he later converted to a large watercolor rendering for the benefit of the members of the Commission. It was much grander than anything Huntington had imagined (see Fig. 103).

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[30] Mongin, 29.
[31] Ibid., 32.
[32] Ibid., 34-35.

Eisenman felt that the addition of utilitarian features to the memorial project would elicit the necessary enthusiasm from citizens who would ultimately be asked to pay for its construction. From his description, detailed in Mongin's *Construction History*, the Memorial would apparently be built in Put-in-Bay harbor, but close to the island, surrounded on all sides by water, and designed as a wheel with eight spokes oriented to the points of the compass. The monument would rise from the center of a raised platform, the hub of the wheel, with the spokes serving as approaches to the Memorial and docks for ships. On the land side of the Memorial, the quay would have a series of flowering water gardens, lotus groves, and lagoons interconnected with one another and with the harbor and lake through culverts and canals flowing under "venetian" bridges. Three of the Memorial's four sides would feature electrically-operated fountains with various spray patterns. Statuary groupings would frame the openings to the stairs and elevator providing access into the arcades, caves, and grottos of the aquarium located beneath the raised platform on which the Memorial building would stand. The fourth side of the Memorial would be the main approach, with stairs leading to the top of the terrace holding the building. At the foot of the stairs, centered in the approach, would be a heroic statue of Commodore Perry oriented to overlook the scene of his victory in the lake beyond. The Memorial itself was to be composed of four triumphal Ionic arches creating on the first floor a great public space with a vaulted ceiling within their quadrilateral arrangement. On the second floor would be the actual Memorial Hall, also with a vaulted ceiling, surrounded by passageways and galleries and decorated with appropriate mural paintings. Above this story would rise a multi-sided shaft with various arches and balconies with parapets for sightseers built into it, topped with a light house for navigation and Naval and Weather Bureau observatories above that. At the highest peak of the Memorial, would be a wireless station to facilitate reception of any message in the region without relay. Stairways and elevators from the lowest, aquarium, level to all these upper levels and facilities were to be arranged so that visitors did not interfere with the work of those in the observatories or wireless stations. Eisenmann estimated that his design would cost nearly $600,000.

Eisenmann had not attended the Ecole de Beaux Arts in Paris, France, but his design for the Perry's Victory Memorial was clearly influenced by its design tenets. The axial symmetry that was a component of Beaux Arts design was manifested in two ways: horizontally in the hub-and-spoke arrangement of the memorial and the surrounding docks, walkways, and quays; and vertically in the appearance of the Memorial building rising from a raised, horizontal platform in the center of the Memorial site. Eisenmann designed a landscaped setting somewhat more reflective of Olmsted's landscape design than that of Beaux Arts practitioners, surrounding his building with water gardens, lotus groves, and lagoons, connected by sinuous waterways through which the visitor would presumably row in leisurely enjoyment of the aquatic surroundings or simply gaze upon from the "venetian" bridges of the walkways. Nevertheless, the water theme of the "grounds" reflects the general purpose of the Memorial, fulfilling the Beaux Arts objectives of harmony between buildings and their surroundings. The style of the Memorial building itself draws its inspiration from the classical architecture of Rome, which, in turn, is drawn from that of the Greeks. The use of sculptures and painted murals as decorative features is consistent with the Beaux Arts practice of drawing on the resources of several branches of the arts for the overall effect. The inclusion of modern equipment such as the elevators and wireless

station speaks to the unabashed introduction by Beaux Arts practitioners of modern conveniences within the framework of their classical structures. Although Eisenmann's design was not the one ultimately constructed, it presages the style of the designs that followed, including the one that was built a few years later.

Enthusiastic about Eisenmann's plans as illustrated in his rendering, the Commission voted in July, 1910, to recommend that they be adopted as the design for the Perry's Victory Memorial if satisfactory arrangements could be made to compensate Eisenmann for detailed architectural drawings of his plans. Funds were allocated, and Eisenmann prepared detailed plans of his design, which were displayed at the first meeting of the newly-formed Inter-State Board of Perry's Victory Memorial Commission (hereinafter called the Inter-State Board). Eisenmann also nominated as his site the isthmus between the east and west lobes of South Bass Island. A marshy area at the time, with the harbor of Put-in-Bay on the north, it appeared an ideal site for Eisenmann's water-based design (see Fig. 104). By September, all interested states had enacted legislation authorizing their governors to appoint members to state commissions empowered to cooperate with the Ohio Commissioners on the Centennial Celebration and construction of a suitable memorial. Some of the states had already pledged substantial sums to further that objective. The Inter-State Board held its first meeting on September 10, 1910, during the battle memorial celebration, adding to the original Ohio Commissioners representatives from Pennsylvania, Michigan, Illinois, Wisconsin, Kentucky (from where many of the American combatants originated), Rhode Island (Perry's home state), and New York. Representatives from Minnesota joined the Inter-State Board after the first meeting.

At its first meeting, the Inter-State Board formed two objectives: to plan and conduct the battle centennial celebrations in 1913 and to erect a suitable memorial to the battle and Perry's victory. In the matter of the Memorial, the Inter-State Board approved Eisenmann's choice of site, but referred the design decision to its newly-elected Executive Committee. Eisenmann's plans were then used to solicit preliminary funds for construction of a Perry's Victory Memorial from the states and the Federal Government, thus raising pledges of $350,000 in support from the states of Ohio, Pennsylvania, Michigan, Illinois, Wisconsin, New York, Kentucky, and Rhode Island, and $250,000 from the Federal government. Unfortunately for Eisenmann, the introduction of the Federal Government into the project effectively ended his contributions to the Memorial design.

Perry's Victory and International Peace Memorial is nationally significant under Criterion A for its association with events that contributed to the broad patterns of United States history in the area of Politics and Government, especially in the area of Government, for the role of the federal government in its initial funding and in the later stewardship of the site by the National Park Service. In addition to being significant as an example of the results of citizen-led efforts to memorialize an historic event, the Perry's Victory and International Peace Memorial is significant as an example of the results of the role of the federal government in that endeavor. Unlike the early years of the republic, by the twentieth century, citizens of the United States had begun to turn to their federal government for help with large projects beyond their means, and they had also begun to expect positive responses to their requests for help. The involvement of the federal government in the construction of the Trans-Continental Railroad, for

example, served to give citizens notice that their government could, and would, pass laws and appropriate funds to forward worthy projects, a fact that is still true today. Such involvement always comes with requirements for some measure of control by the federal government, however. For the Perry's Victory and International Peace Memorial, financial assistance from the federal government carried with it the requirement that the newly-appointed United States Commission of Fine Arts be consulted on the final design for the Memorial. As a result, **Perry's Victory and International Peace Memorial is also nationally significant in the area of Politics and Government, particularly Politics under Criterion A, for being the first architectural competition for design of a memorial to be judged by the U.S. Commission of Fine Arts.**

Public Law 463, signed March 3, 1911, provided for a $250,000 federal appropriation and added three commissioners to the Inter-State Board to represent the interests of the Federal government. The appropriation, however, was conditional on compliance by the Inter-State Board with a requirement by President William Howard Taft that they consult the U.S. Commission of Fine Arts in the selection of the final design for the Memorial. President Taft wrote a letter to Lieutenant General Nelson A. Miles, one of his appointees to the Inter-State Board, implying that referring such design questions to the Commission had been his routine for some time, though the U.S. Commission of Fine Arts had only been established the previous year with the passage of 40 U.S.C. 104, an Act to Establish a Commission of Fine Arts. The mission of the U.S. Commission of Fine Arts at the time was limited to the District of Columbia: to advise on the location of statues, fountains, and monuments in public areas of the District and on plans for public buildings erected by the Federal government in Washington (later expanded by President Taft by Executive Order to include all of the District of Columbia). President Taft further expanded the jurisdiction of the U.S. Commission of Fine Arts by requesting that the Inter-State Board consult this body in the selection of the architect for the Perry's Victory Monument. Though the U.S. Commission of Fine Arts would thereafter make design selections for many buildings, memorials, monuments, and works of art constructed and installed outside the District of the Columbia, the Perry's Victory and International Peace Memorial was the first such selection it made, thus setting the precedent for the future.

The Inter-State Board had referred Eisenmann's plans to their Executive Committee for further consideration, but the Executive Committee, evidently assuming that those would be the plans, had done nothing further except to use photographs of the plans and the rendering for lobbying purposes in the state legislatures from which construction funds were sought. Construction of the Memorial had since become the primary goal of the Inter-State Board, however, and the decision had been made to use the majority of the funds in hand for that purpose. The addition of the $250,000 appropriation from the Federal government made the construction of the Memorial now possible, so the Inter-State Board had little choice but to accede to the wishes of the President if they wished to have any hope of erecting a monument in time for the Centennial Celebration in 1913.

After passage of Public Law 463, and with the promise of $250,000 from the Federal government, the next orders of business were to secure title to the site selected by Eisenmann on

the isthmus of South Bass Island and to solicit and obtain the cooperation of the U.S. Commission of Fine Arts in approval of the design. Although they thought they already had a professional architect and his design in hand, the Executive Committee first petitioned the U.S. Commission of Fine Arts for advice on the procedure to be followed to obtain designs and sketches from a competent architect for the purpose of selecting a suitable design for the proposed Memorial. The Commission recommended that the Inter-State Board contact nationally-prominent architect, Frank Miles Day, for his advice. To that end, Col. Webb C. Hayes, representing the Inter-State Board, met with Day on July 5, 1911, to discuss with him the position of architectural advisor to the Inter-State Board and inquire as to his availability to serve in that capacity. Two days later, Day wrote to General Miles that he was available for the position.

A senior partner of the architectural firm of Day Brothers and Klauder in Philadelphia, Day had a national reputation, "particularly for his 'Collegiate Gothic' buildings at large eastern universities."[33] By the time he accepted this work for the Inter-State Board, an architectural competition for design of the Perry's Victory Memorial was a near certainty. As past-president of the American Institute of Architects, Day was "a former chairman of its Committee on Competitions, and had served as a juror on similar contests for several federal buildings."[34] In his letter to General Miles, Day detailed what he conceived his duties to be, as well as stipulating his fee. He proposed to craft the program of the competition, which would give architects the requisite information to enable them to submit suitable designs, to confer with the Building Committee of the Inter-State Board and with the entire Board when necessary, to respond to all questions regarding the program of the competition, and to act, if desired by the Inter-State Board, as a member of the jury of the competition. His fee was $1,500 plus any travel expenses.

In the meantime, concerns and questions about Eisenmann's chosen site prompted the Inter-State Board to commission him to perform a more extensive geological survey of the area to determine the suitability of constructing on it. Eisenmann already had a hypothesis of the geology of the site based on his experience with the U. S. Lake Survey, and he knew which maps and charts to request from the Superintendent of the U. S. Lake Survey to aid in his investigation.[35] Eisenmann detailed his findings in a letter to the Inter-State Board dated August 26, 1911, findings that would have significant repercussions on the design and construction of the Memorial later. Eisenmann indicated that he investigated the entirety of South Bass Island to determine the suitability of another possible location for the Memorial, taking borings and soundings in the process, with the caveat that he did not have the equipment or the time to do a complete geological survey. The reservations expressed in his letter regarding the limitations of equipment, materials, time, authority, and funding and their possible effects on the survey findings were later validated by soundings taken prior to excavation. This apology absolves him of any blame in the descriptions of the nature of the terrain and geology that appeared in the later

[33] David G. Henderson, *Special Report: Proposed Repaving of the Memorial Plazas – Perry's Victory and International Peace Memorial, Put-in-Bay, Ohio* (Denver Service Center, United States Department of the Interior, National Park Service, 1977), 4, CD-ROM PEVI 2, sec 4-11.pdf.
[34] Williams and Boyle, 19.
[35] Mongin, 52.

architectural prize competition program. His findings confirmed what he already believed: that the "swamp" area of the isthmus consisted of approximately three feet of water on top of less than one foot of peaty and loamy soil covering a layer of solid blue clay extending to bedrock only about five feet below. He claimed that the layer of bedrock was flat in the area of the isthmus, though it had an apparent slight dip running from the Bay on the north to the sand beach on the south. He opined that dredging the isthmus to bedrock would result in a channel on the isthmus of about six feet deep during the high-water summer months and four feet deep in winter. In other words, the site he selected was the right one for the erection of the Memorial he designed.

By the time Eisenmann's letter reached the Inter-State Board in August, a competition to select a new design and architect, with involvement expected from the U.S. Commission of Fine Arts, seemed a certainty, "and consideration was being given to employment of a man other than Eisenmann as architectural consultant for the conduct of the competition."[36] The only part of Eisenmann's design that remained intact was his selection of the isthmus between the two lobes of South Bass Island as the site for the Perry Memorial. The Inter-State Board met on September 8, 1911, without, however, having responded to the letter received in July from architect Frank M. Day. General Miles, representing the Building Committee, stated that its members now believed that opening the design of the Perry Memorial to a general competition among architects was an inevitable necessity to avoid criticism of their design choice and to obtain the best results. He moved that the Building Committee be authorized to procure the services of an architectural advisor for a sum not to exceed $4,500. Upon a second, the resolution passed unanimously.[37] On September 11, 1911, the Inter-State Board offered to Frank Miles Day the position of Professional Architectural Advisor. His principal task was the selection, by competition, of a design and architect for the Perry Memorial. Day responded enthusiastically on September 13, 1911, and departed a few days later by train to Cleveland, where he was met by Intra-State Board President-General, George Worthington, who escorted him to Put-in-Bay to show him the proposed monument site.

Day had also commended to the Inter-State Board the U.S. Commission of Fine Arts as a jury for the competition. This recently-established, seven-member federal agency consisted of prominent architects, sculptors, a painter, and a landscape architect tasked with advising the President, Congress, and other Federal agencies regarding the location of statues, fountains, and monuments in public areas and on plans for public buildings erected by the Federal government in Washington in its role as the nation's capital city (later expanded by President Taft by Executive Order to include all of the District of Columbia). Prominent architect Daniel Burnham was chairman of the Commission, and Colonel Spencer Crosby, of the United States Army, was the Executive Officer and Secretary. Other members at the time were architects Cass Gilbert and Thomas Hastings; sculptor Daniel Chester French; painter and sculptor Francis David Millet; landscape architect Frederick Law Olmsted, Jr., and Charles Moore.[38] To expedite the

[36] Ibid., 60.
[37] Ibid., 69.
[38] Ibid., 70-71.

competition, architect Day and other members of the Inter-State Board met informally in New York with members of the U.S. Commission of Fine Arts on September 25, 1911, and secured their agreement to act as jury for the Perry Memorial architectural design competition. Though they had advised on other projects in Washington, D.C., such as the appropriate location for a streetcar line, this would be the first architectural design competition for a major memorial project to be judged by the U.S. Commission of Fine Arts, a fact which makes the Perry's Victory and International Peace Memorial significant under Criterion A in the area of Politics and Government.

Assembly of the Site and Design of the Memorial, 1911-12

The Period of Significance for the Perry's Victory and International Peace Memorial begins in 1911, when the site for construction of the Memorial was assembled from individual property owners. On May 2, 1911, the Ohio Legislature passed a bill providing for purchase of a site for the Memorial and authorizing the Ohio Commissioners to negotiate with the owners a fair purchase price for the desired land. Ten days later, having apparently failed to arrive at amicable agreements for the land, the Ohio Commissioners petitioned Judge Judson Harmon to notify the State's Attorney General, Timothy S. Hogan, to proceed with acquisition of the property by condemnation. The Land Records of Ottawa County, Ohio, show six owners of the properties in which the state of Ohio was interested. Of these, Mary Lockwood and Mary Chapman, each holding more than six acres, owned the majority of the land that would eventually become the original 14.25-acre site of the Memorial. Attorney General Hogan filed the "Application to Assess Compensation," the means of acquiring property at the time, in the Ottawa County Probate Court on June 6, 1911. After a preliminary hearing, Probate Judge Lawrence C. Rupp ruled that the State of Ohio was entitled to appropriate the properties for the stated purpose and ordered the Clerk of the Court of Common Pleas to convene a jury to view the properties on July 31 and fix a fair value for each of them. The amount fixed by the jury was paid partly by the Ohio Commissioners and partly by the Board of Trade of Put-in-Bay, which raised the money by subscription. By May, 1912, all the parcels had been assembled into one site for construction of the Memorial.

Architectural Advisor Day sent his first draft of his *Program* for the architectural competition to the Inter-State Board on October 1, 1911. Ten days later, the Building Committee of the Inter-State Board met with him in Cleveland to review and revise this draft. Day was then authorized to arrange for publication of the *Program.* In deference to Eisenmann's dashed hopes, the Building Committee also resolved that designs for the Memorial which had already been made public could be submitted to the competition for consideration. Although Day's *Program* specified that architects must submit completely anonymous designs which would be given identifying numbers to be used for the evaluation in order to forestall any appearances of favoritism, anonymity would be difficult to achieve if Eisenmann chose to submit his original design.[39] A few days later, Day submitted for Huntington's review a draft of a news release to be published in architectural journals. The news release announced the competition, provided the proposed location of the Memorial, and gave a general description of the purpose of the

[39] Dalton-Dalton-Little-Newport, 12.

Memorial and the desired architectural result, including landscaping. It provided an estimated price of the project at $600,000, although only $480,000 of that was available at the time. It also described, in general, the prizes to be awarded – first prize to be the appointment as architect to design and supervise the construction of the Memorial, and three other prizes to be awarded to architects authoring the next three best designs – and promised a "jury of well-known experts." It invited architects interested in competing to submit an application to Webster P. Huntington, then Secretary to the Building Committee of the Inter-State Board.[40]

On October 12, Lt. General Nelson A. Miles, representing the Federal Commissioners on the Inter-State Board, wrote a formal letter to the U.S. Commission of Fine Arts requesting their advice and assistance in selecting a design, and, by inference, an architect, for the proposed Memorial. Frank Miles Day wrote a similar letter to the Commission. The U.S. Commission of Fine Arts, meeting on November 2, considered the requests contained in both letters and reviewed the program of the competition provided by Day. The Commission then directed their Secretary to respond that the U.S. Commission of Fine Arts would be pleased to assist with the selection of the architect for the Perry Memorial and to inform the Inter-State Board that as many members of the Commission as possible, given the short notice, would inspect the site of the proposed Memorial the following Sunday, November 12.[41]

Members of the Inter-State Board met the members of the U.S. Commission of Fine Arts in Sandusky, Ohio, on Sunday morning, November 12, and from there transported them to Put-in-Bay for an inspection of the site. According to Mongin's *Construction History,* several of the Commissioners were not satisfied with the advisory nature of their role in selecting the winning design and architect for the Memorial. In turn, the Inter-State Board was concerned about giving up too much control of the design selection to an un-tested agency of the Federal government. The Executive Committee of the Inter-State Board met on November 18 to consider the concerns of the U.S. Commission of Fine Arts, but eventually voted to not alter the status quo: the selection of the winning design by the U.S. Commission of Fine Arts would be advisory only, to be approved by the Building Committee of the Inter-State Board, with final adoption or rejection of the design or the architect to be the responsibility of the Executive Committee of the Inter-State Board. "In other words," as Mongin succinctly phrased it, "the Executive Committee voted itself the final say in the selection of the design and the architect."[42]

The program under which architects were to submit designs for consideration were embodied in the booklet approved by the Building Committee on October 11, entitled "Program of a Competition for the selection of an Architect to design and supervise the construction of the PERRY MEMORIAL at Put-in-Bay, Ohio." Three modifications were later made to these specifications, which were then communicated to all competition participants. The program called for the Memorial to consist primarily of a "shaft" of considerable height so that, if the designer wished to include it as part of the design, the Memorial could be used for navigational

[40] Mongin, 73.
[41] "Minutes of the Meetings of the Commission of Fine Arts," (Washington, DC: United States Commission of Fine Arts, 1911, in NPS Midwest Regional Office collection), 83, CD-ROM, PEVI 2, sec 4-7.pdf.
[42] Mongin, 75.

purposes as well. The shaft was required to include a stairway, an elevator, and an overlook platform for the public placed near the top. The program noted that the word, "shaft," was not used in the technical sense and should not be taken to indicate any particular type of design. The building(s) should include a Museum of between three and five thousand square feet as well as space for a curator's office, lavatories, and janitor's room. The program stated that the shaft and the museum could be grouped, combined, or separated in whatever way the architect felt best. The Memorial was also to include space for the remains of the naval officers buried on the shore of Lake Erie at Put-in-Bay after the battle to be re-interred within the walls of the Memorial and encouraged the architect to design a fitting tribute for those officers. The site was to be designed as a suitable setting for the Memorial, but the program allowed that the entire site did not have to be treated formally. The program also outlined several changes that would be allowed to the site, such as changes in the roadway on the north, as well as changes that would not be allowed. It mandated that the bay and Lake Erie should remain connected by a waterway or canal across the site to allow the passage of boats of the life-saving service (although this requirement was neither met in the initial design nor followed in the ensuing construction). The program allowed competitors to design the Memorial to appear as though rising directly from the waters of the lake, **but did not require them to do so**, and offered that earth excavated from the connecting canal between the bay and the lake could be used to raise the level of the site. The program then outlined the submission criteria to be followed by architects who wished their designs to be considered and detailed the selection and award process.

Anxious to keep abreast of the progress of the competition, the Inter-State Board requested, through its Architectural Advisor that all its commissioners who wished to do so be allowed to view all entries submitted. Attorney John H. Clarke, of Cleveland, urged President-General Worthington to convene a formal meeting of the Inter-State Board in Washington during the judging to facilitate oversight of the proceedings and give the Inter-State Board Commissioners a "vital interest" in the competition's outcome.[43] Meeting on December 15, 1911, the U.S. Commission of Fine Arts heard excerpts from a letter to the Commission from Day suggesting that the members of the Building Committee should be present at their meeting in January, when the Commission would meet to inspect the submissions and select a winner. The Commission directed its Secretary to tender an invitation to the Inter-State Board to be present at that meeting, set for January 26, 1912, and to inform Mr. Day that the Commission believed that all arrangements for the handling and display of the submissions, as well as all associated costs, should be borne by the Inter-State Board. The Inter-State Board made plans for its members to attend the judging in Washington, D.C., and Day arranged for the submissions to be displayed in a room of the new National Museum at the Smithsonian Institute, with other rooms made available for committee meetings.

Eighty-two architects and firms, four of them in two associations, qualified to have their submitted designs and proposals judged by the U.S. Fine Arts Commission: forty-two of these from New York City, ten from Boston, six from Philadelphia, five from Cleveland, three from San Francisco, two from Baltimore, two from St. Louis, and one each from Birmingham,

[43] Ibid., 95.

Cincinnati, Columbus, Ithaca, Milwaukee, Norfolk, Pittsburg, Rochester, St. Paul, Urbana, Washington, D.C., and Youngstown. From these, fifty-four designs were received. John Eisenmann was among those who submitted a design, which was a variation on his original. Newspapers and journals across the nation stirred public interest in the competition and its outcome.[44]

On January 25, the Inter-State Board and the U.S. Commission of Fine Arts assembled at the National Museum to inspect the submissions. A number had been assigned to each submission, and the authoring architect(s) were forbidden to indicate in any way on the drawings, packaging, or elsewhere, the name of the submitting firm in order to preserve the aspect of anonymity crucial to unbiased judging. On January 26, the U.S. Commission of Fine Arts again visited the exhibit designs and spent the day deliberating on their choice for first, second, third, and fourth prize in the competition. The following day, they submitted a report to the Building Committee of the Inter-State Board nominating design No. 5 as "presenting the most satisfactory solution of the problem" and recommending that its author be appointed as architect of the Memorial.[45] For the first "premium," the monetary prize to be awarded to the second- through fourth-place designs, the U.S. Commission nominated design No. 17, and second and third premiums were awarded to design No. 34 and design No. 54. The Building Committee of the Inter-State Board concurred with the choices of the U.S. Commission of Fine Arts. The Executive Committee then opened the numbered envelopes containing the names of the submitting architects and awarded the first premium to James Gamble Rogers, of New York City, the second premium to Paul Cret of Philadelphia, and the third premium to Dillon, McLellan & Beadel of New York City. First prize, the appointment as architect to design and supervise the construction of their design for the Perry's Victory Memorial, went to associated architects Joseph Henry Freedlander and Alexander Duncan Seymour of New York City.

Perry's Victory and International Peace Memorial is nationally significant under Criterion C in the area of architecture for embodying the distinctive characteristics of a type and period. Freedlander and Seymour chose Beaux Arts Classicism as the architectural style for their design. American architects had been designing public buildings in Beaux Arts Classical style since the early 1870s, but the style captured the public imagination when it became the architectural theme of the great White City of the Chicago World's Fair, formally known as the Columbian Exposition, in 1893. The style is seen in many public and semi-public buildings across the United States, including courthouses, libraries, churches, and railroad stations, as well as in some private residences. During the height of the popularity of the Beaux Arts style (1900-1910), many public landscapes, including many memorials now managed by the National Park Service, were designed in this neoclassical style.[46] These include the Lincoln Memorial, which is the result of the second architectural competition to be judged by the U.S. Commission of Fine Arts.

[44] Ibid., 96.
[45] Ibid., 97.
[46] Williams and Boyle, 75.

The American Beaux Arts movement, which flourished between 1876 and 1930, is named for the most prestigious school of architecture in the world in the nineteenth century, the Ecole des Beaux Arts in Paris, France. The first American architect to graduate from the Ecole des Beaux Arts was Richard Morris Hunt (1827-1895), who went on to establish architectural studios in the United States that promoted the design concepts of the Ecole des Beaux Arts. "Newly founded architectural schools in the United States adopted Beaux Arts practices and were often staffed by Beaux Arts alumni."[47] Joseph Henry Freedlander, the senior architect of the Perry's Victory and International Peace Memorial, was the third American architect to graduate from the Ecole des Beaux Arts. Alexander Duncan Seymour also studied at the Ecole des Beaux Arts.

The Beaux Arts style encompassed a variety of architectural styles derived from historic precedents, of which the Classical style is one.[48] Beaux Arts Classicism is a subgroup of Revivalist styles common between 1850 and 1950, some of which are still popular today. The principles of design stressed by the Ecole des Beaux Arts were "close attention to the classical orders,...fundamental belief in axial organization, and...firm reliance on symmetrical composition."[49] Characteristic of this style is an emphasis on axial symmetry of the entire design, including the landscape elements, monumental decorative features such as statuary, fountains, and grand stairways, artfully-designed views and vistas through the careful placement of landscape and architectural features, and the use of styles of buildings, sculptures, and formal terraces reminiscent of the classical architecture of ancient Greece and Rome with smaller decorative features borrowed from the Federal and Adams periods of architecture. "The Ecole promoted the use of advanced technology, and Beaux Arts architects perceived no conflict between the modern functions of the buildings and the exploitation of historically derived detail."[50] Beaux Arts architects commonly incorporated complex electrical systems, heating and ventilation equipment, elevators, and other modern mechanical devices and conveniences into their designs. They also often used the work of practitioners of the other arts, such as sculptors, painters, and landscape architects in their designs to achieve the desired effect of harmony between beauty and function. The landscaped setting for the architectural features of a design reflected the formality and symmetry of the buildings. Exterior and interior treatments were often united by details relating to a specific architectural theme. In stark contrast to the competing materials, textures, patterns, and styles of the Victorian aesthetic also popular during the Beaux Arts period of influence, Beaux Arts design emphasized unity.

The winning design for the Perry's Victory Memorial reflected the training of the two architects at the Ecole des Beaux Arts (see Fig. 105). It was axial and symmetrical in design. It consisted of an elevated, terraced plaza running northeast to southwest across the entire isthmus, bisecting the site into two approximately equal parts, with the column at the center. On the northeast, monumental steps led down to the shore of Put-in-Bay, from which Perry's fleet had embarked

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[47] Stephen Calloway, ed., *The Elements of Style: An Encyclopedia of Domestic Architectural Detail* (Buffalo, NY: Firefly Books, Ltd., 1991), 384.
[48] Ibid.
[49] Carter Wiseman, *Twentieth-Century American Architecture: The Buildings and Their Makers* (New York: W.W. Norton, 2000), 29.
[50] Calloway, 384-385.

for their victory over the British. A symbolic sculpture group and colonnade were designed for the southwest end of the axis, and a museum for the northeast end, both intended to resemble classic Greek and Roman architecture. Limited construction funds eventually eliminated these two elements from the design. Nevertheless, the original design, as well as the constructed Memorial, displays the use of axial symmetry, classical architectural style, and sculptural features typical of Beaux Arts Classicism. So, too, do the simplicity of materials, which consist mainly of stone, reinforced concrete, and bronze, the formal arrangement of the landscape planting groups and visitor circulation features, and the visual harmony between the Memorial building and its setting, achieved by placement of planting groups arranged to emphasize the importance of the central monument. Although not all of the original design was constructed, Perry's Victory and International Peace Memorial remains a fine example of Beaux Arts architectural and landscape design from the early twentieth century and, for the most part, retains integrity of location, design, setting, materials, workmanship, feeling, and association. Please see the **Description** Section of this nomination for a full description of the individual elements that compose this historic site.

Perry's Victory and International Peace Memorial is also nationally significant under Criterion C in the area of architecture because it represents the work of a master. Joseph Henry Freedlander was already a nationally prominent architect with an established reputation in competitions and in executed buildings when the design that he and Seymour submitted for the Perry's Victory Memorial was chosen as the winning design (see Fig. 106). Born in New York City in 1870, Freedlander attended the Massachusetts Institute of Technology and, afterwards, was only the third American architect to receive the *Diplome* in Architecture from the Ecole des Beaux Arts, in Paris, France. Freedlander then returned to New York City, where he "achieved early and continuous success in his professional activities...."[51] In association with architect Arthur Dillon, Freedlander won the competition to design the St. Louis Clubhouse in 1897, and received honorable mentions in the competitions for the New York City Public Library building and the campus of the University of California. In 1901, Freedlander won the competition for design of the National Home for Disabled Volunteer Soldiers in Johnstown, Tennessee, and recently, in 1911, had won the competition for the Auditorium in Portland, Oregon. "He already had compiled an impressive record of bank buildings, hospitals, club buildings, public buildings, factories and private residences completed under his architectural supervision."[52] Notable work of Freedlander's later years included the revision of the Saratoga Spa, the Bronx Courthouse and County Jail in New York City, and the City Museum of New York.

Alexander Duncan Seymour, Jr., on the other hand, the junior architect in the association, had only recently embarked on his career as an architect. Born in New York City, in Brooklyn, on February 1, 1884, Seymour earned a Bachelor of Science degree in architecture from Columbia University in 1906. The following years, he studied at the Ecole des Beaux Arts in Paris, France, and at the American Academy in Rome. After the success of the collaboration with Joseph H. Freedlander on the Perry's Victory and International Peace Memorial, which association ended

[51] Mongin, 119.
[52] Ibid.

in 1917, Seymour and another partner founded an independent architectural practice. In the course of this practice, Seymour designed schools, commercial and public buildings, and residences. He joined the faculty of the College of Architecture at Cornell University in 1926 as a Visiting Critic, and became a Professor of Architecture there in 1928. In 1940, Seymour was elected Andrew Dickson White Professor of Architecture, and retired in 1950, then becoming an Emeritus Professor. Alexander Duncan Seymour died in 1957. Though his architectural portfolio may not have been as full of notable buildings as that of Joseph H. Freedlander, A. Duncan Seymour made lasting contributions to the practice of architecture through his work as a teacher in the field at Cornell University. Thus, both architects, Joseph Henry Freedlander and Alexander Duncan Seymour, made significant contributions to the built environment of the United States, one through the design and construction of significant buildings during the first half of the twentieth century, and the other through the training of the architects for the second half of the twentieth century.

Construction of the Memorial Column, 1912-15

Huntington arranged to have photographs of the winning design prepared immediately for copyright and publicity purposes. He made some of the photographs available to the press, and they were published throughout the United States and Canada. "The Otis Litho Company of Cleveland prepared an illuminated reproduction of the prize design...."[53] The design was then copyrighted, and the renderings were published in the February 21, 1912, issue of *American Architect* (see Fig. 105).

By March 11, 1912, the architects had completed working drawings of the column and plazas for the purpose of obtaining estimates, which were submitted to the Building Committee of the Inter-State Board at their next meeting. On May 1, arrangements were being made for the architects to meet with the Building Committee at Put-in-Bay to discuss the project and to inspect the site. Neither architect had ever visited South Bass Island, or any of the Bass Islands, before May 13, 1912. By this time, Frank Miles Day, the Architectural Advisor to the Inter-State Board, the U.S. Commission of Fine Arts, and the architects had agreed that the Memorial Column was to be the central feature of the Memorial. The design facilitated separating the components, and it appeared that construction of the other two main elements, the museum and the colonnade, would be delayed due to their cost.

Specifications for construction were completed by May 20, 1912. The designs and specifications were put out to bid, and the architects presented four bids for construction to the Building Committee on June 4, 1912. The bids ranged from $329,851 to $427,000. Bids did not include installation of the electrical system or the fabrication and erection of the bronze lantern, which would be handled under separate contracts. That same day, after deliberations, the Building and Executive Committees of the Inter-State Board voted to award the construction contract to the lowest bidder, J.C. Robinson and Son, of New York City. The Executive Committee also officially approved the isthmus as the Memorial site and stipulated that title to the site would be conveyed to the United States. This conveyance was a condition by the state of Pennsylvania,

[53] Ibid, 115.

attached to its appropriation of $60,000 for the Memorial. The Governor of Ohio, James M. Cox, signed into law in May, 1913, Ohio House Bill No. 398, ceding the land to the United States as a complete parcel and authorizing its conveyance to the United States of America. Congress finally approved U.S. Public Law No. 344, which accepted the conveyance of the land on behalf of the United States, on March 3, 1919.

Freedlander and Seymour engaged the firm of Sprague and Henwood, of Scranton, Pennsylvania, to conduct soil borings, and that of Judson and Wagar, of Sandusky, Ohio, to conduct a site survey. Site investigations resulted in a disagreeable surprise. They revealed that the dolomite bedrock was not "flat as a pancake" five feet below lake level, as claimed in Eisenmann's report, but ran irregularly from ten to twenty feet below. In addition, the isthmus was found to be 100 feet narrower than the dimensions given in the program of the competition. These discrepancies caused a delay in the preparation of final drawings because the design of the plaza had to be narrowed substantially to accommodate the new dimensions. The discrepancy also resulted in additional payment to the contractor for extending the concrete foundations to bedrock, further reducing the amount available to fund the entire construction. Other revisions to the design, based on changed conditions, were necessary. Due to lack of funding, the Executive and Building Committees of the Inter-State Board decided that the museum and colonnade would not be built in this first building campaign. This necessitated relocation of all electrical equipment, formerly designed to be housed in the Museum, to the Memorial Column, and additional revisions to the construction drawings.

Clearing of the site began on June 24 under a separate contract between the Inter-State Board and John H. Feick, of Sandusky, Ohio. At the September 10th anniversary of the Battle of Lake Erie, in the town park at Put-in-Bay, the Executive Board announced the choice of J. C. Robinson & Son as the contractor (see Fig. 107). They also announced the decision to build only the central column as the Memorial instead of the entire design. Freedlander and Seymour, however, went ahead with preparing plans and specification for construction of the entire design, modified by the recent discoveries from the borings and survey, in the hope that it would one day be constructed.

Feick completed clearing the land on September 18, and Robinson began moving equipment to the site. Robinson built a dock and a railroad for transporting materials. He also built an electrical power plant and a storage building, set up a winch and a derrick, and began filling the marsh. Ground was officially broken for the Memorial on October 1, 1912. By December 24, 1912, Robinson had completed excavation for the foundation and installation of sheet piling for a cofferdam. After inspecting the work, the structural engineer engaged by Freedman and Seymour, Henry W. Hodge of Boller, Hodge, and Baird, of New York City, "recommended that the rock bed be roughly stepped off to avoid a steep incline."[54] Although Robinson was eager to begin placing concrete immediately, the architects refused permission due to the approach of winter and the accompanying severe weather.

[54] Dalton-Dalton-Little-Newport, 22.

In the spring of 1913, the contractor resumed work, though the first order of business was to remove the water that had accumulated in the excavated area during the winter and repair damage to the cofferdam wrought by winter storms. However, by "late June, the concrete cylinder foundation...had been poured approximately 22 feet above bedrock to the future upper plaza level...."[55] The contractor began applying the first course of granite. The cornerstone was laid in a ceremony held on July 4th, 1913. Throughout the summer, work on the granite proceeded, though it was slowed by the throngs of visitors, estimated at a half-million, who were attracted to the site by the progress of the work and by "promotional and commemorative events and fund-raising activities."[56] By early September, the sixth course of granite had been laid and the rotunda was partially completed for the official ceremonies of the Centennial Celebration commemorating the battle.

The climax of the summer-long series of ceremonies commemorating the Battle of Lake Erie was the Memorial dedication ceremonies held at Put-in-Bay on September 9-11, 1913. Ohio Governor James Cox served as Master of Ceremonies, and former President William Howard Taft was the featured speaker. Taft had been made an honorary member of the Inter-State Board in 1909, during his tenure as President of the United States. J.A. McDonald, editor of the Toronto *Globe* newspaper, represented Canada at the ceremonies. All the speakers stressed the long-lasting negotiated peace between the United States, Great Britain and Canada as the meaning of the Memorial. "This spirit was in marked contrast to the chauvinistic and bellicose fervor of the early efforts to create a memorial in the 1850s and 1860s."[57]

The following day, September 11, a casket containing the bodies of the three American and three British officers killed in the Battle of Lake Erie, originally buried separately in an area of the lake shore that later became the Put-in-Bay Village Park, was conveyed to the site and lowered into a crypt located deep below the level of the future rotunda floor (see Fig. 108). The officers thus interred were Americans Lieutenant John Brooks of the brig 'Lawrence'; Midshipman Henry Laub, of the 'Lawrence,' and Midshipman John Clark, of the schooner 'Scorpion'; and British Captain Robert Finnis, of the brig 'Queen Charlotte'; Lieutenant James Garden, of the Royal New Foundland [sic] Regiment, and Lieutenant John Garland, of the ship 'Detroit.' The Bishop of Rhode Island and the Venerable Arch-Deacon and Rector of St. Paul's Church in Toronto conducted the appropriate religious services, and "the first act of dedication of the Memorial to its avowed purpose" was completed.[58]

Perry's Victory and International Peace Memorial is also nationally significant under Criterion C in the area of engineering for the construction of the largest Doric column ever built, a remarkable engineering achievement for its time. Thomas Busch, who wrote the original nomination of the Perry's Victory and International Peace Memorial to the National Register of Historic Places in 1976, was unimpressed by the architecture but said that the Memorial was "significant because of its scale and because of the remarkable (for 1913-1915)

[55] Ibid.
[56] Ibid.
[57] Ibid.
[58] Ibid.

engineering achievement of its construction."[59] It is the "most massive" Doric column ever built, and "one of the largest battle monuments in the world."[60]

In their *Historic Structure Report – Administrative and Architectural Data – Perry's Victory and International Peace Memorial, Memorial Column and Plazas, National Monument / Ohio,* completed for the National Park Service in 1976, the firm, Dalton-Dalton-Little-Newport provided an excellent description of the engineering challenges facing the contractor in construction of the column and how they were met. This description, in condensed form, follows:

"Construction of the column required considerable ingenuity and improvisation by the contractor." He erected a "wooden tower" inside the shaft. He supported the tower with the steel elevator shaft framing and with "heavy wood struts and steel guy ropes anchored into pockets in the concrete shaft." The concrete stairs on the inside of the shaft wall provided lateral bracing to the elevator framing. Long, hinged booms, attached to the tower, "supported cables which hoisted up concrete and the granite blocks." Concrete from the mixer outside the shaft fed through a chute to the interior of the shaft to fill the hoisting bucket. Therefore, openings in the rotunda floor and domed ceiling had to be maintained until the concrete work was completed. As the column rose, the contractor dismantled the tower rig and reinstalled it higher up. "Pockets left from the tower anchorage were filled with concrete and then covered with face brick….." About sixty feet of shaft wall could be constructed with each setting of the tower rig.[61]

"Equal resourcefulness was required in setting the granite blocks, which…proceeded in conjunction with the concrete placement." Each course of granite consists of thirty blocks "about four and one-half feet high and approximately seven feet across the flute,…forming [twenty] flutes." The shaft is composed of seventy-eight courses, "approximately 282 feet high, the granite blocks weighing from two to five tons." As each course of granite was set, the contractor placed segmented wooden forms inside it and filled the space between with concrete. Heavy metal hooked bars anchored each granite block to the concrete behind it. The contractor alternated thick and thin courses of granite, which keyed the stone into the concrete backing. "Robinson's method aroused wide interest among engineers and contractors, and was the subject of a detailed article…in the July 23, 1914 issue of Engineering News."[62]

According to the article, "Building a Granite Shaft 300 Feet High: The Perry Memorial," the work required special construction methods due to

> "the limestone side facing, the two spiral stairways in the wall, and dome, and four…reinforced concrete girders over the dome which carry the staircase columns above…. The walls are concreted (in several stages) after setting both granite and limestone and building the forms for the spiral stairways between. The thin stonework of the dome was laid on centering and keyed up and then backed with concrete…' in a

[59] Busch, 6.
[60] Ibid., 2.
[61] Dalton-Dalton-Little-Newport, 24.
[62] Ibid.

> header and stretcher arrangement of the stone blocks, similar to the thick-thin alternation of granite blocks in the outer shaft wall. The problem was made even worse due to the fact that holes in the dome and floor of the rotunda had to be kept open for operation of the concrete hoist, until concrete placement was completed in October 1914."[63]

Construction of the capital and rotunda presented other complicated engineering challenges. At the capital, heavy beams, bracketed from the tower, supported "substantial falsework which in turn supported the granite blocks composing the curved section of the capital,...." The inside face of the cut stone formed "dovetails, or keys, which, with steel reinforcing, locked the concrete to the stone." The thickness of the granite and the concrete backing gradually diminish as the wall rises, until a single capstone tops the shaft wall on which the entire capital rests. Cantilevered from and above this construction, the abacus, or capital proper, serving as the observation gallery, is of reinforced concrete faced with granite, forty-seven feet square and 7'-8" deep. The granite blocks of the capital weigh between two and four and one-half tons. "The capital, completed August 31, 1914, was the subject of another interesting article in Engineering News...entitled "Reinforced Concrete Cap of Perry Memorial Column," by Howard C. Baird, of the consulting structural engineering firm of Boller, Hodge, and Baird.[64]

After the delays of the summer of 1913 caused by the Battle of Lake Erie Centennial celebration and by flocks of curious tourists, Robinson made rapid progress: his crews set twenty-four courses of granite by December 6, 1913, thirty-eight courses by February 20, 1914, and all seventy-eight courses by early July, 1914.

While construction of the shaft was underway, fabrication of the ornamental bronze lantern, twenty-two feet high and weighing eight tons, also proceeded at the architectural bronze foundry of the Gorham Company in Providence, Rhode Island. Architect Freedlander and members of the Inter-State Board inspected it on August 11, 1914. Installation began in December 1914, after completion of construction of the elevator penthouse, and finished in February, 1915 (see Fig. 109).

In August, 1914, Freedlander and Seymour revised the construction drawings for the plazas to reflect the corrections to the dimensions of the isthmus made by the surveyors in 1912. "These drawings, titled 'The Terrace,' include only the center segment actually built."[65] The Inter-State Board wished to ensure that the plazas would serve as the architectural foundation for the central Memorial Column and provide space for large public gatherings. At their annual meeting on September 10, 1914, the Inter-State Board, confirming its intention to complete the entire original design, set aside $122,000 for construction of the plazas and landscaping. The Inter-State Board awarded Stewart Engineering Corporation, of New York, a contract on October 27, 1914, for construction of the plazas and fabrication of the carved granite urns and pedestals located at the four corners of the upper plaza. The urns were created in two pieces and assembled on site. After installation, wooden covers were placed over the urns to protect them

[63] Ibid, 25.
[64] Ibid.
[65] Ibid., 26.

from damage (see Fig. 110). These urns are original features of the Memorial. The Stewart Engineering Corporation began filling and leveling the plaza areas and constructed the concrete "understructure of the upper plaza through the winter of 1914-15" (see Figs. 111 and 112).[66] By May, 1915, the amount set aside for landscaping and construction of the plazas was reduced to $102,000 due to insufficient funds. This affected mostly landscaping and planting since the work of the construction of the plaza was nearly completed. Stewart Engineering Corporation completed its contract in June, 1915.

Installation in the rotunda of the twelve incised limestone wall panels, bearing the names of the U.S. ships and the enlisted men on board each ship who were wounded or killed in battle, began in October, 1913 and proceeded through the following year and the winter of 1914-15 (see Figs. 80 and 81).[67] Completion of the elevator installation was hampered by trouble with the electrical current from the island's generating station, but was finally completed in late May, 1915, in addition to the installation of an underground electrical transmission cable to the Memorial.[68] According to Mongin's *Construction History,* William Marks "installed the electric light and power equipment for the monument, and was its first maintenance man...."[69]

On June 13, 1915, the work begun almost three years before had been completed, and the Memorial was opened to the public "with no particular ceremony." By the seasonal closing of the Memorial on September 16, 1915, twenty-two thousand visitors had paid to ride the elevator to the top observation gallery for a view of the site of the Battle of Lake Erie and the rest of South Bass Island.[70] **Perry's Victory and International Peace Memorial is significant under Criteria Consideration F: Commemorative Properties, for its age, its Beaux Arts architecture, and the patriotic symbolism of its design.**

However, improvements were still needed, and some of them were made. Most significantly, the plazas remained unpaved and the landscaping of the grounds was incomplete. The Inter-State Board made what improvements they could with the limited funds at their disposal.

It soon became evident that the Memorial needed protection from the fierce lake storms. In addition, introduction of lake water into the grounds from these storms threatened to return the land on the southwest side of the Memorial to marsh. In 1916, the Inter-State Board contracted with Nicholas Fox & Sons for construction of a retaining wall on the northwest, or bay, side of the site to remedy the situation (see Fig. 113). It was not enough. Early in 1917, the custodian of the Memorial, Sinke M. Johannsen, notified the Inter-State Board that unless a similar wall was constructed along the south shoreline, "it would soon erode back to the foundation" of the Memorial. Although he was authorized to contract for the construction of a wall, there is no record that he took further action.[71]

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[66] Ibid.
[67] Ibid., 27.
[68] Ibid.
[69] Mongin, p. ix.
[70] Williams and Boyle, 26.
[71] Ibid., 29.

In 1917, a special committee of the Inter-State Board appointed to "secure additional appropriations for the parking of the grounds no longer incorporated the museum and colonnade among their objectives."[72] The term, "parking" was widely used during the first decades of the twentieth century to indicate landscaping – creating a designed park space from a natural area.[73] Although the Inter-State Board had, two years earlier, affirmed its intention to complete the Memorial as originally designed, after 1917, members of the Interstate Board and its successor, the Perry's Victory Memorial Commission, never discussed allocating funds for the construction of these omitted buildings. The decision had been tacitly made that the massive Doric column rising in the middle of the flat, terraced plazas was the Memorial, and nothing further would be constructed.

In 1918, the Inter-State Board arranged for fabrication and installation of a marble slab, with bronze letters (cast by the Gorham Company) into the floor of the rotunda to identify the officers killed in the Battle of Lake Erie whose remains lay in the crypt beneath the floor (see Fig. 78).

Public Law 344, dated March 3, 1919, authorized President Woodrow Wilson to accept on behalf of the United States the Memorial property, which the State of Ohio ceded in May, 1913. The Act replaced the Inter-State Board with a new organization, named the Perry's Victory Memorial Commission (hereinafter, the Memorial Commission), charged with administering the Memorial and reporting annually to the Secretary of the Interior.

In July, 1920, lightning damaged the column because no lightning protection had been designed for it, and none was installed. A "consultant from the National Bureau of Standards devised an arrestor system which was considered technically adequate and aesthetically acceptable." This system was approved by the architect, Freedlander, in September, 1923, and was installed.[74] Between 1920 and 1922, also, the iron railings in the lower elevator lobby were replaced with bronze railings and the bronze metal screening at the lower elevator shaft was installed.

Paving of Terraces and Landscaping of the Grounds (1924-35)

Perry's Victory and International Peace Memorial is locally significant under Criterion C in the area of landscape architecture for embodying the distinctive characteristics of a type and period adapted to the special landscaping needs of an island in a northern lake.

Freedlander and Seymour created a Beaux Arts landscape design to complement the Beaux Arts architectural style of the Memorial building(s). The Beaux Arts style was prevalent at the turn of the century, especially in the design of public spaces. In the Beaux Arts style, architecture and landscape are inseparable: the landscape is designed to complement and reinforce the design of the building. As with the Beaux Arts style of architecture, Beaux Arts landscaping reflects the formal styles found in the landscaped gardens of Europe, evocative of those of the ancient Greeks and Romans. The style is characterized by monumental organizational features, such as broad vistas, by axial alignments, and by the use of neoclassical buildings and sculptures on

[72] Ibid., 26.
[73] Ibid.
[74] Dalton-Dalton-Little-Newport, 28.

stepped terraces and plazas. Vegetation is used to structure the views and vistas and to define and enhance the theme of the design. Even in the revised and simplified plan of 1924, the landscape design of the Perry's Victory Memorial retained its axial arrangement in the configuration of the approach walks and main plazas, achieves monumental organization through the use of the broad approach stairways and grassed panels of the terraces, and reflects the use of neoclassical sculptural design in the granite urns at the four corners of the upper plaza. According to Williams and Boyle's *Cultural Landscape Report,* "It functions to meet Freedlander's primary goal of setting the monument in a treeless horizontal plane so that the central memorial column is accentuated."[75] Thus, it achieves the objective of completing the Beaux Arts design of the Memorial with a landscape plan in the Beaux Arts style. The original planting palette was designed for a northern climate, though the debilitating effects of the wind, the lake water spray, and the winter storms of Lake Erie were not fully understood at the time. Although suffering some change since its installation, particularly in the area of vegetative change and loss, the landscape design of the Perry's Victory and International Peace Memorial, nevertheless, retains integrity of location, design, setting, materials, workmanship, feeling, and association.

The $600,000 allocated for construction of the Perry's Victory Memorial did not include landscaping and other improvements to the grounds. The Inter-State Board assumed, and architect Frank Miles Day included in the instructions for the architectural competition for the Memorial,that expenses for landscaping would not exceed $100,000. The program of the competition did not require plans for landscaping beyond a general site drawing showing the proposed arrangement of the Memorial upon the grounds with associated roads and paths and a general treatment of the vegetation. When the Memorial officially opened on June 13, 1915, landscaping had not been completed.

Freedlander and Seymour provided construction drawings for construction of the plazas and landscaping of the grounds with those for building the Memorial column and rotunda. After the discovery that the isthmus was not the dimensions advertised in the program for the architectural competition, Freedlander and Seymour revised their construction drawings to accommodate the new dimensions. Although the Inter-State Board, at its annual meeting on September 10, 1914, had confirmed its intention to complete the entire original design and set aside $122,000 for construction of the plazas and completion of landscaping, by May, 1915, a funding shortfall forced them to reduce the amount available for the work to $102,000. The Stewart Engineering Company was obliged to halt work after grading of the sloping terraces and installation of the granite urns had been completed. Paving of the plazas was also prevented by lack of funds; the concrete slabs of the plazas were, therefore, covered with crushed stone instead.

These changes to his design were the cause of some animosity between Freedlander and some members of the Inter-State Board, who felt that they had the right to alter the design as they chose for administrative purposes or if they deemed Freedlander's design to be too expensive. Leading members of the Inter-State Board, including Huntington, began to consider finding a

[75] Williams and Boyle, 5.

replacement architect for Freedlander. Huntington, in particular, expressed the opinion that the Inter-State Board owned the plans, since they had paid for them, and could do as they pleased with those plans.[76] In the meantime, Seymour and Freedlander severed the association they had formed for the purposes of the architectural competition for the design of the Perry's Memorial, leaving Freedlander alone to wrestle with the Inter-State Board over landscaping of the site.

In October, 1918, the Inter-State Board made another effort to fill "the swamp," known as Chapman's Marsh, located on the northwest side of the Memorial grounds.[77] The Inter-State Board authorized spending $2,500 for this work. Nicholas Fox & Sons were among the first to attempt it. They hauled 1,700 tons of sand and gravel from the east side of the island to fill in the "swamp," and also brought in twenty-five tons of crushed stone from a nearby island to rebuild the gravel pathways to the Memorial.[78]

In May, 1920, Freedlander submitted another landscape design, expressing the opinion that only a little adjustment could make it fit the budget, but Huntington was dissatisfied with the new version, saying it "contemplated 'many expensive and unnecessary things which would consume most of the appropriation.'"[79] Huntington hoped that the $20,000 remaining in the Memorial Commission's budget would be sufficient for filling, grading, and seeding of the site and recommended that any other plans for landscaping be held for the future.

However, even filling and leveling the grounds proved a difficult and expensive task. In June, 1921, custodian of the Memorial, Sinke M. Johannsen, notified the President of the Memorial Commission, George Worthington, that "to get the estimated 16,440 cubic yards of crushed stone required...would cost a minimum of $27,126 a sum which substantially exceeded the $20,000 the state of Ohio had allocated for the job."[80] Johannsen had a solution. He urged the Memorial Commission to accept a bid from LaBeau Wrecking Company for $17,000 to fill the swamp with material dredged from the lake on the south side of the island. The Memorial Commission accepted the offer and drew up a contract in November, 1921, stipulating that dredging should take place no closer than ten feet nor further than seventy feet from the retaining wall.[81] It is unclear to what retaining wall the contract is referencing as the south seawall was not constructed until 1924. It may refer to the southern wall of the upper plaza of the Memorial itself or possibly to a retaining wall installed, but not documented, after construction of the north seawall. Regardless, photographic evidence clearly shows that LeBeau dredged on the south side of the island (see Fig. 114).

LaBeau had trouble starting work because low lake levels made it impossible to get the dredge to the site. Later, a northeastern storm disabled the dredge, which was finally lost completely off Cedar Point. LaBeau found that he could only get his dredge close enough to the shore to do the

[76] Williams and Boyle, 34.
[77] Ibid., 29.
[78] Ibid., 30.
[79] Ibid., 34.
[80] Ibid., 30.
[81] Ibid.

work when the water was high and the wind blew from the south. By November, 1923, LaBeau still had not finished the work, and Johannsen opined to Huntington that he thought LaBeau had put in no more than fifty hours of filling in the previous four weeks he was on site. Although Johannsen "attributed the delay to the general condition of the weather" at that time of year, he also "censured LaBeau for inefficient management and the dilapidated condition of his dredging outfit." In the summer of 1924, the Memorial Commission threatened to cancel the filling contract, but, with the work nearly completed, "they gave LaBeau permission to dredge the south, or bathing, beach, to prevent holding up the landscaping...." LaBeau officially finished the work by December, 1924, but, upon inspection, it failed to meet Freedlander's plans and specifications. The Memorial Commission then contracted with Nicholas Fox & Sons "for $792.80 to haul...about 850 cubic yards of clay from another site on the Island to the memorial and distribute [it]." Unlike the contract with LaBeau, this work was accomplished "quickly and efficiently."[82]

The period between 1924 and the end of 1926 proved to be one of exceptional construction activity at the Perry's Victory Memorial, with several contracts in progress to effect needed improvements to the site and complete the Memorial. Near the end of LaBeau's attempt to fill the site, plans for landscaping gained momentum. Freedlander wrote to Huntington in May, 1924, informing him that he, Freedlander, had revised the plans for the grounds and prepared a new set of specifications for the terraces, which had been sent to contractors in Cleveland for estimates. He had received an estimate of $35,000 for the job. On July 3, the Building Committee of the Memorial Commission unanimously agreed that Freedlander's plans were acceptable in most respects, price excepted, and requested that Freedlander revise his plans and specifications to reduce costs. Congress appropriated $99,185 in August, 1924, for improvement of the grounds of Perry's Victory and International Peace Memorial, as well as improvements to the Memorial itself, parking, and the north retaining wall, and paving the upper and lower plazas with tile or another suitable material. The legislation also stipulated that any surplus revenue accumulated from the operation of the memorial, other than a fund not to exceed $20,000 to provide for maintenance and upkeep, be transferred to the United States treasury by the Memorial Commission on the first Monday in December of each year.[83] Once the appropriation was approved, four contractors submitted bids for landscaping of the Perry's Victory Memorial site based on Freedlander's plans and specifications. Unfortunately, all bids were too high in the view of the Memorial Commission. The Memorial Commission then asked Freedlander to revise his plans and specifications once again with an eye to keeping the estimates below $24,500 and resubmit them to the two lowest bidders: Wadley & Smythe, of New York, and the Greening Nursery Company of Monroe, Michigan.

The Building Committee decided that a concrete walk eight feet wide across the front, or north, side of the property should be included, as well as a diagonal concrete walk six feet wide connecting the bathing beach to the northwest corner of the lower plaza, and another connecting the northeast corner of the lower plaza to the southeast corner of the grounds. This is the first

[82] Ibid., 31.
[83] Ibid., 32.

mention of diagonal walks for the site. After its initial involvement with the site's landscape design, the Building Committee freely commented on other aspects of the landscape plan. It specified that barberry hedges were to be planted along Chapman Avenue and on both the north and south boundaries to define the perimeter of the Memorial site. It also eliminated most of the specified shrubs and trees as well as the proposed "comfort station" (public restrooms) and steps leading to the lower plaza from the grounds because they were estimated to be more expensive than initially expected. These changes are very similar to those Huntington proposed earlier to keep costs down, and very likely kept Freedlander busy revising his plans and specifications to meet the new demands. Freedlander's final design included the barberry hedge all around, a cluster of Austrian pines on each corner of the Memorial, the three walks desired by the Memorial commission (but designed by Freedlander to harmonize better with his Beaux Arts plans for the site), and a sprinkler system. They did not include the massed plantings of shrubs and flowers he originally designed, the "comfort station," or steps to the lower plaza from the grounds. Custodian Johannsen recommended that these be the plans implemented.

Greening Nursery's "bid for $48,740 was substantially higher than that submitted by Wadley and Smythe for $29,896."[84] Members of the Memorial Commission were pre-disposed toward Greening because he represented a more local business than did New Yorkers, Wadley & Smythe, so the Memorial Commission requested a re-bid. Greening, however, bowed out, saying he could not afford to continue, having invested a considerable amount of time, thought, and money in the previous bid phases. Freedlander received a letter from Greening to that effect and informed custodian Johannsen, one of Greening's strong supporters, and strongly urged acceptance of the bid of Wadley & Smythe. They had been able to lower the cost of the contract by reducing the width of the sidewalk from eight feet to seven feet and by reducing the diameter of the galvanized plumbing piping from two inches to one-and-one-half inches. Huntington also suggested a reduction in the depth of the sidewalk concrete, which was designed at eleven inches deep and opined that further savings could be made by reducing the number of shrubs and trees planted. Eventually, the bid was reduced to $23,000, which did not include any trees and shrubs. Thereupon, Johannsen and Huntington pressured Smythe to plant the Austrian pines in order to make the site look "dressy." Smythe finally agreed that he would plant the pines if, at the end of the contract, he had made at least ten percent in profit.[85]

The Memorial Commission agreed to sign a contract with Wadley & Smythe. Nicholas Fox & Sons were again pressed into service to provide topsoil for the landscaping. An interesting exchange of letters between Johannsen, Fox, and Wadley & Smythe reveals that a local widow, Mrs. Chris Engels, sold the topsoil from two and one-half acres of her vineyard to Fox & Sons for $2,000. Prohibition had destroyed the winemaking industry on South Bass Island, leaving only one winery, which survived by selling unfermented grape juice, providing an island taxi service, and conducting tourists through the Crystal Cave on its property. Though winemaking was no longer a viable business, tourism continued to support the economy of the island as it had since the late nineteenth century. Mrs. Engels agreed to remove the posts and wires as soon as

[84] Ibid., 42.
[85] Ibid., 42-43.

her grapes were harvested, scheduled for completion within the following two weeks, and Fox & Sons agreed to remove the grape roots and transport the soil from the vineyard on the south side of the island to the Memorial site and place it in locations designated by Wadley & Smythe for the sum of $1.50 per cubic yard.[86]

Wadley & Smythe began landscaping on November 1, 1924, although they had not received or signed a contract. By January, they had invested "considerable effort and funds, more than $7,500...without receiving any remuneration."[87] The explanation for this from Huntington was that Judge Richard S. Folsom, who was in charge of preparing contracts and disbursing payments for the Memorial Commission, suffered mental lapses. However, by April, Wadley & Smythe still had not received either a contract or payment for completed work. Although they threatened not to work until this was remedied, they continued working, and it was June before Folsom approved the contract and the payment.

In the meantime, the Memorial Commission allocated nearly half of the 1924 Congressional funds ($47,250) for paving the Memorial plazas. The contract went to Stewart Engineering Company, later known as Amburson Construction Company, which had constructed the plazas in 1914-15. The Memorial Commission also hired John Feick as superintendent of construction for this project because the Commissioners, perhaps from previous experience with Stewart Engineering, were "ill at ease about the performance of [the contract] from the beginning."[88] Additionally, Feick was already on-site completing other work for the Memorial Commission. The 1924 Congressional appropriation had also allowed the Memorial Commission to approve the construction of a seawall along the south side of the Memorial. John Feick received the contract for this work and built the seawall, 992 feet long with a sidewalk along its length, at a cost to the Memorial Commission of $22,368 (see Fig. 18).

Once again, however, the Memorial Commission did not have the funds to pave the plaza in the original designed materials, the same Milford pink granite that faced the Memorial Column. Instead, Freedlander specified Berea sandstone from (relatively) nearby Berea, Ohio. The sandstone had the advantage of being a less expensive material as well as less expensive to transport to the site. Freedlander later explained that he intended the sandstone as a temporary pavement to be replaced with marble when funds became available. Funds did not become available for more than sixty years, by which time the Berea sandstone had become the historic paving material. Although the lower plaza and most of the upper plaza were paved with sandstone, Freedlander designed a single course of Milford pink granite to be laid in a concentric ring around the Memorial Column, encircled by a course of dark red brick, and this paving accent was installed (see Figs. 115, 116, 117, and 39).

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[86] Nicholas Fox, (unpublished letter to Wadley & Smythe, October 11, 1924, in NPS Midwest Regional Office archives) CD-ROM, PEVI 2, sec 4-3.pdf, and [Sinke Johannsen?], (unpublished letter to Wadley & Smythe, October 16, 1924, in NPS Midwest Regional Office archives), CD-ROM, PEVI 2, sec 4-8.pdf.

[87] Williams and Boyle, 43.

[88] Ibid., 32.

John Feick inspected the work of Amburson Construction Company while it was still in progress, and reported to the Memorial Commission and architect Freedlander that many of the stones were improperly laid and were not level. This initiated a long and heated dispute over workmanship between Feick and the contractor, which was only resolved after Freedlander inspected the work and agreed with Feick. The contractor was then obliged to remedy the defects. Repairs were completed by May 15, 1925, and Feick again inspected and finally approved the work. The contractor had ground the entire lower plaza with an electric grinder, which removed all uneven joints and cement stains. A number of stones had been re-set on the upper terrace, acid stains removed, and several drains installed to drain water away from low places in the terrace.[89] According to photographic evidence, the nine stone benches were installed before the 1925 paving work on the plazas was completed, though, perhaps, not permanently (see Fig. 118). "Their design and locations are consistent with those shown on Freedlander's 1912 'Sheet No. 12,' *Perry Memorial at Put-in-Bay, Lake Erie* construction document."[90] Amburson Construction Company finally completed paving of the Memorial plazas in 1926.[91]

By August, 1925, Amburson Construction Company had completed construction of the walkways. All that remained to be done was seeding and planting of the grounds. Before stopping work in the fall, Wadley & Smythe planted 1,300 barberry shrubs to encircle the site and outline the planting panel beds of the upper plaza. It also became clear at this time that more work was needed to improve the drainage of the west side of the grounds. Wadley & Smythe were to complete this additional work, not included in the plans and specifications on which they had based their bid, filling around the foundations of the Memorial on the south side. The bid from Wadley & Smythe for this work was $1,852, and funds were appropriated to pay for it. The Memorial Commission also contracted for construction of a restroom building as a public convenience on the southwest side of the Memorial site. Constructed in 1925, this building has since been remodeled and is now being used for Ranger operations (see Figs. 91 and 93). John Feick paved Bayview Avenue, fronting the Memorial on the north and providing access to the small parking lot built during the original construction of the Memorial, and provided it with concrete curbing, also in 1925.

In October, 1925, following the death of Sinke Johannsen, the new custodian of the Memorial, William Schnoor, reported that the landscaping was nearly completed and that grass was beginning to appear in the seeded areas. He also noted that a "substantial amount of water was standing in different places on the west side," and recommended installation of additional drainage tile.[92] The inclement weather of the winter season in Lake Erie prevented Wadley & Smythe from completing the contract in 1925; they waited until the next year to seed the west side due to the poor drainage.

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89 Ibid.
90 Williams and Boyle, 94.
91 Dalton-Dalton-Little-Newport, 139.
92 Williams and Boyle, 44.

The Memorial Commission was satisfied with the work of Wadley & Smythe until an invoice was submitted for trees and shrubs provided by the landscaping firm that had not been included in the contract. In addition to the 1,300 barberry shrubs, which were in the contract, Wadley & Smythe invoiced the Memorial Commission for the forty large, clipped Austrian pines planted on the slopes of the Memorial terraces at the direct insistence of Huntington and Johannsen. Wadley and Smythe also claimed that Johannsen, Memorial Commissioner and custodian of the Memorial, had approved the planting of an additional thirty-six hardy flowering shrubs and ten large maples, for which the firm billed the Memorial Commission. Johannsen had died in 1925, so the Memorial Commission was unable to refute this claim. With the conclusion of the construction of the plazas and the installation of visitor circulation and landscaping, the Memorial was considered officially completed (see Fig. 8).

After 1926, architect Joseph Freedlander's association with the project appears to have been minimal, although he did attend the dedication ceremonies in 1931 and designed the bronze plaques that were unveiled at that time. No further design work was needed as the Memorial buildings were completed and the landscaping was impacted only by "minor alteration work, by rehabilitation work, and by loss of vegetative features due to natural processes and storm damage."[93] Freedlander died in 1943.

Improvement of the grounds continued after 1926, but funds were low, particularly after the financial crash of 1929. The decision not to attempt to complete the original design was a decade old by that time, so further major construction was not expected. In 1928, Congress appropriated $7,374 "for proper electric lighting of the Memorial plazas and grounds."[94] It was insufficient, and the Memorial Commission added to the appropriation to bring the total to the necessary $9,839. Five sets of electric floodlights were installed at the Memorial in 1928 to light the Memorial Column at night (see Fig. 119). This lighting was shown in Freedlander's 1924 design for the site. Williams and Boyle state that "the dramatic night lighting was and is an important characteristic" of the Memorial site.[95] In 1929, John Feick constructed two buildings for the Memorial Commission, though they are no longer extant on the site. One was a frame utility building used as a park headquarters and recently removed from the site, and the other was a summer visitor kiosk later moved to the Put-In-Bay Village Park for use as an information booth.

The 1928 mandated report of the Memorial Commission to Congress stated that the Memorial was "practically completed," by which they meant that it was completed for all practical purposes. Webster Huntington, who became President of the Commission on August 20, 1929, began to promote a formal dedication of the site. Oddly, the dedication ceremonies took place on July 31, 1931, instead of the customary date of September 10 for such celebrations for the Perry's Victory and International Peace Memorial. "The principal speaker of the program was former U.S. Supreme Court Associate Justice John H. Clarke, long an active supporter of the

[93] Ibid., 4.
[94] Ibid., 48.
[95] Ibid., 94.

Memorial." At the dedication ceremonies, four bronze plaques were unveiled, one each on the walls of the niches of the east and west doors. The notion of these plaques was part of the original design of the rotunda but their fabrication and installation had been deferred. Three plaques individually hold statements made on June 13, 1913, by President William H. Taft, President Woodrow Wilson, and Henry Watterson of the Inter-State Board. The fourth plaque contains the text of the Rush-Bagot Agreement of 1817 (see Figs. 69, 70, 71, and 72). Due in large part to Huntington's indefatigable promotion of the Memorial, the dedication ceremonies were covered in an hour-long radio broadcast by the National Broadcasting Company (NBC).[96]

In 1929, inclement weather severely damaged the landscaping of the Memorial (see Fig. 120). Unprecedented high water levels and storms during the spring and summer flooded the grounds four times and washed out the shrubbery, which had to be replanted. Bayview Avenue on the north side of the Memorial was damaged and clogged with debris. The Memorial Commission requested that Congress appropriate funds to reconstruct the north retaining wall to provide needed protection from lake water for the site. However, the economic collapse of 1929 turned the attention of Congress elsewhere, and the funds were not forthcoming until 1934 as a Federal Public Works Project (see Fig. 121). During 1934-35, the north seawall was rebuilt by A.M. Schnoor, of Sandusky, Ohio (see Fig. 122). Although not mentioned in the histories of the construction of seawalls for the PEVI site, there is photographic evidence that the south seawall also received attention at this time, possibly the addition of a retaining wall on its outer edge. (see Fig. 123).

After 1929, visitation to the Memorial was extremely limited, most likely due to the economic difficulties being experienced by the entire nation. Available funds for maintenance, accumulated through entrance fees paid by visitors, were quite small. Only $12.50 was spent on care of the grounds in 1931, despite the dedication of the Memorial. The caretaker, Norton, and custodian, Schnoor, contributed unpaid labor to ready the grounds for the 1932 season. By autumn of that year, Huntington was urging Schnoor to remove the barberry hedges from the upper plaza and the front of the grounds, those areas most frequently seen by visitors, apparently due to the amount of maintenance they required. Huntington also requested removal of some of the Austrian pines because they were interfering with illumination of the Memorial column by blocking the light from the floodlights and casting shadows on the Memorial. Schnoor did not comply, and Huntington repeated the request in the spring of 1933. Apparently, at least some of the barberry hedges were removed at this time, notably those in the planter panels of the plazas. These were subsequently planted mostly in grass (two on the north side were occasionally planted in colorful annuals), which is the vegetative material Freedlander originally designed for these planters. The barberry hedges were a design change made by the Memorial Commission in 1924. In 1934, Schnoor removed the eleven Austrian pines that were interfering with illumination of the Memorial Column and transplanted some of them to other areas on the Memorial site and others to another location off-site. None of the pines transplanted to other areas of the park remain. Funds spent for maintenance of the grounds of the Memorial site continued to be minimal: $148.35 in 1934, and only $76.65 in 1935.

[96] Dalton-Dalton-Little-Newport, 28.

Huntington, meanwhile, was lobbying to have ownership of the Memorial transferred to the Department of the Interior under the supervision of the National Park Service. His efforts finally succeeded when Perry's Victory and International Peace Memorial was officially designated a National Monument on July 6, 1936.

Mid-Twentieth-Century History of the Site as a National Park, 1936-58

On June 2, 1936, Public Law 631 passed through Congress, establishing the Perry's Victory and International Peace Memorial National Monument. The new National Monument was to be administered by the National Park Service for the United States Department of the Interior. By this time, the Memorial Commission agreed that the monument to Perry's victory in the Battle of Lake Erie in 1813 and the signing of the Rush-Bagot Agreement in 1817 should be owned and administered by the Federal government because of its national importance, its international symbol of peace between nations, and the cooperation between the eight states and the Federal government that brought it about. President Wilson had accepted transfer of the Monument to control of the Federal government in 1919, but administration continued in the hands of the Memorial Commission until July 6, 1936, when President Franklin D. Roosevelt officially established the National Monument by Proclamation, affirming the actions of Congress in June. William Schnoor was appointed Custodian of the Monument by the National Park Service on July 1, 1936 and served in that capacity for the next ten years.

The Monument had begun to deteriorate due to weather and deferred maintenance. According to Houston's 1959 *Historic Structures Report*, it did not appear that any funds had been expended for repairs to the Memorial between its construction and 1936, when the property was turned over to the United States government.[97] Although funds were still scarce during the remainder of the decade and through the war years (when materials were also scarce), the National Park Service made some repairs and improvements to the Memorial and its site.

In 1939, the elevator originally installed by the Otis Elevator Company was replaced with a more efficient model by the same company. This resulted in some modifications to the interior of the shaft because the new equipment was larger than the old, though the company did retain some of the original equipment. This work was also funded as a Federal Emergency Administration of Public Works (PWA) project (see Fig. 124). In 1941, the floodlight system was repaired and some parts replaced (see Fig. 125). In 1942, a flagpole for the American flag was erected in front of the lower plaza, reflecting the plans for installation of flagpoles originally designed by Freedlander.

After World War II, with prosperity returning to the country, repairs and improvements to the Memorial increased. Houston declares, in his 1959 *Historic Structure Report*, that the government had not provided funds for repairs between 1936 and 1948. According to Houston, $2,590 was provided in 1948, and $6,486 was provided for the 1949-50 fiscal year.[98]

[97] Houston, 4.
[98] Ibid., 3.

The penthouse roof was reconstructed in 1949. The original concrete roof was removed, and "a new concrete slab incorporating four glass block vault lights cast on top of the original diagonal concrete roof beams was installed."[99] Additionally, the penthouse roof was waterproofed and flashed. Public restrooms were constructed beneath the upper plaza in 1950 (see Fig. 126). To provide access to these facilities, part of the sloped terrace on the east side of the upper plaza was removed and a sidewalk provided. Also about 1950, the underground electric cable was replaced and a new transformer installed.

In 1951, two new buildings were constructed on the grounds: a residence and a garage for the use of the park Superintendent (see Figs. 95, 96, and 98). These were located in the southwest corner of the original 14.25 acres of the Memorial site. Since it was no longer needed as public restrooms, the 1926 public restroom building was reconfigured as the Park Administrative Office during the early 1950s. The necessary modification included the addition of new fenestration on the structure (see Fig. 127).

In 1952, the penthouse and parapet walls were repointed, the observation platform floor was re-sloped and waterproofed by removing and replacing or by re-laying the original pavers. A new drain from the observation deck "was cored through the southwest corner of the deck and soffit,"[100] allowing water from the observation deck to fall freely through the drain to the plaza nearly 300 feet below. In 1953, a new bronze exterior door was installed in the penthouse. The original door had an inward swing; the new door, which is still in place, has an outward swing. In 1953, the Coast Guard was permitted to install two navigational lights on the northeast and southwest corners of the penthouse roof (see Fig. 63).

In 1956, the National Park Service initiated its MISSION 66 program intended to improve services at every park in the National Park System by 1966, the fiftieth anniversary of its founding. A fairly new concept, the "visitor center," was integral to park planning under this program. Also planned were expenditures of funds to bring each park to peak condition. Although several iterations of "visitor centers" were planned for the Perry's Victory and International Peace Memorial site, none were built during the Period of Significance for this Memorial. A temporary visitor center constructed in 1971 has since been removed. The current Visitor Center dates to 2002. As part of the MISSION 66 program, reports were generated about the physical conditions of the parks, of which Houston's 1959 *Historic Structure Report* is one. Houston reported in 1959 that "rehabilitation of the structure, reconditioning of the plazas, and heating of the Monument have been approved as a part of the MISSION 66 program" for the park.[101]

Expansion of the Park Lands and Modifications to the Memorial Site, 1959-2003

The boundaries of the National Register site are identical to those of the original 14.25 acres of the Memorial site. The year 1958 is the last year that the original boundaries of the Memorial site corresponded exactly with the boundaries of the site under the National Park Service. In

[99] Wiss, Janney, Elstner Associates, Inc., 8.
[100] Ibid.
[101] Houston, 2.

1959-60, slightly more than seven acres were donated to the National Park Service and added to the park. In 1972, three and a half acres were purchased for the park, and 0.44 acres of easements were donated.

Huntington had lobbied for acquisition of additional land for the monument in the late 1930s, and, in 1939, Congress authorized an appropriation of $200,000 for the purchase of land. However, the first addition of land for the Memorial site occurred twenty years later when private citizens, Sidney and Blanche Frohman, donated 7.19 acres of land on the northeast side of the Monument in a deed dated April 1, 1959 and filed for record in Ottawa County, Ohio, on February 1, 1960 (Volume 208 of the county Deed Books, page 339). This donation increased the acreage of the park to 21.44 acres. Further lands were not acquired until 1973.

Congress finally authorized the purchase of up to four additional acres for the Perry's Victory and International Peace Memorial site on October 26, 1972, and set aside $370,000 for that purpose. In addition, the Act appropriating the funds, in keeping with the practices of the National Park Service to designate as National Monuments only those structures located on actual battlefields, re-designated the site as a National Memorial instead of a National Monument. However, to avoid confusion, Congress shortened the name to Perry's Victory and International Peace Memorial. A year later, in October, 1973, the first outright purchase of additional land for the park was made. Between 1973 and 2003, the United States purchased outright or acquired easements to the tracts of land that now make up the 25.38 acres of the park. All of the land acquired after 1958 is outside the boundaries of the National Register of Historic Places listing.

Late Twentieth-Century History of the Site as a National Park, 1959-99

The MISSION 66 program allocated $80,000 to be spent on repair and rehabilitation of the Perry's Victory and International Peace Memorial during the 1961 fiscal year. Moisture accumulation on the interior of the shaft had resulted in significant damage to the shaft and its surfaces, and the funds expended during the 1961 fiscal year went mostly for installation of a combined heating and dehumidification system to combat this problem. This work involved creation of a new maintenance floor inside the shaft on the level of the third staircase landing. The original metal screening was relocated to the fifth staircase landing level.[102] To house the new heating and dehumidification equipment, a new mechanical room on the east side of the basement of the upper plaza was constructed, necessitating, for access, additional removal of the earth embankment on that side to its present configuration. The unsatisfactory 1952 repointing of the Memorial Column was repeated in 1963 with better results. The shaft was cleaned by a "special sandblasting process," all joints were raked, repointed, and sealed, and the shaft was waterproofed.[103]

At the sesquicentennial observance of the Battle of Lake Erie, held on September 10, 1963, two more plaques were unveiled. These are aluminum plaques with bronze finish instead of bronze

[102] Wiss, Janney, Elstner Associates, Inc., 8
[103] Dalton-Dalton-Little-Newport, 29.

as the rest of the plaques are. Bearing statements by President John F. Kennedy and Prime Minister Lester B. Pearson, these plaques are mounted on the walls of the niche of the south doorway to the rotunda (see Fig. 73). These are the last commemorative features to be added to the Perry's Victory and International Peace Memorial site. Their installation, therefore, justifies the 1963 end date of the Period of Significance.

In 1965, a temporary, prefabricated metal maintenance storage building, twenty-four feet by thirty feet, on a concrete slab, was erected for use as a garage for the park equipment required for maintenance and repair. This building has since been removed.

In 1968, the bronze and alabaster chandelier hanging from the center of the domed ceiling of the rotunda shattered when it was dropped while being lowered for maintenance. The pieces were carefully glued back together to create a mold from which a new chandelier could be cast (see Figs. 128 and 74). Although the original is still stored at the park, it is deemed too fragile to be displayed in the rotunda. The replacement is not of the original materials: a translucent plastic material was used to simulate the alabaster of the original chandelier.

In 1971, a prefabricated, metal building with a gable roof was erected on the west corner of the lower plaza. It "generated much antagonism [from] island residents and visitors." However, the National Park Service was in great need of space for offices and to conduct its educational and informational programs. Local resentment was ameliorated by assurances that this building was intended as a temporary measure only and "would be replaced by a suitable facility when land acquisition and funds allowed."[104] It served as the "visitor contact station" for the next forty years. It was removed after completion in 2002 of construction of a new visitor center located to the west of the original grounds and not within the boundaries of this National Register of Historic Places listing (see Fig. 129).

The flagpole holding the American flag had been relocated from the lower plaza to the northwest quadrant of the original site in 1959. In 1975, it was joined by a pole for the Canadian flag. Both flagpoles have since been removed and new, taller ones installed further west, closer to the new visitor center, and outside the historic boundaries of the original site (see Fig. 130).

In 1972 and 1973, severe storms destroyed most of the south seawall and flooded the grounds (see Figs. 131, 132, and 133). The lawn area "reverted to marsh, with cattails and other swamp grasses in evidence."[105] Winter storms also "eroded part of the terrace around the south side of the upper plaza...[see Fig. 134]."[106] However, it was 1976 before Congress appropriated the funds for repairs. In 1977-78, the National Park Service completed significant rehabilitation work on both seawalls. The north seawall was enlarged by adding height and length (see Fig. 135 and 136). The contract for reconstruction of the south seawall was awarded to Roger J. Au & Son, Inc. (see Fig. 137). They removed the south seawall and built a new, taller, longer

104 Busch, 5.
105 Ibid.
106 Williams and Boyle, 82.

seawall, part of which they relocated to the south of the earlier seawall (see Figs. 138, and 139). This was intended to eliminate the erosion of the sloped terrace on the south side of the upper plaza caused by the flooding of the grounds after the south seawall was destroyed in 1972 and 1973. It "added more land between the upper plaza and the seawall, particularly at the eastern end of the seawall."[107] The short sidewalk at the south end of the west diagonal walk was constructed during this rehabilitation campaign to replace an earlier boardwalk constructed in 1970 (see Fig. 30). During the 1970s, the sidewalk providing access to the restrooms for visitors with disabilities was constructed (see Fig. 28). Both of these sidewalks interrupt the symmetrical arrangement of the visitor circulation features of the site and should be considered intrusions, though functionally necessary. Also undertaken were filling and grading to improve drainage away from the column and plazas, and installation of an underground sprinkler system, the equipment for which was located in the basement space of the upper plaza.

The lantern atop the penthouse roof was repaired in 1977-78. The original plate glass roof panels "were replaced with translucent laminated glass" as more than half of the original opalescent glass panels of the roof had been broken by this time and replaced with Plexiglass which was, itself, beginning to deteriorate (see Figs. 140 and 141).[108]

The 1980s saw the initiation of several significant programs of rehabilitation at the Memorial. In 1981-82, the National Park Service replaced the sandstone paving of the upper plaza, which had seriously deteriorated, with granite to match the column and plaza walls and reflect the original design by Freedlander and Seymour and repaired some deteriorated formed concrete below the paving (see Figs. 142 and 143). The penthouse roof was again altered when the built-in gutter around its perimeter was filled with concrete and covered with a sloped metal flashing. A hatch was provided in the roof to replace the portable ladder from the observation deck, formerly used to access the top of the penthouse roof. In addition, drainage of the observation deck was improved with installation of four new drains, located at the corners of the penthouse and internally piped, to replace the single open drain cored through the observation deck floor in the 1950s. In 1983-84, granite retaining walls were constructed on the east side of the upper plaza to contain the sloping terraces next to the restrooms, and new restrooms replaced those constructed in 1950. The retaining walls and the exposed east wall of the upper plaza basement, historically painted green, were then clad in a granite veneer. The sandstone pavers of the lower plaza were replaced with granite to match those of the upper plaza and a bronze handrail was installed on the upper plaza above the restroom area to serve as a safety measure to prevent visitors from falling over the parapet wall. In 1988, the National Park Service expanded the 1926 public restroom building, used as the Park Administrative Office after public restrooms were built beneath the Memorial in the 1950s. Though this large addition respected the height, materials, and roofline of the original building, the addition more than doubled the size of the building, making it a non-contributing feature of the historic site. The building is currently being used as a Ranger Operations Center (see Fig.99).

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[107] Ibid., 56.

[108] Wiss, Janney, Elstner Associates, Inc., 9.

In 1992, the National Park Service approved a *Development Concept Plan Revision* to address permanent and seasonal staff housing.[109] Due to the location of the Perry's Victory and International Peace Memorial on an island, requiring a ferry ride for access, with very little available affordable housing for staff, the National Park Service elected to construct housing on the grounds. Consequently, in 1993-94, three dormitories, two residences, and a large maintenance facility were built on the eastern side of the park on the land that was donated to the park in 1959 (see Figs. 6 and 144). This construction included a new access road from Bayview Avenue to the residences and maintenance facility and a cul-de-sac for access to the dormitories and maintenance facility as well as additional landscaping (see Fig. 145). The residences and dormitories are of a neo-Colonial Revival style. The dormitories are two-story buildings, and the residences are single-story buildings. The maintenance facility is an industrial building of no particular style. The buildings are not oriented toward Bayview Avenue as the house originally located on the grounds was and as the houses further along Bayview Avenue are. Instead, they face the new roadway, with their backs to the Memorial. Although functionally necessary, these additional buildings, driveway, and landscaping render this area of the park ineligible for inclusion in the National Register of Historic Places until at least 2043.

Early Twenty-First-Century History of the Site as a National Park, 2000-14

Plans for a Visitor Center at the park were finally realized in 2001-02. In order to construct the Visitor Center, the block of property defined by Chapman, Toledo, Bayview and Delaware Avenues was cleared of its remaining historic buildings and mature tree cover, with the exception of the Ladd House. Chapman Avenue itself was mostly removed. A small portion of it remains at the southern corner of the historic boundaries, though it is now paved instead of covered in gravel as Chapman Avenue historically was. The new Visitor Center can be accessed from Toledo Avenue via a drop-off drive or by a concrete sidewalk from the Memorial. Limited parking is available on the southeast side of the Visitor Center. Located outside the historic boundaries of the original Memorial site but within clear view of the Memorial, the Visitor Center is an obvious new addition to the park amenities (see Figs. 29, 129, 146, and 147). While it is a necessity to the functionality of the park, the Visitor Center is non-contributing to the historic site and, especially with the loss of Chapman Avenue, impairs understanding of the original Memorial setting. Due to the removal of historic features and the construction of new features which have obliterated the earlier configuration, the area west of former Chapman Avenue has not been included in the boundaries of the National Register of Historic Places amended listing for Perry's Victory and International Peace Memorial.

The National Park Service made temporary changes to the upper plaza paving in 2012 that have significantly impacted the historic appearance of the upper plaza. The deteriorated red brick accent paving was removed, as were several other deteriorated granite pavers, and waterproofing underlayment and drainage were installed. To provide a safe walking surface for visitors during the 2013 Bicentennial Celebration of Perry's Victory, the National Park Service had the red brick accent paving and the removed granite pavers replaced with gray concrete pavers. Hard black

[109] Williams and Boyle, 56.

plastic borders were placed around areas where damaged and uneven pavers remained and the areas infilled with pebbles, likely resembling in some respects the appearance of the crushed gravel walking surface of the plazas before the installation of pavers in 1925. Temporary, moveable signage has been placed in the graveled areas to warn visitors not to walk there. These temporary changes represent a significant intrusion on the historic appearance of the upper plaza and enjoyment of it by the visiting public.

Conclusion

For nearly sixty years, dating approximately from 1852 until 1911, citizens on the south shore of Lake Erie endeavored to build a monument to honor Commodore Oliver Hazard Perry's victory over the British navy in the Battle of Lake Erie on September 10, 1813, in one of the largest naval battles fought during that war. Their efforts were finally rewarded when, with financial assistance from the United States government, an architectural design competition held to select an appropriate design for such a memorial resulted in the choice of the design submitted by associated architects, Joseph H. Freedlander and A. Duncan Seymour. This architectural design competition was the first to be judged by the recently-created United States Commission of Fine Arts, an independent agency of the federal government, which subsequently judged competitions for other significant memorials such as the Lincoln Memorial in Washington, D.C.

Freedlander, a prominent and prolific New York architect, and his junior associate, Seymour, chose the classic formality of the Beaux Arts style for their design of the Memorial and its surrounding landscaping. Despite significant funding defects, challenging engineering problems of construction, and a site made difficult by weather, topography, and geology, the Memorial and its landscaping were finally completed. The buildings and understructure of the plazas were completed in 1915, and the paving of the plazas and installation of the landscaping were completed in 1926. Financial constraints during the Depression years impacted maintenance and repairs at the Memorial, which began to deteriorate.

In 1936, responsibility for the Memorial was transferred to the Department of the Interior, to be administered by the National Park Service. The historic portion of the site has changed little between 1936 and the present, though some modifications were necessitated by weather-related destruction, and others by functional and management requirements. The most significant modifications were associated with the rehabilitation campaigns of the late 1970s and early 1980s, which saw the reconstruction and relocation of the seawalls, construction of additional retaining walls and sidewalks, and replacement of the sandstone paving on the plazas with granite. In the early twenty-first century, mid-twentieth-century additions to the total acreage of the Park allowed the National Park Service to construct needed facilities for visitor education and comfort and for staff use in areas outside the boundaries of the nominated area.

Although this construction has negatively impacted the appearance of the perimeter of the site, in general the original portion of the site retains its historic integrity. Its history illustrates that it is nationally significant under Criterion A in the areas of Social History, Politics, and Government, and under Criterion C in the areas of Architecture, Engineering, and for being the work of a Master. For its age, design, and symbolic value, it is significant under Criterion Consideration F:

Commemorative Properties. For its history, its design, and its physical integrity, Perry's Victory and International Peace Memorial is eligible to be numbered among the nation's most significant sites and listed on the National Register of Historic Places.

Section 8 Figures 100 - 147



Fig. 100 – Monument to Perry's Victory erected by Jay Cooke on Gibraltar Island. Photo from *Perry's Victory Memorial Cultural Landscape Report* by Williams and Boyle (1993), p. 18.



Fig. 101 – Webster P. Huntington, c. 1910. Photo courtesy of Perry's Victory and International Peace Memorial Archives.



Fig. 102 – Pioneers of the Perry's Victory Memorial. First row, left to right: unidentified; Ohio Commission Treasurer, Sinke M. Johannsen; Ohio Commission Vice President, Commodore George H. Worthington; Ohio Commission President, General A.J. Warner; Ohio Commissioner, Horace Holbrook. Second row, left to right: Rodney J. Diegle; Commissioner Webster P. Huntington (Secretary of the Ohio Commission), and architect/engineer, John Eisenmann. Photo courtesy of the Perry's Victory and International Peace Memorial archives.

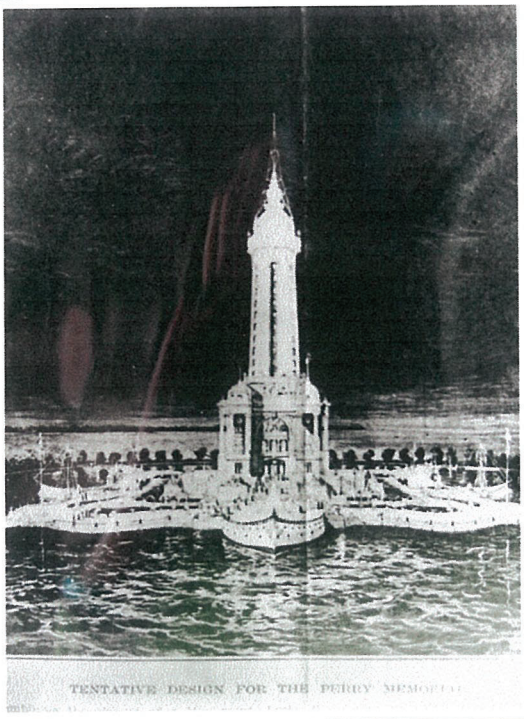


Fig. 103 – John Eisenmann's rendering of his first design for the Perry's Victory Memorial. Photo courtesy of the Perry's Victory and International Peace Memorial archives.

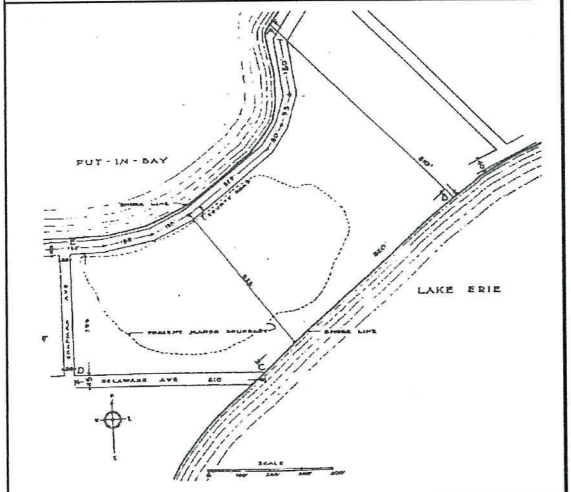


Fig. 104 – Original survey map showing the extent of "Chapman's Marsh." This was the location chosen by Eisenmann for the Perry's Victory Memorial. From *Perry's Victory Memorial Cultural Landscape Report* by Williams and Boyle (1993), p. 57.



Fig. 105 – Rendering of Freedlander and Seymour's design for the Perry's Victory Memorial. Photo courtesy of the Perry's Victory and International Peace Memorial archives.



Fig. 106 – Joseph Henry Freedlander. Photo courtesy of Perry's Victory and International Peace Memorial archives.



Fig. 107 – September 10, 1912, Perry's Victory celebration at Put-in-Bay. Photo courtesy of the Perry's Victory and International Peace Memorial archives.

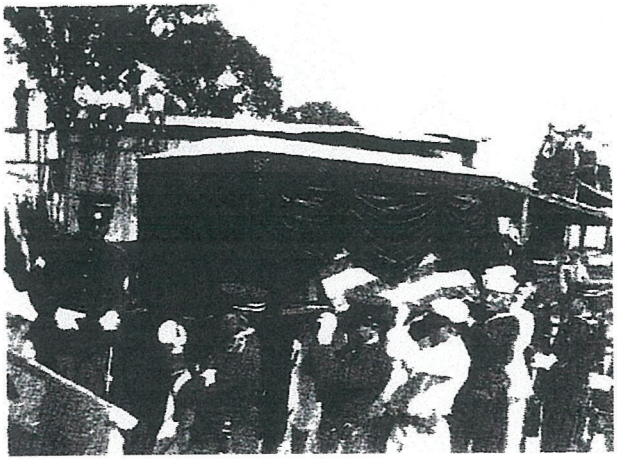


Fig. 108 – Re-interment of slain naval officers of Battle of Lake Erie, September 11, 1913. From *A Construction History of the Perry's Victory and International Peace Memorial, Volume II*, by Mongin, p.211.

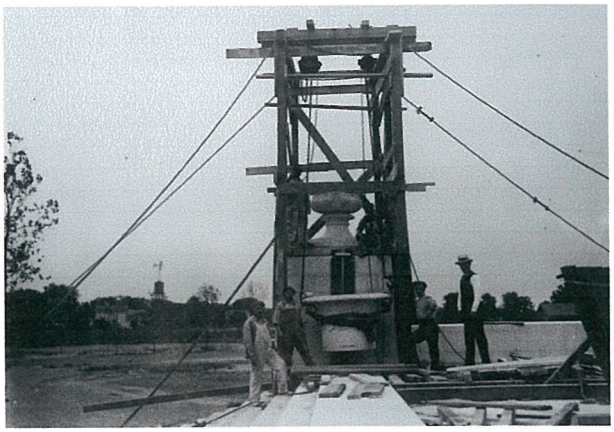


Fig. 109 – Mounting granite urn, c. 1915. Photo courtesy of the Perry's Victory and International Peace Memorial archives.



Fig. 110 – Protective covers for urns installed, c. 1915. Photo courtesy of the Perry's Victory and International Peace Memorial archives.

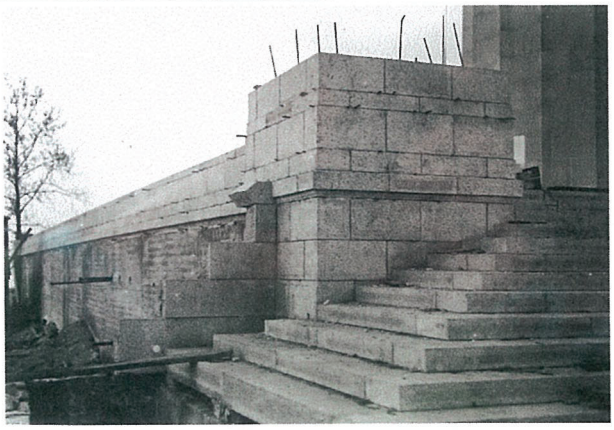


Fig. 111 – Construction of upper plaza, c. 1914, looking southwest. Photo courtesy of the Perry's Victory and International Peace Memorial archives

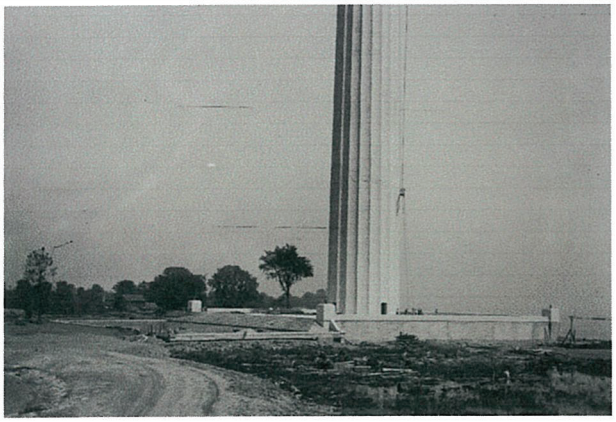


Fig. 112 – Construction of upper and lower plazas, c. 1914, looking southeast. Photo courtesy of the Perry's Victory and International Peace Memorial archives.



Fig. 113 – Original north seawall, looking east. Photo courtesy of the Perry's Victory and International Peace Memorial archives.

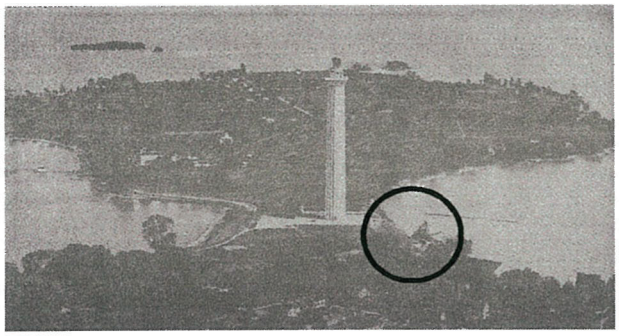


Fig. 114 – Dredging south side of site, c. 1921-23, looking east. Dredging equipment is circled. From *Perry's Victory Memorial Cultural Landscape Report* by Williams and Boyle (1993), p. 30.

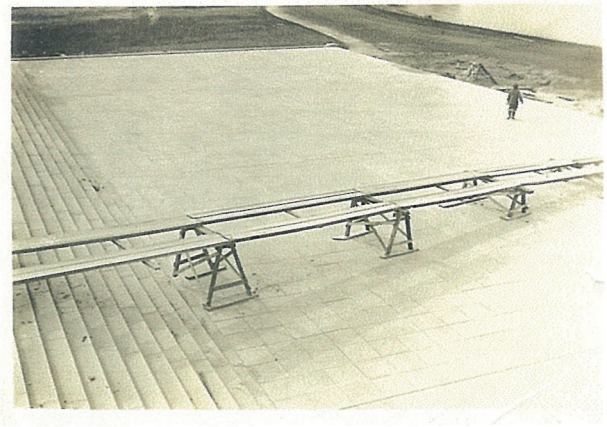


Fig. 115 – Paving the lower plaza with sandstone, c. 1924, looking northwest. Photo courtesy of the Perry's Victory and International Peace Memorial archives.

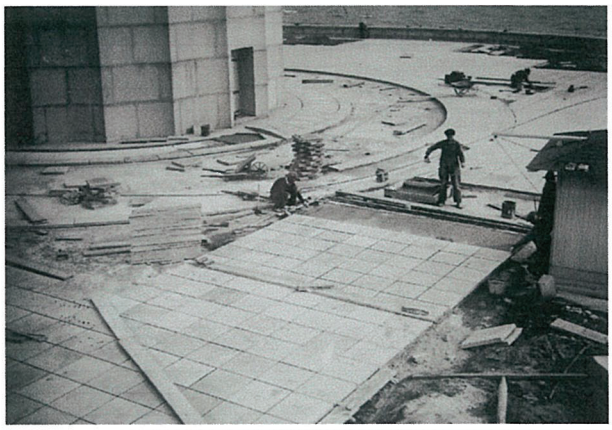


Fig. 116 – Paving the upper plaza, c. 1924, looking southeast. Photo courtesy of the Perry's Victory and International Peace Memorial archives.

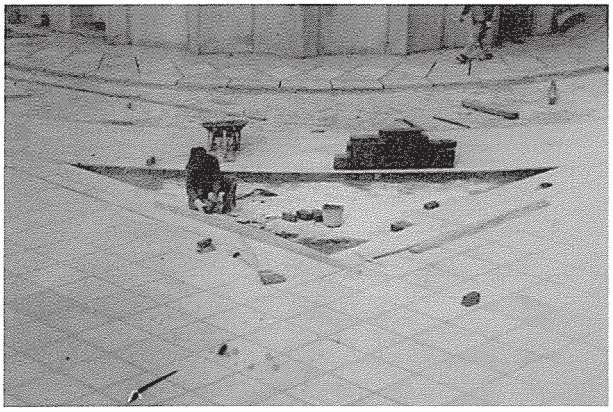


Fig. 117 – Laying accent bricks in upper plaza paving, c. 1924. Photo courtesy of the Perry's Victory and International Peace Memorial archives.



Fig. 118 – Bench in place during paving of upper plaza, c. 1924, looking southeast. Photo courtesy of Perry's Victory and International Peace Memorial archives.



Fig. 119 – Lower plaza, c. 1935, looking east. Floodlights are circled. The wooden structure may be the visitor kiosk constructed by John Feick in 1929. Note the distinct definition of the eastern boundary of the original site indicated by the line of vegetation in the background. Photo courtesy of the Perry's Victory and International Peace Memorial archives.



Fig. 120 – Flooding on Bayview Avenue, May, 1929, looking southeast. Photo courtesy of the Perry's Victory and International Peace Memorial archives.



Fig. 121 – Federal Works Progress Project sign at site of seawall reconstruction. Photo courtesy of Perry's Victory and International Peace Memorial archives.



Fig. 122 – Reconstruction of north seawall, built 1934-35, looking northwest. Photo courtesy of the Perry's Victory and International Peace Memorial archives.



Fig. 123 – South seawall, c. 1977, just prior to demolition for new seawall, looking northwest. According to the unidentified NPS photographer (probably Tyrus Burgess), this seawall is c. 1935. Photo courtesy of the Perry's Victory and International Peace Memorial archives.

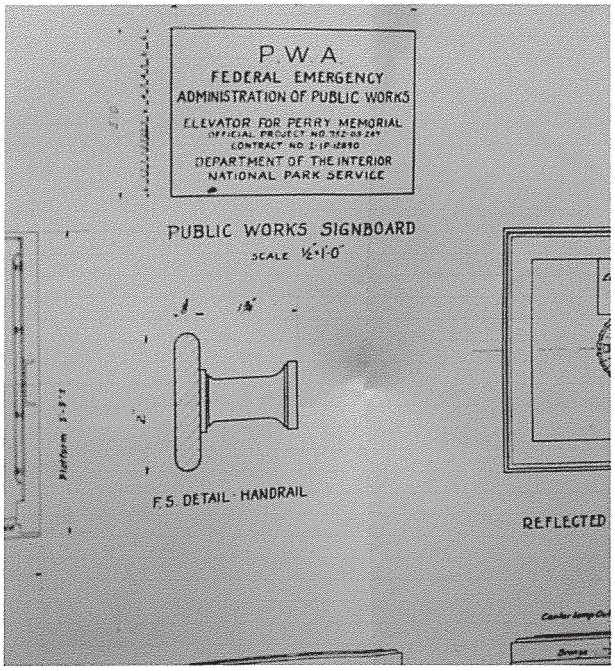


Fig. 124 – Portion of construction drawing for replacement of elevator. Shows detail for Public Works Administration signboard. Document courtesy of the Perry's Victory and International Peace Memorial archives; photo courtesy of Roberta Young, NPS Midwest Regional Office Historical Landscape Architect.



Fig. 125 – Bank of floodlights, c. 1965. These appear to be the floodlights installed in 1928 as there is no evidence of replacement, only repair, before 1965. Photo courtesy of the Perry's Victory and International Peace Memorial archives.

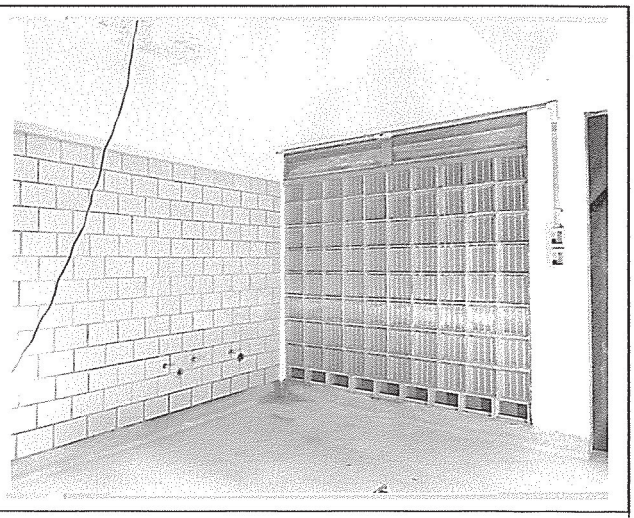


Fig. 126 – Interior of restrooms during construction in 1950. Photo courtesy of the Perry's Victory and International Peace Memorial archives.



Fig. 127 – Former public restroom (Bathhouse) converted to Park Headquarters, c. 1951, looking northeast. Photo courtesy of the Perry's Victory and International Peace Memorial archives.

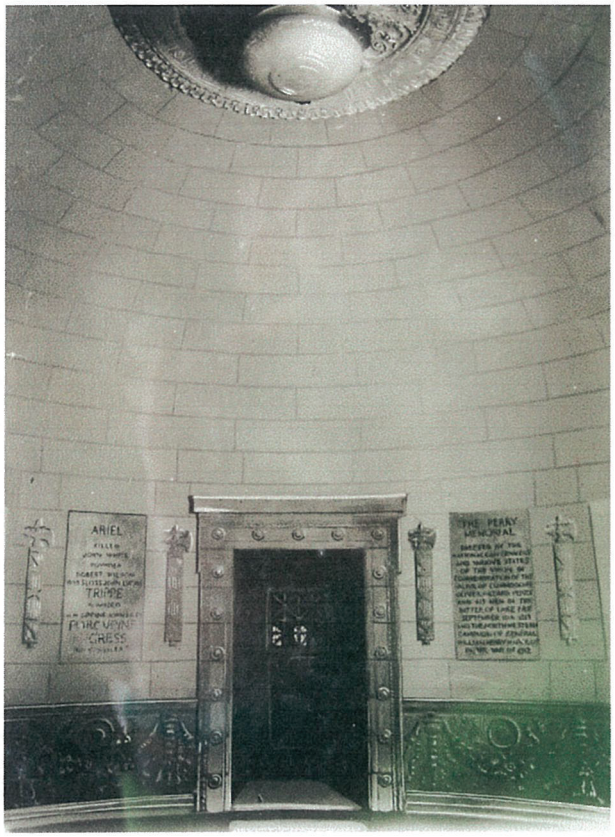


Fig. 128 – Original alabaster light fixture in Rotunda. Photo courtesy of the Perry's Victory and International Peace Memorial archives.



Fig. 129 – Visitor Center, 2014, looking east. Photo by author.



Fig. 130 – Flagpoles located outside original boundaries of Memorial site, looking south. Photo by author.



Fig. 131 – Flooding on Memorial grounds, c. 1973, looking northeast. Photo courtesy of the Perry's Victory and International Peace Memorial archives.

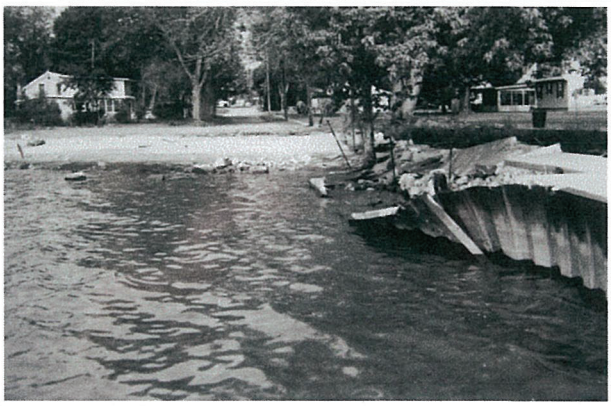


Fig. 132 – Damage to south seawall from 1972-73 storms, looking west. Delaware Avenue at end of seawall. Photo courtesy of the Perry's Victory and International Peace Memorial archives.

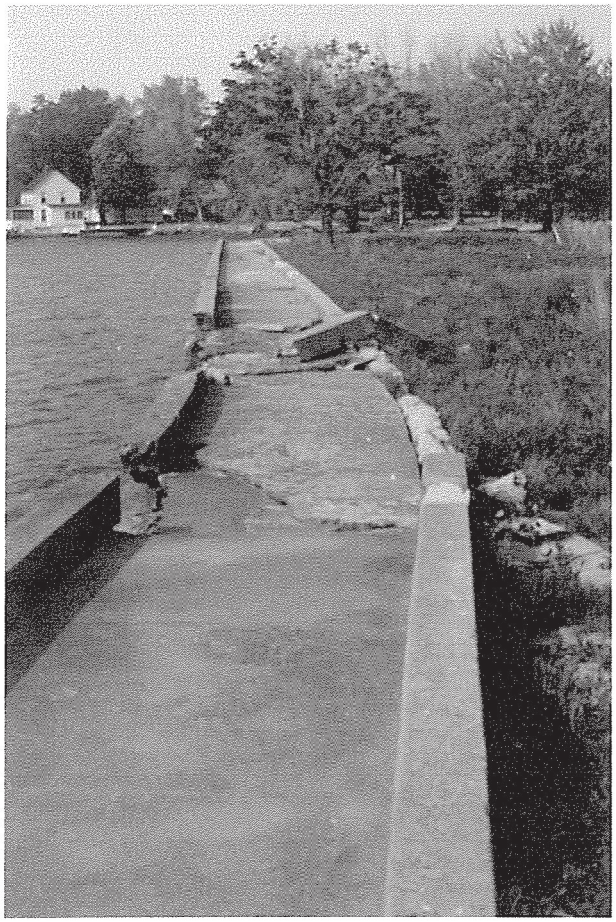


Fig. 133 – Damage to south seawall from 1972-73 storms, looking west. Photo courtesy of the Perry's Victory and International Peace Memorial archives.



Fig. 134 – Erosion of bank south of upper plaza, c. 1977, looking northwest. Photo courtesy of the Perry's Victory and International Peace Memorial archives.



Fig. 135 – North seawall reconstruction, c. 1977, looking northwest. Photo courtesy of the Perry's Victory and International Peace Memorial archives.

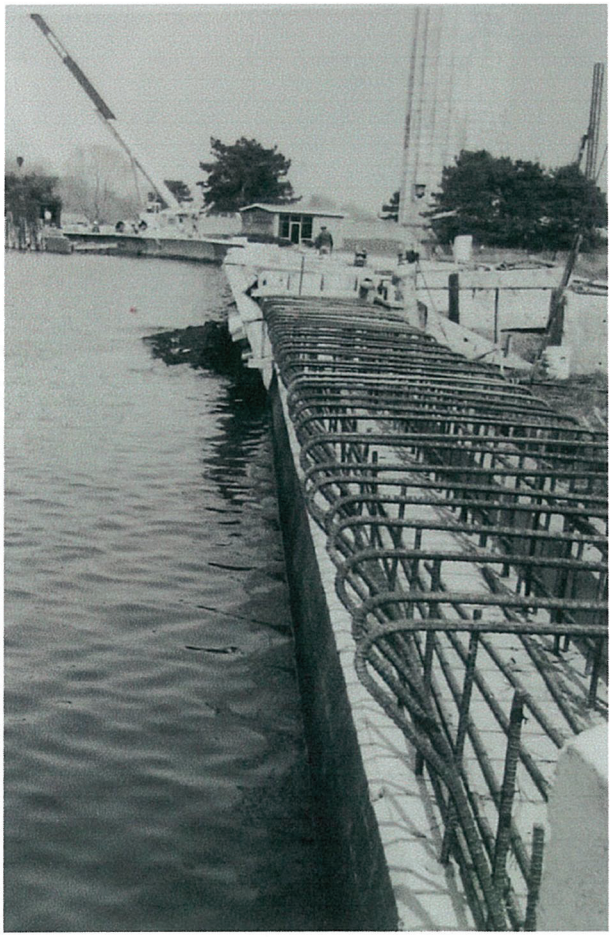


Fig. 136 – North seawall reconstruction, c. 1978, looking southeast. Photo courtesy of the Perry's Victory and International Peace Memorial archives.



Fig. 137 – Builder's plaque installed on south seawall, looking south. Photo by author.

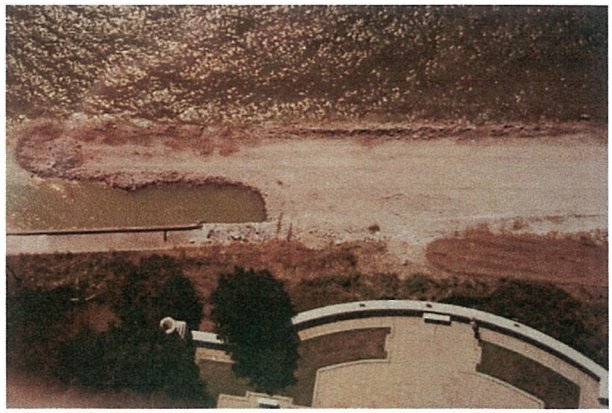


Fig. 138 – View of south seawall reconstruction, August, 1977, looking south. Photo courtesy of the Perry's Victory and International Peace Memorial archives.



Fig. 139 – Placing forms for south seawall reconstruction, c. 1977-78. Photo courtesy of the Perry's Victory and International Peace Memorial archives.



Fig. 140 – View of exterior of lantern roof, c. 2007, looking northeast. Shows original plate glass panels and access hatch. Photo from Wiss, Janney, Elstner Associates, *Exterior Conditions Assessment,* p. 43.

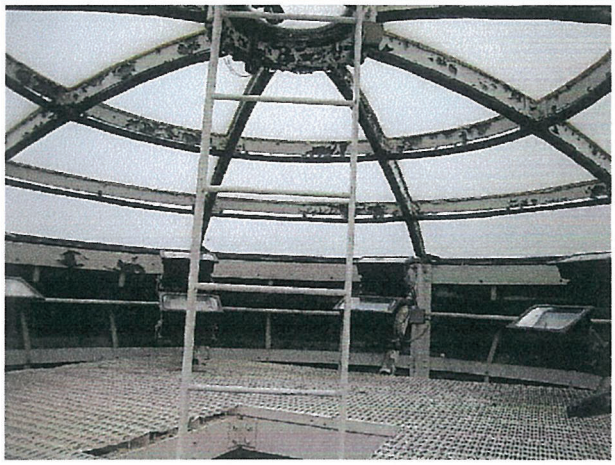


Fig. 141 – Interior view of lantern roof, c. 2007, before replacement of damaged panels. Photo from Wiss, Janney, Elstner Associates, *Exterior Conditions Assessment,* p. 42.

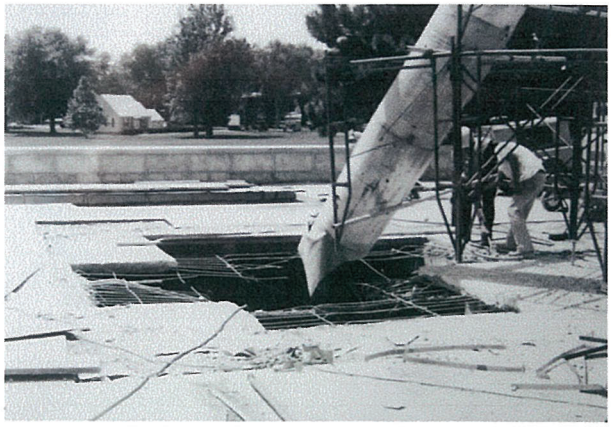


Fig. 142 – Repairing formed reinforced concrete of upper plaza, c. 1982. Photo courtesy of the Perry's Victory and International Peace Memorial archives.



Fig. 143 – Repair and repaving of upper plaza, c. 1982. Photo courtesy of the Perry's Victory and International Peace Memorial archives.



Fig. 144 – New visitor and staff housing, looking southwest. Photo by author.



Fig. 145 – New access road to visitor and staff housing and maintenance facility, looking southwest. Photo by author.



Fig. 146 – New Visitor Center, looking southeast. Photo by author.



Fig. 147 – New Visitor Center, looking northeast. Photo by author.

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Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
X___ previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
__x__ (Other State agency
__x__ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): __N/A_____

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10. Geographical Data

Acreage of Property 14.5 (12.1 acres of this listed in 1976)

Latitude/Longitude Coordinates
The 1979 National Register listing gives the UTM Coordinates of the center of the Memorial column as E17 349020 4612760.

Datum if other than WGS84: NAD83
(enter coordinates to 6 decimal places)

1. Latitude: -82.813499	Longitude: 41.654213
2. Latitude: -82.811162	Longitude: 41.655990
3. Latitude: -82.809440	Longitude: 41.654572
4. Latitude: -82.811792	Longitude: 41.652826
5. Latitude: -82.813501	Longitude: 41.652896

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

The boundary description is adapted from the 1993 *Cultural Landscape Inventory* (*CLI*). It conforms to the original boundaries of the Perry's Victory and International Peace Memorial site. The boundary description in the *CLI* is based on the description in the 1979 National Register of Historic Places listing except that it also includes 1.76 acres in the west side of the original site that was omitted from the National Register listing in 1979.

Beginning at the southeast corner of the intersection of Delaware Avenue and the entrance to the current parking lot east of the Ladd House, which is the southwest corner of the historic grounds, the boundary runs due east for approximately 500 feet to the south shoreline of Lake Erie. From this point, the property runs in an arc northeast, east, and southeast along the south shoreline for a distance of approximately 1000 feet. Here, the boundary runs inland

across the isthmus in a northwest direction for a distance of 720 feet to the north shoreline of Put-in-Bay. The property line then follows the north shoreline in a south, southwest, and west direction for approximately 1180 feet. From this point, the boundary line runs south a distance of 480 feet to the point of beginning.[110]

Boundary Justification (Explain why the boundaries were selected.)

These are the historic boundaries of the original site selected for construction of the Perry's Victory and International Peace Memorial in 1911. According to the 1994 *Cultural Landscape Report,* "The original...boundaries served an important purpose in defining a balanced amount of lawn to each side of the Memorial core...a typical ingredient of formal styles of landscape architectural design, including the Beaux Arts style. The symmetry of the property is a contributing feature...."[111] Additional acreage owned by the National Park Service as part of the Park grounds were acquired beginning in 1959 and have been put to uses other than their historic ones. This acreage and adjacent properties have changed rapidly in recent years as development pressures have increased in both privately-owned land and land owned by the National Park Service. For instance, the block between Toledo and Chapman Avenues, owned by the National Park Service since the 1970s, contained, when acquired by the Park Service, seven or eight wood-frame residences of one to three stories on large lots with mature trees both on the lots and lining the streets on both sides. Most of these buildings and tree canopy were removed to construct the Visitor Center in 2002. To the east of the Memorial, private development is still less dense than it is on the west, but the National Park Service has constructed several large residential buildings and a maintenance facility in place of the single home and barn with mature trees that formerly occupied the land. Because the original buildings, structures, and tree canopy on these additional lands have been removed over the years, and the grounds used for non-historic purposes, they are not included within the boundaries of the nominated property. Only the original historic grounds, defined by the original historic boundaries, which are still being used for the same purposes to which they were put during the Period of Significance, are included in the nominated property.

11. Form Prepared By

name/title: Deborah E. Harvey, MHP
organization: Outside The Box, LLC
street & number: 1428 Floyd Avenue
city or town: Richmond state: Virginia zip code: 23220
e-mail: deborah@outsidetheboxllc.us
telephone: (404) 210-0321
date: September 8, 2014

[110] National Park Service, Department of the Interior, "Cultural Landscape Inventory: Perry's Victory and International Peace Memorial," (n.p., 1993), 8.
[111] Williams and Boyle, 97.

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.

- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

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USGS map of Put-in-Bay, Ohio Quadrangle (7.5 minute series)

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Photo Key Map "B"

Photo Key Map "C"

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Fig. 86 – Access ladder from upper elevator landing to elevator equipment platform
Fig. 87 – Bronze elevator enclosure at lower elevator landing
Fig. 88 – Interior of elevator, looking southeast
Fig. 89 – Floor of elevator, looking northwest
Fig. 90 – Upper elevator landing, showing steps up to bronze doors to observation platform
Fig. 91 – Original bathhouse, built 1926, c. 1950, looking northwest
Fig. 92 – Bathhouse after conversion to Park Headquarters, looking northwest
Fig. 93 – Current Ranger Operations building (former Bathhouse), looking northwest
Fig. 94 – Superintendent's Residence, c. 1952, looking southeast
Fig. 95 – Rear of Superintendent's Residence, c. 1952, looking northwest
Fig. 96 – Current Men's Dormitory (formerly Superintendent's Residence), looking southwest

Fig. 97 – Current rear of Men's Dormitory, looking northwest
Fig. 98 – Original Superintendent's Garage, c. 1952, looking east
Fig. 99 – Current storage building on site of Superintendent's Garage, looking northwest

Section 8

Fig 100 – Monument to Perry's Victory erected by Jay Cooke on Gibraltar Island
Fig. 101 – Webster P. Huntington, c. 1910
Fig. 102 – Pioneers of the Perry's Victory Memorial
Fig. 103 – John Eisenmann's rendering of his first design for the Perry's Victory Memorial
Fig. 104 – Original survey map showing the extent of "Chapman's Marsh."
Fig. 105 – Rendering of Freedlander and Seymour's design for the Perry's Victory Memorial
Fig. 106 – Joseph Henry Freedlander
Fig. 107 – September 10, 1912, Perry's Victory celebration at Put-in-Bay
Fig. 108 – Re-interment of slain naval officers of Battle of Lake Erie, September 11, 1913
Fig. 109 – Mounting granite urn, c. 1915
Fig. 110 – Protective covers for urns installed c. 1915.
Fig. 111 – Construction of upper plaza, c. 1914, looking southwest
Fig. 112 – Construction of upper and lower plazas, c. 1914, looking southeast
Fig. 113 – Original north seawall, looking east
Fig. 114 – Dredging south side of site, c. 1921-23, looking east
Fig. 115 – Paving the lower plaza with sandstone, c. 1924, looking northwest
Fig. 116 – Paving the upper plaza, c. 1924, looking southeast
Fig. 117 – Laying accent bricks in upper plaza paving, c. 1924
Fig. 118 – Bench in place during paving of upper plaza, c. 1924, looking southeast
Fig. 119 – Lower plaza, c. 1935
Fig. 120 – Flooding on Bayview Avenue, May, 1929, looking southeast
Fig. 121 – Federal Works Progress Project sign at site of seawall reconstruction
Fig. 122 – Reconstruction of north seawall, built 1934-35, looking northwest
Fig. 123 – South seawall, c. 1977, just prior to demolition for new seawall, looking northwest
Fig. 124 – Portion of construction drawing for replacement of elevator
Fig. 125 – Bank of floodlights, c. 1965
Fig. 126 – Interior of restrooms during construction in 1950
Fig. 127 – Former public restrooms (bathhouse), converted to Park Headquarters, c. 1951, looking northeast
Fig. 128 – Original alabaster light fixture in Rotunda
Fig. 129 – Visitor Center, 2014, looking east
Fig. 130 – Flagpoles located outside boundaries of original site, looking south
Fig. 131 – Flooding on Memorial grounds, c. 1973, looking northeast
Fig. 132 – Damage to south seawall from 1972-73 storms, looking west
Fig. 133 – Damage to south seawall from 1972-73 storms, looking west
Fig. 134 – Erosion of bank south of upper plaza, c. 1977, looking northwest
Fig. 135 – North seawall reconstruction, c. 1977, looking northwest
Fig. 136 – North seawall reconstruction, c. 1978, looking southeast
Fig. 137 – Builder's plaque installed on south seawall, looking south

Fig. 138 – View of south seawall reconstruction, August, 1977, looking south
Fig. 139 – Placing forms for south seawall reconstruction, c. 1977-78
Fig. 140 – View of exterior of lantern roof, c. 2007, looking northeast
Fig. 141 – Interior view of lantern roof, c. 2007, before replacement of damaged panels
Fig. 142 – Repairing formed reinforced concrete of upper plaza, c. 1982
Fig. 143 – Repair and repaving of upper plaza, c. 1982
Fig. 144 – New visitor and staff housing, looking southwest
Fig. 145 – New access road to visitor and staff housing and maintenance facility, looking southwest
Fig. 146 – New Visitor Center, looking southeast
Fig. 147 – New Visitor Center, looking northeast

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Perry's Victory and International Peace Memorial (PEVI)

City or Vicinity: Put-in-Bay

County: Ottawa State: Ohio

Photographer: Deborah E. Harvey

Date Photographed: April 28 – May 2, 2014

Description of Photograph(s) and number, include description of view indicating direction of camera (direction of camera indicated is actual, not nominal):

1 of 108: North seawall showing top of original north seawall beneath, camera facing W.
2 of 108: View along original W boundary of site, camera facing S.
3 of 108: Front of Men's Dormitory across historic site, camera facing S.
4 of 108: West side of historic site, camera facing SE.
5 of 108: West side of historic site, camera facing E.
6 of 108: Memorial and plazas, camera facing E.
7 of 108: Upper and lower plazas and parking, camera facing E.
8 of 108: Along north seawall and Bayview Avenue, camera facing E.
9 of 108: Upper and lower plazas and parking, camera facing S.

10 of 108: Upper and lower plazas and parking, camera facing SE.
11 of 108: Stair access to lower plaza from parking, camera facing SE.
12 of 108: Horizontal modern walkway lighting at access to lower plaza, camera facing SE.
13 of 108: Typical modern floodlight on W side of Memorial plazas, camera facing W.
14 of 108: Typical vertical modern walkway lighting, camera facing E.
15 of 108: NE corner of lower plaza with drain, camera facing N.
16 of 108: Lower plaza and stairs to upper plaza, camera facing S.
17 of 108: Lower plaza, north seawall, Put-in-Bay harbor beyond, camera facing NW.
18 of 108: Lower plaza, north seawall, Put-in-Bay harbor docks beyond, camera facing W.
19 of 108: Lower plaza and stairs to upper plaza, camera facing E.
20 of 108: Original Austrian pine at NW corner of lower plaza, camera facing NW.
21 of 108: Granite urn and pedestal at NW corner of upper plaza, camera facing E.
22 of 108: Stairs to upper plaza, camera facing NE.
23 of 108: Bronze handrail on stairs to upper plaza, camera facing S.
24 of 108: Granite urn and pedestal at NE corner of upper plaza, camera facing S.
25 of 108: Upper plaza and Austrian pines, camera facing SSW.
26 of 108: Upper plaza gravel-covered pavers awaiting replacement, camera facing S.
27 of 108: Upper plaza with concrete paver replacement of brick paving, camera facing S.
28 of 108: NW door to Memorial column interior, camera facing SE.
29 of 108: Centennial cornerstone of Memorial, camera facing SW.
30 of 108: NE door to Memorial column interior, camera facing SW.
31 of 108: SE double-leaf doors to Memorial column interior, camera facing NW.
32 of 108: SE side of upper plaza, Lake Erie beyond, camera facing SE.
33 of 108: Planter, typical horizontal light, drain, SE side of upper plaza, camera facing SSE.
34 of 108: Typical stone bench, SW side of upper plaza, camera facing W.
35 of 108: Typical drain improvement in upper plaza, SW side, camera facing SW.
36 of 108: SW door to Memorial column interior, camera facing NE.
37 of 108: Upper plaza paving, camera facing N.
38 of 108: Gravel-covered upper plaza awaiting paving, camera facing NW.
39 of 108: Upper plaza and Austrian pines, camera facing NNE.
40 of 108: Wall-mounted modern light fixture at restrooms, camera facing W.
41 of 108: Access doors to restrooms, camera facing W.
42 of 108: Supports for upper plaza safety fence at NE wall, camera facing W.
43 of 108: Modern drinking fountains near restrooms, camera facing W.
44 of 108: Modern electrical equipment on SE side of upper plaza, camera facing S.
45 of 108: Access to restrooms, SE side of Memorial, camera facing NW.
46 of 108: North seawall, camera facing NE.
47 of 108: East side of original site, camera facing E.
48 of 108: North seawall, camera facing NE.
49 of 108: East side of original site, new construction beyond, camera facing NE.
50 of 108: North seawall and Bayview Avenue, camera facing SW.
51 of 108: Original eastern boundary treeline, new construction beyond, camera facing NE.
52 of 108: Original north seawall beneath later seawall, camera facing N.
53 of 108: Sidewalk, east side of Bayview Avenue, camera facing N.

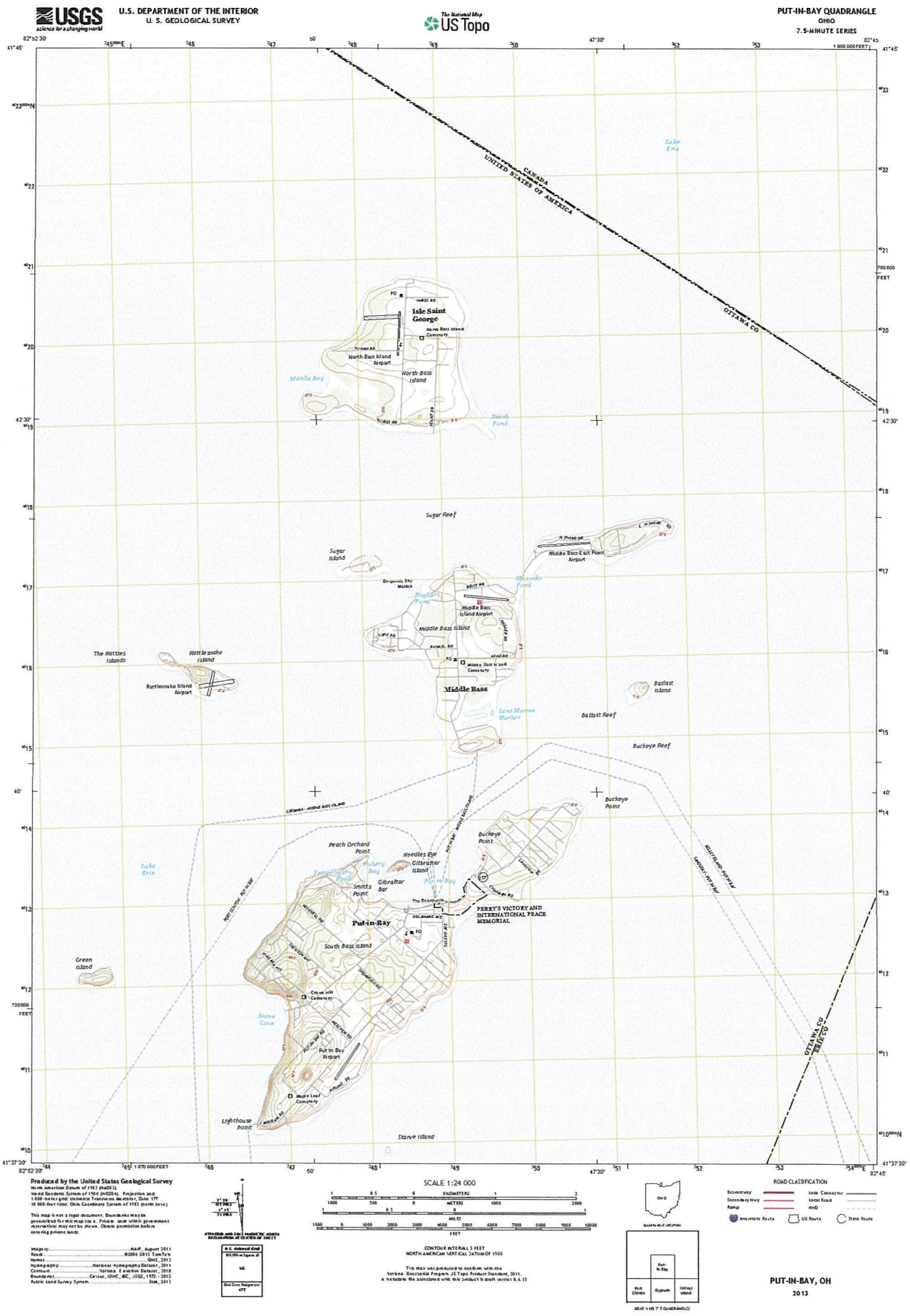
54 of 108: Detail of construction of sidewalk curb, camera facing W.
55 of 108: Bayview Avenue, camera facing N.
56 of 108: Sidewalk ends approximately at original east site boundary, camera facing N.
57 of 108: Memorial viewed from northernmost point of original boundary, camera facing S.
58 of 108: Original E boundary treeline on right, camera facing SE.
59 of 108: Original E boundary treeline, camera facing SE.
60 of 108: Loss of trees from E. boundary treeline evident, camera facing SE.
61 of 108: Memorial from E boundary treeline, camera facing SW.
62 of 108: View of E boundary treeline, camera facing NW.
63 of 108: Memorial and south seawall, camera facing SW.
64 of 108: East diagonal sidewalk, new trees, camera facing WSW.
65 of 108: Exposed NE face of upper plaza, camera facing W.
66 of 108: Coast Guard navigation light, bronze lantern on penthouse roof, camera facing W.
67 of 108: Detail of top of column beneath observation platform, camera facing W.
68 of 108: South seawall and sidewalk, seasonal staff housing beyond, camera facing NE.
69 of 108: Granite urn and pedestal at SE corner of upper plaza, camera facing NW.
70 of 108: Cast bronze contractor's plaque on south seawall, camera facing SE.
71 of 108: South seawall, resort development beyond, camera facing SW.
72 of 108: Additional park land added with relocation of south seawall, camera facing NE.
73 of 108: Ladder access to lake built into south seawall, camera facing S.
74 of 108: Modern floodlights, granite urn, SW corner of upper plaza, camera facing NW.
75 of 108: SE side of original site, camera facing NE
76 of 108: South seawall and sidewalk, camera facing NNE.
77 of 108: South side of Memorial, camera facing N.
78 of 108: West side of original site with original Austrian pines, camera facing NNW.
79 of 108: West diagonal sidewalk, camera facing NNW.
80 of 108: New sidewalk to Visitor Center, camera facing WSW.
81 of 108: West side of original site with north seawall, harbor beyond, camera facing NW.
82 of 108: West side of original site with north seawall, camera facing NNW.
83 of 108: Sidewalk from W diagonal sidewalk to lower plaza, camera facing NE.
84 of 108: South seawall and sidewalk, camera facing W.
85 of 108: Sidewalk from south seawall sidewalk to W diagonal sidewalk, camera facing NE.
86 of 108: Southwest side of Memorial, camera facing NE.
87 of 108: South seawall and W side of original site, camera facing W.
88 of 108: South seawall and sidewalk, camera facing E.
89 of 108: South seawall and sidewalk, camera facing E.
90 of 108: Southwest side of Memorial with new trees, camera facing NE.
91 of 108: Ranger Operations Center, Men's Dormitory, Visitor Center, camera facing W.
92 of 108: Men's Dormitory, camera facing NW.
93 of 108: Men's Dormitory, camera facing N.
94 of 108: Ranger Operations Center, camera facing SW.
95 of 108: Ranger Operations Center, camera facing NW.
96 of 108: Ranger Operations Center, camera facing NE.
97 of 108: Storage shed, camera facing WNW.

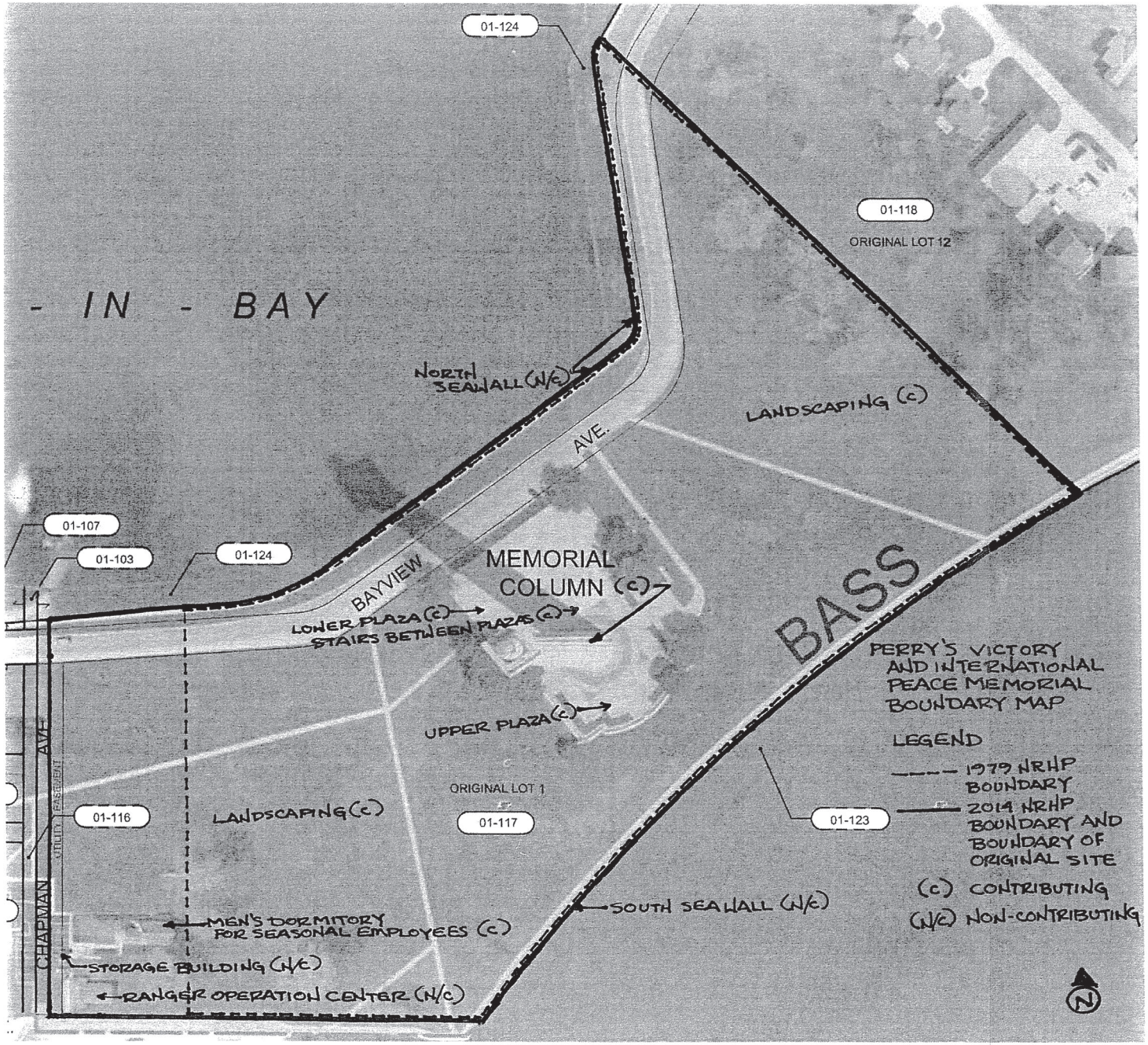
98 of 108: West side of original site, camera facing E.
99 of 108: Along original boundary of Chapman Avenue, camera facing N.
100 of 108: Double-leaf access doors to observation deck from penthouse, camera facing NE.
101 of 108: Blind opening with ventilation grille, NE wall of penthouse, camera facing SSE.
102 of 108: Blind opening with ventilation grille, SE wall of penthouse, camera facing W.
103 of 108: Parapet wall of observation deck with lightning arrestors, camera facing NW.
104 of 108: Observation deck and parapet wall with corner map, camera facing NW.
105 of 108: NW blind opening with vent grille in penthouse wall, camera facing NNW.
106 of 108: Detail of bronze lantern supports, camera facing NE.
107 of 108: Detail of bronze lantern, camera facing NE.
108 of 108: Top of penthouse wall with lightning arrestors, camera facing N.

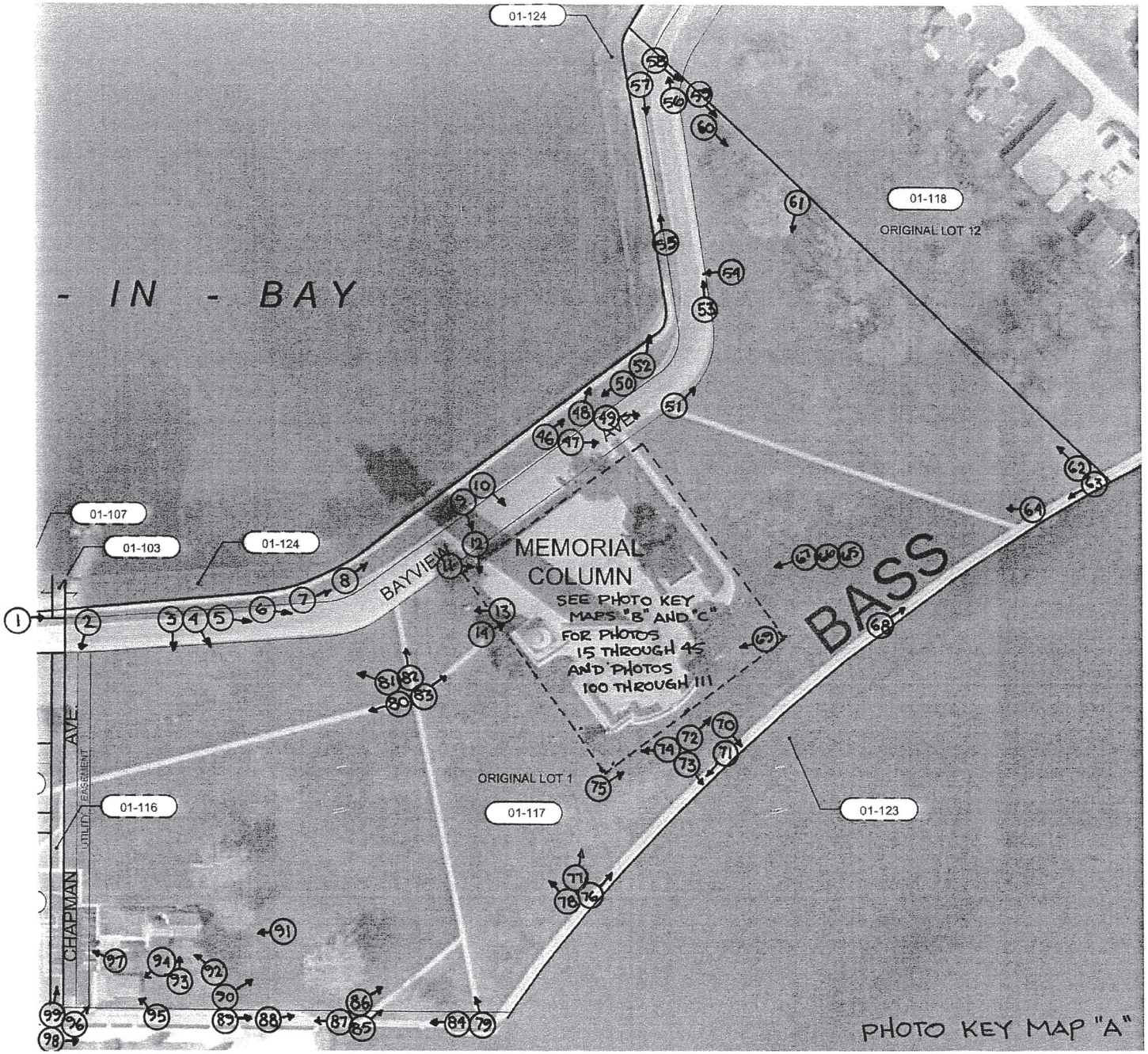
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



Site Map 1 – Location of Perry's Victory and International Peace Memorial on South Bass Island, Ottawa County, Ohio.


U.S. DEPARTMENT OF THE INTERIOR
U. S. GEOLOGICAL SURVEY
The National Map US Topo
PUT-IN-BAY QUADRANGLE
OHIO
7.5-MINUTE SERIES
Isle Saint George
North Bass Island
Middle Bass Island
Middle Bass
Sugar Reef
Sugar Island
Middle Bass East Point Airport
Middle Bass Island Airport
The Rattles Islands
Rattlesnake Island
Rattlesnake Island Airport
Ballast Island
Ballast Reef
Buckeye Reef
Buckeye Point
Peach Orchard Point
Needles Eye
Gibraltar Island
Gibraltar Bar
Smiths Point
Put-in-Bay
PERRY'S VICTORY AND INTERNATIONAL PEACE MEMORIAL
South Bass Island
Green Island
Crown Hill Cemetery
Put in Bay Airport
Maple Leaf Cemetery
Lighthouse Point
Starve Island
Lake Erie
CANADA
UNITED STATES OF AMERICA
OTTAWA CO
ERIE CO
Produced by the United States Geological Survey
North American Datum of 1983 (NAD83)
World Geodetic System of 1984 (WGS84). Projection and 1 000-meter grid: Universal Transverse Mercator, Zone 17T
10 000-foot ticks: Ohio Coordinate System of 1983 (north zone)
This map is not a legal document. Boundaries may be generalized for this map scale. Private lands with government ownership may not be shown. Obtain permission before entering private lands.
Imagery ... NAIP, August 2011
Roads ... ©DOT-2013 TomTom
Names ... GNIS, 2013
Hydrography ... National Hydrography Dataset, 2011
Contours ... Various Elevation Dataset, 2010
Boundaries ... Census, BOC, JOSE, 1970 - 2012
Public Land Survey System ... ESRI, 2013
SCALE 1:24 000
CONTOUR INTERVAL 5 FEET
NORTH AMERICAN VERTICAL DATUM OF 1988
This map was produced to conform with the Various Geospatial Program US Topo Product Standard, 2011. A metadata file associated with this product is draft version 0.6.15
ROAD CLASSIFICATION
Interstate Route
US Route
State Route
PUT-IN-BAY, OH
2013


01-124
01-118
ORIGINAL LOT 12
- IN - BAY
NORTH SEAWALL (N/C)
LANDSCAPING (c)
AVE.
01-107
01-103
01-124
BAYVIEW
MEMORIAL COLUMN (c)
LOWER PLAZA (c)
STAIRS BETWEEN PLAZAS (c)
BASS
PERRY'S VICTORY AND INTERNATIONAL PEACE MEMORIAL BOUNDARY MAP
UPPER PLAZA (c)
LEGEND
1979 NRHP BOUNDARY
2014 NRHP BOUNDARY AND BOUNDARY OF ORIGINAL SITE
(c) CONTRIBUTING
(N/C) NON-CONTRIBUTING
ORIGINAL LOT 1
01-116
LANDSCAPING (c)
01-117
01-123
CHAPMAN AVE.
UTILITY EASEMENT
SOUTH SEAWALL (N/C)
MEN'S DORMITORY FOR SEASONAL EMPLOYEES (c)
STORAGE BUILDING (N/C)
RANGER OPERATION CENTER (N/C)
N


01-124
- IN - BAY
01-118
ORIGINAL LOT 12
01-107
01-103
01-124
BAYVIEW
MEMORIAL
COLUMN
SEE PHOTO KEY
MAPS "B" AND "C"
FOR PHOTOS
15 THROUGH 45
AND PHOTOS
100 THROUGH 111
BASS
ORIGINAL LOT 1
01-116
01-117
01-123
CHAPMAN AVE.
UTILITY EASEMENT
PHOTO KEY MAP "A"

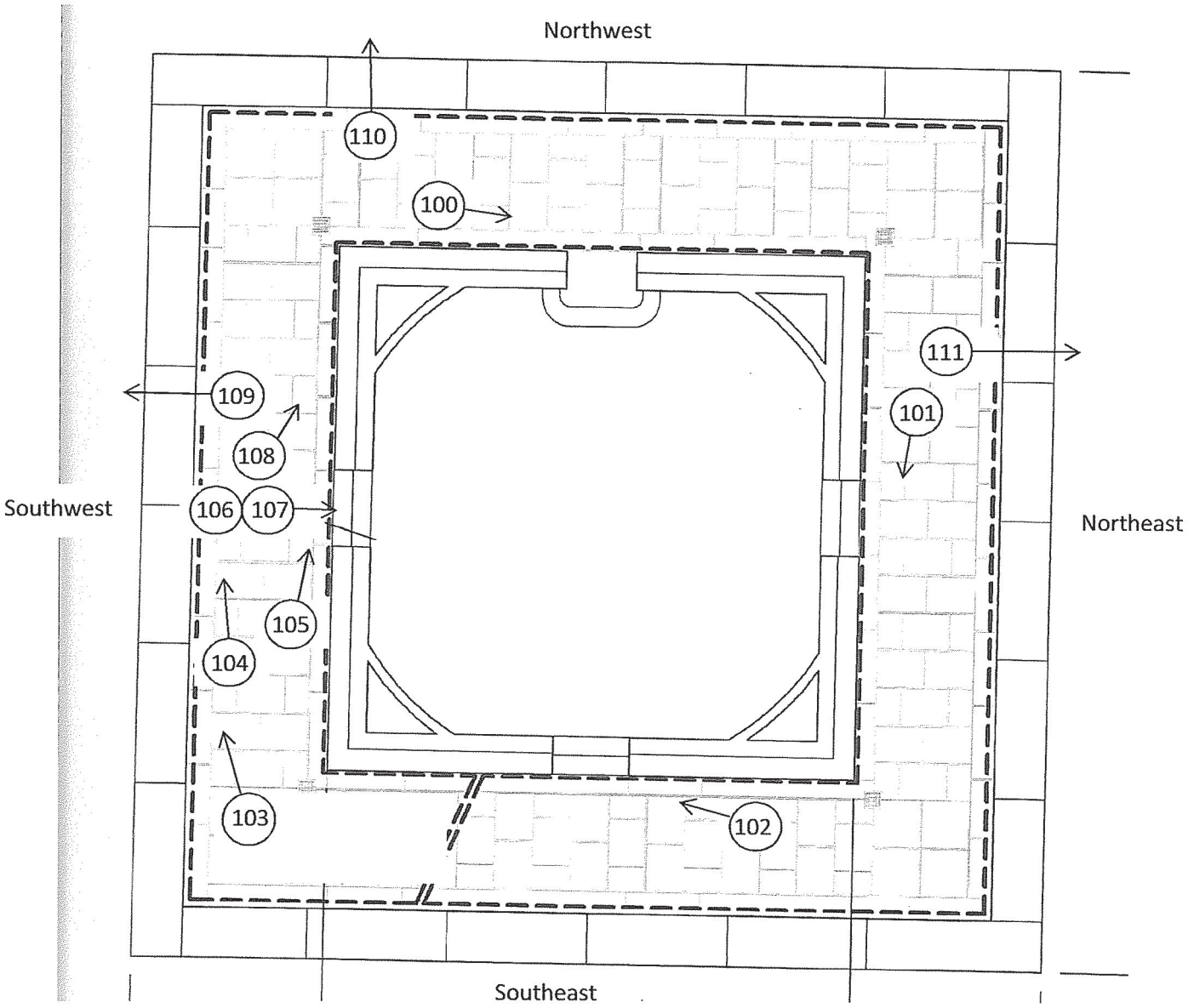
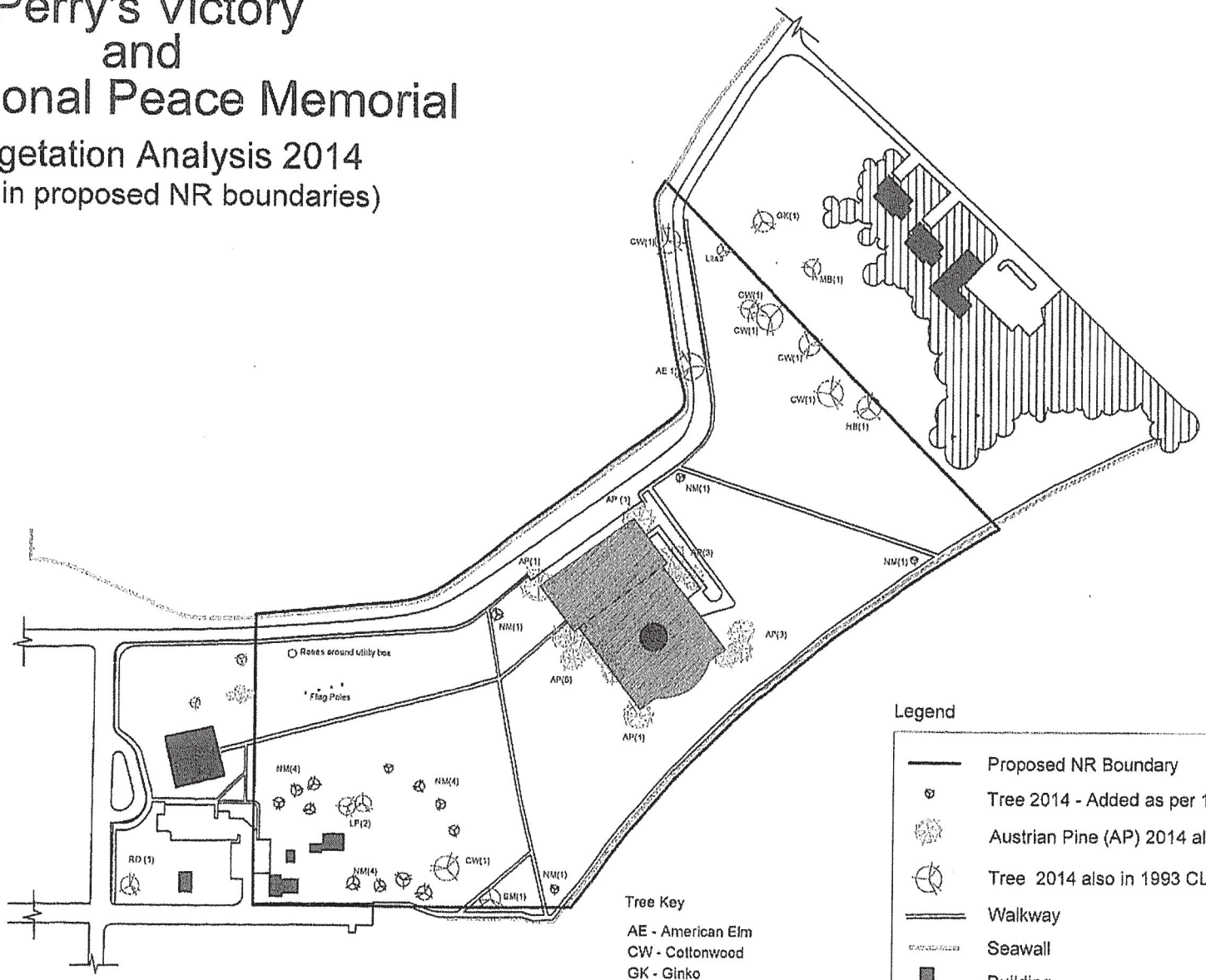


Photo Key Map "C" – Observation Platform. Arrows indicate direction camera is pointing.
Adapted from Wiss, Janney, Elstner Associates, *Exterior Condition Assessment,* Fig. 7-3, p. 151.

Perry's Victory and International Peace Memorial

Vegetation Analysis 2014
(within proposed NR boundaries)



Tree Key

AE - American Elm
CW - Cottonwood
GK - Ginko
HB - Hackberry
LP - London Plane
M - Maple Other
MB - Mulberry
NM - Norway Maple
RO - Red Oak
SM - Silver Maple

North

Legend

- Proposed NR Boundary
- Tree 2014 - Added as per 1993 CLR
- Austrian Pine (AP) 2014 also in 1993 CLR
- Tree 2014 also in 1993 CLR (see key)
- Walkway
- Seawall
- Building
- Tree/Shrub Mass

Base Source - ESRI, Digital Globe 230ft

NPS-CLI Fieldwork April 2014, 1993 CLR Base Map

NOT FOR CONSTRUCTION - SCALE NOT VERIFIED