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CLEVELAND

A Cultural Center

CLEVELAND: A Cultural Center

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Curated by Henry Adams

With essays by:
Henry Adams
Marianne Berardi
Grafton Nunes

13010 LARCHMERE BLVD CLEVELAND, OH 44120
(216) 721 6945 INFO@WOLFSGALLERY.COM WWW.WOLFSGALLERY.COM

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INTRODUCTION



William Sommer (1867-1949) Plowing, c. 1920

Cleveland: A Cultural Center is by no means a comprehensive survey of everything or everybody that has made (and continues to make) Cleveland culture great. It is a look through my particular lens in an effort to tell part of an important story, one in which I've had the good fortune to be involved.

More than forty years have passed since I became acquainted with the art of the Cleveland School. It took some years to realize how lucky I was to be knee deep in jaw-dropping artwork. What a revelation. No auction house outside of New York, London, or Paris has had such a trove of works emanating from its own community for so many generations.

There was nothing simple about the development of what we call the Cleveland School, which became quite an important component of Cleveland's cultural scene. As you will see unfold in the following

pages, an unusually great number of fine artists flocked to Cleveland about a century ago. Cleveland artists were among the first Americans to experiment with modernism as well as embrace the abundant talent within its sizable community of women artists.

The history of the Cleveland art has been and continues to be inextricably linked in every way to the Cleveland Institute of Art, a training ground for so many stellar talents and a social habitat where contemporary artists challenge and inspire each other. As a "School," Cleveland artists have created a compelling legacy of creativity and uncompromising quality that continues to stand the test of time.

So, with the help of good friends, brilliant scholars, and above all, a group of generous and visionary Cleveland School collectors, we have put together this modest tribute to Cleveland, a remarkable cultural center.

Michael Wolf

CLEVELAND'S ARTISTIC RENAISSANCE



William Sommer (1867-1949) *Adam and Eve*, c. 1915

Cleveland as an industrially booming city reached its height in 1930 with the construction of the Terminal Tower, 771 feet and 52 stories high, which was the largest skyscraper in the United States at that time outside New York—and was the creation of the reclusive Van Sweringen brothers, Otis P. and Mantis J., who had been consolidating the nation's railroad lines, and were on the verge of creating something that had never been achieved before, a single line that ran continuously from coast-to coast. The building served as a central hub for the nation's transportation system, as well as the locus for an extremely efficient streetcar system that ran out to residential neighborhoods that the Van Sweringens had developed, such as Shaker Heights. Located at the heart of Cleveland, in Public Square, it immediately became the visual and symbolic centerpiece of the city. The sixth

largest city in the country at that time, Cleveland seemed destined for a burst of growth that would make it the rival of Chicago and New York.

It's hardly a coincidence that this period was also the high point of Cleveland art, which took very diverse forms, but often reflected the city's industrial character. Several artists who worked in Cleveland, or started their careers there, became figures of national importance.

A major center of manufacturing and industry, in population, Cleveland was one of the six largest cities in the nation at this time. *Time* (1923), *Fortune* (1929) and *Life* (1936) magazines were all founded in Cleveland at this time, by two Yale graduates, Henry Luce and Briton Hadden, who conceived their business venture on the top floor of the city's the Rowfant Club, the city's leading arts and literary club, and initially payed themselves a salary of \$40 a week. Basing their venture in Cleveland took advantage of the city's large printing industry, and of the fact that large-scale printing presses were manufactured there by Harris printing, and also made it possible to distribute magazines in record time by railroad from coast to coast.

One of the artists who benefitted from these new enterprises was Margaret Bourke-White, Cleveland's best and best-looking industrial photographer, who brought the artistic aesthetic of "straight photography" developed by Alfred Stieglitz and Paul Strand, to the task of recording Cleveland's industries, such as Otis Steel (fig. 69). Henry Luce chose her photograph of the Fort Peck Dam to serve as the first cover of *Life* magazine, and she would go on to become arguably the greatest journalistic photographers of the 20th century.

Arguably, Cleveland's other most notable artist of this period was Viktor Schreckengost, who came back to the city from study in Vienna and 1929 and promptly produced what is surely the greatest single masterpiece of American Art

Deco, the Jazz Bowl (fig. 79), an Egyptian-blue vessel with black lines scratched through by sgraffito, whose imagery celebrated Radio City, the Cotton Club, and the skyscrapers of New York. Just twenty-five years old, Viktor made the piece for a woman in New York who wanted a punch bowl with "a New York theme." The woman turned out to be Eleanor Roosevelt. As versatile in his talents as Leonardo da Vinci, Viktor would go on to produce paintings, monumental sculpture, stage and costume designs, and an enormous amount of inventive work for design for industry (fig. 118-122), including the first modern American dinnerware, the first-cab-over engine truck. Over the course of his career he designed everything from artificial limbs to streetlights, and some 100 million bicycles were manufactured to his designs.

How did this Renaissance of Cleveland art get started? The first artists of national significance in Cleveland emerged in the 19th century, starting with Archibald Willard, who started his career as a coach painter, and was largely self-taught, and in 1875 moved from Wellington, Ohio, to Cleveland, to be closer to a publisher he worked with, James F. Ryder, who made colored prints of his paintings of comic subjects. In that year, Willard produced an image that became a huge popular success, and is still a popular-culture icon, *The Spirit of '76*, showing three rag-tag revolutionary soldiers, proudly marching together, to fife and drum. Also noteworthy in this period was the folk painter Henry Church, a blacksmith out in nearby Chagrin Falls, whose *The Monkey Picture* has become one of the most esteemed examples of American folk art. A somewhat eccentric character, shortly before his death Church made a recording on a wax cylinder so that he could preach the sermon at his own funeral.

A major event in the development of an arts culture of Cleveland was the creation of the Cleveland School of Art. One February 20th, 1882, the English Aesthete Oscar Wilde lectured in Cleveland and announced that the city needed an art school. Just a few months later one had materialized, the Western Reserve School of Design for Women, the creation of a wealthy widow, Sara M. Kimball, and a group of wealthy

woman friends with grand homes on Euclid Avenue. Founded as the Western Reserve School of Design for Women, it's initial purpose was to provide professional training for women which would provide them with a means of earning a living other than prostitution or domestic service. One of the school's first graduates was one of the most gifted figures in the history of American Art, a major figure in the international development of Art Nouveau, Clara Driscoll, whose role as the principal designer of Louis Tiffany's lamps (fig. 4), as well as the manager of "The Tiffany girls," has only recently been disclosed.

In its initial years, men snuck into the school by posing as janitors. By 1906, however, the school had been renamed The Cleveland School of Art, was coeducational, and have moved into a handsome Beaux-Arts building (sadly, later demolished) on Magnolia Avenue, not far from the site of the present Cleveland Museum of Art. The school quickly became one of the best and best-supported art schools in the United States, and has provided a home base for many nationally known artists, as well as a long stream of gifted students.

In fact, there's considerable variety in the work of artists who taught at the school, among whom are the sculptor Alexander Blazys (fig. 67) and the painter Carl Gaertner, who produced some of the best urban realism created national in the 'twenties and 'thirties (fig. 98). Along with its active role in fostering the careers of women, the school stood out for its emphasis not simply on painting and sculpture, but on industrial design, in part through the inspired leadership of Louis Rorimer (whose son, James Rorimer, was a "Monuments Man" in World War II and became director of the Metropolitan Museum of Art). In the 1930s, one of the school's graduates, Viktor Schreckengost, who had returned to Cleveland to teach, established the first modern industrial design program in the United States there.

Throughout the first half of the 20th century, Cleveland was a major center of many art-focused businesses, such as furniture-making, clothing manufacture, wallpaper production, the printing of posters, and sheet-music publishing. These all required designers and artists. Sheet

music covers, for example, are a rich and still largely-unexplored area of illustration. Even the manufacture of things such as radiators and automobiles often required artistic skills. Consequently, during this period Cleveland supported some five or six thousand commercial artists, among whom were two or three hundred painters who supported themselves through the exhibition and sale of their work. Somewhat surprisingly, the emergence of modernism in Cleveland was largely due to this group.

The remarkable flowering of modernism in Cleveland, can largely be traced back to the moment when two outstanding lithographers, Carl Moellman and William Sommer, were lured to Cleveland from New York by Otis Lithograph, a firm that had just landed a huge contract to produce movie posters for Hollywood (fig. 29), to be distributed not only nationally but around the world. By the early 1920s, the Otis printing establishment took up four city blocks and was capable of producing 55 million posters a month.

In this period, while often based on photographs, movie posters were printed on huge lithography stones, one for each color, and the drawing had to be done by hand. William Sommer was a virtuoso in this field of draftsmanship, and Moellman was brought in to manage the studio. Both had been closely associated in New York, with Robert Henri and the painters of "The Eight," the first group of modern artists to achieve a success du scandale in the United States. Indeed, Moellman is pictured in a print by John Sloan. Once in Cleveland they established an artist's club, the Kokoon Club, to provide a place for artists to draw from the nude model, and it rapidly became a center of modernist ferment.

In this period, skilled draftsmen for the poster companies were quite well paid, and in a year could earn enough to live in Europe for a year or two. The first of these modernist standard bearers was Abel Warshawsky, who brought introduced the brilliant colors of Impressionism and Post-Impressionism to Cleveland (fig. 7), and even taught a class on the matter to a group of eager Cleveland artists, including William Zorach and William Sommer. Shortly afterwards, August

Biehle went to Munich where he saw the first Blue Rider exhibition; and William Zorach (then known as William Finkelstein) went to Paris where he learned about Fauvism and the work of Matisse. Under their impetus, even before the Armory Show, Cleveland had a group of modernists such as William Sommer, who were making paintings influenced by figures like Matisse, Kandinsky, and the Cubists (fig. 21).

Shortly after the Armory Show, the Taylor department store in Cleveland staged a major exhibition of Cubist paintings, with an enthusiastic essay on Cubism written by one of the former draftsmen at Otis Lithograph, Henry Keller, who by then was teaching at the Cleveland School of Art. William Sommer went on to become a close friend of the great modernist gay American poet Hart Crane, who influenced his interest in synesthesia and exploring "the fourth dimension," and who wrote a poem on Sommer's work titled "Sunday Morning Apples" (1927) which begins:

*The leaves will fall again sometime and fill
The fleece of nature with those purposes
That are your rich and faithful strength of line*

Along with nurturing a group of modernist painters, the Kokoon Club also became famous—or perhaps notorious—for its annual fund-raising event, an annual masked ball, which featured nude dancers (which somehow was permissible for artists), fabulous decorations, and impressively crazy costumes—or perhaps no costume at all. Initially sparsely attended, by the late 1920s it was drawing attendance of two or three thousand, despite the condemnation of the event by the Bishop of Cleveland, Joseph Schrembs, for its "immoral excesses." Among the most glorious posters produced anywhere in this epoch are the posters for the ball, by figures such as Ray Parmallee, Joseph Jicha, Edwin Sommer, Rolf Stoll (fig. 50 and 51), and James Harley Minter (fig. 52), including one with a unique, otherwise unpublished, unrecorded poem by Hart Crane (fig. 28).

A key factor in the flowering of Cleveland art was the creation of the Cleveland Museum of Art in 1916, which three years later established "The May Show," an annual show of art produced in the

Cleveland area, with a jury of nationally-known artists who were brought in to award prizes. The exhibition quickly became the most popular exhibition staged each year at the museum, and stirred up enormous interest in local art, including numerous sales. Its success was largely due to the vision and hard work of William Milliken, who first came to the museum as curator of decorative arts in 1919, was promoted to Chief Curator in 1925, and served as director from 1930 to 1958.

Notably, the prizes were awarded to different media, and seem to have led to a flowering of Cleveland art in unusual areas. For example, a number of Cleveland artists, including Henry Keller (fig. 114), Frank Wilcox (fig. 110), and Paul Travis excelled in watercolor, and this was also the favored medium of Charles Burchfield, (fig. 14), one of the most esteemed watercolorists in the history of American art, who spent much of his later life in Buffalo, New York, but who studied at the Cleveland School of Art and whose work fits neatly into the tenets of "The Cleveland School." Interestingly, Cleveland also excelled in ceramics, and produced a recognizable school of ceramic sculpture, led by Viktor Schreckengost (fig. 57 and 58), Whitney Atchley, Edris Eckhardt (fig. 48), Flora Frazier Winter, and Russell Barnett Aitkin.

Sadly, both the industrial growth of Cleveland and its artistic preeminence largely collapsed over the course of the 1930s. The rapid expansion of the Van Sweringen real estate and railroad empire was based on financing that was heavily leveraged. No one anticipated the severity of the stock market crash of 1929 and the ensuing Great Depression. Over the space of a few years the financial worth of the Van Sweringen brothers dropped from over three billion dollars—a lot of money in the 1930s—to assets of about \$3,000. Over the next few decades, Cleveland industry went through a drastic decline, the urban population dropped by 50%, and urban problems multiplied, culminating in the Hough riots of 1966, in which four people were killed, hundreds of buildings were set on fire, and twenty blocks of the commercial strip on Hough Avenue was completely destroyed.

In this same period, new mechanical and photographic technologies replaced the hand techniques used for poster-making and other art forms. William Sommer, for example, lost his job at Otis Lithography in 1934. Over the course of the 1930s, there was an enormous diaspora of skilled Cleveland artists, largely to Hollywood and New York, and many of these gifted artists moved into other fields. Milton S. Fox, for example, a very gifted painter, ended up becoming an editor, and was largely responsible for the success of the art-book publisher George F. Abrams. While the May Show sputtered on until 1993, it lost its soul after William Milliken retired in 1957, and his role was taken over by Sherman Lee, who made no secret of his disdain for local art.

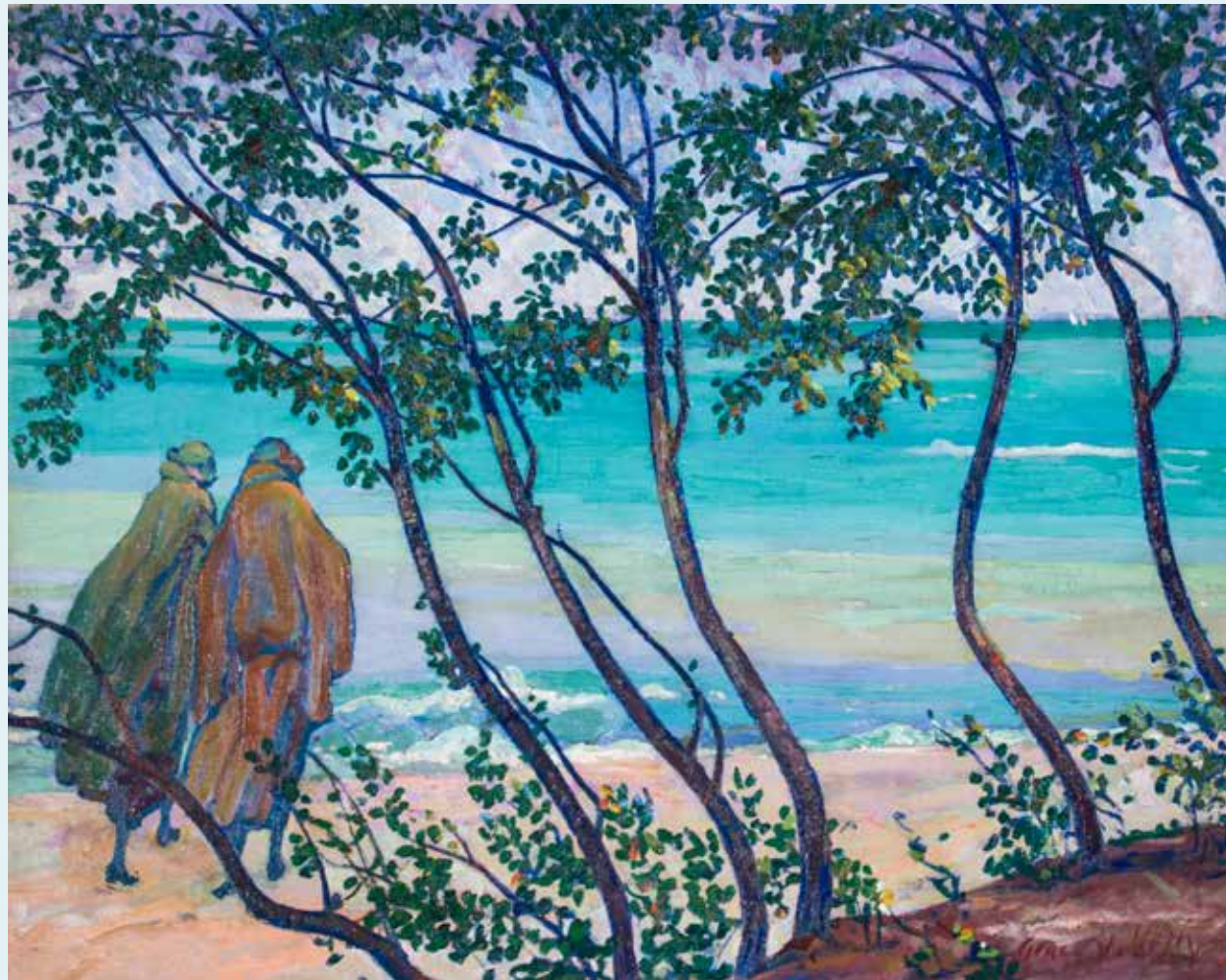
Impressively, art in Cleveland continued to flourish, but on a more modest scale, due in large part to the support provided by the Cleveland School of Art, renamed The Cleveland Institute of Art in 1948. The Institute was the home-base of a number of internationally significant figures in the development of Op Art, including Ed Mieckowski (fig. 149-150), Richard Anuskiewicz (fig. 159-160), and Julian Stanzcak (fig. 152-155), as well as of extremely gifted figures in pottery, jewelry-making, industrial design, and many other fields. What's more, the other cultural institutions planted in University Circle during Cleveland's golden age—a University, Symphony, Art Museum, Historical Society, Natural History Museum, Music Conservatory, and Museum of Contemporary Art—continued to provide a wealth of cultural experience rivaled by only a few cities in the world. Today, Cleveland seems poised for another burst of growth, and with the gradual financial recovery of the city over the last few decades, perhaps we will see another artistic Renaissance in the years to come. What deserves more recognition, is the leading role Cleveland played in American art in the first decades of the 20th century, when it was a powerhouse of artistic innovation and the first city outside New York to fully embrace modern painting and modern art.

Henry Adams

BIG, HIGH, PROMISING: WOMEN ARTISTS OF CLEVELAND

"The opportunity for women of ability looms up ahead—big, high, promising."

—Belle Hoffman (1914)



Grace Veronica Kelly (1877-1950) *Lake Erie Shore, May Ames and Clara Deike, c. 1910*

Women artists of Cleveland have a deep, rich history—and a body of production that matches that history—which is less well known than that of their male counterparts. Fortunately, this situation has been changing dramatically in recent years as art historians have been looking more closely at the whole tapestry of art-making in the Cleveland region. A fascinating picture of the Cleveland School, and its special qualities, have come into sharper focus.

Certainly Bill Gerds did no favors to the “Cleveland School” by totally omitting it from his expansive three-volume survey of America’s regional art centers, his *Art Across America* (1990). It was a setback of sorts for the Cleveland School on the national scene for a while. But that book is almost thirty years old now, and times have changed to include a wider lens on art-makers beyond those he incorporated. Through a curious

irony, the omission did some good things for the Cleveland School, among them providing affordable collecting opportunities for historical Cleveland art. The snub also provided a call to arms to art historians who discerned the quality of art produced in Cleveland, and were sufficiently inspired and provoked to pick up their pens (or fire up their keyboards) and probe this region’s history with the seriousness dedicated to Winslow Homers and Edward Hoppers. By the time all the catching up is done, and the histories are properly revised, the Cleveland School art and artists will join the American art canon in a prominent way. This show is about that. In these short remarks, I hope to sketch out a picture of some of the ways Cleveland women artists forged their own artistic paths.

Nineteenth-century Cleveland had no concentrated art scene, and no art museum, so it was natural that artists who grew up and trained here ended up leaving the area to pursue professional art careers. Although professional women artists from our region were rare in that early period, Cleveland can lay claim to one shining example—Clara Wolcott Driscoll (1861-1944) from nearby Tallmadge, Ohio—who became one of the most important designers for Tiffany Studios in New York. After attending the Western Reserve School of Design for Women in Cleveland (now the Cleveland Institute of Art), Driscoll moved to New York to train at the new Metropolitan Museum of Art School. (She was unusually fortunate in having a family who encouraged her to pursue higher education and her ambition.) In 1888, Louis Comfort Tiffany spotted her gifts and made her the head of the Tiffany Studios Women’s Glass Cutting Department.

For a long time it was believed that Driscoll and her “Tiffany girls” merely selected and cut the glass to be used in the famous lamps Tiffany himself had designed. Imagine the seismic shockwaves that rocked the Tiffany world when, around 2006, researchers in Driscoll’s correspondence discovered incontrovertible evidence that Clara Driscoll, not Tiffany, had designed more than thirty Tiffany lamps, among them the best ones—the *Wisteria*, *Apple Blossom* (fig. 4), *Dragonfly*, *Peony*, and *Daffodil*. Long in

the shadow of Tiffany himself, Driscoll and her “Tiffany Girls” were able to get their rightful credit as authors of Tiffany’s most celebrated lamps. It is worth noting that married and engaged women were not allowed to work at Tiffany Studios. Clara herself had to give up her job for the three years she was married. The same pattern held true for art teachers all over the country, which is why so many of them, until the mid-20th century when laws changed, remained single. They would have lost their jobs otherwise.

Back in Cleveland, things were heating up literally and figuratively in the early decades of the 20th century. Cleveland had established itself as a booming industrial city and a major center for printing, advertising and publishing. Manufacturing generated a huge need for commercial artists, and drawing a lot of talent to Cleveland and from within Cleveland herself. Photographer Margaret Bourke-White got her start to a brilliant career as one of the pioneers of photojournalism in Cleveland recording scenes of industry—steel mills, railroads, and shipping—the same kinds of subjects Cleveland artist Carl Gaertner was exploring in oil paint at the same time (fig. 124). In many ways, the stars aligned for her. She was at the right place at the right time, and had an innate, almost visceral attraction to cities and their industrial landscape. As she wrote in her autobiography: “I took the Great Lakes night boat from Buffalo to Cleveland, and rising early I stood on the deck to watch the city come into view. As the skyline took form in the early morning mist I felt I was coming to my promised land: columns of masonry gaining height as we drew toward the pier, derricks seeming like living creatures—deep inside I knew these were my subjects.” Her breakout imagery featured the Otis Steel mills, which she photographed not simply from the outside but from the inside as well—creatively relying upon magnesium flares from the film industry to light up the inky maws so that the steel processes would be more than a blister of light on film (fig. 69). Her published photos of the Otis mills caught the eye of Cleveland real estate and railroad magnates—the Van Sweringens—and as they say, the rest is history. The “Vans” gave her a studio in their “Terminal Tower,” then the tallest building in Cleveland, and the photos she made

from that glorious perch attracted the attention of New York publisher Henry Luce, who invited her to become the first photographer and associate editor for *Fortune* magazine in 1930. Then she moved on to *Life*.

Driscoll and Bourke-White transplanted to New York to make their fortunes. But many other women didn't have that trajectory. How did the Cleveland-based women earn a living, promote their art, and have opportunities to exhibit right here? Many, like their male counterparts, worked as commercial artists, since manufacturing spawned enormous employment opportunities, and they made fine art on the side. Many women were teachers, with long tenures at the Cleveland School of Art (later Cleveland Institute of Art) or high schools such as West Tech. Having summers off is a particularly delicious perk for teachers affording them a long stretch of time to focus on their art, travel in pursuit of educational opportunities, and exposure to new art trends as well as a greater variety of subject matter. Some women ran their own studios as commercial shops, selling their productions directly to the public and even mounting shows of other artists whose work they admired. A few tried running their own art academies or, more often, offered private art lessons to pay the bills. In short, the creative women found all sorts of ways to earn a living. Their struggle centered instead on how to resolve the chronic difficulty they faced in trying to exhibit their work alongside their male counterparts.

The male-dominated art clubs of Cleveland formed around the same time—the avant-garde Kokoon Arts Club and the more traditionally minded Cleveland Society of Artists—didn't include women in their shows. Women weren't forbidden per se: they just weren't there. This reminds me of a very similar situation characterizing Dutch 17th-century painters' guilds: there were no rules against women becoming masters in the guild. The guilds were utterly silent on the topic, and there were no female master painters on their rolls for a couple centuries until Judith Leyster came along. Being invisible is the worst. If you are specifically excluded, at least you are mentioned.

In 1912, a group of twenty Cleveland women artists decided they were unwilling to have their talents overlooked any longer, and took a decisive step in doing something about it. They formed an art club of their own—the Women's Art Club of Cleveland (WACC)—and became their own art advocates. The members were of many different stripes and levels of talent from amateur watercolorists to the cutting-edge modernist oil painter Clara Deike, who during her summer vacations from teaching studied with both Hans Hofmann and Diego Rivera, and developed her own Cubist idiom (figs. 15, 77, 86, 144). The women gathered in the studio of Belle Hoffman (1889-1961), a fashion illustrator by trade and a landscape painter by vocation, on the second floor of the Gage Gallery at 2258 Euclid Ave downtown, and drew up a plan. Belle's natural confidence and outspoken personality led her to the role of unofficial spokeswoman for the club.

Exceedingly well organized, the 24 charter members drafted a constitution describing their mission, and quickly set about fulfilling it. In addition to providing a center where women could meet, create, discuss and exhibit their work, as well as receive publicity and recognition for it, the Women's Art Club regarded forging connections with the art world at large and encouraging their city's cultural growth as integral to their mission. The WACC organized sketching classes and workshops, organized traveling exhibitions and shows, held regular meetings on the first Tuesday of each month, and held annual exhibitions of their work. Over the decades, their numbers, like their city, grew steadily. By October 1913, the membership had doubled to 40; by April 1914 there were 50 members; by 1914, 60; and by the early 1930s the club had an active roster of over 150 women.

Even without a permanent clubhouse until they built one in 1917 on a parcel of land gifted them in Gates Mills, the WACC led a dizzyingly active existence, occupying a succession of temporary clubrooms and leased communal spaces (including a furniture store) where they mounted exhibitions and hosted lectures. They once hosted a red-carpet tea for Violet Oakley, the first American woman ever to receive a public mural commission. They also devised money-making

schemes, beyond dues and commissions from sales of paintings, to raise funds for their coffers. They hosted dances, music recitals, art and travel talks, and staged ambitious performances of "Living Pictures," once interpreting works by women artists only (Vigée-Lebrun, Mary Cassatt, Jessie Wilcox Smith and Elizabeth Shippen Green). Since many members of the WACC were alumni of the Cleveland School of Art, they, as a group, elected to stage certain performances specifically to raise funds to endow a scholarship for women students at their alma mater.

Without a doubt, the leitmotif of the Women's Art Club of Cleveland was cooperation, and it made all the difference in helping Cleveland's women artists emerge from obscurity and make a mark on the art community. In 1915, a young Oberlin-based member of the club, sculptor Julia Severance (1877-1972), told a local reporter with refreshing candor: "We believe in teamwork. Men artists fight each other and waste their energy instead of pulling together."

An accomplished landscapist, and charter WACC member, Grace Kelly (1877-1950), used her position as an influential art critic for the *Cleveland Plain Dealer* to advance the cause of the women artists. In her weekly columns, she never missed an opportunity to call attention to the evidence of young women of talent being added to the ranks of notable local artists. A wonderful metaphor for the club's sisterly sentiments is Grace Kelly's circa 1911 painting of Clara Deike and Impressionist landscapist May Ames (both WACC members), walking arm in arm along the shore of Lake Erie against the wind (fig. 6). Painted at nearly the same moment as the WACC's founding, Kelly's painting shows an awareness of the vibrant color palette associated with modernist painting. There are affinities with Cleveland modernists Henry Keller and August Biehle most specifically. The expressive pattern of windswept trees screening the landscape is a device ultimately derived from the work of the Impressionists and Fauves, but has cross-current affinities with more proximal Cleveland figures such as Abel Warshawsky (who showed at the Gage Gallery) and William Sommer who experimented with similar motifs during the teens. However, the statuesque forms of the

women holding their own against the verticals of the trees, as well as the intensely observed shifts and gradations of saturated blues in the varying depths of the lake, find no true equivalents in other Cleveland pictures and are quite distinctly Kelly's own.

One of the most remarkable observations arising from a study of the Women's Art Club of Cleveland was the enormous variety of media in which the women worked, often simultaneously. During its first decades (1912-1932), the WACC's members worked in: oil and watercolor, sculpture, enameling, leather tooling, silversmithing and jewelry-making, printmaking, bookbinding, ceramics, needlecraft, wood decoration, and textiles (batik, block printing and stenciling on fabric, and weaving). Certainly the Cleveland School of Art, where many of the women artists had trained, had a particularly strong curriculum in sculpture and ceramics, which gave artists an inherent understanding of manipulating three-dimensional media in general. However, most members of the club were fluent in more than one medium and, on the whole, worked comfortably in a broader range of media than their male contemporaries—with the notable exception of the titanic talent, Cleveland artist Viktor Schreckengost, who worked with practically every conceivable type of material (figs. 37 and 57). This phenomenon probably stemmed from the fact that certain forms of expression (batik, needlepoint, weaving) were considered "feminine" or "craft" rather than high art.

In 1919, the three-year-old Cleveland Museum of Art inaugurated a critically important exhibition venue for the public presentation of Cleveland art. Entitled "The Annual Exhibition of Work by Cleveland Artists and Craftsmen," and known familiarly as "the May Show," this juried exhibition gave Clevelanders a chance to view the bounty of talent and skill produced in its own city. The exhibition was, without question, of monumental importance to Cleveland's women artists who had so few exhibition options at the time. The May Show was the brainchild of William Milliken, who served first as Curator of Decorative Arts at the museum before becoming its director in 1930. Milliken was a passionate advocate and admirer of craft traditions, thereby including many

varieties of media in the exhibition. Women were thus handsomely represented in the May Shows, won many awards for excellence, and were able to enhance their artistic reputations as a result.

I believe that Cleveland artists, throughout their history, have benefitted from the non-hierarchical attitude held here concerning media (oil painting not regarded as the “be all and end all”), and from the blurring of distinctions between fine and commercial art. The knowledge that you can express yourself through whatever materials you choose, in whatever style, is certainly liberating. I would argue that this belief has encouraged Cleveland women artists to work more ambitiously than artists associated with many other schools.

It is notable that Cleveland produced some major female muralists. Cora Millet Holden (1895-1938), for example, moved to Cleveland after training at the Massachusetts School of Art specifically to earn a graduate degree at the Cleveland School of Art with Henry Keller, Herman Matzen and Frank Wilcox in 1916. She was almost immediately awarded a succession of important mural commissions which kept her busy for practically the remainder of her life. A single panel mural entitled *Steel Production*, which she painted in 1923 for the Federal Reserve Bank of Cleveland, earned her \$2,500; and her massive four-panel allegorical mural for the Allen Memorial Medical Library in 1926 earned her a whopping \$10,000. Across the street, native Clevelander and decorative designer, Elsa Vick Shaw (fig. 54), created the stylish fourteen-panel Art Deco mural in 1931 for Severance Hall, the home of the Cleveland Orchestra. She and her husband Glenn Shaw won commissions for elaborate decorative schemes from luxury cruise lines during the 1940s. In 1941, she won a commission from a field of 462 applicants to design a twenty-one-foot-long glass mural engraved with a design she entitled “*Oceana*.”

Cleveland also produced significant women sculptors. Probably the most experimental and fearless of them all was Edris Eckhardt (1905-1998), who early in her career studied with the Ukrainian modernist sculptor, Alexander Archipenko, in New York. The daughter of a plumber who had taught her to melt lead and solder joints as a young girl, Edythe, as she

was christened, had no qualms working with tougher materials and processes that were usually relegated to the male experience. In fact, while studying at the Cleveland School of Art, she was passed over for the distinguished Herman Matzen award for a year of study abroad in favor of a male student because the committee felt it would be wasted on a woman who might get married and give up her art. Edythe Aline Eckhardt then promptly changed her name to the more gender-ambiguous Edris, upon graduation, so this wouldn’t hold her back. Indeed, she rapidly distinguished herself as a top figurative ceramic artist (figs. 64 and 65), and by the tender age of 21 was tapped to head the WPA’s ceramics division here—effectively becoming the supervisor of some of the artists who had recently denied her the scholarship.

In the mid-1940s, Eckhardt gave up ceramic sculpture, because she had become disillusioned by the direction it was taking in the hands of figures like Peter Voulkos whose hulking slab works she called “the cult of the big and ugly.” Determined to pursue her more refined and beautiful aesthetic, she began an intense interest in working with glass as a sculptural medium. Essentially self-taught and almost manically experimental, she developed her own formulas for casting glass with the lost wax method (*cire perdue*). Friend and collector Joseph Kisvardai recalls that she worked feverishly in her damp Cleveland Heights basement “studio,” essentially on top of her washer and dryer, then fired her results in her kiln. “If she had questions when things were going wrong,” Kisvardai recalls, “she would call up [master glass artist] Dominick Labino in Toledo to get some advice.” Through thousands of failed attempts, Eckhardt successfully rediscovered the Egyptian art of fusing gold leaf between sheets of glass to produce gold glass. This technique resulted in some of her most magnificent work. She also experimented with combining bronze casting with cast glass in the same work of art (fig. 161). She was awarded two Guggenheim Fellowships as well as a Louise Comfort Tiffany Foundation grant for her work. Eckhardt joined the WACC in 1934 and kept her connections with the club throughout her life, and as late as 1983 gave talks on sculpting.

Notably, the Women’s Art Club of Cleveland lasted much longer than the short-lived male-dominated clubs—a whopping 94 years owing to the women’s business savvy, careful bookkeeping, and nurturing commitment to the cause. Also, it may be argued, the club fulfilled a greater need for the women, than male clubs did for the men. Women actively joined the ranks of the WACC in large numbers until the artistic playing field was leveled. As more opportunities were available to women artists owing to the growing number of art galleries and the activities of the Cleveland Museum of Art, membership dwindled as the club’s purpose became less relevant. This was a happy reason for the eventual dissolution: gender obstacles to professional achievement had fallen away.

The intensely cooperative spirit and change-making vitality of the Women’s Art Club of Cleveland is alive and well among contemporary women artists of Cleveland. A perfect example is the dynamic crew (three of them women) who founded the print cooperative, Zygote Press, in 1996, and nurtured it into its current manifestation as a printmaking powerhouse: Liz Maugans, Joe Sroka, Bellamy Printz, and Kelly Novak. Zygote was established as an open, collaborative shop – to give artist printmakers affordable access to facilities. At the time of its founding, many college print departments and print businesses were downsizing and transitioning to digital production. The Zygote founders worked to inherit and purchase discarded presses and other pieces of printing equipment, and so populated the shop with the tools necessary for a functioning studio.

Today, Zygote Press is a destination for printmakers nationwide offering facilities for intaglio, relief printing, screen printing, letterpress, and digital media. Zygote Press also initiates and facilitates projects with

professional artists in an active environment – where artists, students and the public interact. Zygote is the only open-access print studio in Northeast Ohio and is the largest in the state of Ohio. As the largest independent fine-art print shop between Pittsburgh and Chicago (and one of a few non-profit galleries in Cleveland) Zygote’s programs provide much-needed resources for artists and educational non-profits. To round out the offerings, Zygote’s innovative Press-on-Wheels (POW) program takes fine-art printmaking to schools, prisons, rehabilitation centers, and city festivals.

It’s wonderful looking at the work of contemporary Cleveland painter Amy Casey in the context of her artistic forebears in Cleveland. Her paintings of high-flying houses suspended from strings, attached to nothing identifiable, and towers of buildings stacked upon buildings are at once whimsical, surreal, funny and terrifying (fig. 164). She says: “Cities are fascinating creatures. The work and organization that goes into a city’s creation and evolution, the constant shifting and adaptations and layers of changes...I’ve been watching cities of sorts (some are perhaps just towns or hamlets or a block party) evolve in my paintings for some time now. My cities are shaped by: everyday observations; cause and effect; a non-linear narrative; composition, movement and color; sleep deprivation; and at times, a desire to see large groups work together towards a common goal-making something bigger than themselves individually. Though my townfolk have gone through some difficult and perilous times, I am now trying to focus on growth (which I realize is also frequently difficult). I am curious about the resilience of life and our ability to keep going in the face of ever shifting circumstances.” Casey came to Cleveland from Erie, and has been fascinated with its urban face ever since. I can’t help but feel a little Margaret Bourke-White in her—and vice versa.

Marianne Berardi



Viktor Schreckengost (1906-2008) Jazz Bowl, c. 1930

CIA: 136 YEARS YOUNG

To fully understand Cleveland is to understand the city's rich cultural foundation, of which the Cleveland Institute of Art is a cornerstone. Since CIA opened in 1882 as the Western Reserve School of Design for Women, the college has existed to empower artists not just to succeed in their careers but to be leaders in shaping the cultural landscape. The school has been a steadfast force for growth and vitality, influencing virtually every era of American art and design during its time, and continually forming and reforming the profile of the city itself.

Thousands of women and men have been educated at CIA over the years. They have emerged to thrive as painters and sculptors, automotive and product designers, jewelers, biomedical illustrators, animators, photographers and installation artists. Throughout Cleveland, their work can be found on the Mall near Public Square, at the Rock and Roll Hall of Fame, and in the Cleveland Museum of Art – but also in galleries, museums and homes across the globe.

To find clues to how successful CIA graduates are made, we should look at the way art and design are combined in the DNA that spans time and disciplines. From the beginning, CIA has stressed an understanding of the historical context and techniques that support a fine-art practice, as well as the innovation, thinking and problem-solving skills of the best designers. All art is designed; effective design is art. This understanding has been reinforced from the beginning for CIA students by faculty who demonstrate this with their own practice and preach it in classrooms and studios.

Among stand-out artist/designers was alumna Clara Wolcott Driscoll (1861-1944) (fig. 3,4), who worked in the glass cutting department at Tiffany Studios in New York after she left the Western Reserve School of Design for Women. Long after Louis Comfort Tiffany and his team of male designers earned credit for their vast influence on the Art Nouveau movement, Driscoll was discovered to be the genius behind a number of Tiffany's most iconic lamps.

During the 1920s and early '30s, as Art Deco took over, Viktor Schreckengost (1906-2008) (fig. 118-122) started a career that would place him among the best-known and most prolific industrial designers in history. Viktor moved seamlessly from toy pedal cars and bicycles to housewares and furniture. He designed the first cab-over-engine truck for White Motor Co., created radar-mapping systems during World War II, and designed the now-legendary Jazz Bowl (fig. 79) for Eleanor Roosevelt. He also made public art, sculpture and watercolors.

The founder of the first Industrial Design program in the country, and a faculty member for more than 60 years, Viktor left an immeasurable legacy of influence. His student Joe Oros was lead designer of the first Ford Mustang; Joe's wife, Betty Thatcher Oros was the first American female automotive designer. John Nottingham and John Spirk, also students of Viktor, count the Spinbrush, the Swiffer sweeper, and the Dirt Devil among designs that have earned them more than 1,000 patents.

Jewelry artist and goldsmith John Paul Miller (1918-2013) (fig. 106) also studied under Viktor. Relatively late in his career, Miller earned international recognition both for the exquisite design and artistry he brought to his pieces as well as for rediscovering an ancient technique for incorporating granulated gold in his jewelry. His pieces have been compared in quality to Rene Lalique. And, like Viktor, he fueled new generations over decades on the faculty of CIA.

These artists are but a few that have fed the arts and cultural ecosystem for more than a century, first by advancing their own disciplines and then by demonstrating to students what it means to be thinkers and creators. Julian Stanczak (fig. 139, 152, 155), a pioneer of the Op Art movement, wanted nothing more from his students than that they become singularly themselves through their art. And they've done that. Painter April Gornik, CIA class of 1976, and former Disney artist and animator Kevin Geiger (1989) learned from Stanczak. In the 21st century, luminaries Dana Schutz, Mark Reigelman and Zack Petroc are leading new conversations through painting, installation and new media.

These legacies form the bedrock of an evolving CIA. Each year, some 625 students come to steep themselves in the rigors of learning and creativity that has defined the school from the beginning. The critical thinking techniques embedded and relayed through our liberal arts curriculum teach them to observe and interpret the world around them, to recognize its beauties and diagnose its needs. In their studio practice, our students develop the creative processes to represent and improve that world they see. They ask "what if?" and "why not?" and then give expression and body to their answers.

Grafton Nunes

President + CEO
Cleveland Institute of Art



1
(Previous page)
William Sommer (1867-1949)
***Mother and Child with Apple*, 1901**
Oil on board
Signed and dated lower right
26 x 20 inches, board

Robert Burns

2
Adam Lehr (1853-1924)
***Still Life with Green Apples and Copper Vessels*, 1908**
Oil on canvas
Signed lower right
16 x 24 inches, canvas

WOLFS



3
Clara Driscoll (1881-1945) for Tiffany Co.

Tulips, c. 1901-1905

Leaded glass

Signed on shade

18 inches high, 15 inches diameter of shade

Private collection



4
Clara Driscoll (1881-1945) for Tiffany Co.

Apple Blossoms, c.1901-1905

Leaded glass, gilt gold base with three glass flutes

Signed on shade

Stamped 'TIFFANY STUDIOS/NEW YORK/580' on base

22 inches high, 16 inches diameter of shade

Private collection



5
Ora Coltman (1858-1940)
***Ohio River Scene*, 1906**
Watercolor on paper
Signed and dated lower left
10 x 12 inches, image

Mike and Amy Hewett



6
Grace Veronica Kelly (1877-1950)
***Lake Erie Shore, May Ames and Clara Deike*, c. 1910**
Oil on canvas
Signed lower right
30 x 38 inches, canvas

Gary and Rosalyn Bombei



7
Abel Warshawsky (1883-1962)
***Le Vallee de la Trambouze*, c. 1910**
Oil on canvas
Signed lower right, inscribed on stretcher verso
25.5 x 31.75 inches, canvas

Rod Keen and Denise Horstman



8
(Next page)
Abel Warshawsky (1883-1962)
***The Spider*, 1910**
Oil on canvas
Signed and dated upper left
31 x 25 inches, canvas

Private collection



9

(Previous page)

Henry George Keller (1869-1949)

***A Student at Work*, 1912**

Oil on canvas

19.5 x 14 inches, canvas

Exhibited: The Cleveland Museum of Art, Cleveland, OH, Henry G. Keller Memorial Exhibition, February-March, 1950; Baldwin-Memorial Art Library, Baldwin Wallace College, Berea, OH, Henry G. Keller Exhibition, April-May, 1962; Cleveland Artists Foundation, Cleveland, OH, Pioneering Modernism: Post Impressionism in Cleveland, 1908-1913, May-July, 2013

Thomas W. Darling



10

William Zorach (1887-1966)

***Landscape*, c. 1912**

Oil on masonite

Signed, lower right

14 ½ x 12 ¾ inches, board

Robert Burns



11
August Biehle (1885-1979)
Dancing Women, c. 1912
Gouache on paper
Signed lower left
10.25 x 14 inches, image

Judy Gerson



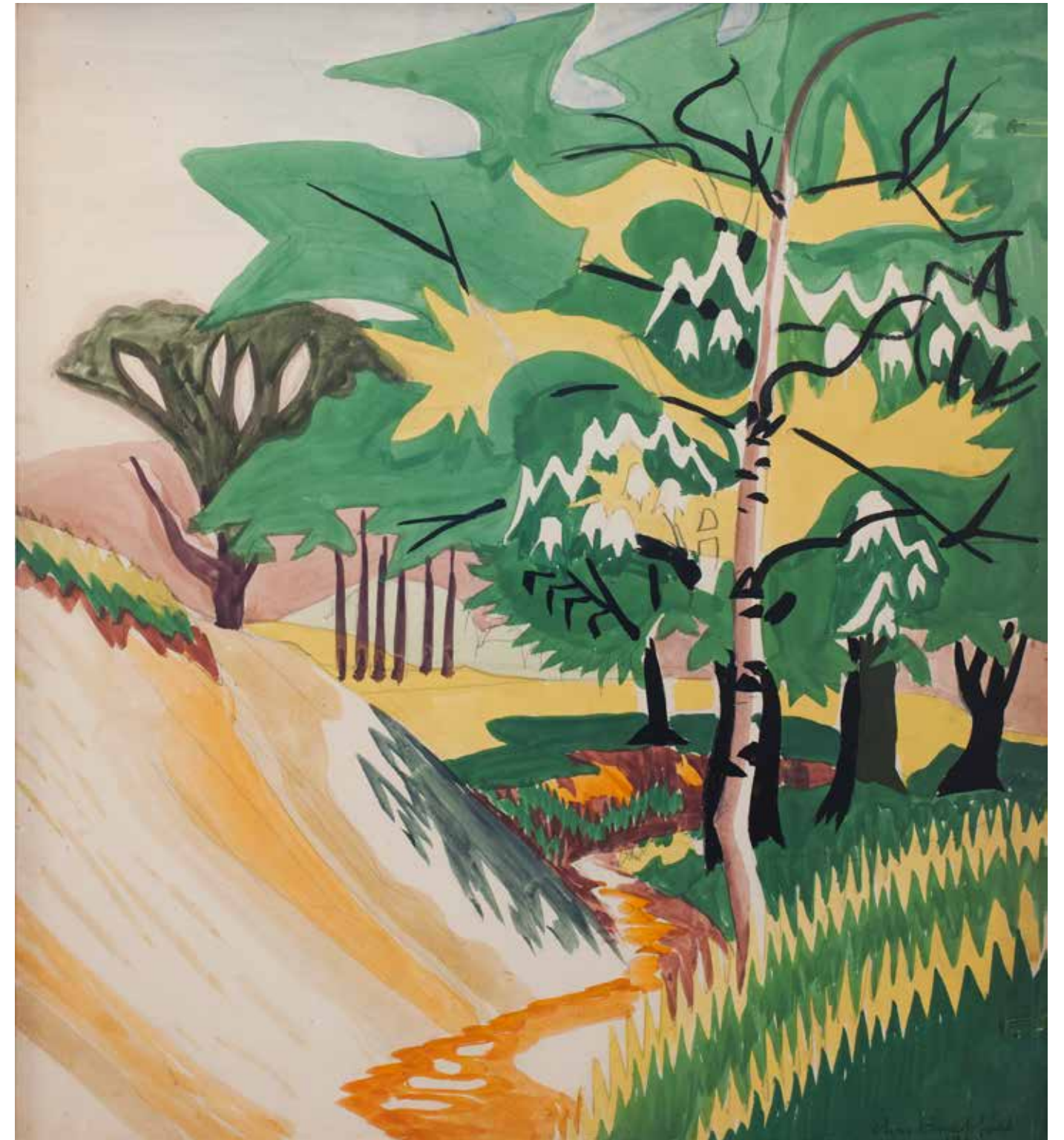
12
August Biehle (1885-1979)
Brandywine Road, c. 1913
Oil on board
Signed lower right
21.75 x 30 inches, board

Private collection



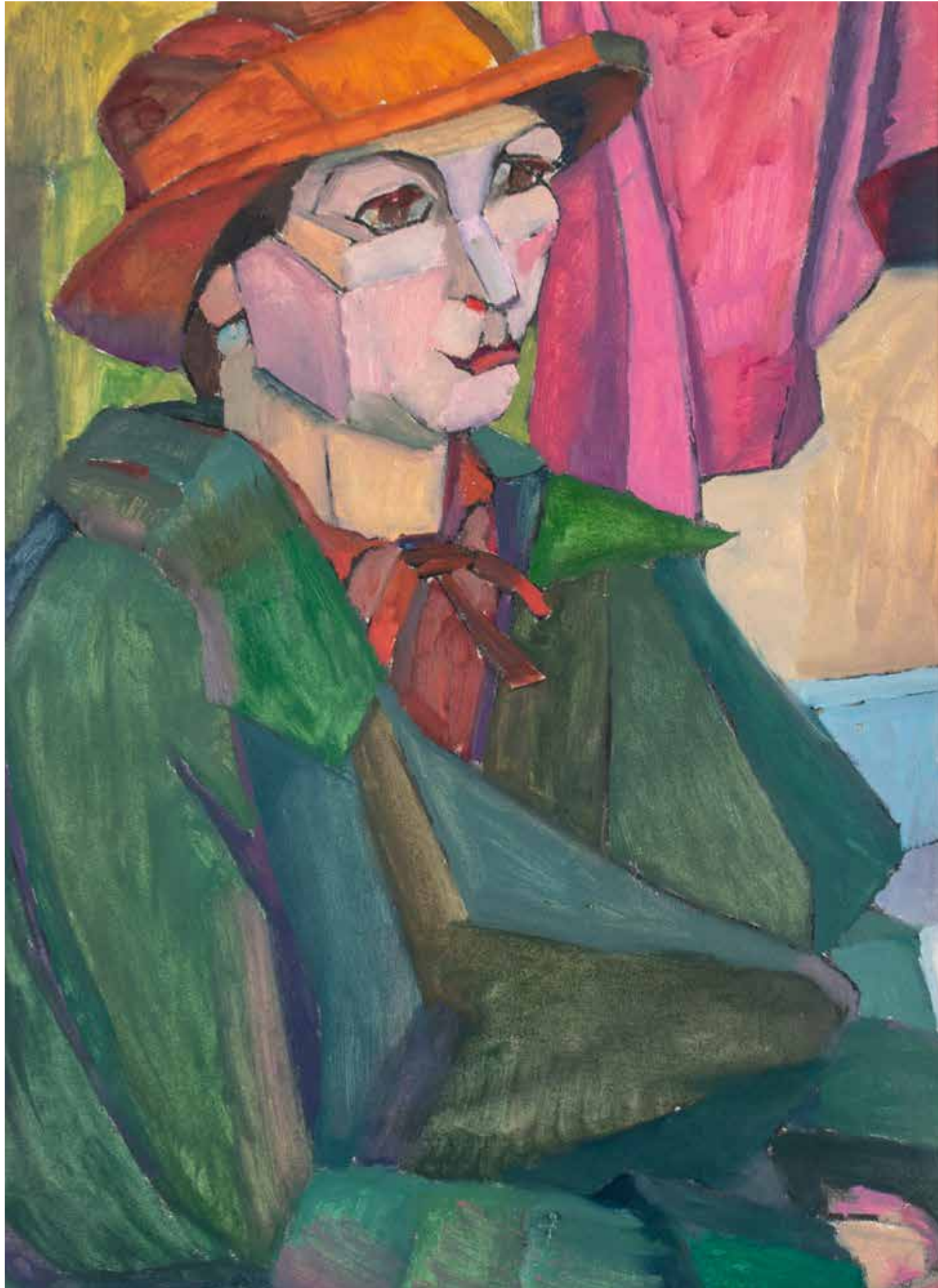
13
August Biehle (1885-1979)
***Cleveland West Side, Hillside Houses*, c. 1914-17**
 Oil on board
 Signed lower right
 28 x 39.5 in., board
 Exhibited: The Mather Gallery, Case Western Reserve University, Cleveland, OH, August F. Biehle: Ohio Landscapes, 1986; Keny Galleries, Columbus, OH, Ohio and Modernism (1905-1939), 2009-2010; Massillon Museum, Massillon, OH (and elsewhere), Against the Grain: Modernism in the Midwest, 2010. Dixon Gallery and Gardens, Memphis, TN (and elsewhere), Modern Dialect: American Paintings from the The John and Susan Horseman Collection of American Art Collection, 2012-2014

The John and Susan Horseman Collection of American Art



14
Charles E. Burchfield (1893-1967)
***Sulphur Stream in Woods*, 1917**
 Mixed media (watercolor, gouache, conté crayon, and pencil) on paper
 Signed and dated lower right
 20 x 18 inches

Thomas Horner



15
(Previous page)
Clara Deike (1881-1965)

Self Portrait, c. 1920
Oil on board
22.5 x 17 inches, board

Judy Gerson



16
William Sommer (1867-1949)

Self Portrait, 1922
Mixed media on paper
Signed lower right
11.75 x 18.5 inches, paper

Gary and Rosalyn Bombei



17
George Adomeit (1879-1967)
River Shore, c. 1920
Oil on canvas
Signed lower right
30 x 30 inches, canvas

Robert Burns



18
Abel Warshawsky (1883-1962)
Brittany Beach Scene, c. 1920
Oil on canvas
Signed lower right
26 x 39 inches, canvas

Robert Burns



19
Carl Frederick Gaertner (1898-1952)

Harbor Fog, c. 1920
Oil on canvas
16.25 x 20 inches, canvas

Todd Gardiner



20
Carl Frederick Gaertner (1898-1952)

Steel Mill at Night, c. 1925
Gouache on paper
17.25 x 21.25 inches, image

James Woods



21
(Previous page)
William Sommer (1867-1949)

Adam and Eve, c. 1915
Oil on canvas
Signed lower right
31 x 23.5 inches, canvas

Collection of the late Dr. Robert Benyo



22
William Sommer (1867-1949)

Plowing, c. 1920
Oil on canvas
Signed lower left
25 x 31 inches, canvas

Dod and Annie Wainwright



23

(Previous page)

William Sommer (1867-1949)

***The Rooster*, c. 1920**

Watercolor and gouache on paper

Signed lower right

15.25 x 11.5 inches, paper

Exhibited: Keny Galleries, Columbus, OH, Alice Schille and the American Watercolor Movement, 1880-2015, May-June, 2016

Gary and Rosalyn Bombei



24

William Eastman (1881-1950)

***Trees by the Shore*, c. 1920**

Gouache on paper

Signed lower right

14 x 15 inches, paper

WOLFS



25

William Eastman (1881-1950)

***Untitled (Landscape)*, c. 1920**

Gouache on paper

Signed lower left

8.5 x 10 inches, paper

WOLFS



26
William Eastman (1881-1950)
Sunset in Norway, c. 1920
Watercolor on paper
Signed lower right
22 x 26 inches, image

Daniel Bush



27
William Eastman (1881-1950)
Norway, 1922
Oil on canvas
Signed lower right
18 x 21 inches, canvas

WOLFS



28
 (Left)
Joseph Jicha (1901-1960)
Kokoon/Eleventh Annual Bal-Masque, 1924
 Lithograph poster on linen
 Editioned and labeled with provenance in lower right
 41.25 x 28 inches

29
 (Right)
William Sommer (1867-1949)
Thursten Master Magician, Million Dollar Mystery, c. 1925
 Lithograph poster on linen
 Editioned and labeled with provenance lower right
 41.25 x 28 inches

Lawrence Waldman



30
Kokoon Arts Club (1911-1946)
Party Costumes, Masonic Hall, 1925
 Four black and white photographs framed together
 8.5 x 6.5 inches, each photograph

Daniel Bush

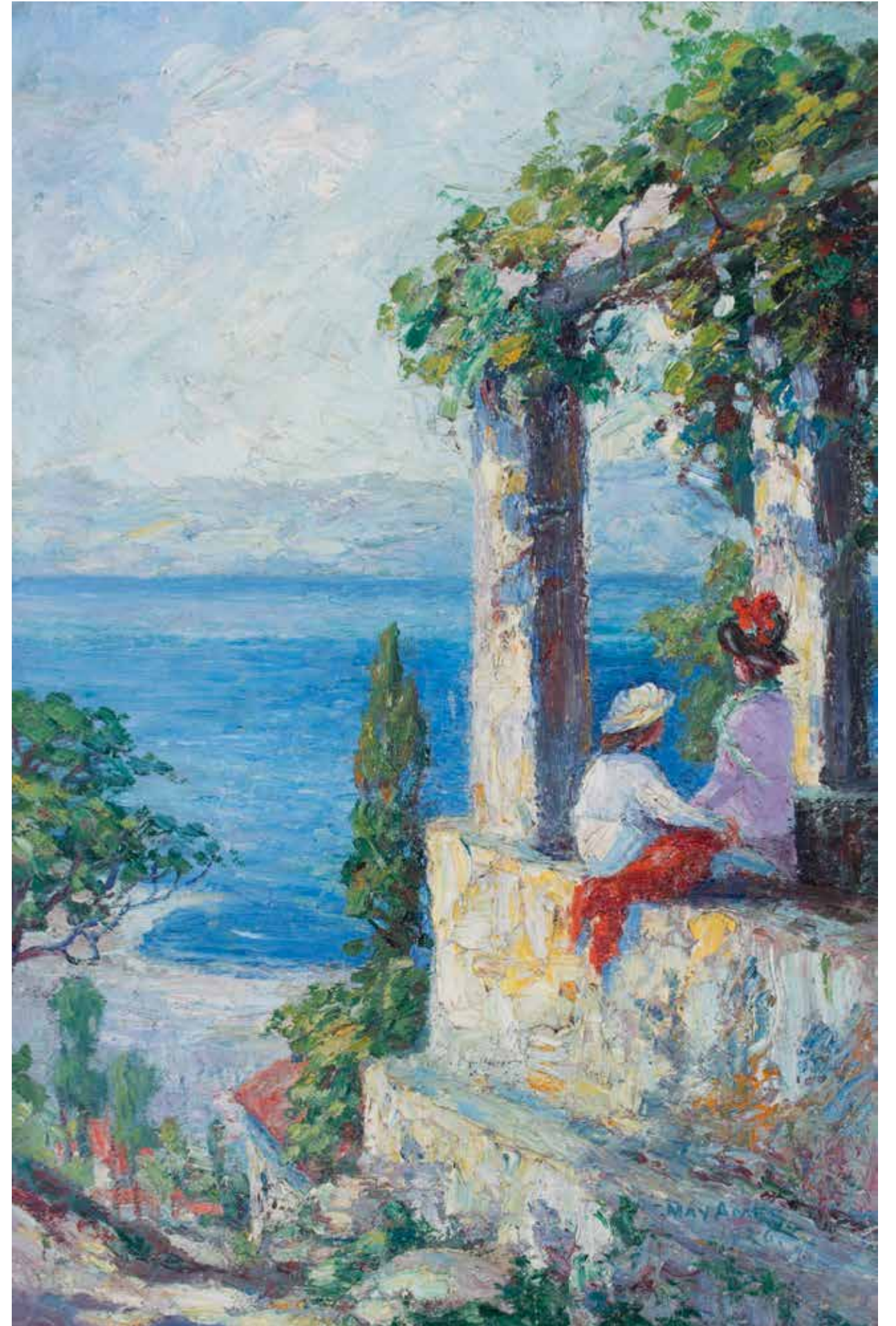


31
August Biehle (1885-1979)
***Figures with Birds*, 1925**
Watercolor or gouache on cardboard
Signed lower left, dated lower right
39.5 x 18.5 inches, image

Daniel Bush

32
(Next page)
May Ames (1863-1943)
***In the Ruins*, 1926**
Oil on canvas
Signed and dated lower right
18 x 12 inches, canvas

Robert Burns





33
Frank N. Wilcox (1887-1964)
Skinny Dipping in the Seine, 1925
 Oil on canvas
 Signed lower right
 25 x 31 inches, canvas
 Exhibited: Pennsylvania Academy of the Fine Arts, Philadelphia, PA, 122nd Annual Exhibition, January-March, 1927; The Cleveland Society of Artists, Cleveland, OH, Exhibition of Fine Arts, 1930

WOLFS



34
Frank N. Wilcox (1887-1964)
Porte de Clignancourt, 1927
 Oil on board
 Estate stamp verso
 23.5 x 29.5 inches, board
 Exhibited: The Dayton Art Institute, Dayton, OH, A Buckeye Abroad: Frank Wilcox in Paris 1910-1926, August 24, 2013-January 5, 2014

Dod and Annie Wainwright



35
Abel Warshawsky (1883-1962)
Paris Cityscape, Dome Et Rotonde, Montparnasse, c. 1925
Oil on canvas
Signed lower right
32 x 25.5 inches, canvas
Exhibited: Massillon Museum, Massillon, OH, Midwestern Visions of Impressionism, May 26-August 19, 2007

Robert Burns



36
Abel Warshawsky (1883-1962)
Hillside Landscape with Cows, 1918
Oil on canvas
Signed and dated lower right
26 x 32 inches, canvas

WOLFS

37
Viktor Schreckengost (1906-2008)

Niobe, 1937
Ceramic
17 x 10 x 10 inches
Exhibited: The Cleveland Museum of Art, 19th Annual May Show, 1937 (Note: First prize winner for ceramics)

Joe and Elaine Kisvardai



38
Viktor Schreckengost (1906-2008)

Dappinnie, c. 1932
Ceramic and glaze
19 x 10 x 10 inches

Joe and Elaine Kisvardai



39
Viktor Schreckengost (1906-2008)

Mangbetu Child, c. 1928
Bronze
Signed on base
12 x 8 x 5.5 inches

Joe and Elaine Kisvardai



40
Viktor Schreckengost (1906-2008)

Jeddu, Queen Mangbetu, c. 1935
Bronze
24 x 15 x 9.5 inches

Joe and Elaine Kisvardai



41
Clarence Holbrook Carter (1904-2000)

***The Lady of Shalott*, 1927**
Oil on canvas
Signed and dated lower right
27.5 x 53.5 inches, canvas

WOLFS



42
Clarence Holbrook Carter (1904-2000)

***Consolation*, 1927**
Signed and dated lower right
Oil on board
28 x 33 inches, board

Tregoning and Company



43
Paul Bough Travis (1891-1975)
Masai Lion Hunt, c. 1928
40 x 58 inches, canvas

Daniel Bush



44
Paul Bough Travis (1891-1975)
Tanganyika, Africa, c. 1927-1928
Oil on canvas
30 x 37.5 inches, canvas

James Woods



45
Carl Frederick Gaertner (1898-1952)

Summer Night Reflection, c. 1928
Oil on canvas
Signed verso, estate stamp verso
28 x 40 inches, canvas

Gary and Rosalyn Bombei



46
Carl Frederick Gaertner (1898-1952)

Christmas Eve, Public Square at Night, 1928
Oil on canvas
Signed lower right
30.5 x 35 inches, canvas

Exhibited: The Cleveland Museum of Art, Cleveland, OH, 10th Annual May Show, 1928

Jeff Wasserman and Terri Wagoner Art Collection



47
William Zorach (1887-1966)
Kneeling Girl with Two Cats, c. 1925
Terracotta
Signed on reverse
13.25 x 6 x 6 inches
Robert Burns



48
Edris Eckhardt (1905-1998)
Conflict Horses, c. 1930
Terracotta
16 x 13 x 10 inches
Joe and Elaine Kisvardai

49

R. G. Cowan (1884-1957)

Adam and Eve, 1928

Glazed ceramic on metal sculptural bases
21.25 inches high (including bases)

Thomas W. Darling



50

Rolf Stoll (1892-1978)

Bal Dynamique
(Kokoon Arts Club Ball Invitation Poster), 1929

Hand colored lithograph on paper
19.5 x 14.5 inches, paper

51

Rolf Stoll (1892-1978)

Bal Bizarre
(Kokoon Arts Club Ball Invitation Poster), 1930

Hand colored lithograph on paper
18.5 x 12.5 inches, paper

52

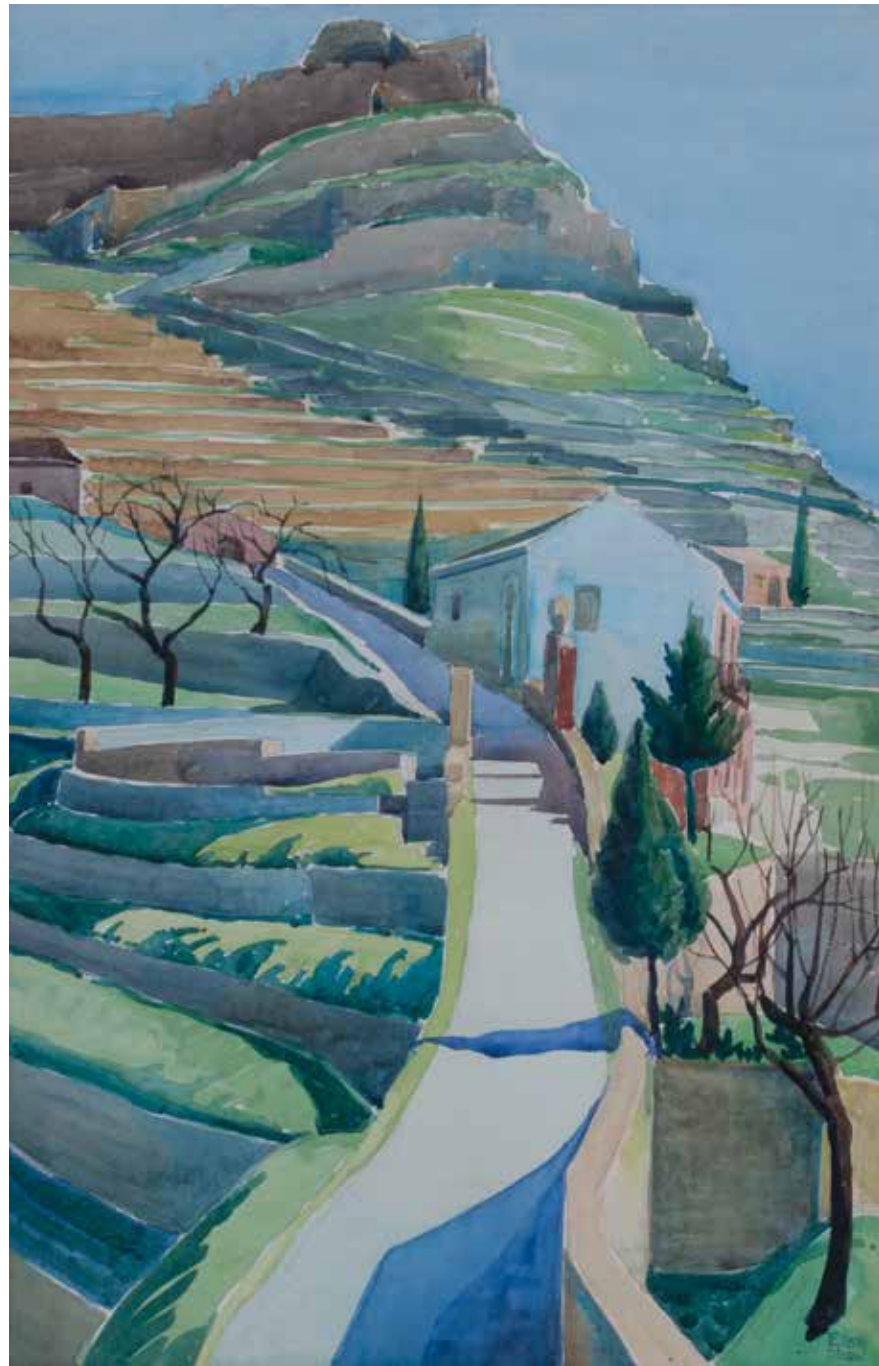
James Harley Minter (20th century)

Bal Papillon
(Kokoon Arts Club Ball Invitation Poster), 1931

Hand colored lithograph on paper
18.5 x 12.5 inches, paper

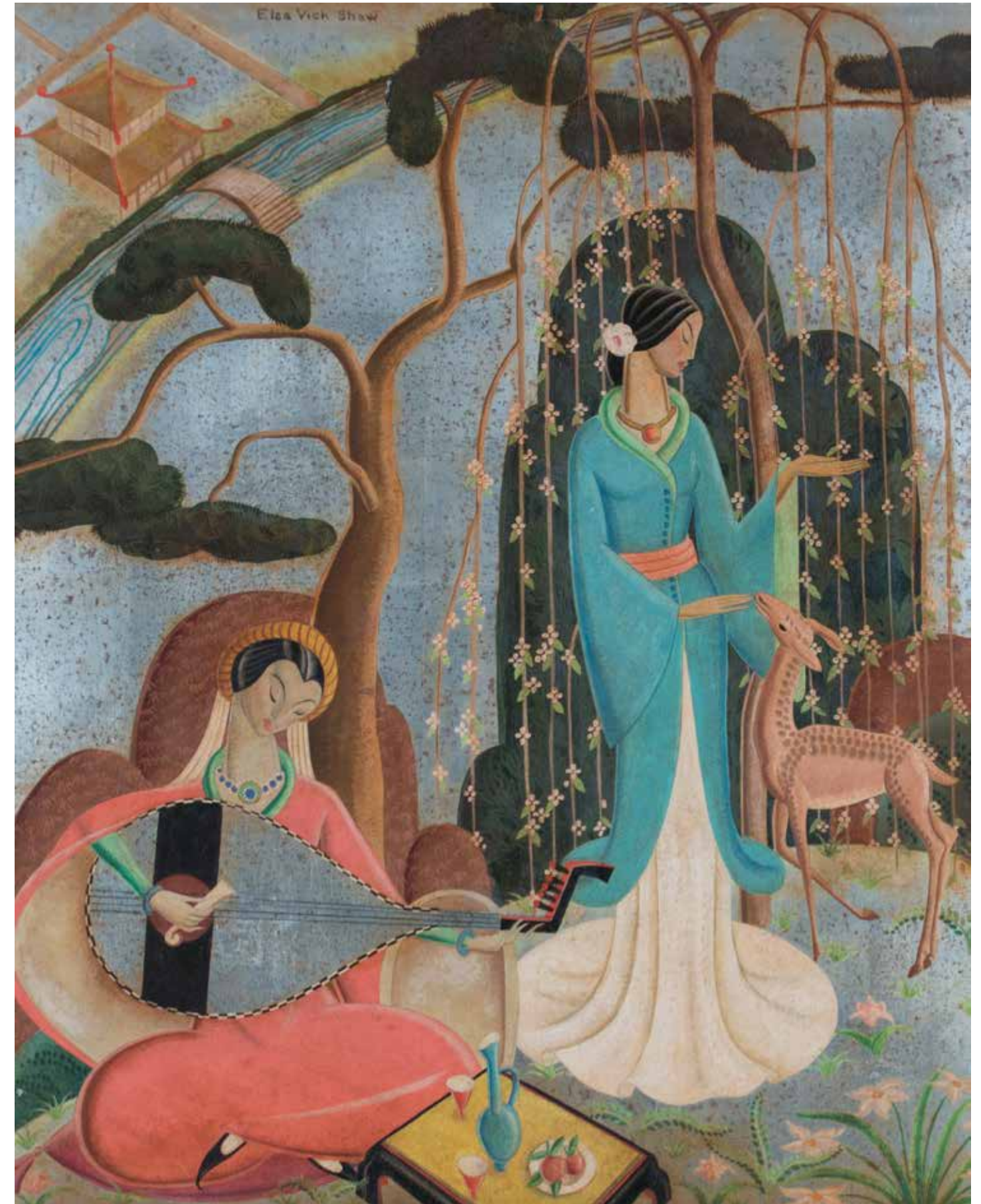
Collection of the late Dr. Robert Benyo





53
Elsa Vick Shaw (1891-1974)
Castle Taura, c. 1928
 Watercolor on paper
 Signed lower right
 20 x 13.5 inches, image
 Exhibited: The Cleveland Museum of Art, Cleveland, OH, 10th Annual May Show, 1928; The Cleveland Museum of Art, Cleveland, OH, Traveling Exhibition of Watercolors by Cleveland Artists, 1929-1930

Daniel Bush



54
 (Next page)
Elsa Vick Shaw (1891-1974)
Ladies in a Garden, c. 1930
 Oil and metallic pigments on masonite
 Signed mid upper left
 23.5 x 19.75 inches, board

Daniel Bush

Rolf Stoll (1892-1978)***Portrait of a Woman (Aphrodite)*, c. 1930**

Oil on board
Signed lower left
16 x 11.25 inches, board

Judy Gerson

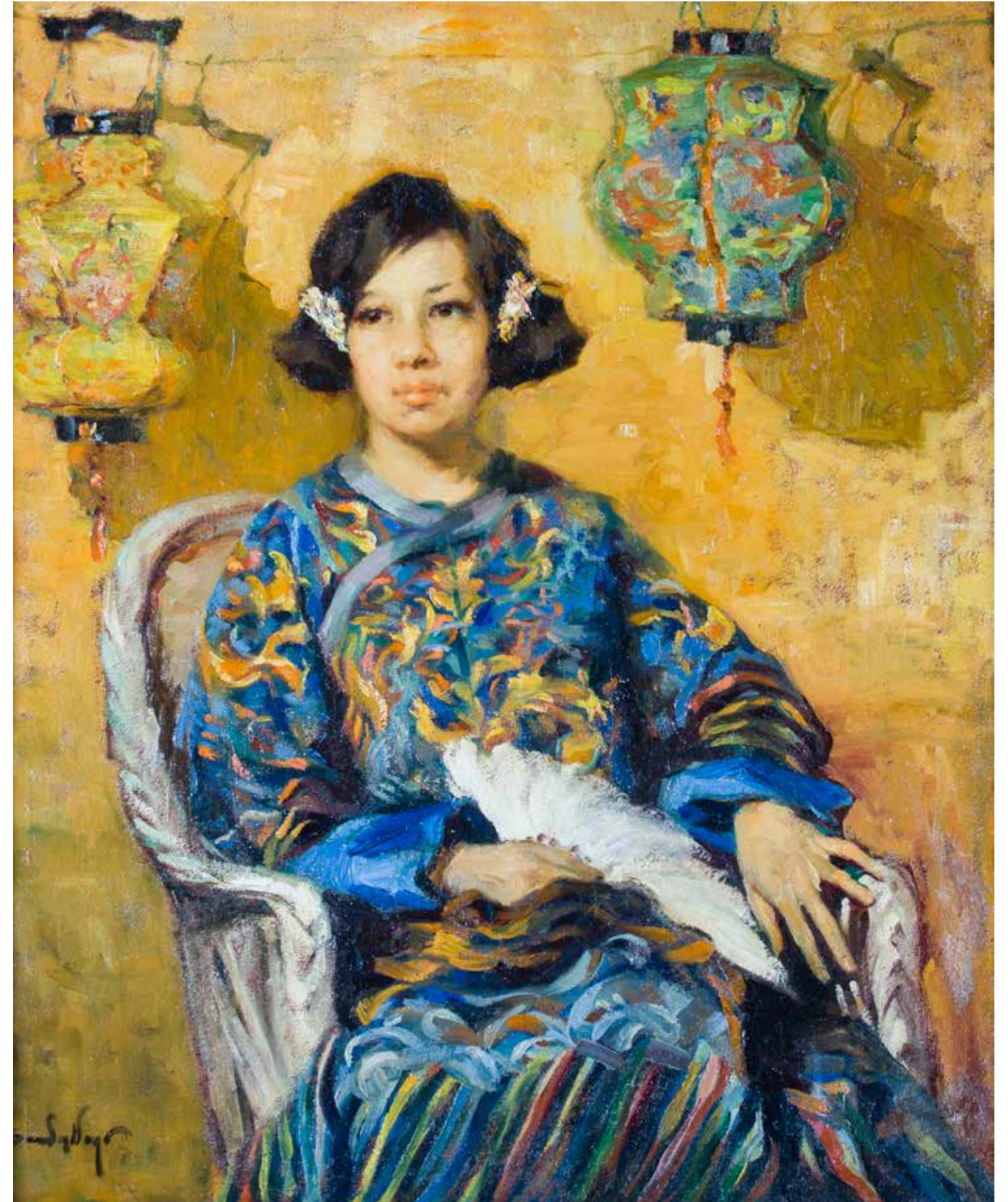


(Next page)

Sandor Vago (1887-1946)***The Chinese Girl*, c. 1930**

Oil on canvas
Signed lower left
40 x 33.5 inches, canvas

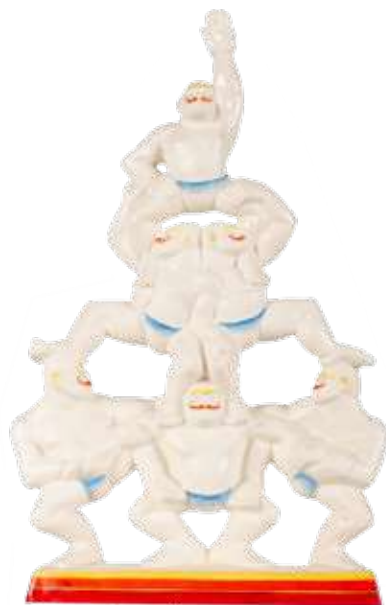
Gary and Rosalyn Bombei





57
Viktor Schreckengost (1906-2008)
Five piece Circus Set, c. 1930
Ceramic
Various sizes
Signed

Joe and Elaine Kisvardai



58
Viktor Schreckengost (1906-2008)
Detroit at Bat, c. 1935
Ceramic
Signed on bottom of base
13.25 inches high

Daniel Bush



59
Walter A. Sinz (1881-1966)

Standing Woman, c. 1930
Ceramic
Signed on base
32 inches high

Daniel Bush



60
Emilie Scrivens (20th century)

Mermaid, c. 1935
Terracotta
16 inches high

Joe and Elaine Kisvardai



61
Frank N. Wilcox (1887-1964)

Three Girls on the Rocks, 1930
Oil on canvas
Signed lower right
39.5 x 49.25 inches, canvas

James Woods



62
William Sommer (1867-1949)

Seated Boy, c. 1930
Oil on canvas
26 x 20 inches, canvas

Collection of the late Dr. Robert Benyo



63
William Sommer (1867-1949)

Green Eyed Girl, c. 1930
Oil on board
20.5 x 17.5 inches, board

Exhibitized: The Cleveland Museum of Art, Cleveland, OH, 28th Annual May Show, 1946

Judy Gerson



64
Edris Eckhardt (1905-1998)

Transmission, c. 1930
Terracotta with glaze
Signed on base
24 inches high

Joe and Elaine Kisvardai



65
Edris Eckhardt (1905-1998)

Ohina, c. 1930
Terracotta with wood base
Signed
8.5 inches high

Joe and Elaine Kisvardai



66
(Previous page)
Cowan Pottery (1912-1931)

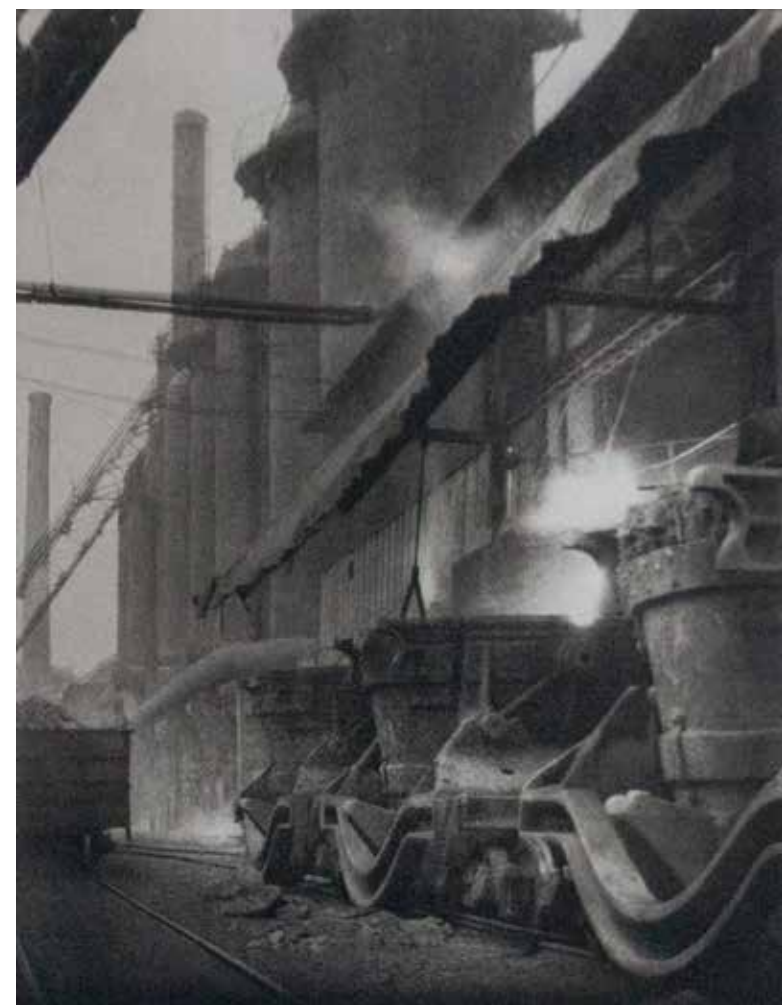
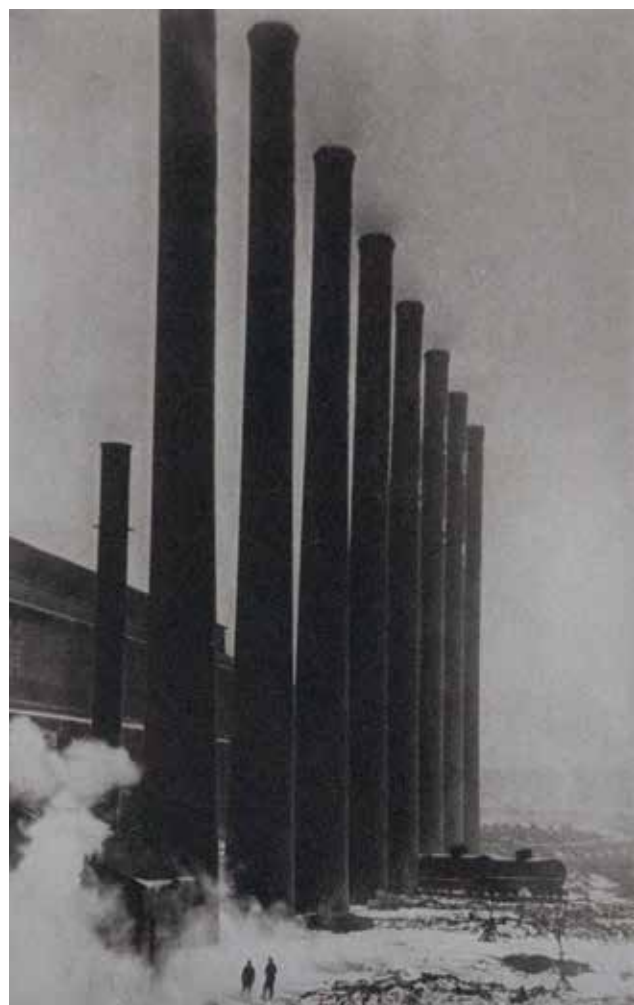
Pair of Rams, c. 1930
Ceramic
Marked 'Cowan' on base
7.5 inches high

Thomas W. Darling

67
Alexander Blazys (1894-1963)

Moses, c. 1932
Wood sculpture
14 x 4 x 7.5 inches

Joe and Elaine Kisvardai



68
Margaret Bourke-White (1904-1971)
2 Photographs from Otis Steel Company Booklet, 1929
(Left) 6.5 x 5 inches (Right) 7.25 x 4.5;
Size of booklet 12 x 9 inches

Mike and Amy Hewett

69
Margaret Bourke-White (1904-1971)

Ludlum Steel, c. 1931
Gelatin silver print
6.5 x 4.5 inches, image

Mike and Amy Hewett

70
Margaret Bourke-White (1904-1971)

USS Akron, 1931
Gelatin silver print
Signed lower right
17.5 x 23.5 inches, image

Mike and Amy Hewett





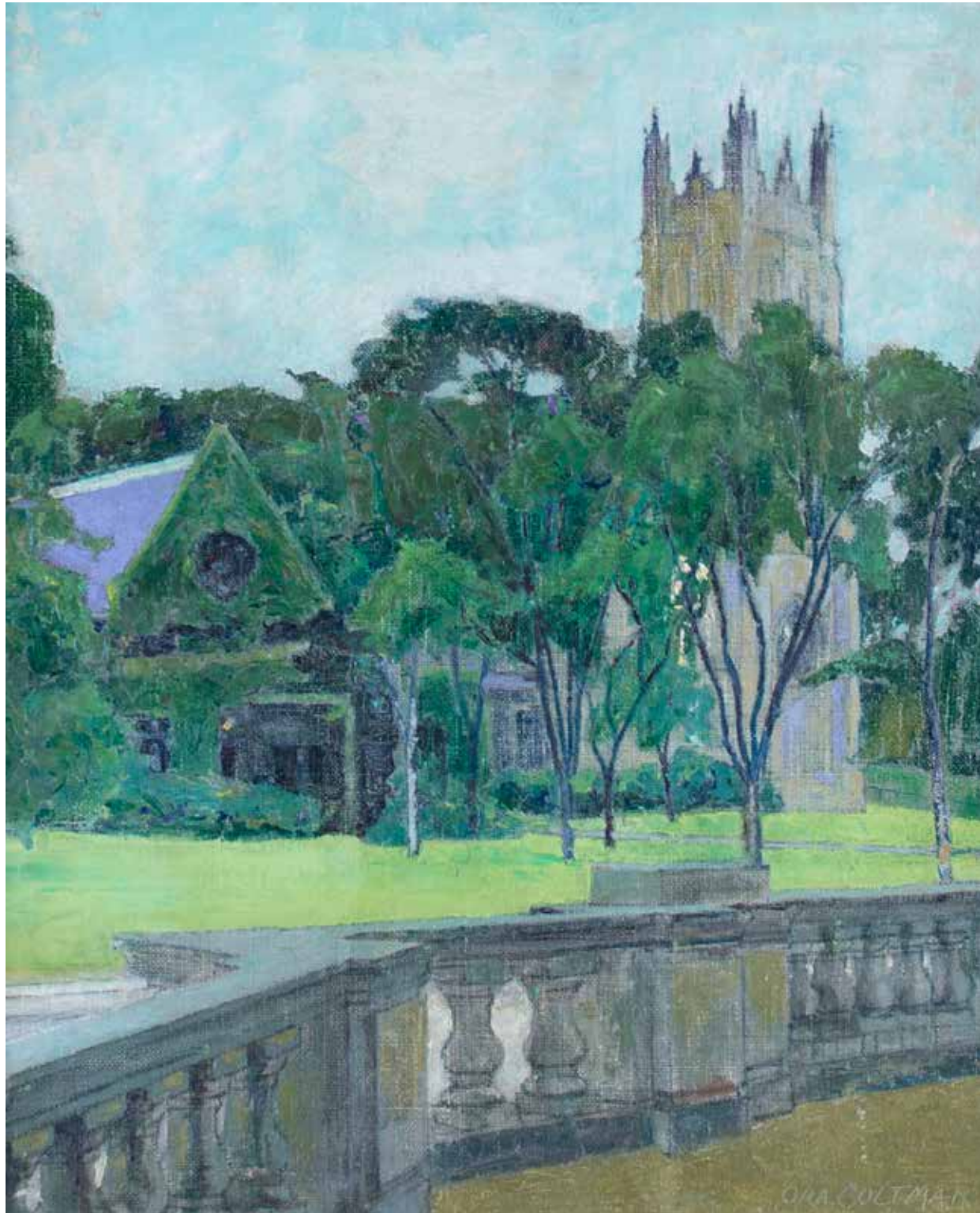
Waylande Gregory (1905-1971)
Clown and Tuba Player, c. 1930
Ceramic
Signed on base
23.75 inches high

Thomas W. Darling



72
Honoré Guilbeau (1907-2006)
Back Stage, Sedalia, c. 1931
Lithograph
13.5 x 11.25 inches, image

Joe and Elaine Kisvardai



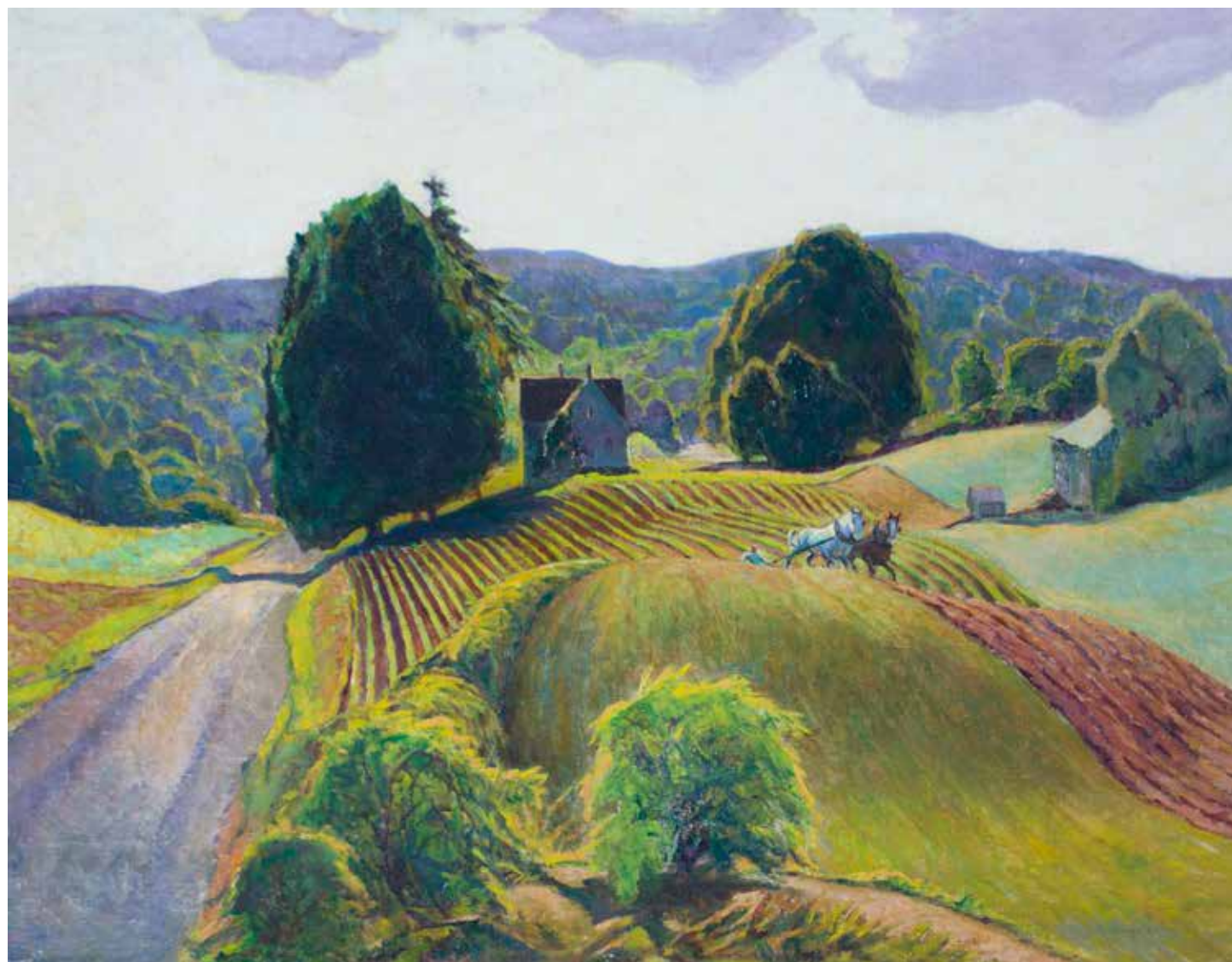
73
Ora Coltman (1858-1940)
The Chapel, 1932
Oil on board
Signed lower right
19 x 16 inches, board
Note: The Amasa Stone Chapel from behind the balustrade of Severance Hall

WOLFS



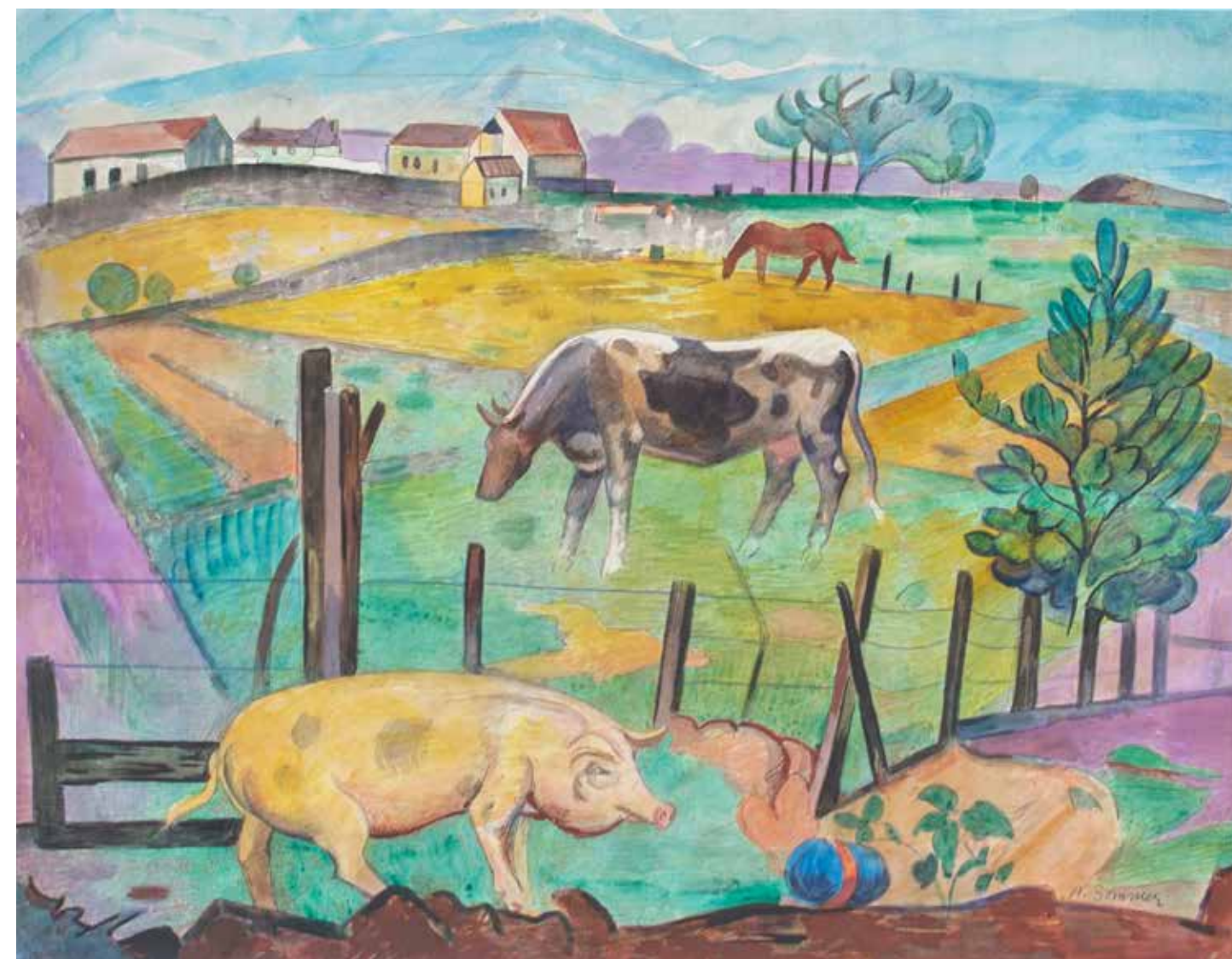
74
Elmer Ladislav Novotny (1909-1997)
Lofty Domes (St. Theodosius Orthodox Christian Cathedral, Tremont, Cleveland), 1935
Oil on board
Signed lower right
18.5 x 21.75 inches, board

Rod Keen and Denise Horstman



75
George Adomeit (1879-1967)
***Tilling the Fields, Zoar*, 1931**
Oil on canvas over masonite
Signed lower right
25 x 34 inches, image

Gary and Rosalyn Bombei



76
William Sommer (1867-1949)
***Brandywine Landscape*, c. 1935**
Watercolor on paper
Signed lower right
15 x 19.5 inches, image

James Woods



77
Clara Deike (1881-1965)
***Butterfish*, 1932**
Oil on canvas
Signed lower right
20 x 24 inches, canvas
Exhibited: The Cleveland Museum of Art, Cleveland, OH, 15th Annual May Show, 1933

Dod and Annie Wainwright



78
Ora Coltman (1858-1940)
***Provincetown at Night*, 1934**
Oil on canvas
Signed lower right
22 x 26 inches, canvas

James Woods



79
(Previous page)
Viktor Schreckengost (1906-2008)

Jazz Bowl, c. 1930
Glazed ceramic
18.25 inches diameter
Signed 'Viktor Schreckengost'

Cleveland Institute of Art



80
Russell Aitken (b. 1906)
Bowl with African Dancers, 1936
Ceramic
Signed and dated bottom of base
14.75 inches diameter

Thomas W. Darling



81
Viktor Schreckengost (1906-2008)
Congo Vase, 1931
Signed 'Viktor Schreckengost' and 'Cowan Pottery'
and impressed 'Cowan' marks
9 inches high

Private collection



82
(Left)
Jean Ulen (1900-1988)

***Self Portrait*, 1934**

Graphite on paper
Signed and dated lower left
8.25 x 6.25 inches, image

Exhibited: The Cleveland Artists Foundation, Cleveland, OH, Drawn to Perfection: Jean and Paul Ulen and the Slade School Legacy in Cleveland, December 30th, 2003-February 28th, 2004

83
(Right)
Jean Ulen (1900-1988)

***Portrait of Paul Ulen*, 1934**

Graphite on paper
8.25 x 5.5 inches, image

Exhibited: The Cleveland Artists Foundation, Cleveland, OH, Drawn to Perfection: Jean and Paul Ulen and the Slade School Legacy in Cleveland, December 30th, 2003-February 28th, 2004

Joe and Elaine Kisvardi



84
Clarence Holbrook Carter (American, 1904-2000)

***Blonde*, 1932**

Oil on canvas
Signed and dated upper right
20 x 16 inches, canvas

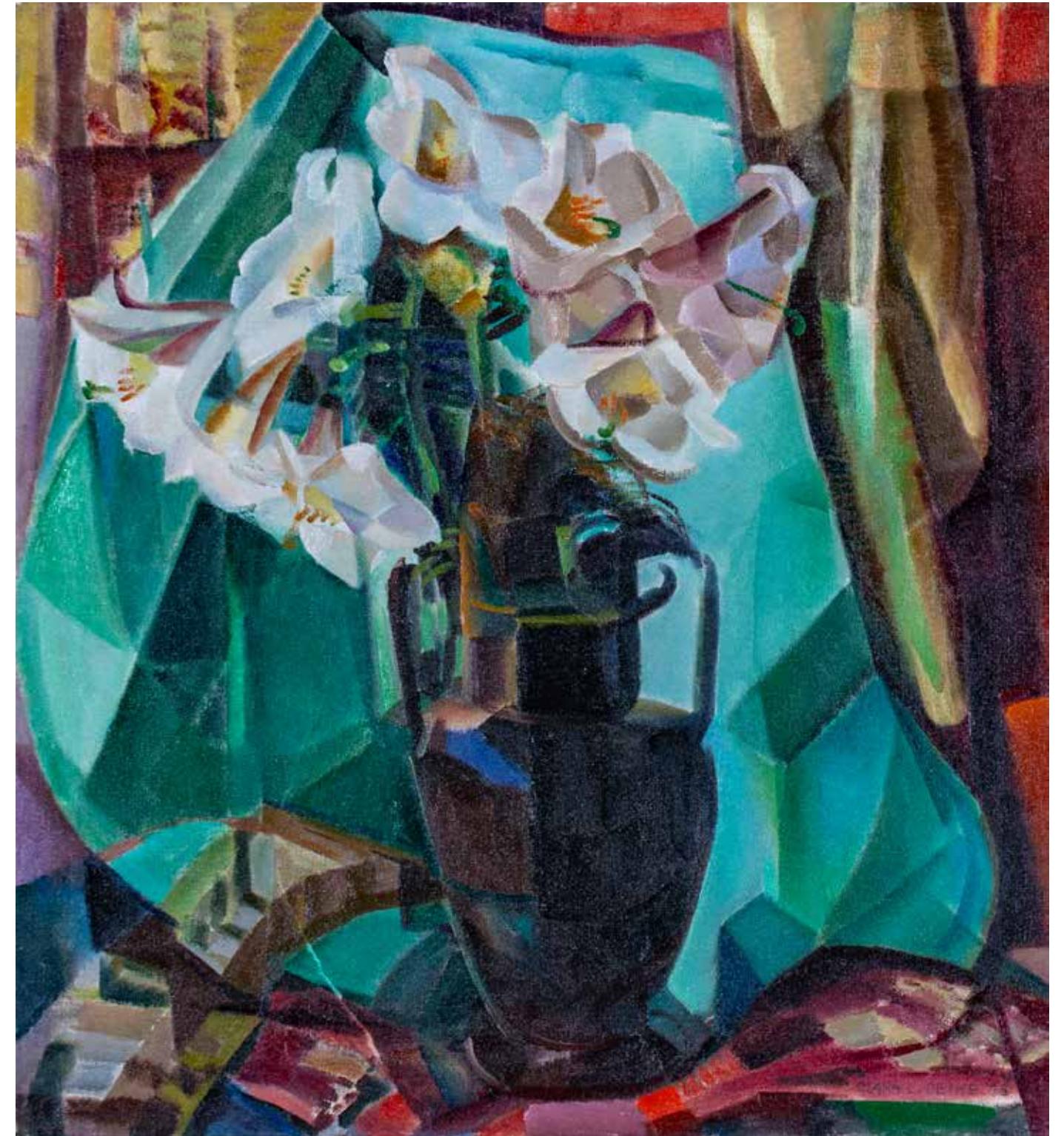
Estate of Clarence Holbrook Carter



85
Joseph Benjamin O'Sickey (1918-2013)

Two Women, c. 1935
Oil on paper
Signed lower right
16.5 x 13.75 inches, paper

Judy Gerson



86
Clara Deike (1881-1965)

Still Life with Regal Lilies in Dark Vase, 1935

Oil on canvas
Signed and dated lower right
26 x 24 inches, canvas

Exhibited: The Cleveland Museum of Art, Cleveland, OH, 17th Annual May Show, 1935

Dod and Annie Wainwright



87
August Biehle (1885-1979)
Fairyland, c. 1935
Ink and watercolor on paper
Signed lower right
13.5 x 14 inches, image

Lawrence Waldman



88
Lawrence Blazey (1902-1999)
Ceramic Charger, c. 1935
Signed on bottom
20 inches diameter

Private collection



89
Clyde Singer (1908-1999)
***Wrestling Match*, 1935**
Oil on canvas
Signed and dated lower right
39.5 x 49.5 inches, canvas

Thomas W. Darling



90
Clyde Singer (1908-1999)
***City Movie*, 1956**
Oil on canvas
Signed lower left
31.5 x 39.5 inches, canvas
Exhibited: Butler Institute of American Art, Youngstown, Ohio, Clyde Singer's America, 2008

Thomas W. Darling

91
Max Kalish (1891-1945)
Farmer Plowing c. 1937
Bronze
Signed on base
16 inches high (bronze)

WOLFS



92
Lawrence Blazey (1902-1999)
Europa and the Bull, c. 1935
Bronze with wood base
Approximately 15.5 inches high (bronze)
Daniel Bush

93
Max Kalish (1891-1945)
The Glass Blower, 1937
Bronze
Signed and dated on base
Stamped with foundry mark 'C.B.W.' for Cellini Bronze Works, NY
25.5 inches high

Rod Keen and Denise Horstman





96
Louis Bosa (1905-1981)
Snow Storm New York City, c. 1944
Oil on board
Signed lower right
8 x 11.75 inches, board

James Woods



94
(Top)
Louis Bosa (1905-1981)
Skaters, c. 1935
Oil on canvas
Signed lower left
10 x 16 inches, canvas

James Woods

95
(Bottom)
Louis Bosa (1905-1981)
Top Hat Gentleman and Lady, c. 1938
Oil on panel
Signed lower left
7.25 x 4.5 inches

Roger Wilbur





97
Carl Frederick Gaertner (1898-1952)
***The Popcorn Man*, 1930**
Oil on canvas over masonite
Signed and dated lower right
42 x 60.25 inches, image
Exhibited: The Cleveland Museum of Art, Cleveland, OH, 13th Annual May Show, 1931

Thomas W. Darling



98
Carl Frederick Gaertner (1898-1952)
***West 25th St. At Night (Evening Storefronts)*, 1936**
Oil on canvas
Signed and dated lower right
41.5 x 59.5 inches, canvas

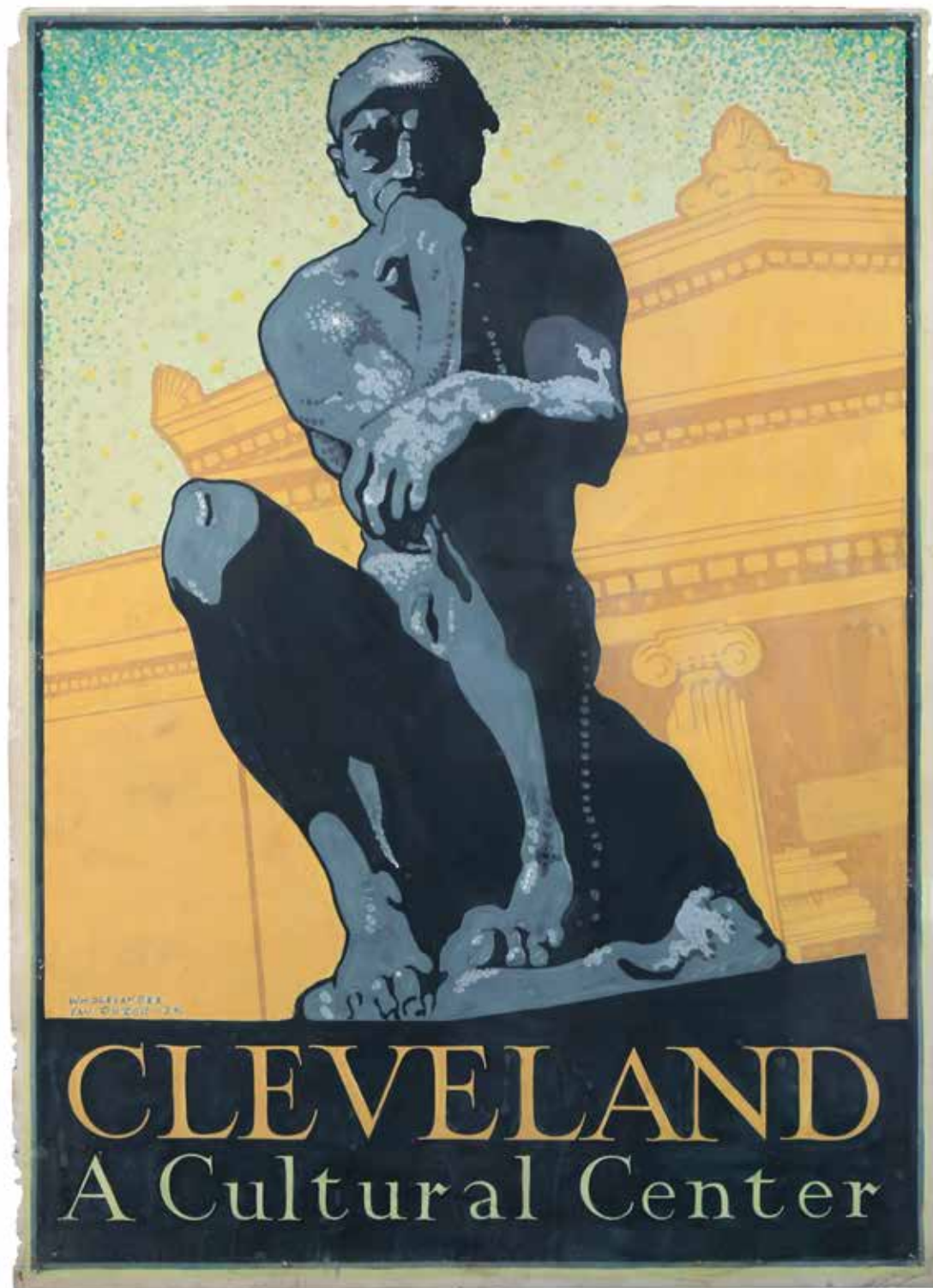
Private collection



99
Carl Frederick Gaertner (1898-1952)
Chartreuse House, c. 1930
Oil on canvas
25.5 x 29.75 inches, canvas
Todd Gardiner

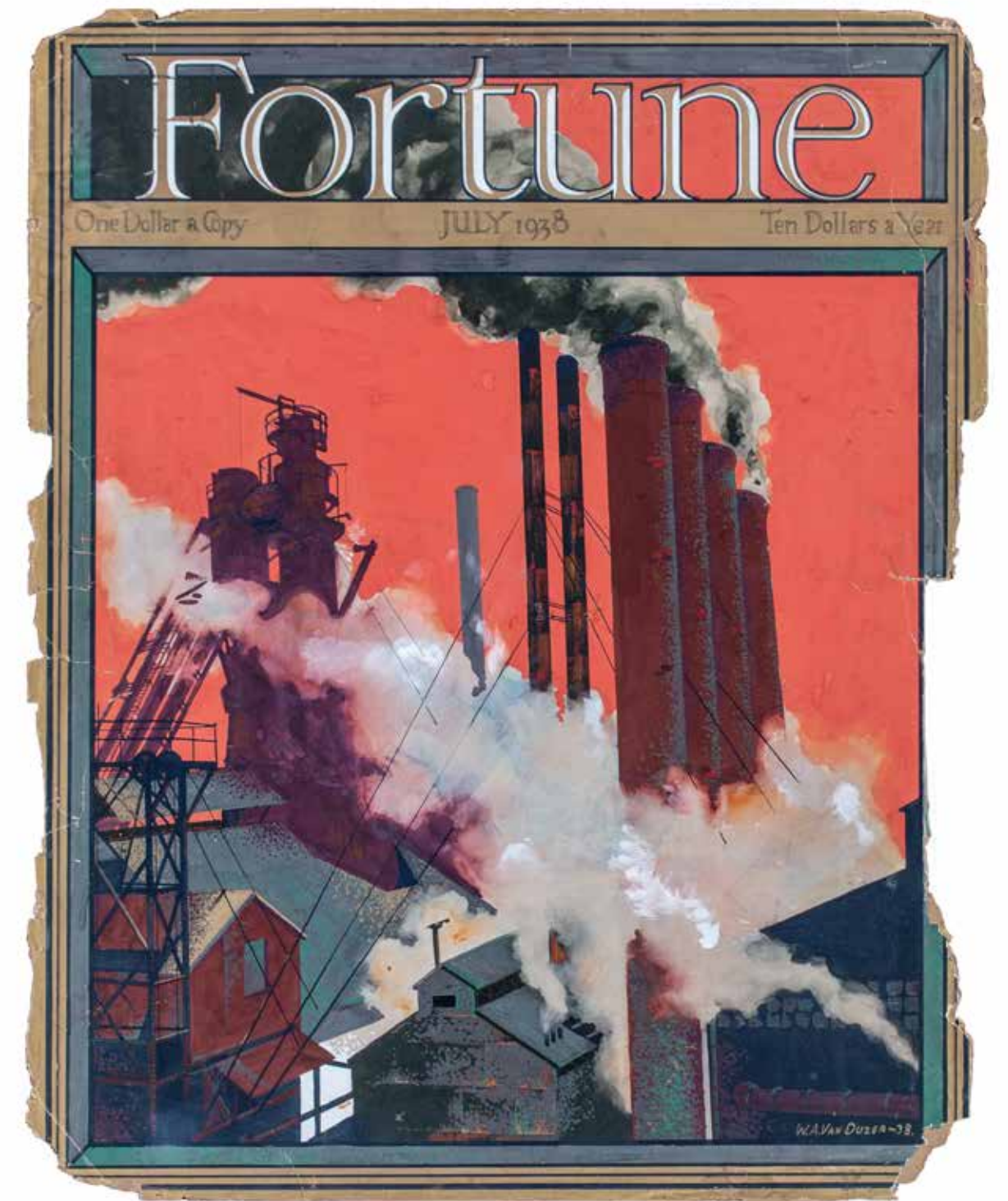


100
Carl Frederick Gaertner (1898-1952)
The Wharf, c. 1938
Oil on canvas
28.5 x 40.5 inches, canvas
Exhibited: The Cleveland Museum of Art, Cleveland, OH, 21st Annual May Show, 1939; The Cleveland Museum of Art, Cleveland, OH, 11th Traveling Exhibition of Oils by Cleveland Artists, 1939-1940
Todd Gardiner



101
William A. Van Duzer (1917-2005)
Cleveland, A Cultural Center, 1936
Tempera on artist board
Signed and dated lower left
28 x 19.5 inches
Note: Completed at The Cleveland School of Art, 1936

Steve O'Donnell



102
William A. Van Duzer (1917-2005)
Speculative Cover Illustration for Fortune Magazine, July 1938
Tempera on illustration board
Signed and dated lower left

30 x 23 inches

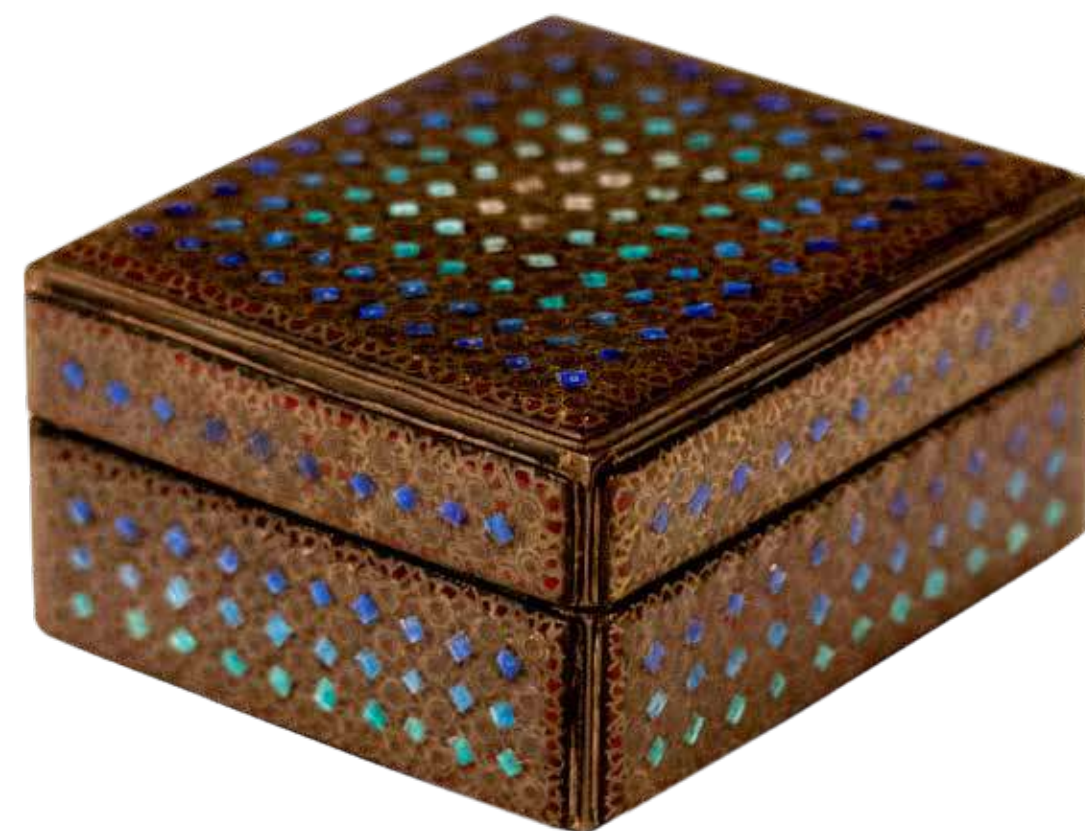
Steve O'Donnell



103
(Previous page)
Fred Miller (1913-2000)

Bowl, c. 1935
Sterling silver with wooden legs
Stamped "FM"
6 x 9 x 6 inches

Joe and Elaine Kisvardai



104
Kenneth Bates (1904-1994)

Oriental Coffin, c. 1940
Enamel and felt
1.75 x 2.75 x 3.25 inches

Joe and Elaine Kisvardai



105
 (Previous page)
Beni Kosh (1917-1993)
African Figures, c. 1940
 Watercolor on paper
 Signed lower right
 23 x 17 inches, image

Private collection

106
John Paul Miller (1918-2013)
Circus, c. 1940
 Hand colored woodcut
 5 x 6 inches, paper

Joe and Elaine Kisvardai



107
Mary Spain (1934-1983)

Boy on Horse, c. 1935
 Painted wood
 Signed on base
 11.5 x 4.5 x 9 inches

Judy Gerson



108
Mary Spain (1934-1983)

Magician and 2 White Parrots, c. 1970s
 Oil on canvas
 Signed lower right
 37.5 x 41.5 inches

Roger Wilbur



109
Joseph Jankowski (b. 1916)

Dogfight, c. 1940
 Oil on board
 Signed lower right
 24 ½ x 29 ½ inches, image

James Woods



110
Frank N. Wilcox (1887-1964)
House Call (Doctor's Buggy), c. 1945
Watercolor on paper
21.5 x 30 inches, paper

Dod and Annie Wainwright



111
Raphael Gleitsmann (1910-1995)
Cleveland Flats, 1946
Oil on board
Signed and dated lower right
18 x 24 inches, board

Rod Keen and Denise Horstman



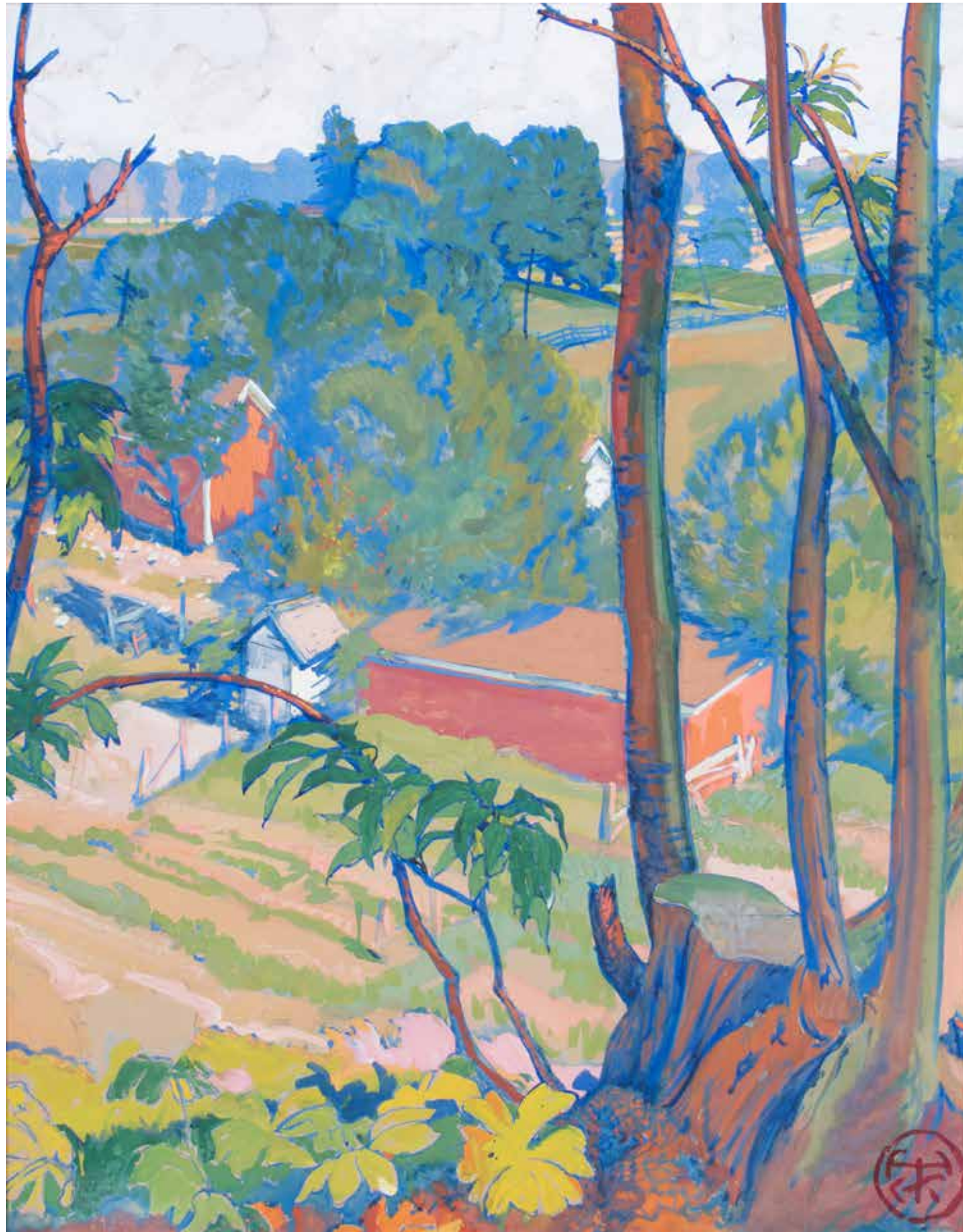
112
Raphael Gleitsmann (1910-1995)
Landscape with Victorian House and Red Train Car, 1946
Oil on board
Signed lower left
18 x 24 inches, board

Robert Burns



113
Raphael Gleitsmann (1910-1995)
House by the Hedge, 1946
Oil on board
Signed lower right
26 x 34 inches, board

Private collection



114
 (Previous page)
Henry George Keller (1869-1949)
Looking Down on the Farm Northern Ohio, 1945
 Gouache on paper
 Signed lower right
 29 x 23 inches, image

 Private collection

115
Clarence Holbrook Carter (1904-2000)
Riding the Surf, 1945
 Oil on canvas
 Signed and dated lower left
 25 x 30 inches, image

 Estate of Clarence Holbrook Carter



116
(Previous page)
Clarence Holbrook Carter (1904-2000)
***The Bird Vendor of Caracas*, 1946**
Oil on canvas
Signed and dated upper right, titled verso
32 x 22 inches, canvas

Estate of Clarence Holbrook Carter

117
John Teyral (1912-1999)
***Circus Roustabout (Florence)*, 1946**
Oil on canvas
Signed and dated lower left
26.5 x 34 inches, canvas

James Woods

118

Viktor Schreckengost (1906-2008)

New York-San Francisco World's Fair Bus, c. 1939

Toy by Murray Manufacturing Company

Steelcraft, painted metal, rubber

7 x 6 x 20.75 inches



119

Viktor Schreckengost (1906-2008)

City Trucking Co., c. 1939

Toy by Murray Manufacturing Company

Steelcraft, painted metal, rubber

7 x 6 x 20.75 inches



120

Viktor Schreckengost (1906-2008)

Delivery Truck, c. 1939

Toy by Murray Manufacturing Company

Steelcraft, painted metal, rubber

7 x 6 x 20.75 inches



121

(Below)

Viktor Schreckengost (1906-2008)

Chrysler Pedal Car, c. 1940

Toy by Murray Manufacturing Company

Steelcraft, painted metal, rubber

18 x 18 x 36 inches

Lawrence Waldman



122

Viktor Schreckengost (1906-2008)

Coaster Wagon-The Murray Ohio MFG Company, 1943

Mixed media

Signed, titled, and dated lower left

8 x 16.75 inches, image

James Woods



123
Carl Frederick Gaertner (1898-1952)

30 Hours Leave, 1942
Gouache on masonite
Signed and dated lower right
24 x 40 inches, board

Richard and Michelle Jeschelnic



124
Carl Frederick Gaertner (1898-1952)

Slag Dump at Night, 1946
Gouache on board
Signed and dated lower right
22 x 30 inches, board

Exhibited: The Cleveland Museum of Art, Cleveland, OH, 38th Annual May Show, May 1-June 9, 1946;
The Cleveland Museum of Art, Cleveland, OH, 20th Traveling Exhibition of Watercolors by Cleveland Artists

Private collectio



125
Mary Wawrytko (b. 1950)
Portrait of Edris, c. 1940
Glass
9 x 7.5 inches

Joe and Elaine Kisvardai



126
Hazel Janicki (1918-1976)
Portrait of E. Eckhardt, 1947
Tempera on masonite
13.75 x 11 inches, image

Joe and Elaine Kisvardai



127
Clarence Holbrook Carter (1904-2000)
***The Clowns Making Up*, 1979**
Lithograph on paper
Signed, dated and numbered lower left in pencil (15 of 30 A.P.)
22 x 28.5 inches, paper

Estate of Clarence Holbrook Carter



128
Edward Winter (1908-1976)
***Untitled*, c. 1948**
Enamel on copper
Signed lower right
27 x 33 inches

Charles Debordeau



129
Roy Lichtenstein (1923-1997)
The Knight, 1950
 Oil on canvas
 Signed lower left
 20.25 x 14 inches, canvas

Thomas W. Darling



130
Paul Riba (1912-1977)
Brass Dowry Fish (India), c. 1950
 Oil on panel
 Signed lower right
 14.5 x 10.25 inches, board

Robert Burns



131
William McVey (1905-1995)
Woman Waiting, c. 1950
Bronze
Initialed lower left and right
12.5 inches high (including base)

Daniel Bush



133
William McVey (1904-1995)
Bear, c. 1950
Bronze
Stamped 'W. M.'
9 inches high (including base)

Joe and Elaine Kisvardai

132
William McVey (1905-1995)
Lion, c. 1950
Bronze
Initialed lower right
12 inches high (including base)

WOLFS





134
Hazel Janicki (1918-1976)
Theater, 1945
 Oil on masonite
 31 x 50 inches
 Exhibited: Dixon Gallery and Gardens, Memphis, TN (and elsewhere), Modern Dialect: American Paintings from the The John and Susan Horseman Collection of American Art Collection, 2012-2014; ARTneo: The Museum of Northeast Ohio Art, Cleveland, OH, Strange Melancholy: The Magic Realism of Hazel Janicki, September 16th, 2016-November 18th, 2016

The John and Susan Horseman Collection of American Art



135
Hazel Janicki (1918-1976)
Barriers, 1950
 Oil on board
 Signed and dated lower right
 18 x 39.25 inches, board
 Exhibited: The Cleveland Museum of Art, Cleveland, OH, 32nd Annual May Show, 1950

Daniel Bush



136
(Previous page)
Richard Gosminski (b. 1926)

Boy with Bird, c. 1955
Oil on board
Signed lower right
35.25 x 23.25 inches, board

Richard and Michelle Jeschelnic



137
Richard Gosminski (b. 1926)

Abstracted Buildings, 1956
Watercolor on paper
Signed and dated lower right
18 x 24 inches, image

WOLFS



138
Claude Conover (1907-1994)
Pot, c. 1950
Ceramic
20 inches high, 18 inches diameter

Joe and Elaine Kisvardai



139
Julian Stanczak (1928-2017)
Untitled, 1955
Oil on on masonite
Signed and dated lower left
23.5 x 35.5 inches

WOLFS



140
Clarence Holbrook Carter (1904-2000)
***We Demand*, 1946**
Watercolor on paper
Signed and dated upper left
19 x 23 inches, paper

Estate of Clarence Holbrook Carter



141
Clarence Holbrook Carter (1904-2000)
***White Supremacy*, 1942**
Gouache on board
12 x 15.25 inches, board

Private collection



142
Clarence Van Duzer (1920-2009)

Anti-Fascist Triptych, 1945
Egg tempera on board
Signed lower right
27 x 41 inches

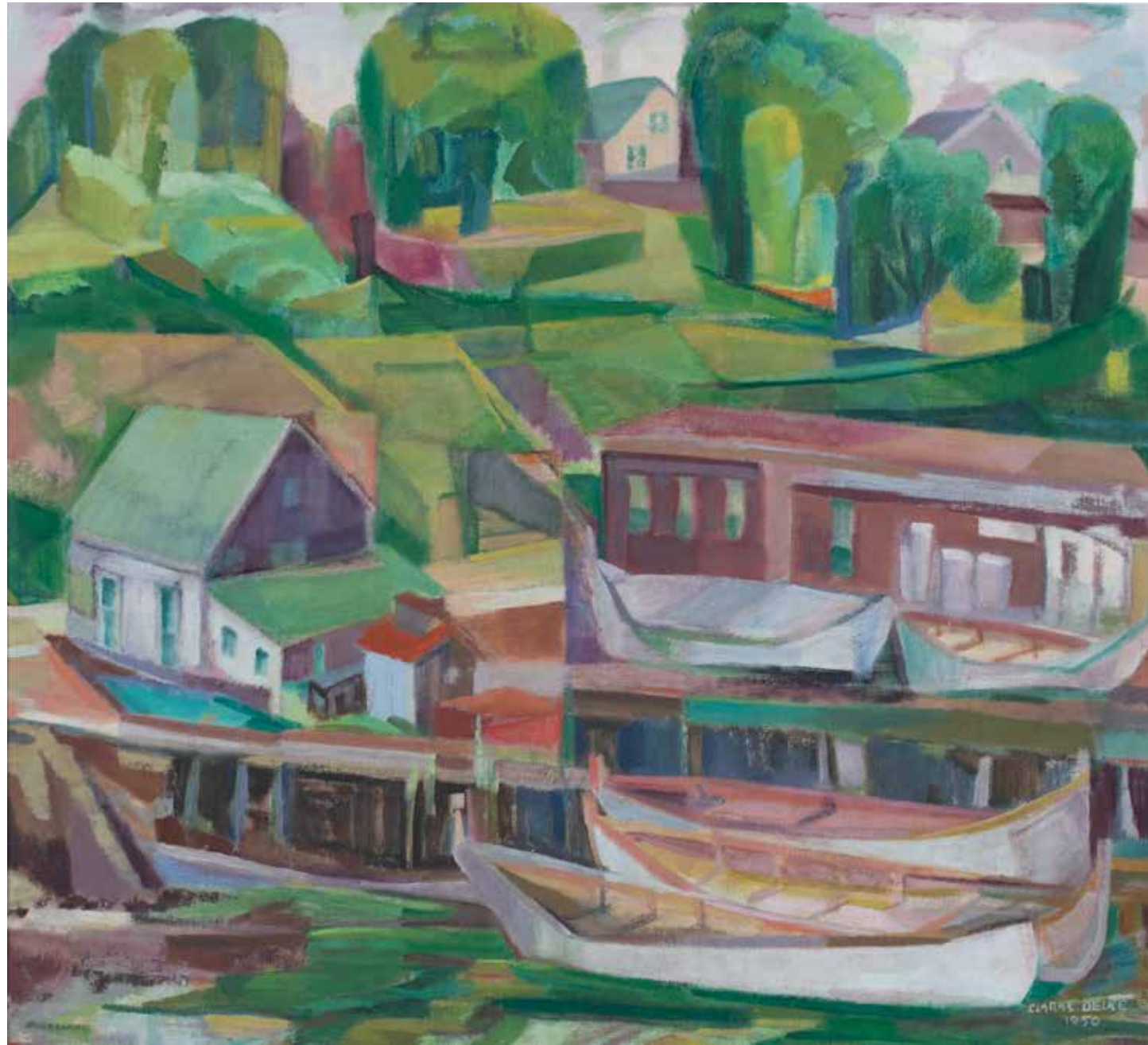
The John and Susan Horseman Collection of American Art



143
Paul Bough Travis (1891-1975)

The Lynching, 1956
Oil on board
30 x 40 inches, board

Private collection



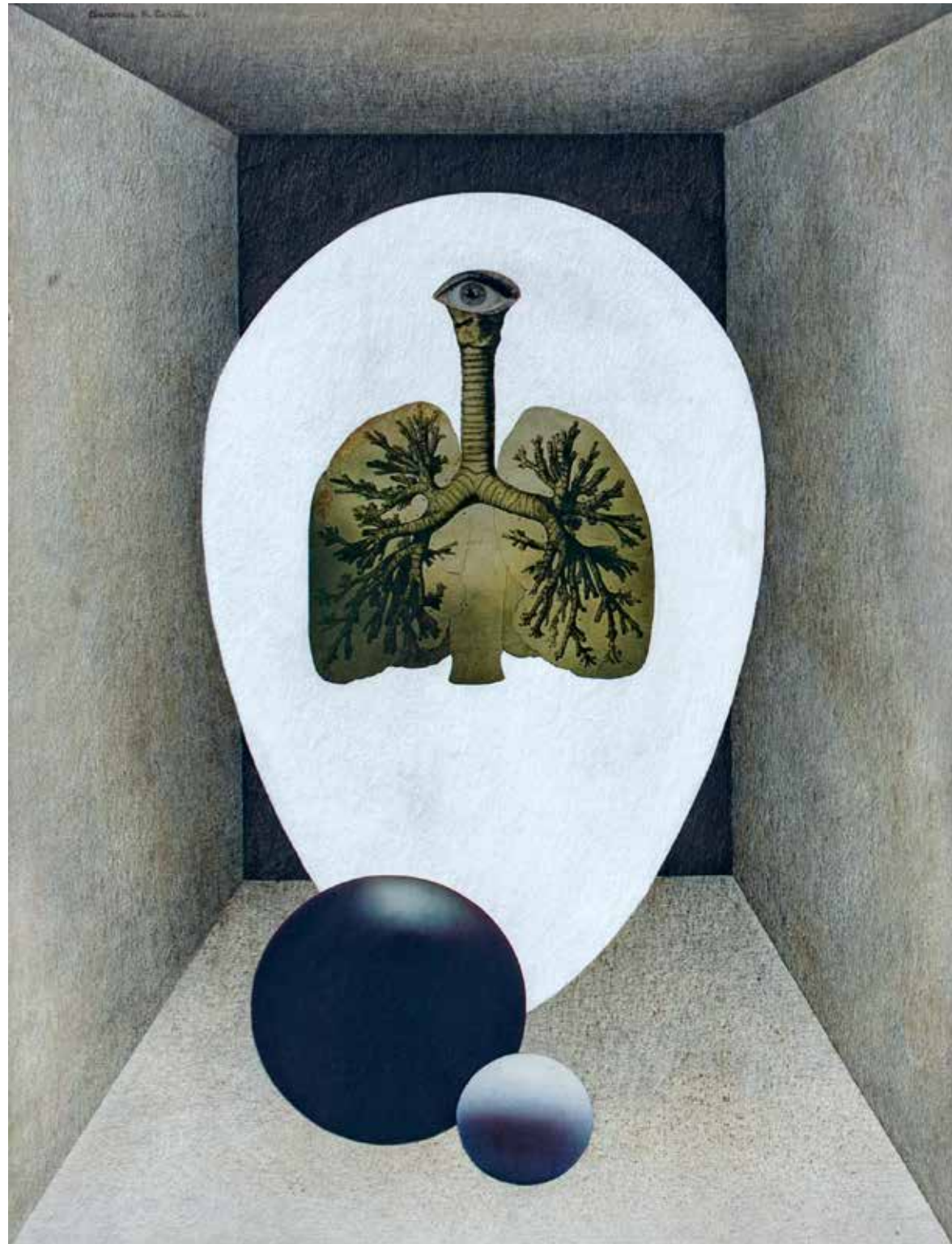
144
Clara Deike (1881-1965)
Gloucester, 1950
Oil on masonite
Signed and dated lower right
24 x 26 inches, masonite
Exhibited: The Cleveland Museum of Art, 33rd Annual May Show, May 2nd-June 10th, 1951; Tregoning Fine Art, Cleveland, OH, *Water, Water Everywhere...*, March-June, 2004 (Catalogue No. 9)

Private collection



145
Hughie Lee-Smith (1915-1999)
Rooftops, 1961
Oil on canvas
Signed upper left
23.5 x 35 inches

The John and Susan Horseman Collection of American Art



146
Clarence Holbrook Carter (1904-2000)
Air Chamber, 1965
Mixed media (collage, pencil and gouache) on paper
Signed and dated upper left
30 x 22 inches, paper

Estate of Clarence Holbrook Carter



147
Clarence Holbrook Carter (1904-2000)
Intrigue, 1982
Oil on canvas
Signed and dated lower left
72 x 52 inches

Estate of Clarence Holbrook Carter



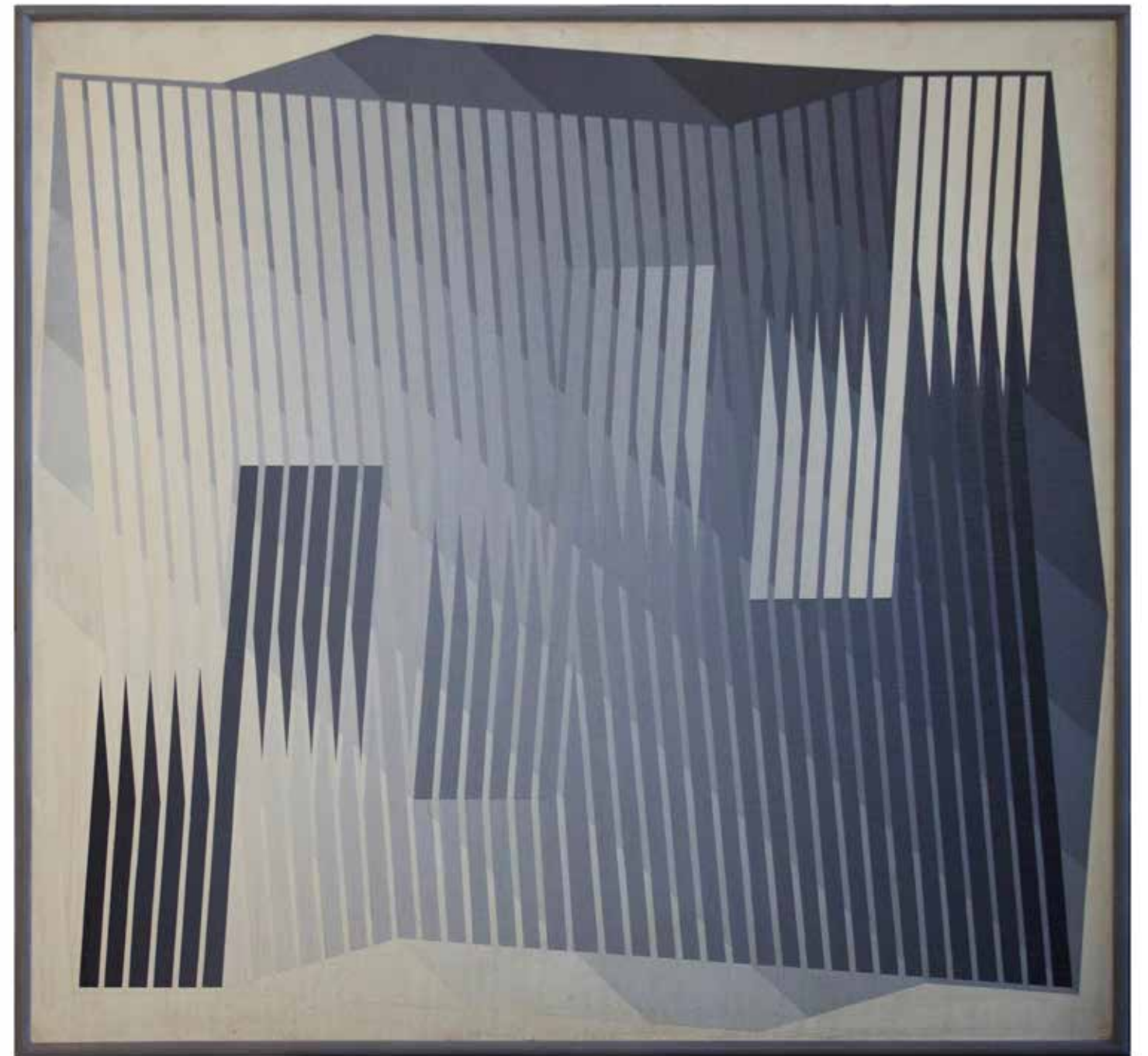
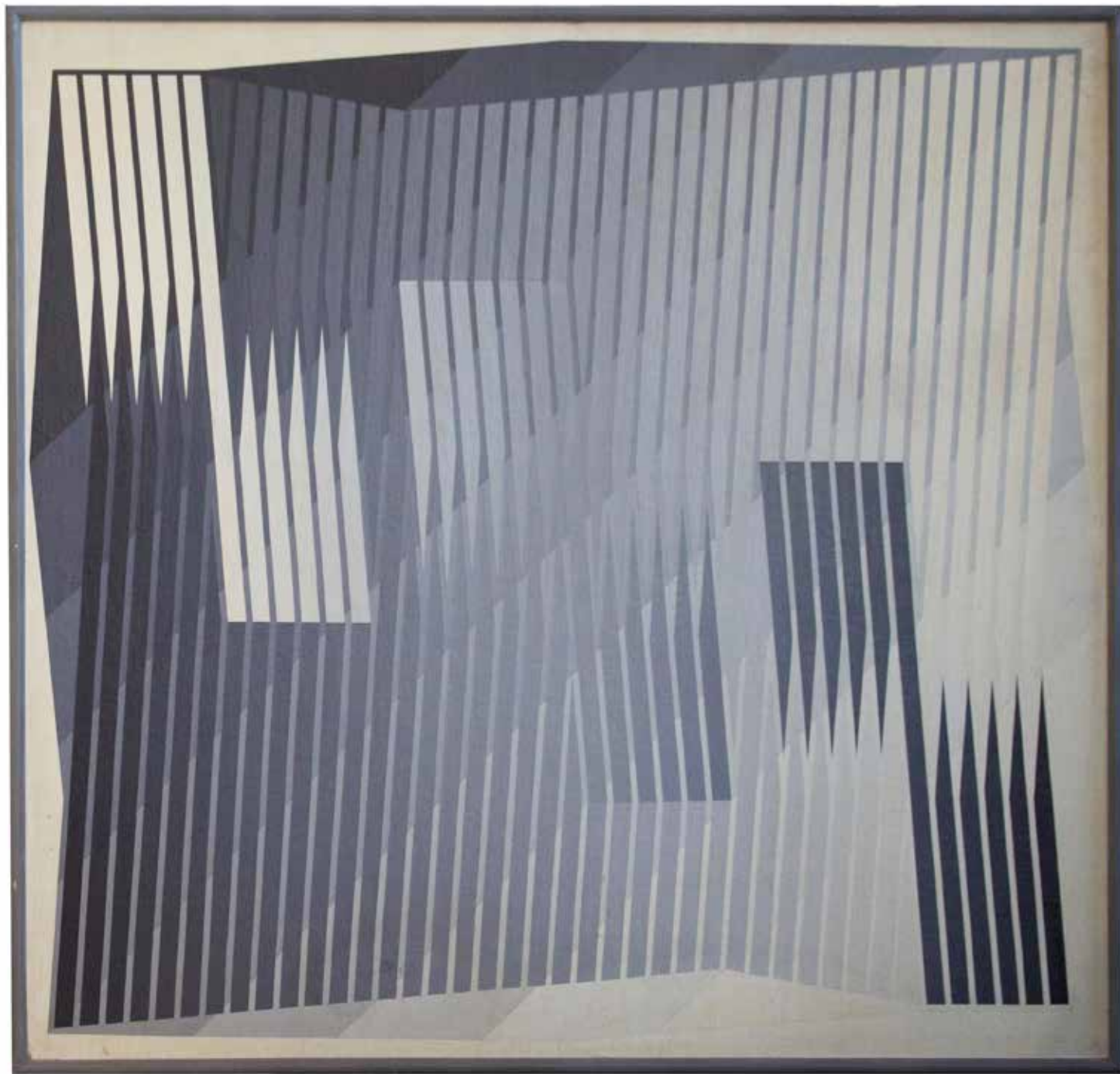
148
Clarence Holbrook Carter (1904-2000)
***Over and Above No. 13*, 1964**
Oil on canvas
Signed and dated verso
75 x 77 inches, canvas

Michael Lux



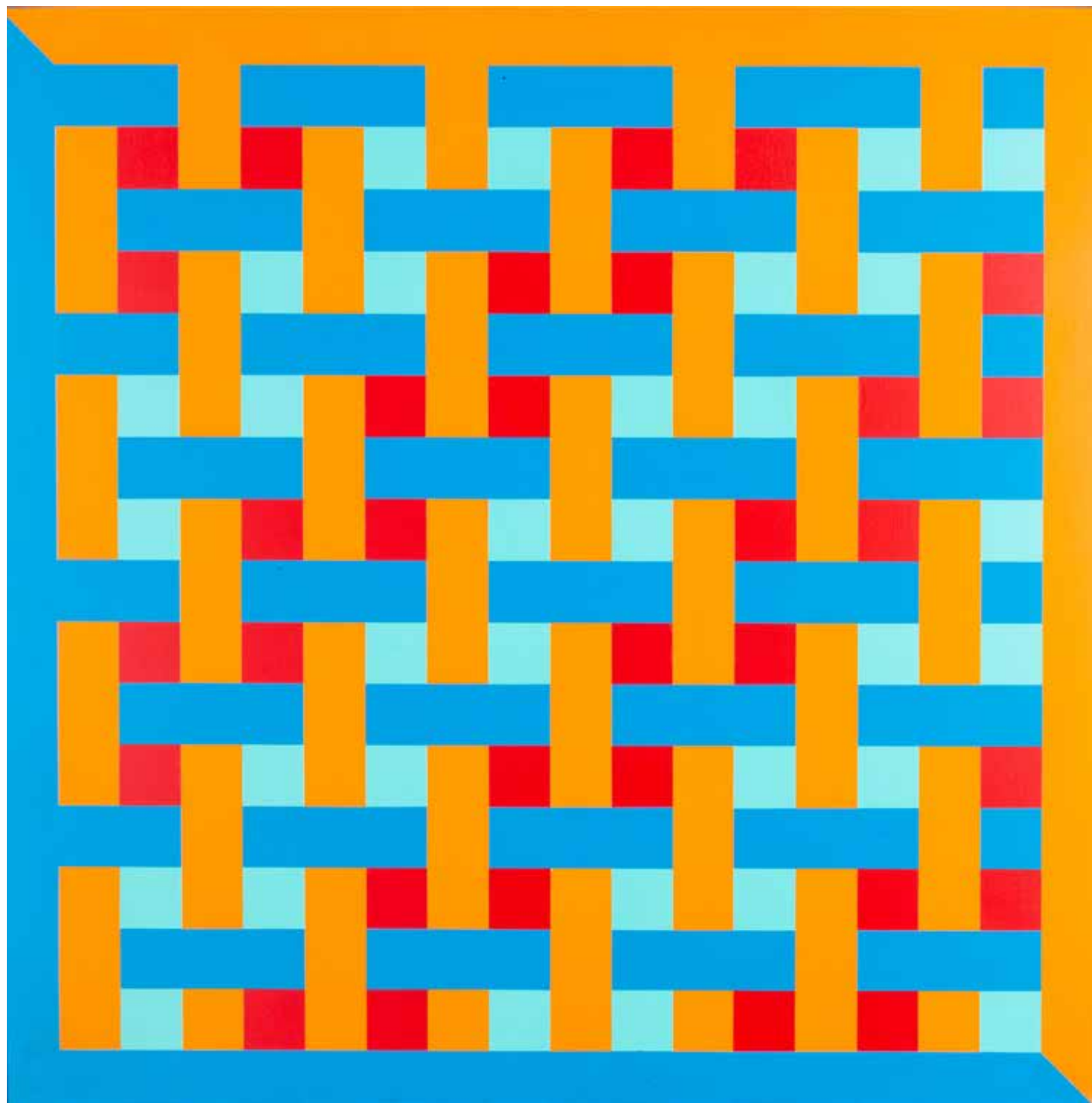
149
Edwin Mieczkowski (1929-2017)
***Topopatop*, 1965**
Acrylic on board
24 x 24 inches, board

Private collection



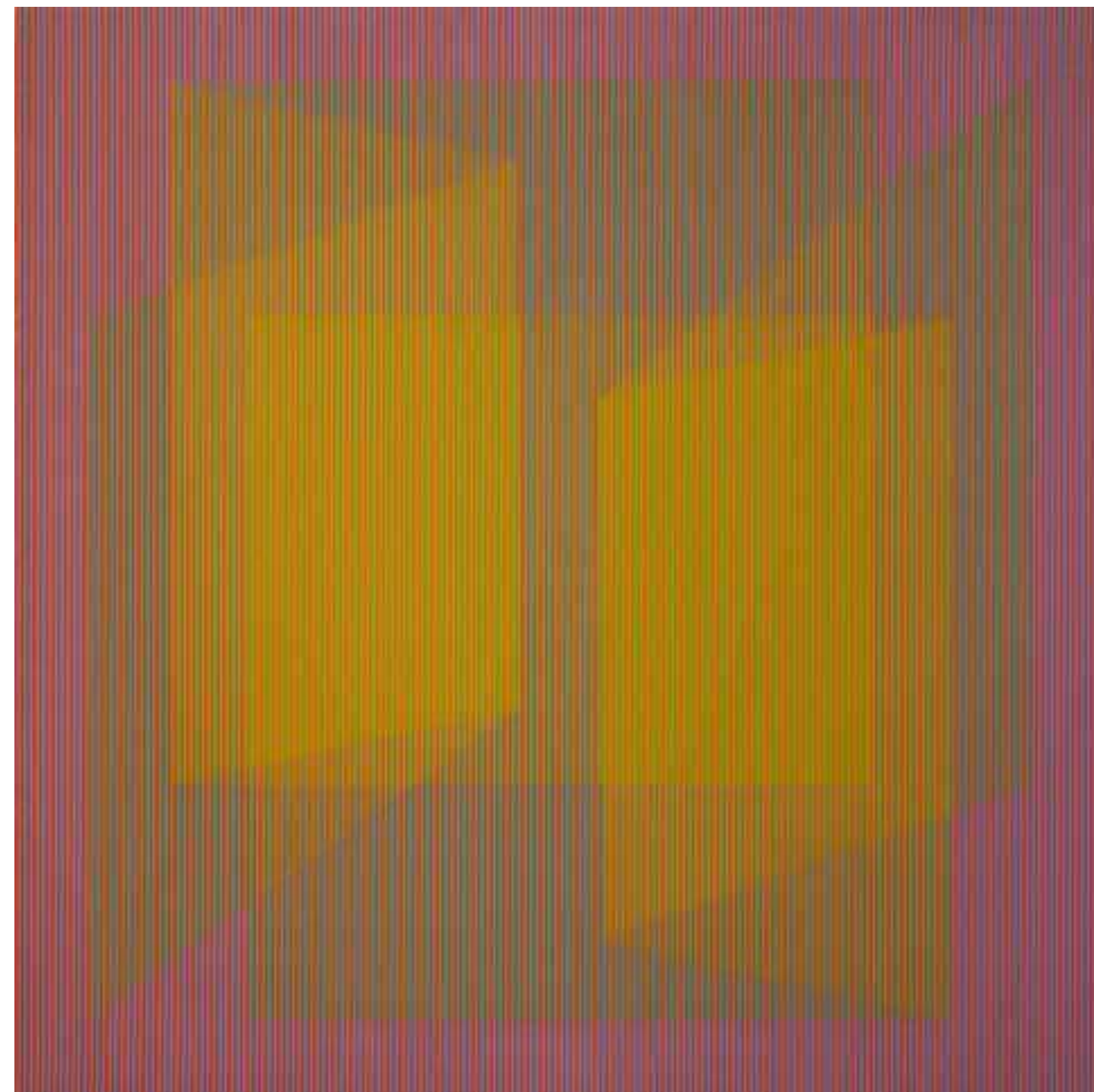
150
Edwin Mieczkowski (1929-2017)
ISO-SINISTRAD/ISO-DEXTRAD (diptych), c. 1965
Acrylic on board
Signed and titled verso
42 x 44 inches (each), board

WOLFS



151
Ernst Benkert (1928-2010)
Overlap (Blue and Orange), 1967
Acrylic on masonite
36 x 36 inches, board

Private collection



152
Julian Stanczak (1928-2017)
Unfolding Yellow, 1968
Acrylic on canvas
Signed, dated, titled and inscribed 'To J.J. From J.S.' verso
27.75 x 27.75 inches, canvas

WOLFS



153

(Next page)

Shirley Aley Campbell (b. 1925)

***The Pool*, c. 1975**

Oil on paper mounted to foam core

Signed lower right

52.5 x 39.75 inches

WOLFS



154

Douglas Max Utter (20th century)

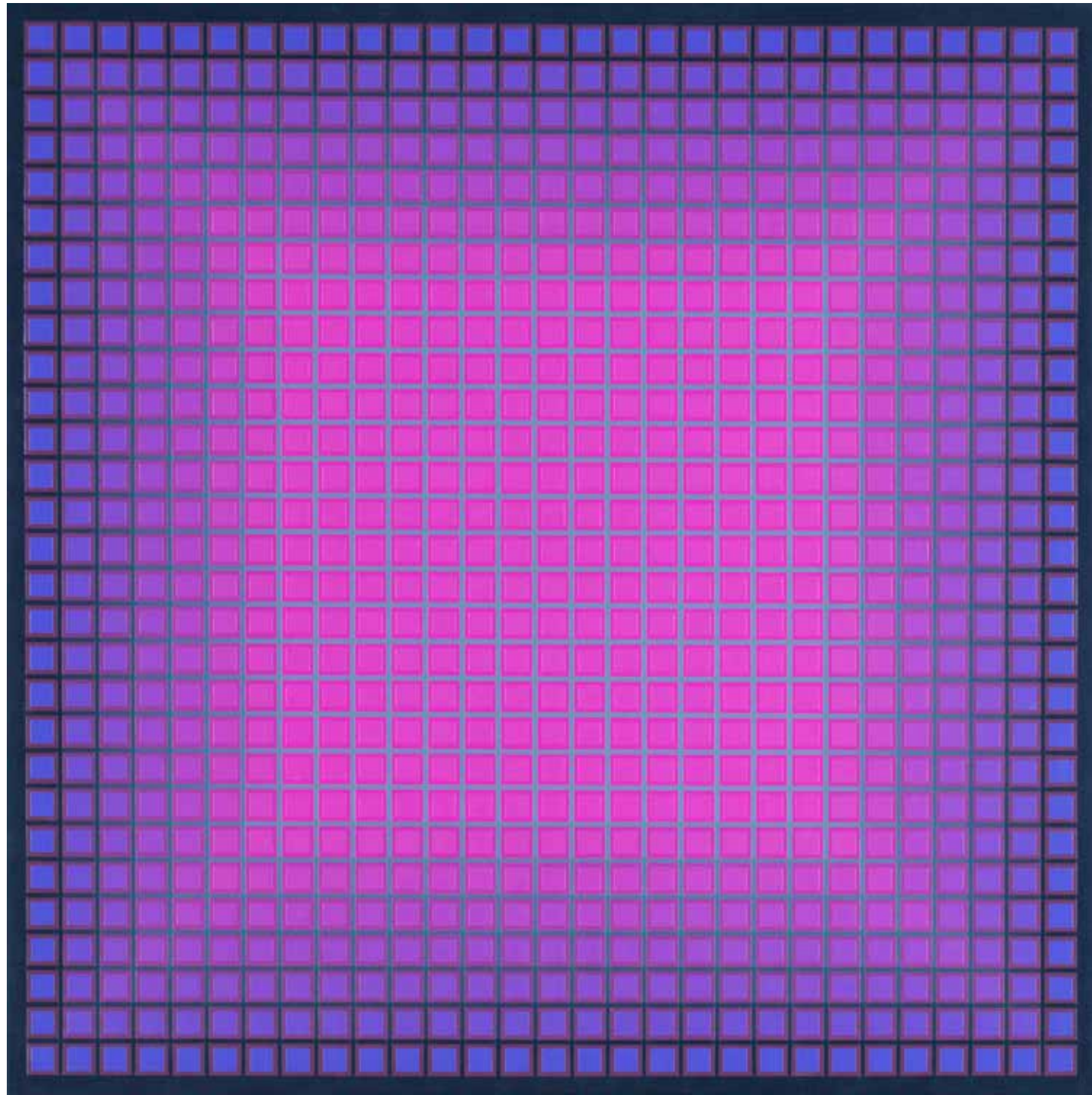
***Corn Goddess with EKG*, 2011**

Mixed media on canvas

Signed and dated verso

30.5 x 23 inches

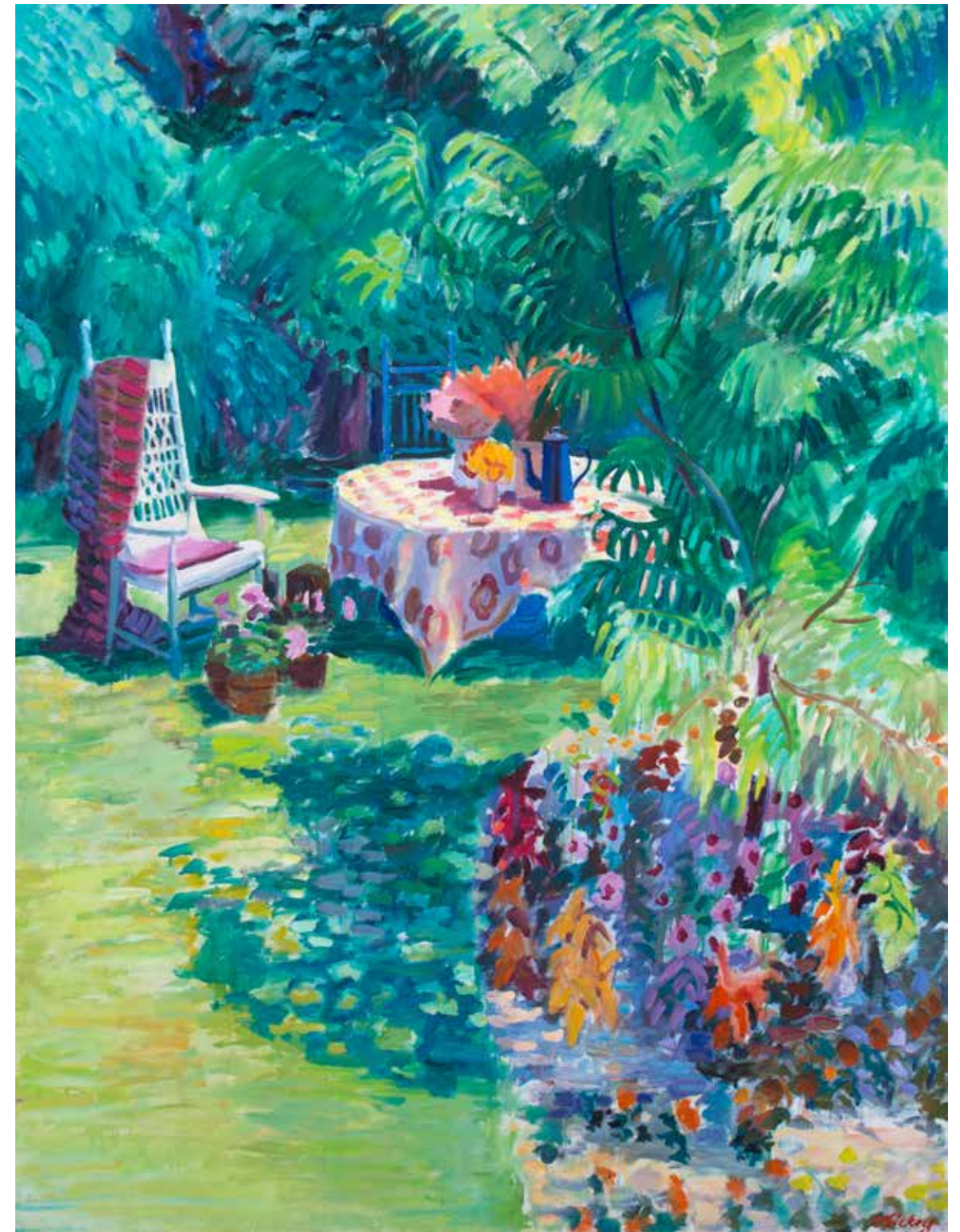
WOLFS



156
Julian Stanczak (1928-2017)

Translucent, 1980
Acrylic on canvas
Signed and dated verso
28.5 x 28.5, canvas

Charles Debordeau



157
Joseph Benjamin O'Sickey (1918-2013)

Table in the Garden, 1972
Oil on canvas
Signed lower right
63 x 48 inches, canvas

WOLFS



158
Joseph Benjamin O'Sickey (1918-2013)
Horses in Chicory Field, c. 1950
Signed lower right
Oil on paper
18 x 25 inches, paper

Private collection



159
Joseph Benjamin O'Sickey (1918-2013)
Morning Riders in Chicory Blooms, 1980
Oil on canvas
Signed lower right
35 x 48 inches, canvas

Private collection

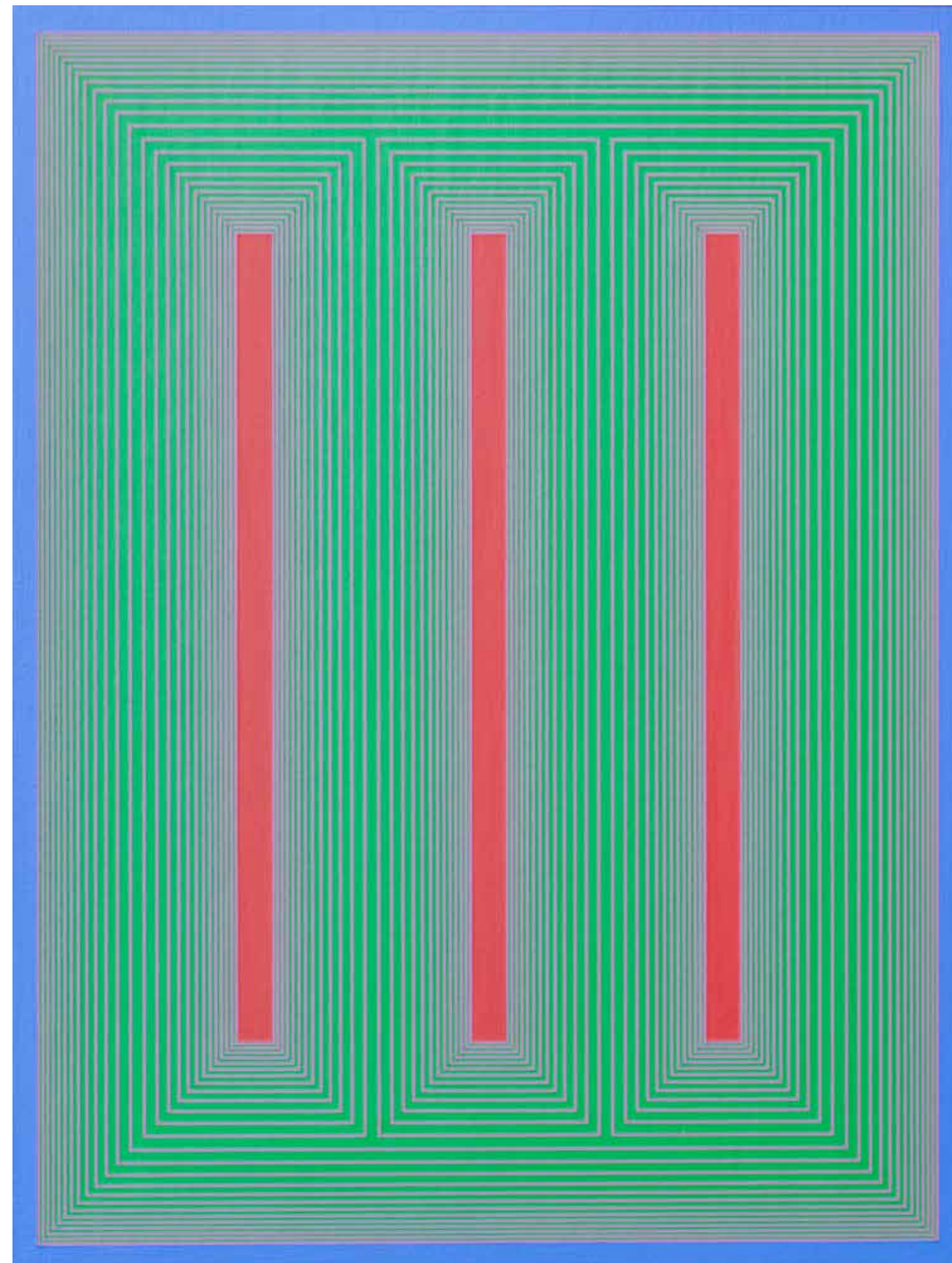


160
Richard Anuszkiewicz (b. 1930)
Rising of Red, 1956
Acrylic on canvas
Signed and dated verso
13 x 21 inches, canvas

Private collection

161
(Next page)
Richard Anuszkiewicz (b. 1930)
Temple of Blue, Green and Red, 1984
Acrylic on panel
Signed and dated verso
26 x 20 inches, panel

Private collection



162
Edris Eckhardt (1905-1998)

***Mother Lode*, 1979-1983**

Cast bronze over glass

14 x 10 x 6 inches, mounted on 5 inch marble cube

Exhibited: The Glass Gallery, Bethesda, MD, Four Pioneers in Glass

Charles Debordeau



163

(Next page)

Edwin Mieczkowski (1929-2017)

***Little Great North*, 1987**

Wood

32.5 x 24 x 3 inches

Marianne Berardi and Henry Adams





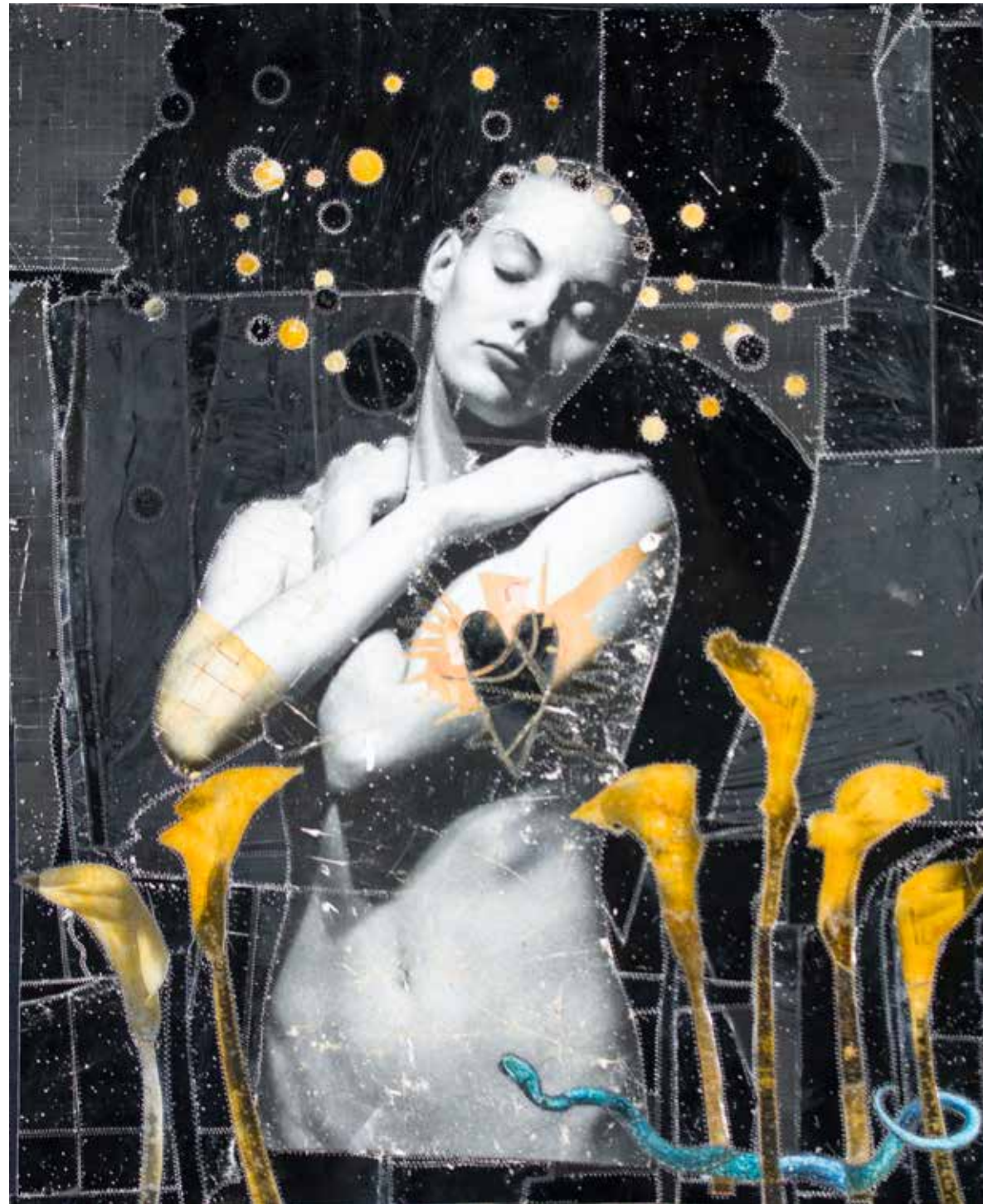
164
Hughie Lee-Smith (1915-1999)
***Counterpoise II*, 1989**
Oil on canvas
Signed lower right
26 x 32 inches, canvas
Exhibited: June Kelly Gallery

Charles Debordeau



165
Amy Casey (b. 1976)
***Keeping it Together*, 2009**
Acrylic on paper
36 x 50 inches, image

Private collection



166

Christopher Pekoc (b. 1941)

***Portrait of K. As Eve With a Black Heart*, 1995-2014**

Mixed media (gelatin silver print, laminated electrostatic prints, polyester film, paper, and machine stitching)

41.5 x 33 inches, image

Exhibited: Akron Art Museum, Christopher Pekoc: Hand Made, November, 2014-April, 2015

Gary and Rosalyn Bombei



167

Kasumi (20th century)

***The General in His Labyrinth*, 2016**

Perpetually looping triptych

Digitized 35mm film, stainless steel, bespoke electronics

25 x 20 x 6.5 inches

Collection of the artist

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May Ames (1863-1943) p. 45
Richard Anuszkiewicz (b. 1930) pp. 158, 159
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August Biehle (1885-1979) pp. 26, 27, 28, 44, 92
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Frank N. Wilcox (1887-1964) pp. 46, 47, 69, 112
Edward Winter (1908-1976) p. 127
William Zorach (1887-1966) pp. 25, 58

ACKNOWLEDGMENTS

To our exhibition's lenders, a remarkable group of visionaries without whom the Cleveland School torch would never have been passed, and without whose generosity this exhibition would not exist;

To Professor Henry Adams, for his passion and unflinching loyalty to the Cleveland School;

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13010 LARCHMERE BLVD. CLEVELAND, OH 44120 (216) 721 6945 INFO@WOLFSGALLERY.COM WWW.WOLFSGALLERY.COM