

ESSAY: The Arduous Beginning of the Cleveland Museum of Art

Summer 2023

INTRODUCTION

The importance of an archive of our architectural heritage is vital to our understanding of our values and how they have evolved to what they are today. This enables us to each identify what constitutes meaning in our built environment.

The history of the Cleveland Museum of Art entails a large cast, prominent institutions, the wealthy, elite and powerful citizens of our city, the struggle to meet the project's budget demands, legal wrangling over land for the project's site, wrangling over control of the process and the inability of the City to craft a public-private collaboration to effectively deliver the goods in a timely manner.

From the time the project was conceived until the time it was built and opened, the population of Cleveland doubled.

On the 75th anniversary of the museum's opening in 1991, CMA published a detailed account of the rationale for a museum for Cleveland by Professor Walter C. Leedy, its siting, its design and construction.

The Cleveland Museum of Art's origins managed to involve contemporary objectives for an art museum which became central to the design process. Leedy argued that the planning and design process involved a cast of characters far greater than the architects and that the principles and procedures that were deployed in Cleveland informed the design of American art museums for decades thereafter.

At the turn of the last century, Cleveland was the sixth largest city in the country, one of the richest in proportion to population, a recognized leader in municipal government and was viewed nationally as a progressive city. Yet Cleveland lagged behind Toledo (1901), Columbus (1878), Cincinnati (1886), Pittsburgh (1895) and Buffalo (1890) in establishing an art museum.

The Beginning:

Cleveland's industrial development in the late 1800's created an economic surge. The opening of the Erie (1825) and Ohio (1827) canals and the development of a robust steel industry made Cleveland a strong geographical location at the turn of the last century. One of the results of this surge was the development of Millionaire's Row along Euclid Ave. east of Public Square



Above: Cincinnati Art Museum; James W. McLaughlin; 1886

Below: Toledo Museum of Art; Harry W. Wachter, Edward Brodhead Green; 1901

Bottom: Buffalo Albright-Knox Museum; Edward Brodhead Green, Augustus Saint-Gaudens; 1890



where successful businessmen erected substantial homes.

In the last quarter of the 19th century, as the city's industrial strength grew and its population grew significantly, an appreciation of art began to blossom. Cleveland's wealthy began to enjoy world travel, fueling an interest in art and art collecting so that libraries and museums were recognized as essential elements of urban culture and life. Not confined to Cleveland, this appreciation saw the number of museums in the US triple between 1876 and 1919.

In the 1870's and 1880's, art exhibitions in Cleveland were held in temporary locations. In 1882, Sarah Kimball established the Western Reserve School of Design for Women which later became the Cleveland Institute of Art, which she started in her grand home by exhibiting her own collection, acquired on her trips to England "to stimulate an interest in the fine arts as shall ripen into the institution of a museum in Cleveland..." She called her home's temporary gallery "The Cleveland Museum of Art."

Three prominent Clevelanders - Hinman B. Hurlbut, Horace A. Kelley and John Huntington - each came to collect art and were each committed to leave assets for the construction of a museum for Cleveland. Huntington, Kelley, and Hurlbut had something else in common besides the idea that Cleveland needed a museum: they were all so exhausted by the Gilded Age that they sought refuge in Europe and in art.

And they had all turned to one particularly skilled lawyer, Henry Clay Ranney, to be their trustee. Ranney, who had also grown exhausted and sought rest in Europe, would ultimately broker the compromise between the three trusts to get the museum built.

Henry Clay Ranney

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For over four decades, Henry Clay Ranney was one of Cleveland's most influential citizens, and a director of business corporations and public institutions. His influence on the life and development of the Forest City is significant. Ranney was born in 1829 to a merchant father and eldest brother of Ohio Supreme Court Judge Rufus P. Ranney.

At the age of six, Ranney's father died and he was adopted by uncle Judge Ranney, placed in school and given the advantages of a liberal education. He studied law in his uncle's office, and he was admitted to the bar in 1852, and soon thereafter began practice in Warren, Ohio. He was successful and soon entered into partnership with his uncle, John L. Ranney, in Ravenna, which association continued satisfactorily until the death of the senior member of the firm, when he came to Cleveland, where the balance of his life was spent.

In Cleveland he formed a partnership with his uncle, Hon. Rufus P. Ranney, and the latter's son, John R. Ranney, and later was associated with Henry McKinney, under the firm name of Ranney & McKinney. During the Civil War, Ranney offered his services to the Federal Government, and in 1862 he was appointed assistant adjutant-general of volunteers, and assigned to duty on the staff of Gen. E. B. Tyler of the Army of the Potomac. He was with this command at the battles of Fredericksburg and Chancellorsville.

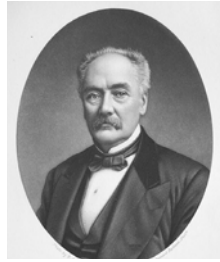
He was also in a number of minor engagements. He was in the First Brigade, Third Division, Fifth Army Corps. After two years of faithful and meritorious military service, he was honorably discharged and returned to Cleveland, resuming the practice of law.

Mr. Ranney was a stockholder and director in the Guardian Savings and Trust Company, the Cleveland Stone Company, the Cleveland and Mahoning Valley Railroad Company, the Continental Sugar Company, the Citizens' Savings and Trust Company, the Land Investment Company, and the Cleveland and Pittsburgh Railway Company. He was vice president of the American Surety Company, and was a trustee for the Society for Savings.

In business circles he enjoyed prominence as well as the bar. He was regarded as one of the far-seeing, capable, conservative, and trustworthy financiers of Cleveland, a man of sound judgment, and rare acumen, as well as unquestioned integrity.

Hinman B. Hurlbut

Born in 1819, Hurlbut left Vermont at age 18 for Cleveland. The 1879 Biographical Cyclopeida and Portrait Gallery with a Historical Sketch of the Men of Ohio, which is a sort of who's-who of late nineteenth-century industrialists, identifies him as a "railroad president and capitalist." Like so many New Englanders in the early nineteenth century, to him Cleveland was the frontier.



Top: Henry C. Ranney (L); Hinman Hurlbut (R)
Second: Sarah Kimball (L); Horace A. Kelly (R)
Third: Jephtha Wade II (L); John Huntington (R)



Below: Hinman Hurlbut Residence; 3233 Euclid Ave.; Heard & Porter, architects; 1858

Bottom: *The Monastery of San Pedro*; Frederick Erwin Church; 1879; donated by Hinman B. Hurlbut Collection; 1915



Hinman Hurlbut came to Cleveland in 1836 to work in his brother's law firm. He and his wife Jane lived on Millionaire's Row at 3233 Euclid Ave., which in 1910 became the site of the Carlin residence. Hurlbut turned his interests to banking and railroad where he enjoyed success. During two trips to Europe he became interested in art and began collecting.

Hurlbut's first Millionaires' Row Tuscan villa was designed by Heard and Porter and completed in 1858. The facade of Hurlbut's residence was clad with decorative tiles and was reported to cost ten times when an average new house in Cleveland at the time. The artistic expression of Hurlbut's home at East 33rd and Euclid reflected his taste. He was lionized for his horticultural talents and his art collection which evolved from his extensive travels in the US and abroad.

Hurlbut was a lawyer by training, but in 1852 he opened his first bank in Cleveland. The Civil War was a boon to finance - the Union issued the first national currency to conduct the business of war - so by 1863 Hurlbut had four national banks. By 1865 he was "stricken with paralysis" from overwork, which suggests that corporate finance at that time was exhausting, even in the nineteenth century.

In 1871 he became president of the Cleveland, Columbus, Cincinnati, and Indianapolis Railroad, which ran across Ohio to Indiana and would be a key part of a line running to Chicago by the late 1880's. The railroad was controlled by the Vanderbilt family, and subsequently became part of Vanderbilt's New York Central line.

Hurlbut made two trips to Europe, the first for three years starting in 1865 to recover from his paralysis, and again in 1881. These trips made him an earnest collector, and his collection was displayed at the 1878 Cleveland Exposition. In 1882, after his return from Europe, his collection reportedly included 58 paintings, many of them by American painters.

Hurlbut willed his extensive art collection to CMA when he passed away in 1896. Hinman Hurlbut left a significant sum in his will for a museum. Hurlbut's considerable estate of \$1.2 million - \$43.5M today - and his substantial art collection were earmarked for a museum, though the will set up a trust for his wife, and the assets would not be available until her death.

Of the three Trustees of the trust, Henry C. Ranney spent four summers in Europe visiting galleries to educate himself on museums. Hurlbut's wife, Jane Elizabeth, was noted in newspapers for acquiring masterpieces on her annual trips to England following her husband's death, which had become an appropriate way of achieving status and prestige in the community.

Horace A. Kelley

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A second large bequest for an art gallery or museum appeared in 1890 when Horace A. Kelley consulted Judge James M. Jones, who educated himself and studied the feasibility and propriety of Kelley's plans. Kelley was a wealthy real estate investor thanks to his father, and he was raised on Kelley's Island. He sold the island in 1845 and returned to Cleveland, multiplying his wealth from real estate investments.

Kelley's introduction to art museums came with his first trip to Europe in 1868 to recuperate from overwork. Influenced by his wife's art interests, Kelley made four subsequent trips abroad and accumulated a fine collection of paintings and other art works which would become a vital part of the core of Cleveland's art museum.

Eight days before his death, Kelley signed a will that would leave a majority of his estate for an art gallery. Through his will, over \$500,000 was bequeathed to acquire land for a fireproof art gallery and an art school, part of which would help to establish the Cleveland Museum of Art. Kelley viewed the art gallery as a place that would attract gifts of artwork and sums of money.

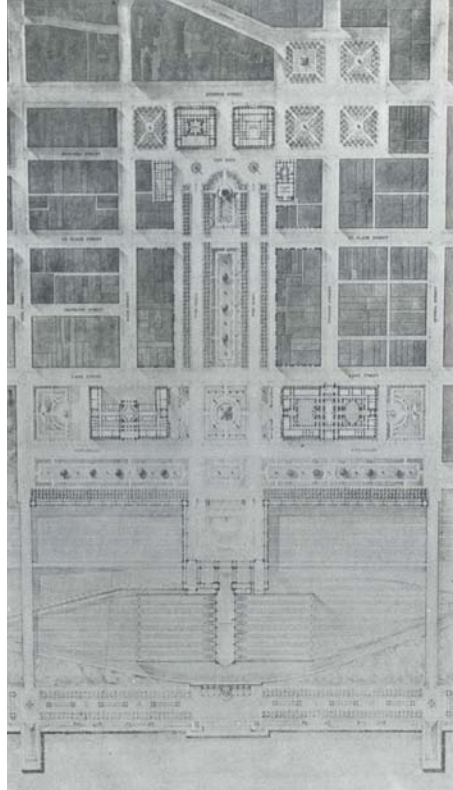
The will that Judge Jones prepared for Kelley stipulated that he would give the bulk of his estate to an existing institution. At the time, it was known that Adelbert College was seeking a \$100,000 donation for an art gallery building and an endowment for the Cleveland School of Art which Sarah Kimball had transferred in 1888.

But Adelbert College was a Presbyterian institution and many, Kelley included, believed that art required a free intellectual environment. Ignoring Kelley's written instructions, two days after Kelley's will was probated, a Cleveland School of Art Trustee and Charles F. Thwing, President of Western Reserve University, proposed that Kelley's bequest be consolidated with the school.

The following day, Art School trustees met secretly to consider severing their ties with Western Reserve University, reversing their previous objective of bringing the Art School completely into the University by abandoning their charter and dissolving their Board. They believed that if they were an independent art school, they could benefit from Kelley's will.

The parties soon realized that while Kelley's gift would be large, his objective for both a school and museum required greater resources. Thwing was quick to observe that the \$500k expected from Kelley's estate would not provide a great gallery. After all, at the time "even little Raphaels were selling for \$750,000." (*Cleveland Plain Dealer*, 12-13-1890)

Kelley viewed the gallery as the nucleus around which other gifts would cluster from single works to large sums of money. Kelley also conditioned the quality of gifts: "It is my wish that no work of art unless of acknowledged merit be admitted to



Above: Cleveland Group Plan by Daniel H. Burnham, Arnold W. Brunner, and John M. Carrere; 1905



Above: Odilon Redon, *Violette Heymann*; 1910; gift from Hinman Hurlbut Collection.
Below: Albert Bierstadt, *Half-Dome, Yosemite Valley*; 1866; gift from Hinman Hurlbut Collection.



said gallery." While quite the convention today, at the time, it was not considered proper etiquette for museums to look a gift horse in the mouth. Kelley suggested that Cleveland's museum enjoy a superior significance by naming it the "National Gallery of Fine Arts."

It is likely that Kelley's concern for high standards for the museum's collection came from his own travels or that of Jones who studied museums for Kelley. At that time, the Metropolitan Museum of Art in New York was suffering from a permissive acquisitions policy, and was overcrowded with works of low value and low interest that occupied valuable space.

At that time, many donors demanded that their collections, however disparate, be exhibited together. If accepted under such conditions, museums had no power to remove them. Kelley's policy dictated a number of large galleries to provide adequate areas to group works by culture, period or department.

Because Horace Kelley was reserved, he did not want his name connected to a gallery or his gift in order to encourage future donations so "no patron or benefactor will have reason to feel that his gift is hidden by the fame of an earlier or larger bequest" (*Cleveland Leader*, 12-12-1890). This line of reasoning was continually challenged in succeeding years and was only resolved, after much bickering, when the present organization was incorporated in 1913 as The Cleveland Museum of Art (Leedy, 1991).

Kelley named cousin Alfred S. Kelly, Judge Jones and attorney Henry C. Ranney as his trustees. Ranney was also a Trustee of the Hurlbut estate and on the very day Kelley's will was probated, the *Cleveland Leader* reported that the two bequests would be combined. Jones later reported that the city was greatly indebted to Mrs. Kelley for her collaboration in the drafting of the will. Mrs. Kelley received her husband's personal property, a summer residence in Pasadena, CA and a life annuity of \$4000 per year.

As terms of the will were made public, the *Cleveland Leader* on 12-12-1890 gushed that "The refinements and graces of life cluster and flourish around such a center, and the city will be far more metropolitan, far more independent and enlightened, than ever before. Nothing else in Cleveland will give such distinction to the city which is soon to be the metropolis of Ohio."

"No other attraction will be so strong to persons of culture and refinement, from without its limits. Within a few years the art museum, so long desired and now assured, will be the chief pride of the community. It will go far toward making art popular and the appreciation of art common, and it will serve to balance somewhat the commercial and material development of Cleveland. Such institutions are the noblest of monuments and the finest of memorials. They earn the heartfelt gratitude of every enlightened man and woman,

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and do only good continually.”

But the Trustees were not home free by a long shot. The Kelley bequest was land and buildings and the Trustees, with essentially no liquid assets, were responsible for paying Mrs. Kelley \$4000 per year directly from the property's rental income which at the time was expected to yield \$16,000 per year. This was effectively a lien against the properties as long as Mrs. Kelley survived, clouding the title of any land sold, and making it more difficult to sell the properties at optimum prices.

In addition, Kelley made a provision in his will giving the City of Cleveland the right to purchase a 40' wide strip of land to extend Bank St. (W. 6th St. today) south from Superior St. to Michigan St. for \$50,000, proceeds of which would go to the museum. This parcel is now part of Tower City. The proposed street was favorably considered since 1885.

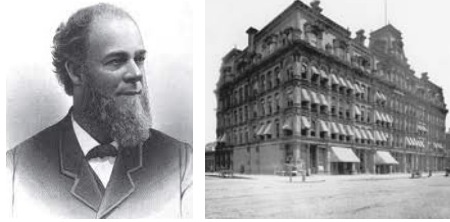
Because the strip had a steep grade going down to the flats, some citizens felt that the cost of extending the street should be borne by the owners of the parcels as the value of their land would rise considerably. It was believed at the time that Kelley's strip was worth \$200k, far more than the \$50k he stipulated in his will.

A lobby formed, arguing that the city would be better off if the city refused Kelley's offer and the land were instead sold at market value. The Trustees argued before a special City Council committee established to consider the proposed purchase that the city should not buy the parcel, feeling a rejection would put more money into the gallery fund. But Council recommended acceptance, arguing that the street would give added fire protection to the large surrounding business interests and the City Armory.

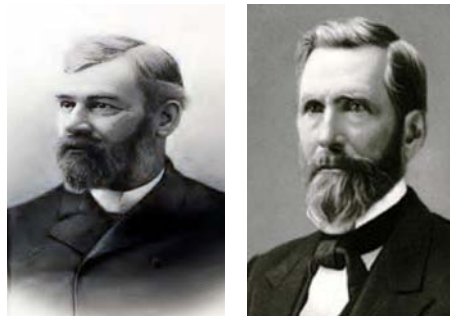
A public debate erupted. Mayor George Gardner said he would veto the ordinance if passed, so Council waited. Finally in 1899, Council appropriated land for the street and a 12-member jury assessed compensation at \$100k. But the city did not have the money. It took until October 1904 for the city to come up with the money – and the interest on its debt of an additional \$29,850.

In December 1890, Ranney stated publicly that within a year or two, a suitable site would be selected and a national art gallery would be under construction. Ranney did not mention an art school, and his remarks anticipated selling all of the land at once though it was around Public Square – an area where land prices were increasing rapidly.

Kelley Trustees realized that it was impossible to furnish much of an art gallery for \$500,000, let alone an endowment to support it. To maximize the value of the assets, selling much of the property at that time was unwise. And downtown then was not experiencing any kind of a boom. And



Top: Mayor George Gardner (L); Cleveland City Hall; 1875-1916
Middle: Flats - Broadway & Dille Ave., 1900
Below: Randall Wade Residence on Millionaires' Row



Above: Henry C. Ranney - L; Rufus Percival Ranney - R
Bottom: Jephtha & Randall Wade Residences on Millionaires' Row



Mrs. Kelley continued to live in her homestead on Willson Ave. – now E. 55th St.

The Trustees were able to sell property on what is now E. 65th St. to pay Mrs. Kelley and by 1890, they were besieged with requests from people who wanted jobs at the museum and real estate people offering to buy and sell. From his travels on behalf of the Hurlbut estate, Ranney still had definite ideas about what the gallery should be. Trustee Hermon A. Kelley spoke publicly about the museum's location which he stated would not be downtown because of air quality's poor effect on paintings, and that it should therefore be “located somewhere in the east end.”

Kelley's comments sparked controversy because many wanted the museum downtown. The Kelley Trustees responded by hiring Chicago art critic Edward R. Garczynski to provide a written opinion for he had been acclaimed for his detailed praise of Sullivan & Adler's 1890 Auditorium in Chicago.

The Board released Garczynski's essay for publication that stated that smoke – not dirt – ruins paintings, thanks to the chemical change produced by the sulfur in coal when burned and united with oxygen and water in the air, which produces sulfuric acid – acid rain. (*Cleveland Plain Dealer*, 4-14-1891). This ruled out downtown for its proximity to the Flats' smoke exhausts.

The Trustees were also looking for a site that was accessible and could enable future expansion. Knowing that they could not proceed with the resources at their disposal, they openly advertised their hope that a generous individual would donate a site for the gallery. At the same time, the Trustees were rigorously lobbied by the rival Art Club and Cleveland School of Art. The Trustees met with the Art Club in 1891, housed in City Hall, and engaged in informal talks with the Art Club about a union with the CSA. In June 1891, the CSA's Trustees voted to secede from the university, which positioned them to unite with Kelley's interests.

John Huntington

John Huntington was an industrialist, inventor, and philanthropist, born in Preston, Lancashire, England who immigrated to Cleveland in 1854, and started his own contracting business in 1857. In 1863 he joined Clark, Payne & Co., an oil-refining business, and patented many inventions for improving furnaces, oil-refining methods, and machinery used to produce barrels.

In 1870, the company became part of Standard Oil Co., and Huntington became part-owner of a large fleet of lake vessels, and later vice-president of Cleveland Stone Co. Serving 13 years on city council, Huntington supported many city improvements, including a paid fire department, a municipal sewer system, deepening the river channel, reorganizing the

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waterworks department and constructing the Superior Viaduct.

In 1889 Huntington established the John Huntington Benevolent Trust with an initial gift of \$200,000, which benefited over 40 charitable institutions annually. Huntington died in London, England in 1893 while visiting the London Polytechnic School, a prototype of the school he envisioned for Cleveland and for which he left a substantial fortune. The John Huntington Polytechnic Institute existed from 1918 until 1953, landing in the Otis-Sanders mansion.

Huntington's gifts also helped build and maintain the Cleveland Museum of Art. In 1926 the Cleveland Metropolitan Park System acquired his former lakefront home, named Huntington Park in his honor.

Huntington was also a hobby philatelist. After his tour of Europe and marriage to Mariette L. Goodwin following his first wife's death in 1882, he turned his interests towards collecting art. His John Huntington Benevolent Trust fund was primarily based on 500 shares of his Standard Oil stock. In his will written in 1889, Huntington established the John Huntington Art and Polytechnic Trust with the goal of producing a "gallery and museum" and a "free evening polytechnic school."

The trustee of his estate, Henry Clay Ranney, was also the trustee for the estates of Hinman Hurlbut and Horace Kelley. Ranney channeled the bequests from all three estates toward the establishment of the Cleveland Museum of Art.

Jeptha Wade II

Jeptha Homer Wade II was the grandson of financier and philanthropist Jeptha H. Wade who was born in Cleveland to Randall P. and Anna R. McGaw Wade. Randall Wade went into the telegraph business before becoming a bank executive in 1857. Jeptha Wade II was educated by tutors and in private schools, graduating from Mt. Pleasant Academy in Ossining, N.Y., and earning a master's degree from Western Reserve University. Wade developed a close relationship with his grandfather after his father's early death.

Wade II served as an executive in 45 companies, including railways, mining companies, manufacturing firms, and banking institutions. Jeptha Wade built a fortune as the innovator of the nation's telegraph network. In 1866, he created adjoining estates for himself and his son, Randall, at 40th Street and Euclid Avenue. Wade had become familiar with Cleveland when he brought the telegraph to town in 1850 and in 1866, he moved his family here from Columbus.

Both residences were built at a cost of \$200,000, \$7.4 million today. Wade chose the prevailing Italianate manner for his home while Randall chose a Tuscan country villa design. Randall managed the construction and is credited with



Above: London Polytechnic Institute, 1848



Above: Holden/ Squire Residence; 7809 Euclid Ave.
Below: Liberty Emery Holden (L) & Ellen Garretson Wade (R)



Below: Hollenden Hotel, 1900



the artistic and design vision of the projects, creating a lavish showplace for the Wades' treasures from their travels, including paintings by Reynolds, Turner, Renoir and Monet.

Wade II's father was the youngest of a large, poor, fatherless family in upstate New York, who worked as a shoemaker, carpenter, mechanic and portrait painter before landing a job in the 1840's building a telegraph line. He took risks when others thought him foolish. He assembled and landscaped his 82-acre Wade Park at a cost of one million dollars before giving it to the city. He was interested in occult spiritualism and was sensitive to the point that he gave \$1500 to St. Paul's church across the street from his home to stop tolling their bells. They never rang until after his death in 1890.

Jeptha II was 19 when his father died and he carried on the family's traditions of professional diversity and patronage of the arts. Jeptha II enlarged the house with architects Coburn and Barnum in 1890 and added a stable by Hubbell and Benes in 1901.

Jeptha II's wife, Ellen Garretson Wade, was also a prominent contributing factor to the Cleveland artistic and philanthropic community. Mrs. Wade was born in Cleveland, spent her childhood in Cleveland and married Jeptha Homer Wade II in 1878 at the age of 21.

When the couple married, Ellen ensured that their family was to be recognized for their philanthropy and charitable commitments. The couple's most noticeable achievement was helping to found the Cleveland Museum of Art that sought to bring prominence, art, and culture to Cleveland.

Wade and her husband jointly made decisions about the art acquisitions for the museum. Some contributions to the museum were done in Ellen's name alone, signifying her status as a collector and donor. Wade and her family contributed 3,000 items to the museum, such as lace and paintings, and made personal contributions to the museum, donating her jewelry collection. In 1916, she gave the museum her embroidery collection, at the time worth \$16,000 - \$1,000,000 today. Although Mrs. Wade was a vital component to the art museum's establishment, she never assumed an official title or position in the museum's administration.

Upon her death in 1917, Mrs. Wade's husband established a memorial fund in her name worth about \$1,000,000. She left behind a legacy of philanthropy and charitable commitments. Although she and Jeptha were wealthy capitalists, they ensured that their communities benefited from their success and wealth.

Liberty Emery Holden

Liberty Emery Holden, born in Maine in 1833, began teaching at 16 and studied at Waterville College and the University of Michigan. After

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two years as superintendent of schools in Tiffin, Ohio, Holden moved to Cleveland in 1862 to study law and invest in real estate. In 1873 he began investing in mining properties, iron in the Lake Superior region and silver in Utah, and he became a leading spokesman in Washington for western silver interests.

Soon after amassing a fortune from silver mining, Holden purchased the *Plain Dealer* in 1885, and he revived the paper by launching the morning *Plain Dealer* after buying out the *Herald* in association with the *Leader*. Holden invested in real estate and promoted improvements in University Circle. Holden also served as president of the Cleveland Board of Education.

Holden built the Hollenden Hotel in 1884 and was president of the Building Committee for the construction of the Cleveland Museum of Art. Holden was also a trustee of Adelbert College, president of the Western Reserve Historical Society, president of the Union Club and mayor of Bratenahl Village. His home at 7809 Euclid Avenue was later owned by attorney Feargus B. Squire.

Site Selection

Wade pitched bringing Meadville's Theological School to Cleveland to nationally prominent clergyman Henry W. Bellows on a number of occasions. He even volunteered to spend more on the building than others would think appropriate to ensure its success. He sought to establish professorships in "Spiritual Philosophy" devoted to the investigation of "what is claimed to be communication between departed spirits and those yet in the body." Wade wanted to uncover such communication as a fraud or a demonstration of the immortality of man, for his son Randall had died of pneumonia at age 41 in 1876 and Wade sought to communicate with him (Wade to Bellows, 11-22-1880, 12-3-1880).

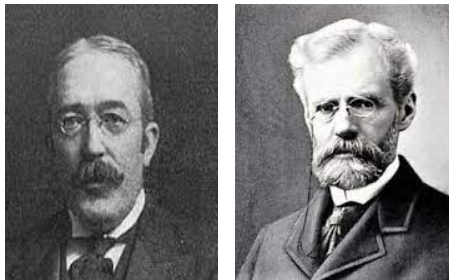
The site selected by Jephtha H. Wade II reinforced his view that the college be part of a larger educational center; a kidney-shaped area over four acres, 700 feet long and 350 feet wide, located 650 feet north of Euclid Avenue, just north of the artificial lake in Wade Park. Boulevards surrounded the site with good visibility to Euclid and Fairmount Street (now E. 107th). It also had an elevation facing Adelbert College and the Case School of Applied Science, and was also legible to the College for Woman.

Wade's negotiations with Meadville reached a dead end in 1884 because Wade wanted the right to name the college which the Meadville Trustees refused, so the idea to found a new college in University Circle stalled.

Newspapers at the time addressed the indecorous nature of having a scientific school like Case with a Presbyterian college like the Western Reserve in a public park. While the site had no intended use when J. H. Wade II



Above: Liberty Holden Residence
Below, Row 1: Samuel Mather - L; Samuel Williamson - R
Row 2: J. G. W. Cowles Residence



Below: Portable Altar & Ceremonial Crosses of Countess Gertrude of Braunschweig, 1035, donated by the Huntington Art and Polytechnic Trust, 1931.



received it, it was unacceptable for it to be sold or given for just any purpose. Western Reserve University and the School of Art both wanted it and Cleveland's Park Commission tried to buy it for the Soldiers' and Sailors' Monument.

When the Kelley Trustees approached Wade, he replied that the parcel's price was \$100,000, but if they wanted the parcel, money would not be an obstacle. When Wade decided to donate the land, he had the signed deed delivered to Ranney's office on 12-24-1892 so it could be announced in the newspapers on Christmas Day.

Wade's decision to donate that land was attributable to a number of factors. First, he had acquired a taste for art, which he documented in the notebooks he kept as he traveled. Second, his grandfather was a portrait painter in his early life. Third, at the age of 13, he went on a world tour with his father, Randall, who was forced to travel to contain negative publicity surrounding the slander lawsuit filed when he had called a woman a strumpet. Fourth, Wade was developing Cleveland's most exclusive residential district, the adjoining Wade Park Allotment, and upper class residents would view a nearby art gallery as an important amenity.

Additionally, a strong lobby was forming to urge the city to appropriate Wade's park site so the whole site could be used as park land. Finally, the Trustees of William Gordon's estate indicated a willingness to donate his art collection to the Wade Park gallery and \$5,000 for the building fund. So a confluence of factors led Wade to make his exemplary gift to the people of Cleveland.

The site selected was warmly received for it was initially perceived that it could provide opportunities for expansion, could provide ample natural light and lessened the threat of fire from adjoining structures, which were major issues in the 19th century and were key factors in placing New York's Metropolitan Museum of Art in Central Park.

The site selected had detractors who argued that its location would limit attendance to once a month, and they demanded a downtown location where people could stop often and stay for long periods. At the time, travel to Wade Park and back from downtown took one hour. Experience in other cities validated the argument that convenience was the single most critical factor impacting gallery and museum attendance (*Ohio Architect and Builder*, June, 1903).

When the site was acquired in late 1892, Trustees stated that the building would only be built in part at first, and that future additions would not affect the monumental symmetrical facility they intended.

Managing the Wills

It took the Kelley Trustees seven years to set up

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a corporation for building the museum. In the mean time, a third behest was made for founding an art museum. When John Huntington died in 1893, his wishes became known. Huntington the England-born industrialist, inventor, and philanthropist started his own contracting business in 1857 before joining an oil-refining business. He patented many inventions for improving furnaces, oil-refining methods, and machinery used to produce barrels.

When the company became part of Standard Oil Co. in 1870, Huntington became part owner of a large fleet of lake vessels in 1886, and later became vice-president of Cleveland Stone Co. One of the executors of Huntington's estate was Henry C. Ranney. Huntington's 1889 will required the John Huntington Art and Polytechnic Trust to provide a "gallery and Museum" and a "free evening polytechnic school."

Upon Huntington's death, Ranney worked to unite the three estates so Cleveland could have a "magnificent" museum instead of two or three smaller ones. Ranney's belief was that buildings endure and in doing so, they reveal the standards of taste and customs of the period of their origin, and that they not only give a city its actual and remembered outline, but they record the stages of its development and quality (Leedy, 1991).

Huntington's will was complex; he had many heirs and a significant indebtedness. His heirs finally initiated legal action to compel distribution of his assets which was not completed until 1928.

The Cleveland Chamber of Commerce Board of Directors appointed an Art Museum Committee in 1896 to investigate the conditions governing the bequests and help achieve their united progress. The three Trusts reported to the Chamber's Committee in January 1897. To everyone's surprise, the reports indicated that none of them singularly - or together - had sufficient resources to begin construction of the Museum.

Huntington's Trustees met in March 1887 and received their first distribution - \$39,403 - "hardly enough for any undertaking." Their second meeting in April 1898 produced a motion to cooperate with the Kelley estate or "any other corporation they may cause to be formed, in the formation of one institution as far as the provisions of the will ... will legally permit." This qualification was included because Huntington's will specified that the nine Huntington trustees "shall have the entire management and control of said gallery." (Huntington Trust Minutes, 3-3-1897, 4-8-1898)

Kelley Trustees formed a nonprofit corporation in February 1899 to "erect, establish and maintain ... a (art) gallery ... and also a museum of other curiosities of art, the establishment and maintenance of a Polytechnic School and an academic School of Art... in accordance with the



Above: Western Reserve Historical Society moves to E. 107th and Euclid Ave. in 1897
Below: Henry Hatch - L; Charles F. Olney - R
Bottom: Henry W. Elliott



expressed wishes of the donors." The corporation was known as the Cleveland Museum of Art from 1899 — 1913, when it was agreed to change the name to the Horace Kelley Art Foundation.

At their first meeting in May 1899, Ranney proposed that board membership be limited to twenty with an 18-member Board of Trustees elected. They nominated 13 distinguished members, including J. H. Wade II, John D. Rockefeller, George H. Worthington, Samuel Mather, Charles H. Brush, Liberty Holden, owner and publisher of the *Cleveland Plain Dealer*, and attorneys Samuel Williamson and William B. Sanders.

Brush and Rockefeller declined to serve, citing their frequent absences from the city. The Kelley Foundation trustees met on May 31, 1899, electing Ranney as President with Jones and Wade Vice-Presidents. They elected an Executive Committee with Edwin Perkins, Chairman of the Huntington Trust.

On January 13, 1900, the Foundation elected

new members to fill their vacancies: Henry R. Hatch, J. G. W. Cowles and Charles F. Olney. On January 31, 1900, the Kelley Foundation appointed a six-member Building Committee "to investigate the method of employing architects and procuring plans and its recommendations as to the best method of procedure in going about the work of building a museum of art."

The corporation had land but no cash, so a Real Estate Committee was formed to sell the land for the highest prices possible. Offers flowed in but were rejected for they were too low. Finally, two parcels for the Terminal Tower complex were sold to the Van Swearingen brothers in the early 1920's. But in 1900, neither the Kelley Foundation nor Huntington Trust were in a financial position to build.

The Building Committee

In 1897, the Western Reserve Historical Society moved from Public Square to Euclid Avenue opposite Wade Park to experience the benefits of proximity to nearby educational institutions. Planning for this move took place after Henry C. Ranney was elected president of the Society in May 1895.

At the Building Committee's first meeting on February 3, 1900, Henry W. Elliot proposed he be hired to investigate art galleries in the US. The committee appreciated the need but decided to do it themselves. They assembled printed catalogues, prospectuses and reports from major galleries, architectural plans and data in an attempt to understand the intricacies of museum design and function. The committee saw its efforts as preparation for the architect selection and the determination of an appropriate building style and type.

In May 1901 in an address to the Cleveland Chamber of Commerce, Liberty Holden spoke poetically of his "dream" for mid-twentieth-century Cleveland: "Magnificent indeed will be the double expression of the group plan when an art museum and college buildings in the east end shall have been built in such number and with such accommodations as to meet all the wants of higher education ...(Holden, 5-20-1901)."

Good intentions notwithstanding, the Kelley Foundation, Huntington Trust and Hurlbut estate had still not been united by 1901 to build a single museum. From 1901 - 1905, the Huntington and Kelley boards gained common members, encouraging resolution. But only Henry C. Ranney served on all three boards, and he was the sole connection to the Hurlbut estate.

The obstacles included:

- The Huntington Trust was a personal trust, so its property had remained in control of its Trustees, who could, however, employ a corporation to operate a museum.

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- The Huntington Trust could not make a permanent contract, though it could lease a building in perpetuity constructed for its own use, and the land beneath it.

- The Kelley Foundation had no right to give the Huntington Trust a perpetual lease on its land, though the Wade deed for the site presumably allowed it because it contained the words "expressed wish of donors" which gave the attorneys the suggestion that the articles could be amended to lease or sell to achieve the objectives of the organization.

Believing that the legal issues had been solved and having \$387k in the bank, the Huntington Trustees proposed to the Kelley Foundation in mid-1904 that 1). The Huntington Trustees procure designs and plans for constructing a building on the Wade Park site with three sections, each owned separately by the three estates, and 2). That the Huntington Trust would lease in perpetuity the land upon which its part of the building sat at a cost not to exceed \$500k to form its part of the completed single art museum as contemplated by Wade's deed of the land. And when plans were completed, they would be presented to the Kelley Foundation for their approval (Perkins, 7-12-1904).

The Museum's Planning & Design

The three-component concept dated back to 1901, suggested initially by Hermon Kelley. The Huntington Trust intended to complete its section first, with the other two following when funds permitted. The Kelley Foundation amended its bylaws and unanimously adopted Huntington's proposal on 6-5-1905, and announcements were then made to the press.

On June 7, 1905, Huntington Trust President E. R. Perkins appointed his own Building Committee, which included H. C. Ranney, J. M. Jones, J. H. Wade II, W. B. Sanders, L. E. Holden, Charles W. Bingham, and H. A. Kelley. The next day, the committee met and elected Holden its chairman. The committee decided to visit Buffalo's Albright Art Gallery and others in the US and Europe to gather information about selecting an architect. They expected to select an architect that fall.

Concerned that the committee might award the commission to a non-Cleveland, the Cleveland Chapter of the American Institute of Architects held a special meeting on June 10, 1905 at the office of Hubbell and Benes. It was not customary for the chapter to meet in the summer. They adopted a resolution urging that Cleveland architects be employed for important public buildings, and a copy of the resolution was specifically sent to the Building Committee, as well as the Cleveland Chamber of Commerce. In addition, the AIA chapter formulated and implemented a publicity campaign. (*Cleveland Plain Dealer*, June 18, 1905)



Top: Mansfield Reformatory; Levi Scofield; 1886
Second: Perry-Payne Bldg.; Cudell & Richardson; 1888 (L); Trinity Episcopal Cathedral; Charles Schweinfurth; 1907 (R)
Third: First Methodist Church; J. Milton Dyer; 1905 (L); Hathaway Brown School; Walker & Weeks; 1926 (R)
Fourth: West Side Market; Hubbell & Benes; 1910
Fifth: Schofield Building; Levi Scofield; 1901



By taking assertive action, the architects hoped to reverse the trend toward employing outsiders that had been gaining momentum after the 1902 Group Plan commission. It was their belief that the best results could only be obtained by the employment of home talent, not only because Cleveland's architects were just as good, but because they could "handle the work infinitely better because of being right on the ground all the time and able to give close attention to the work." (F. S. Barnum, *Cleveland AIA President, Cleveland Plain Dealer*, June 11, 1905)

At the time, formal architectural education in the US was just emerging from its infancy and a growing Cleveland was able to attract and retain trained high caliber architects (Leedy, 1991). At this time, as Cleveland was experiencing over three decades of industrial, commercial and cultural expansion, the city had begun to experience genuine dividends from its entrusting its significant civic and private commissions to its home town Cleveland architects.

The selected works of specific firms that were of high and noteworthy achievement at the time were:

Levi Scofield:

Central High School; 1878
Walton School; 1880
Grand Arcade; 1882
Cuyahoga County Courthouse; 1884
Mansfield Reformatory; 1886
County Soldiers & Sailors Monument; 1994
Schofield Building; 1901

Cudell & Richardson:

St. Joseph Church & Priory; 1873
Franklin Circle Christian Church; 1883
St. Stephen Catholic Church; 1875
Bradley/ Root McBride Building; 1887
Perry-Payne Building; 1888

Charles Schweinfurth:

Old Stone Church Renovation; 1884
Everett Mansion; 1887
Samuel Mather Mansion/ Shoreby Club; 1890
Calvary Presbyterian Church; 1890
Harkness Memorial Chapel; 1902
Hayden Hall at CWRU; 1902
Church of the Covenant; 1904
Union Club; 1905
Trinity Episcopal Cathedral; 1907
Mather Memorial Hall; 1913

Lehman & Schmidt:

Temple Tiffereth Israel; 1894
Osborn Building; 1896
Joseph & Feiss; 1905
Cleveland Public Library (E. 55/Broadway); 1905
Excelsior Club; 1907
Bailey Department Store; 1908
Cuyahoga County Courthouse; 1912

J. Milton Dyer:

Brooklyn Savings & Loan; 1904
Tavern Club; 1905

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First Methodist Church; 1905
Peerless Motor Car Co.; 1906
Cleveland Athletic Club; 1911
Cleveland City hall; 1916

Walker & Weeks:

National City Bank/ Akron; 1906
Guardian Savings Renovation; 1915
Bingham Building; 1914
Cleveland Heights High School; 1914
Public Auditorium; 1922
Hathaway Brown School; 1926
Federal Reserve Bank; 1923
United Bank & Trust; 1926
Cleveland Public Library; 1927
Severance Hall; 1931

Hubbell & Benes:

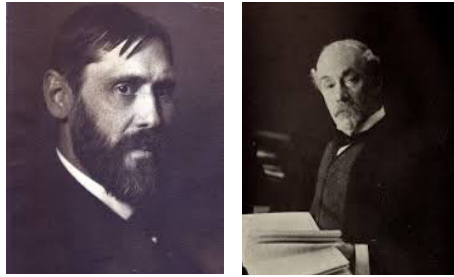
Wade Memorial Chapel; 1900
Citizens Building; 1901
Cleveland School of Art; 1904, 1907
Jeptha Wade Residence; 1907
West Side Market; 1910
Illuminating Co./ 75 Public Square; 1915
Pearl St. Savings & Loan; 1923
St. Luke's Hospital; 1927
Shaker Heights High School; 1930

The Building Committee was aware that the Boston Museum of Fine Arts had used a similar refined rationale when selecting its architect. Samuel Warren of Boston instructed his building committee in 1902, "Hire a Boston architect ... Intimate relationship... (and) civic pride will be a help and inspiration to the kind of man we are willing to employ ... Our museum ought to grow out of our own soil, and be the product of our own children." (Boston MFA Memorandum to Building Committee, Oct. 6, 1902)

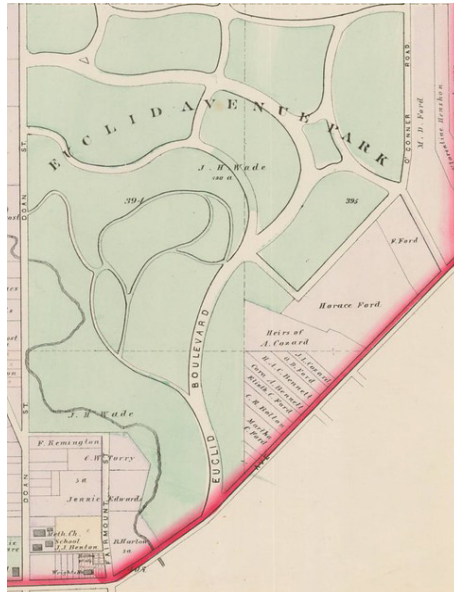
Buffalo's Albright Art Gallery opened in June 1905 to great national acclaim. While Cleveland's Building Committee had not completed its investigation, it had in hand the studies and data from the first committee that had been appointed in 1900. The Committee met in November to address the proper method for selecting the architect and to identify the kind of structure they should build. They took no action on these issues but authorized a site survey in anticipating of rounding out the oval and changing the perimeters parkways. They elected to work with the city's Director of Public Works and City Council on site modifications.

While the Building Committee's minutes at the end of 1905 do not reflect the method of choosing the architect, they asked Edmund M. Wheelwright, consulting architect for the Boston Museum of Fine Arts, to come and give them a presentation. For his presentation, Wheelwright requested permission from Samuel Warren of Boston to borrow materials "to illustrate the talk ... which (Cleveland) asked me to give looking towards my possible but not promised employment upon their work."

With Warren's materials, Wheelwright gave his



Top: Kenyon Cox (L); Casper Purdon Clarke (R)
Below: Original Wade Park Site Plan, 1874



Below: Edmund Wheelwright



presentation in Cleveland in early December 1905. He exhibited plans and section drawings of European museums, eight albums of photographs and a portfolio of the Darmstadt Museum competition.

At this time, German museums were held to be the avant-garde with regard to museum design and exhibition practices. Wheelwright followed up his visits with two letters, which were enough to compel Holden to meet with him in New York to discuss his services as a consultant to the Cleveland museum. This was reasonable since the Boston committee had since 1903 studied all aspects of museum design and organization with a scientific approach.

The Boston committee had traveled to Europe, taking extensive notes and photographs on everything they saw. They even constructed an experimental gallery at their site with movable walls and floor so they could assess the arrangement and dimensions of exhibition rooms, and consider lighting, heating and ventilation. Their report authored by Wheelwright, "The Museum Commission in Europe," dated January 1905, was forwarded to Hermon Kelley.

Cleveland's Building Committee met on January 6, 1906, one month after Wheelwright's presentation, to examine proposals from architects that had been prepared on their own initiative, with no obligation to or from the committee. The Cleveland Chamber of Commerce then reconvened its Committee on the Art Gallery, and received a report on the Building Committee's progress, and offered whatever assistance would be of value.

The Chamber's Committee chair, attorney Homer H. Johnson, invited Ranney and Kelley to bolster his Chamber inaugural address and address the Chamber's committee. Homer H. Johnson and his third wife had three children, the middle one being noted architect Philip Johnson. Ranney offered a brief history of the museum's progress while Kelley told Johnson he should express satisfaction with the museum's committee's efforts and work and speak in favor of the idea of relocating the existing zoo just north of the museum site. Kelley felt that not only were the zoo and museum incongruous institutions, the area north of the museum should be preserved for future expansion.

In December 1906 Kelley petitioned City Council to remove the zoo from Wade Park as it would interfere with the architecture and landscaping of the museum. In 1907 the city voted to move the zoo to Brookside Park near West 25th St. where it resides today.

In May 1906 since a year had passed with the Committee failing to select an architect, Cleveland's City Clerk inquired when the Museum would be completed. Liberty Holden's response was inadequate (Cleveland City Council Proceedings, 6-11-1906). Public anger regarding

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the glacial pace of the Trustee's progress continued to grow. At the annual dinner of the Chamber of Commerce, Johnson encouraged all citizens to give earnest thought to the character, quality and focus the museum should have. For the next year, the Chamber's committee endeavored to help the Trustees in finalizing the program for the museum.

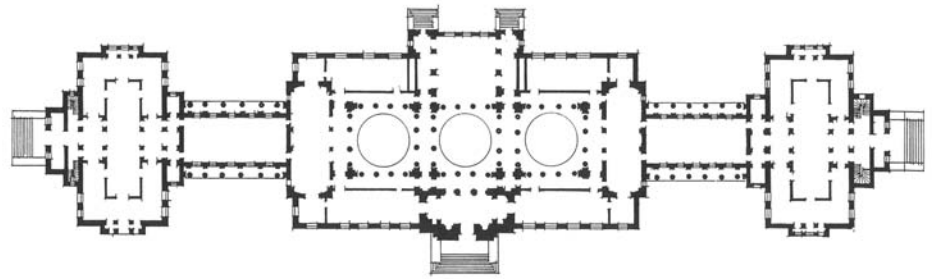
In October 1906, they invited Kenyon Cox, a New York artist-critic who had worked for Wade in Cleveland to speak on public policy for an art gallery in America.

Cox believed that it was impossible to build a first-rate European collection because of the high cost of European art and tariffs required in bringing it to the US, so he advocated collecting contemporary American art to benefit future generations. He also advocated creating a museum of documents – photographic reproductions of paintings and plaster casts of sculpture to enable the serious study of art. Such a museum would resemble more a library with stacks and only a small exhibition area where visitors could experience a quick overview of the history of art by looking at a selection of photographs.

As evidence that the Trustees recognized that they needed professional assistance, the following year the Chamber's Gallery Committee held a private conference that included several Museum Trustees, the Board of Education President, the Superintendent of Schools, Casper Purdon Clarke, Director of the Metropolitan Museum of Art in New York and the previous Director of the South Kensington Museum, now known as the Victoria and Albert Museum in London.

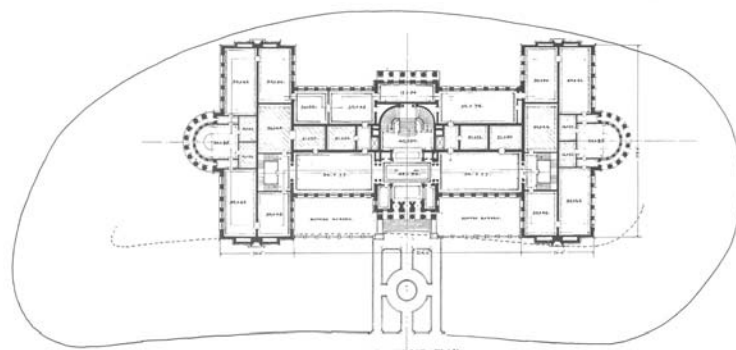
The Museum's Building Committee did not develop or evolve a systematic approach for retaining an architect. They never contemplated having a formal architectural competition, then a common practice for publicly owned museums. In June 1906, the committee visited the office of Cleveland architect J. Milton Dyer to review drawings he had prepared voluntarily and hear his suggestions. By the end of June, a consensus had emerged that if a local architect was selected, Wheelwright should be engaged as a consulting architect or advisor to the committee (Building Committee Minutes, 6-29-06), as they felt his experience of the functional dynamics of a museum was something no local firm could claim.

While the Building Committee was interested in Dyer, they invited Hubbell and Benes to display drawings that H+B had voluntarily prepared on June 29, 1906. They reexamined Dyer's proposal and that from Hubbell & Benes on July 3, 1906. Dyer was a graduate of the Ecole des Beaux-Arts in Paris and was expected to favor a Francophile style of classicism for the museum (*Architectural Record*, November 1906). Dyer had previously won the coveted commission for the design of

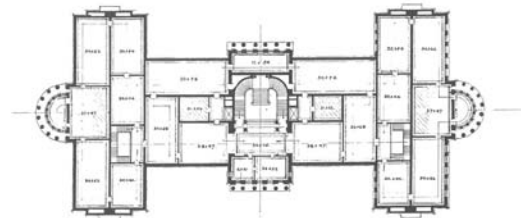


Above: Hubbell & Benes July 12, 1906 three-compartment Plan

Below: Hubbell & Benes July 16, 1907, Scheme 13, Submitted to Edward Robinson



FIRST FLOOR PLAN



SECOND FLOOR PLAN

Below: Benjamin S. Hubbell & W. Dominick Benes



BENJAMIN S. HUBBELL,
HUBBELL & BENES, ARCHITECTS; PRESIDENT CLEVELAND
CHAPTER AMERICAN INSTITUTE OF ARCHITECTS.

W. DOMINICK BENES,
HUBBELL & BENES, ARCHITECTS; PRESIDENT CLEVELAND
ARCHITECTURAL CLUB.

the new Cleveland City Hall.

The Hubbell & Benes drawing of July 12, 1906 survives and reflects a unified structure with three distinct parts. The major element of a center pavilion with its long axis parallel to East Boulevard was joined with galleries to two end pavilions with their longer axis perpendicular to East Boulevard. This design gave visual expression to each of the three Trusts and could have been built in sequence as the funds from each trust became available.

In making their presentation, Hubbell and Benes placed their proposed design on the same sheet with the plans of other relevant museums, drawn to the same scale so the committee members could have a frame of reference to inform their thinking. This also reflected the fact that in preparing their design, they had studied the sizes, proportions, construction materials and architectural styles of the other galleries (Untitled sheet, CMA Archives).

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There is no documentation that identifies how the Trustees reacted to the Dyer or Hubbell & Benes proposals. But they decided to wait for Kelley to return from Europe to finalize architect selection. Three weeks later, they again postponed this decision until they had secured the services of Wheelwright as consulting architect, "Giving him full discretionary authority in the premises..." (Building Committee Minutes, 7-3-06, 7-19-06).

In the final design of the Boston Museum, attorney and businessman Samuel Warren proposed that Wheelwright and R. Clipston Sturgis work together with Wheelwright as senior architect. However Sturgis demanded equality and was unwilling to accept a subordinate role. Sturgis recognized Wheelwright's experience and abilities with regard to massing and composition, but was confident of his own abilities with regard to the logical use of data (Wheelwright Interview Notes, 12-12-05; Sturgis Interview Notes, 12-13-05). Attempts at a compromise agreement proved unsatisfactory to Wheelwright and the commission was ultimately awarded to Guy Lowell with help from Sturgis.

It is therefore likely that the language in Wheelwright's consulting agreement for the Cleveland Museum came from Wheelwright to reflect his insistence on having legitimate decision-making authority. Liberty Holden finalized Wheelwright's contract by July 25, 1906, and he expected the committee to make the final selection on the local architect at the July 30 meeting. But no decision was made.

Holden then asked each member to convey in writing three architects or firms in their order of preference to resolve the matter at the September 4, 1906 meeting. After discussion, J. H. Wade moved that Hubbell and Benes be selected as architects, subject to the supervision and cooperation of Wheelwright. This action was applauded in the architectural press (*The Ohio Architect and Builder*, October 1906).

This decision was not surprising for W. Dominick Benes was known to be J. H. Wade's personal architect. Prior to the partnership with Hubbell, Benes had designed the interiors for the Wadena, Wade's yacht in 1890 and the music room at Wade's home at Euclid Ave. and East 40th Street. And during the brief period when Hubbell and Benes were in partnership with Coburn and Barnum (1896), the firm was commissioned to design the new home of the Western Reserve Historical Society where Wade donated a mosaic floor and was active on the building committee.

After Hubbell and Benes formed their own practice in 1897, they were awarded the Wade Memorial Chapel at Lake View Cemetery (1899), the Citizens Savings and Trust Building (1901) and after the museum commission was awarded, the Wade residence, Mill Pond Plantation, in Thomasville, Georgia.



Top: Citizens Savins & Trust, 1901
Above: Mill Pond Plantation; Thomasville GA; Hubbell & Benes

Below: City Engineer William Stinchcomb



Wade's influence swayed the committee to favor Hubbell and Benes who were emerging as one of Cleveland's most aggressive, larger and more diverse architectural firms who had in 1905 won the commission to design the city's new West Side Market House (Lewis, 1981).

The architects began work without a contract to develop their original presentation with the understanding that the museum should be monumental expressing the tri-party arrangement. Three months later, the committee was reviewing the architects' preliminary plans.

Walter C. Leedy observed in his 1991 book, "During this early stage, Hubbell and Benes naively thought they could give free reign to their fancy and design a beautiful classical building unimpeded by the cost or practical concerns that "usually handicap and Architect's efforts in such a manner as to make the result that he produces far below the standard of his desire." (*The Cornell Architect* 2, February 1916). "They naturally sought to design a museum with a picturesque outline and pleasing proportions that would be a work of art in itself (*Journal of the Cleveland Engineering Society*, November 1913)."

Wheelwright's orientation approached the task differently: "We premise that the practical needs of the museum are to be the main consideration in the problem, the external effect is subordinate ... Architectural expression will come later ... program first." (Wheelwright correspondence to Warren, 12-23-04). Wheelwright provided the Building Committee with a detailed report with important recommendations that would guide the decision-making process.

- He advocated top-lighted galleries to increase hanging space and give important works a "dignity of axial position."
- He suggested gallery doorways be positioned to accommodate large crowds.
- In addressing the psychological impact of different types of galleries on observers, Wheelwright felt that in side-lit galleries, pictures benefit as individual works more than in their association with others, and that the observer feels more intensely associated with the work than if it is displayed under unusual or the more formal conditions of top-lit galleries.
- Sculpture should be placed in top-lit galleries.
- Wheelwright advocated associating furniture and other works of art with paintings.
- From an awareness of the history of museum architecture, until the eighteenth century, no paintings had been hung in top-lit galleries, which made clear the significance of exhibiting older pictures in side-lit galleries.

In May 1907 the architects were finally given

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a budget of one million dollars. The figure was set high to require the three trusts to invest in a single building, precluding any future retreat from the tripartite arrangement. During the design process, Hubbell and Benes addressed plans for the building separately from the plan for the site. A principle concern was the site with its primary side fronting on East Boulevard, which did not orient itself to any important view.

One end of a proposed building would be presented to the artificial lake located in Wade Park and to Euclid Avenue, the city's main thoroughfare. The site did not provide for an adequate driveway and an adequate foreground in the park. Most importantly, its north-south orientation did not afford optimum natural light and appropriate geometry for future expansion.

The initial concerns were that the site did not provide for a 'dignified approach' and a formal setting for a monumental structure as the ritual of arrival and the Museum's image in an urban context were as important as the design of the building itself. Wheelwright's constant criticism at this stage was invaluable.

The architects made several proposals to solve the situation. One option was to open a new street through the Excelsior Club, now Case's Thwing Hall, which would intersect Bellflower Road to then be extended to the main entrance which would then be located on the east side of the building. Bellflower residents objected and the city's cost for such an improvement was too significant.

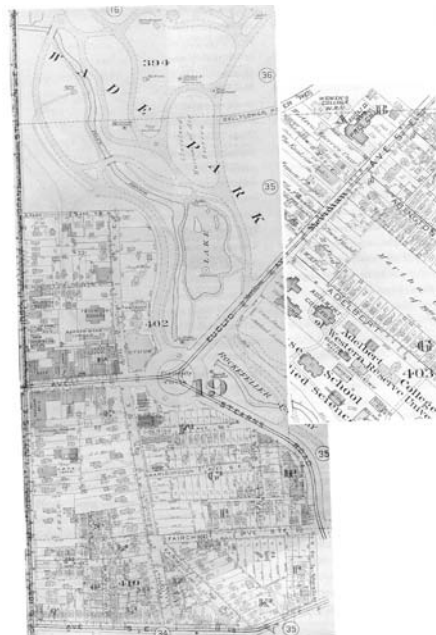
A second proposal called for a new street through the Brunner property, west of the Excelsior parcel on Euclid Ave, curving on its western end as did Bellflower Rd. This provided a park area on the east front of the building. The Building Committee rejected this alternative as inadequate. A third alternative involved opening a new road from East 105th Street, which did not seem ideal.

By July 1907, the architects had developed fourteen schemes with variants for the building. They addressed how people move through galleries, gallery ceiling heights, light source locations – natural and artificial. They familiarized themselves with 'museum fatigue' – the effect of physical effort of walking and standing, combined with emotional and mental concentration and the number of objects to be viewed, which Wheelwright decreed that 600 paintings to be the maximum. They studied how objects should be viewed – at angles or on axis. Each successive scheme reflected the symbiotic relationship between the resolution of aesthetic and practical challenges, and each scheme became smaller.

Finally Hubbell and Benes presented four schemes for critical consideration. The Building Committee dismissed one scheme immediately because it lacked symmetry and would deliver



Top: H+B 1907 Two-Story Scheme Rendering
Below: Hubbell & Benes Rendering of "One-Story" Scheme



Above: University Circle Plot Plans with the Museum's site under the letter 'P' in 'Park' with a north-south orientation.

"a less pleasing effect." A second was eliminated because a one-story building would be less effective and economical. A third was rejected because it was unquestionably over budget. The committee instructed the architects to develop the fourth scheme by making the entrance portico wider.

The architects were instructed to prepare a perspective rendering and first and second floor plans at a scale of 40 feet to the inch, and elevations at a scale of 16 feet to the inch. When these drawings were presented to the Huntington Trustees on July 16, 1907, there was still no signed contract with the architects. Holden, Kelley and C. C. Fuller finally arrived at a satisfactory agreement with Hubbell and Benes at that meeting.

Committee members studied two different schemes with regard to projected costs and the amount of space available to the separate estates. Wheelwright argued that effective display areas would be less due to inadequate lighting. The committee instructed Wheelwright to submit the two schemes to Edward Robinson, Assistant Director of the Metropolitan Museum in New York for his critique. The plan favored by the committee was projected to be over budget.

At Wheelwright's insistence, Hubbell and Benes developed a radical new site plan by August 20, 1907, re-orienting the building to east-west with the main facade facing south to Euclid Avenue. Wheelwright argued that the proper lighting of exhibition areas required the longer axis of the museum to be oriented east-west. This would provide a maximum of north light and avoid to the extent possible shadows cast upon the skylights and windows from the higher parts of the building.

Hubbell agreed and added, "A southern exposure always best displays the beauty of a facade." This proposal required a different site. The committee was anxious that the change of site would require an exchange of land with the city, causing a serious delay.

Ignoring Wheelwright's protests, the committee voted to proceed to build on the original site with the condition that the Huntington Trustees would pay for its portion of the building in excess of \$500,000.

H+B were directed to get bids from two fabricators for a plaster 1/8" scale model. Holden, acting on his own, directed Hubbell by telephone to have the necessary trees removed and to have stakes set to locate the building and establish grades and the approaches. But the site was rejected shortly thereafter.

In the latter months of 1907, the committee elected to reassess their recommendation, likely attributable to H+B's "persistent nagging for an east-west oriented building to be located on axis with Adelbert Road," which would mean a new

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east boundary for Wade Park. The suggested new site was 800 feet north of Euclid Avenue with restrictions imposed on anything built on the eastern side of Adelbert to maintain sight lines to assure the visual integration of the building into the life of the city.

So the Committee and architects met with Mayor Tom Johnson, Directors William Springborn and Daniel Leslie and the Parks Department Chief Engineer. The proposal entailed the purchase of a Wade allotment plot – which is now part of Severance Hall, with a 350 foot frontage on Euclid Avenue and a depth of 400 feet. Holden, Kelley and Bingham were authorized to negotiate with Wade for additional land to be purchased by the city.

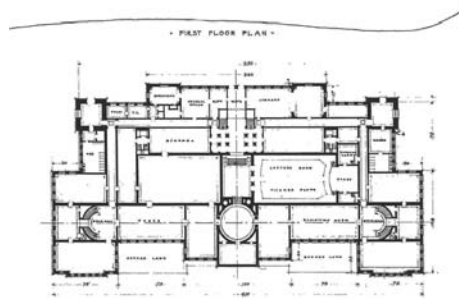
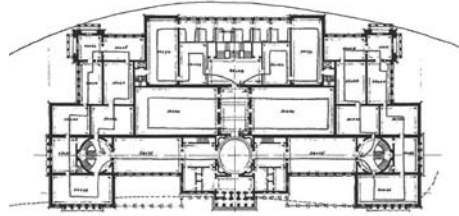
Hubbell's presentation convinced the Mayor to approve the concept and cooperate with the committee. But there was uncertainty concerning the city's ability to pay \$90,000 for the additional land on Euclid Ave. for the street and park extension. Via a verbal agreement, the Trustees would pay a whopping \$229,000 for a new park entrance, grading and filling and the construction of new approach roads.

In June 1908, the Kelley Foundation and Huntington Trust approved the plan and the architects were ordered to prepare construction documents for the building – and to include a sub-basement for the mechanical plant and to get separate bids for sandstone, limestone or granite for the exterior.

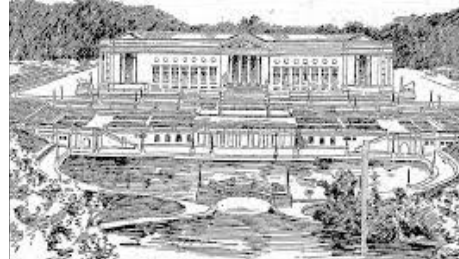
But in August 1908, the proposed building location had been rejected because of the cost to the city because by then, voters were not disposed to pass anything under Tom Johnson's administration. Yet the merits of the east-west orientation were embraced so a different solution was sought. By December 1908, a new site plan was developed for the building to face University Circle and the Wade Park lake.

To control costs, the building was to be placed on level ground close to Bellflower Road, which was suggested in a letter to the Mayor by rabbi Moses J. Gries of The Temple: "There could be no more attractive sight for the new Art Museum than a site overlooking the lake in Wade Park, and a building that would be in a commanding view as one looked across the lake," which was the same location City Engineer Stinchcomb had proposed previously to the Trustees. With Wheelwright's approval, this new radical concept was accepted.

However, to obtain a sufficient east-west orientation, enlarging the site required the city to pony up \$180,000 for land and \$101,000 for the Trustees to improve the site and relocate the approach roads. Mayor Johnson then suggested to Stinchcomb that the Museum's land be widened on the west using park land which Stinchcomb drew up. The architects, Trustees and city officials then debated the location of the



Above: Hubbell & Benes 1907 Plans for CMA
Below: Frederick Gottwald Rendering



Below: Frederick Gottwald 1908 Rendering of H+B's Design



east-west axis.

Hubbell and Benes fought for a location north of Bellflower Road, which city officials wanted to retain as park land. South of the zoo, this area was the only level playing ground in the park and was well forested. Mayor Johnson over-ruled his city officials and sided with the architects.

Since the city owned the land in front of the proposed museum, Stinchcomb developed the landscape plan, proposing a lagoon north of the existing artificial lake and a formal garden between the lagoon and the museum for a formal approach. Broad winding stairways were proposed to lead down through the garden to the lagoon where a boat house and shelter house that harmonized with the museum's design would be erected.

To access the Wade Park Lake, boats would pass under a picturesque arched bridge, which was rendered by Frederick C. Gottwald and published in the *Plain Dealer*. This all required an exchange of land with the city, which was assumed to be a done deal. The Trustees authorized Hubbell and Benes on December 2, 1908 to proceed with construction documents and cost estimates and a subcommittee of Hubbell, Sanders and Kelley was empowered to submit the revised proposition to the city.

Liberty Holden acted on his own in telling the public that construction would begin in spring and that exterior would likely be granite (*Cleveland Plain Dealer*, December 19, 1908). The children and grandchildren of John Huntington immediately demanded that the Museum be built out of stone supplied by the Cleveland Stone Company. Huntington had acquired 40% of CSC before his death and dividends from the company were still providing income to the estate and therefore the art trust.

The exterior material for Cleveland's public buildings became a significant public issue back in 1902 when the Federal Building was in its planning stage. The decision on the Museum's stone would not be resolved until 1913 after construction was underway.

Because Stinchcomb's plan did not identify an economical disposition of the 29,000 cubic feet of excavated material, the committee in early 1909 had a modified site plan which the F. A. Pease Engineering Co. bid at a savings of \$11,000. Wheelwright then proposed a memorandum of agreement between the City and the Kelley Foundation for the trade of the park land for the proposed new site.

The Museum was prepared to donate the fill for a 500-foot long culvert over Doan Creek that had been planned for some time. After negotiations began, Pease's plan was rejected in favor of the city's, which called for the enlargement of the lake in front of the Museum. With no funds to put in play, the city proposed the Museum pay for it

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and relocate the Doan Creek culvert to a new location.

The Museum responded with a request that the land exchange give the Museum 1.5 acres more to remain as park land but be reserved for future expansion of the Museum. Mayor Johnson replied with a demand that the Museum would be open free to the public on certain days.

A closed-door meeting in August 1909 with Johnson, Baker and Leslie and the Trustees, the city indicated that they would use their influence with City Council to approve the exchange if the Museum would pay \$65,000 for the improvements and agree to have the Museum open on all Saturdays and holidays from 10 a.m. to 5 p.m., and 2 p.m. to 5 p.m. on Sundays for eleven months each year.

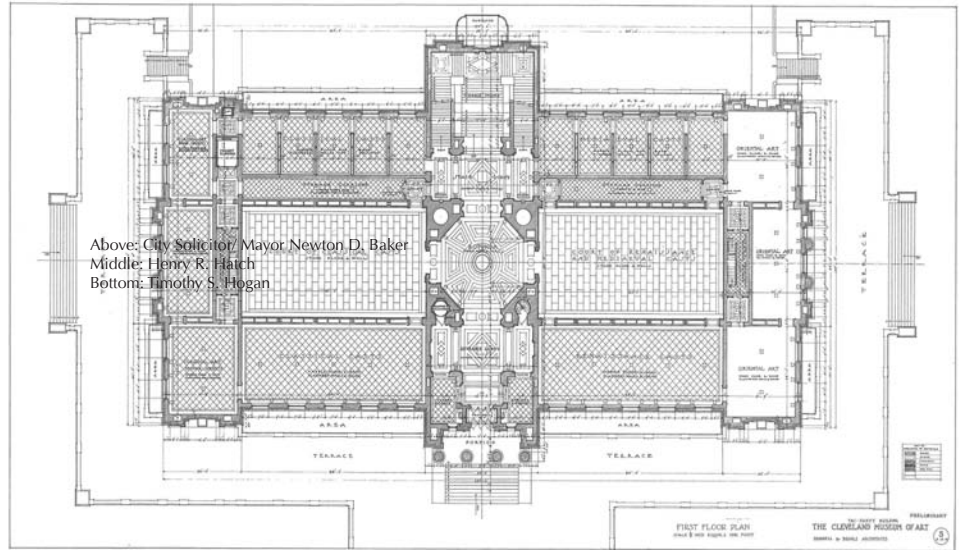
The Trustees issued an immediate press release noting that the Huntington will provide for free days which they were obligated to honor, but they would not contractually bind themselves to definite free days. Privately, Johnson and Baker agreed to pay the \$65k, but proposed any free day stipulation apply only to the potential expansion of the Museum on the additional 1.5 acres.

Mayor Johnson agreed to withdraw his free day stipulation if the Trustees would agree to an even exchange of land. The parties went back and forth and the Museum committee broke off negotiations in December 1909.

Wheelwright's deteriorating health saw him exit the project, having been paid \$7,327.99, which was found to be four times what he actually paid his staff. Mayor Johnson was also ill at the time and lost the election to Republican Herman C. Baehr, while Democrat Baker was re-elected city solicitor, though the new Republican Council banned him from its meetings. The committee cancelled meetings with the city, though Baker continued to work to resolve the impasse and was responsible for the eventual settlement.

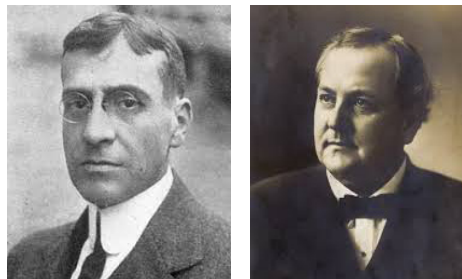
At the end of January 1910, Mayor Baehr met with the Trustees, viewed the plans and site and wrote to Kelley offering to facilitate a final agreement. The continued public criticism for the delays as it had been twenty years since Horace Kelley's passing caused Hermon Kelley to strike back, blaming the city for their "unbusinesslike and uncalled for bickering emanating from (Johnson's) city hall." But a long statement from Baker published in the *Cleveland Plain Dealer* effectively rebutted Kelley's assertion.

To quiet the festering criticism, Liberty Holden announced the contract for the building would be awarded in September 1910 with a completion date of September 1912, though at the time there was still no agreement with the city on the site. Mayor Baehr kept the bickering on free admission alive and requested that Hubbell and Benes and the Building Committee appear before



Above: City Solicitor/ Mayor Newton D. Baker
Middle: Henry R. Hatch
Bottom: Timothy S. Hogan

Above: Hubbell & Benes 1910 Revised Plan



Above: City Solicitor/ Mayor Newton D. Baker (L); Mayor Tom Johnson (R)

Council to explain the land exchange.

Baehr met with the Building Committee and inspected the site with Director of Public Services Andrew Lea and City Engineer Robert Hoffman with the expectation that an ordinance resolving the land transfer would be presented and passed immediately. But when introduced on March 21, 1910, it was referred back to the committees on Parks, City Property, Judiciary and the City Solicitor and Council planned on a public meeting to question the Trustees.

When the Building Committee realized that there was an impasse, they changed their request to involve an equal exchange of land. They also informed Mayor Baehr that a shortfall in the Hurlbut estate reduced the building fund by 25 percent, and that a material change in the design may be necessary. They indicated that a building in the "Greek style of the one-story type" would be an even greater ornament to Wade Park than the "two-story Renaissance building" the city had been anticipating (*Cleveland Plain Dealer*, 3-6-1910).

The project was dealt yet another blow in January 1910 when the Hurlbut Trustees unexpectedly withdrew their commitment to erecting part of the building due to a lack of funds. Apparently, no one knew the actual value of Hurlbut's estate until Mrs. Hurlbut's death on January 21, 1910. No explanation was offered, but it was assumed that the value of the estate was exaggerated for effect in 1884 since there was no inventory filed with the probate court at that time.

As executrix, Mrs. Hurlbut may have made poor investment decisions or spent part of the principle, which she was entitled to do under terms of the will. She may have also given part of the principal away. The Hurlbut estate attorney, A. T. Hills, claimed that the \$500,000 Museum officials were anticipating was a miscalculation

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and that the entire estate never amounted to that much (*Cleveland Plain Dealer*, 3-26-1910). Still, the estate valued at \$75k and \$100k was, in addition to the Hurlbut art collection, adequate to establish an operating and small purchase fund. The Hurlbut Trustees were obligated to pay \$10,000 to Hubbell and Benes for their share of the architect's work, which they did.

The Huntington Trustees immediately agreed to pay two-thirds of the cost of the museum and the Kelley Foundation agree to pay one-third, whatever the total. Yet rumors were active that the plans and style of the building would have to change substantially, causing a further crisis of confidence in the project. City Councilmen immediately demanded a guarantee that the building would cost at least \$500,000, and that construction would begin within six months and the completion date announced.

Newton Baker pressed for four months, but the Trustees refused and issued an ultimatum. They would either put the project on hold until a suitable land trade could be made or build a building on the site as it was. The Trustees publicly claimed the second alternative would be a disaster because the building would not be properly placed. In mid-June, Kelley wrote Council asking for an even foot-for-foot exchange of land – without stipulations.

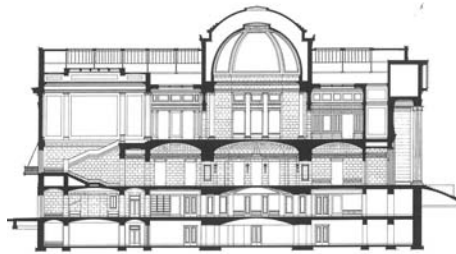
This produced another site visit by Council and another closed door meeting with Council, all of their committees, Baker and the Trustees on July 8, 1910, at which it was finally agreed that the Trustees would pay for the relocation of existing statues in Wade Park which did not fit with the new plan. The revised ordinance was finally passed on July 11, 1910 without much fuss.

To provide space for future expansion, the Trustees requested and received from J. H. Wade a quitclaim deed for his reversionary rights for a 400-by-600 foot parcel of parkland at the north end of the site with the right to request it from the city for twenty or thirty years.

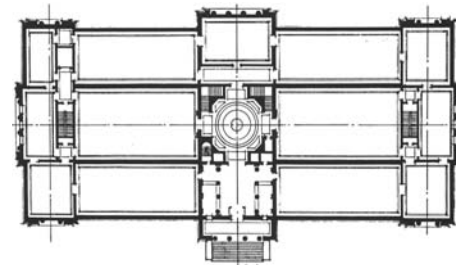
The building the Trustees had expected to construct had two floors of exhibition galleries with a ground floor of offices and support areas. The galleries would flow off of domed rotundas to help guide visitors without confusion or crowding. Two 46-by-85 foot skylighted exhibition courts were to be located on the major east-west axis for plaster casts of works from classical antiquity to the Renaissance.

Around the courts would be groupings of smaller exhibition rooms. Those on the south side would be skylighted on the second floor, while those on both north floors and first floor south would be side-lighted through windows.

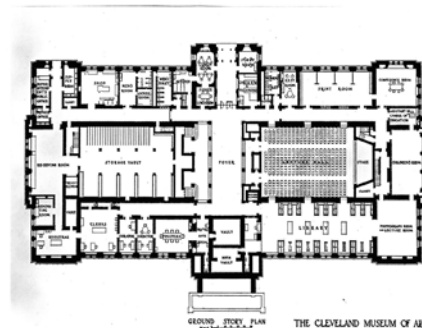
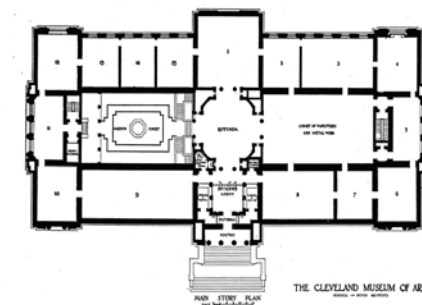
The primary entrance would be on the south side facing the lake and a basement would provide space for mechanical equipment, support functions, a lecture hall and storage.



Above: H+B Original Two+ Story 1910 Transverse Section
Below: H+B Two+ Story Elevation
Bottom: Hubbell & Benes 1910 One-Story Scheme



Below: H+B Refined 1911 Floor Plans



Compared to earlier schemes, this design was more compact and the end pavilions were less likely to be read as separate entities, which meant that the building had lost its tri-party symbolism. It was thought that most people would come by streetcar and there was ample street parking for those arriving in cars.

The architects' drawings reflected an historical arrangement for the art instead of a technical classification of the works, and there were no special rooms for objects – everything was important. It was anticipated that plaster casts would dominate the major spaces since there was no money for acquisitions. By comparison, from 1895 – 1904, Boston spent \$1,324,684 on purchases, or \$47 million in today's dollars.

World War I disrupted the Museum's ability to acquire more than a few casts, while after the war, the resulting political and socio-economic shifts released treasures previously believed to be permanently housed abroad, which provided American museums with opportunities to acquire great works of art.

With the architects' drawings complete, not only did the Trustees face the challenge of the Hurlbut estate's \$250k - \$300k shortfall, but bids came in \$269,000 over the \$1 million budget. The Building Committee complained that the gap was attributable to "the unconquerable habit of architects not to include in the prescribed cost of a building such items as architect's fees (\$40,000), landscaping and the like." But the Committee also had the decency to acknowledge that they had changed the program by adding a subbasement to the project's scope, which was then finally seen as both a necessity and a convenience.

On July 10, 1910, deteriorating health forced Liberty Holden to resign as Building Committee chairman, though with the land tug-of-war resolved and the building design approved, the committee considered its work complete.

Members recommended that a new committee be formed to let contracts and that a competent Museum Director be appointed at the earliest possible date. The committee regretted not engaging a Director before the building was designed which they felt could have also improved their relationship with the community and connecting the Museum with the art market, which they worried was then being depleted by other museums' acquisitions.

Work on the building plans stopped in July 1910 while William B. Sanders began a search for a Museum Director. Trustees met in September to consider two alternatives: Find an additional \$500k or reduce the project scope and cost to \$750,000. Charles Bingham felt each corporation should simply appropriate more funds. Others argued that spending more would deplete the endowment and "seriously embarrass" the acquisition of works of art, building maintenance

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and the stability of the entire endeavor.

J. H. Wade II suggested that Hubbell and Benes sketch new plans for a smaller building, but Henry R. Hatch proposed that they raise the shortfall instead of abandoning their plans. To this end, a delegation of Hatch, Cowles and Kelley called on John D. Rockefeller at his Forest Hill residence and sent a follow-up letter. Rockefeller kept the plans overnight but he passed on the request to contribute.

In April 1911, the Trustees were still undecided on the appropriate action step. In January 1911, City Council had asked for a progress report and in March, they asked the administration to hasten construction. Public pressure was evident. By the end of May, State attorney General Timothy S. Hogan was contemplating a call for a complete accounting to prove that enough money was on hand or an action in mandamus could compel Trustees to begin construction.

Hermon Kelley replied by calling Hogan's plan "tommyrot" – and added, "The state authorities have no more to do with the art museum than they have with my private estate." Kelley acknowledged that the Trustees were waiting for the Huntington estate to come to some agreement with them, but as the Trustees were aging and traveling more, their interest was slipping. Some confessed ignorance of the Museum's affairs and achieving a quorum at meetings had become difficult. Five members had not attended a meeting in over a year.

The state filed an action on July 11, 1911 in Cuyahoga County Common Pleas Court to force an accounting and begin construction because Hogan believed that the Trustees were responsible to the public and a state statute gave them oversight of all trust funds. The *Cleveland Leader* noted that then city's population had doubled since the first promise of an art gallery for the public was given by Kelley, and called for an open accounting in court. The Cleveland Chamber of Commerce disagreed with the state and sent a special committee to meet with City Solicitor Newton D. Baker to head off the suit, but they were unsuccessful.

In June 1911, the Huntington and Kelley Trustees renewed negotiations, appointing conference committees to consult together on the plans. The Kelley Foundation's Board tried to strengthen negotiations by electing John Huntington's widow, Mariett, and John Lowman as members. Huntington Trustees responded by trying to get title to the land, but Hermon Kelley held his ground and would only grant a perpetual lease as had been agreed back in 1905.

The Huntington Trust directed that its portion of the building was to be called the 'Huntington Museum.' Both Boards agreed to put more



Above: Timothy S. Hogan (L); Mayor Herman C. Baehr (R)
Below: Henry R. Hatch (L); Frederick A. Whiting (R)
Bottom: Henry W. Kent



money into the project to cover the Hurlbut shortfall. But bids on the approved plans were still \$269k over budget. They decided that they needed an expert to supervise the work and in July 1911, a new joint Building Committee was appointed: Sanders, Bingham, Worthington, Wade and Kelley. They were instructed to explore modifying the previous plans to get the cost down to \$900,000.

They spent the next months looking for an expert who could see the project through to completion and become the first Director, and did so via the "old boy" system instead of advertising for the position.

In September 1911, Wade asked Tiffany and Company's George Kunz for his suggestion. Kunz spoke of Henry W. Kent, Assistant Secretary at the Metropolitan Museum of Art. Wade quietly found Kent would be open to a proposition. His knowledge, experience and personality were appreciated by the Trustees and as one of the three final candidates, in November he was offered the job at a salary of \$5000 per year - \$1400 more than Cornelia Sage was making as Director of the Albright Art Gallery.

Kent declined the offer but was hired as a consultant to the Building Committee in January 1912. Based on Kent's recommendation, in September, the Trustees offered the Museum's initial directorship to Frederick Allen Whiting. He accepted in January 1913 when plans for the building were essentially complete.

In July 1911, the Building Committee had decided to delete the entire northwest section of the building. The Huntington Trust agreed to erect the entire southern half and the great hall with the Kelley Foundation erecting the northeast quadrant. Thus the main façade facing south to Euclid would be whole, as would the east facade facing East Boulevard, providing an illusion of completeness.

The *Cleveland Leader* declared that the incomplete nature of the building would be "a constant appeal to civic pride and generosity." Hubbell and Benes were directed to prepare revised drawings and obtain bids for the incomplete building.

They did not.

Surveying and soil tests began, but H+B were so unhappy with the "incomplete" concept that on their own initiative, they developed two alternative schemes for a complete one-story museum.

Because the Trustees demanded an imposing structure, Bingham stated that he did not believe a suitable building representing the Huntington Trust could be built for under \$1,000,000. Hubbell cleverly argued that a one-story building would be more in scale with the park and neighboring environment.

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Over the weekend of 10-23-1911, he had 60-foot tall telephone poles erected along the front and corners of the proposed building and suspended white bunting at the proposed cornice line. His one-story scheme was planned with very high ceilings and a heavy cornice to avoid a "squatty" appearance. In November 1909, the architects had superimposed scale drawings on photographs to convey the same information.

Feeling that they were not getting anywhere with the full committee, Hubbell invited Mrs. Huntington – also a Huntington Trustee – to see his latest proposal which, while smaller, had more actual exhibition space and was all on one floor. More space would be allocated for education, and removing the monumental internal stair saved space. The architects also met with Mayor-elect Newton D. Baker who promised to locate a power plant west of the site in Wade Park, eliminating the need for a subbasement boiler room and a smoke stack, which would have ruined the roof line.

Mrs. Huntington and Sanders immediately favored the one-story solution. Bingham, caught off guard, was displeased that the architects had ignored the Committee's instructions to secure bids on the "incomplete" scheme. While the decision to approve H+B's one-story scheme was essentially made, the committee hesitated and continued to examine options. This drove H+B to commit to limit their service cost for the change in scope to \$10,000. Everyone realized that even the one-story scheme would exceed the projected budget, though both corporations were experiencing the escalation of their assets.

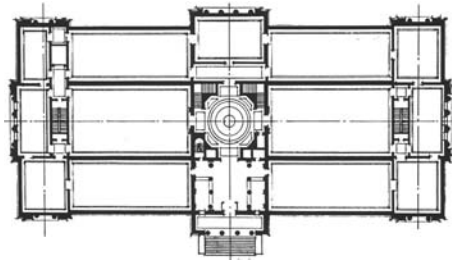
The John Huntington Art and Polytechnic Trust had a substantial holding of Standard Oil Stock and the Kelley Foundation owned downtown property adjacent to the announced location for the new high-level Detroit-Superior Bridge as well as the new suburban railway terminal proposed by the Van Swearingen brothers which became Tower City. So the revised design for the Museum was finally approved (Building Committee Memorandum, 11-17-1911).

While the design is actually two stories high, the ground floor for service is at grade on the north with the first exhibition floor 14'-6" above this with terraces and stairs on the south. Therefore, the main south façade viewed from Euclid Avenue across Wade Lagoon appears to be a one-story uncomplicated mass. In approaching from the south, the main exhibition floor is accessed by monumental exterior stairs and terraces, which add to the monumental impact of the facility. This eliminated the need and cost of a monumental stair on the interior.

The building's footings extend downward thirty feet to bedrock. Hollis French and Allen Hubbard of Boston were the project's engineers. The steel structure was erected during the 1913-1914 winter while the exterior's white marble was quarried in Georgia. The Crowell-Lundorff-



Above: H+B's 10-23-1911 Telephone Pole + Cornice Demonstration
Below: H+B's Superimposed Scale Elevation on Photo



Above: H+B's 11-16-1911 Main Floor Plan
Below: CMA Original Lecture Hall (demolished)
Bottom: CMA Ground Floor Foyer with steps to the right



Little Company served as the project's general contractor.

The interior organization of the galleries is simple and symmetrical. On the south façade, the main entrance portico opens to a small public service area for coats and ticketing. Off of the main rotunda are two courts, each 46' wide and 86' long, 34' high. To the east, the Armor Court, originally planned for plaster casts, was repurposed to illustrate Cleveland's history in metals. To the west, a garden court survived until Vinoly's 2013 intervention. Surrounding these grand spaces are exhibition galleries of different dimensions. The north, east and west galleries had overhead light and side light.

The ground floor was intended to have executive offices, repair rooms, receiving/shipping areas, art storage, educational classrooms, a library for 10,000 volumes and an auditorium for 450 people. Rest rooms, additional check rooms and a lunch room were also included.

In H+B's first space plan of 1911, the primary staircases connecting the levels were to be located between the octagonal rotunda and the rectangular galleries. This was revised to a more monumental stairway connecting the rotunda to the lower level, allowing natural light to penetrate down to the lobby in front of the lecture hall.

The Museum is level with Euclid Avenue, 24 feet above the Wade Park lagoon. Informal paths connected Euclid to the Museum for pedestrians arriving by streetcar. A fountain in the lagoon at the north was conceived but never executed. The fountain was designed by sculptor Herman Matzen to be an expression of the idea that Science, Literature and Art are rendered possible by Commerce and Industry, which were to be reflected by a cascade of water with figures of Vulcan and Mercury.

To the north a small shallow pool was proposed for children to sail their boats in the reflected image of the building. A formal Italian garden was to be placed between the pool and the Museum with a fountain, seats and statuary. Hubbell proposed a Garden of Fame with busts of distinguished Clevelanders would be placed.

The Museum was thus conceived as an extruded classical temple, a home of a god, present due to the devotion of the followers. Over centuries, the temple became the treasure house in which society's most precious objects were presented. In 1905 the Trustees acknowledged their respect for Buffalo's Albright Art Gallery.

The south's central portico presents four fluted Ionic columns beneath a pediment. The Ionic order was selected for exemplifying the spirit of feminine grace, lightness, dignity and refinement as opposed to the massive and severe character of the Doric order and the excessively luxurious Corinthian order. On each side of the portico,

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plain walls extended to flanking pavilions at each end with two Ionic columns.

Hubbell proposed a marble sculpture between each columns – Michelangelo, the great sculptor, to the east and Titian, the god of painting, to the west. But they were omitted for budgetary reasons. Over the entry, the intended inscription, Architecture, Painting, Sculpture, was replaced with decorative panels.

The final design was first presented to the public in November 1912 when two plaster models were displayed. The first showed the complete project at a scale of 1/4 inch equaling a foot while the second was a 1.5-inch to the foot model of the entire south facade. The models were displayed at the Cleveland School of Art and were well received, launching a campaign to add landscaping, the forecourt and sculpture Hubbell had incorporated into the site model. A brochure was also produced to calm the lawsuits from the Ohio Attorney General's office demanding a public accounting.

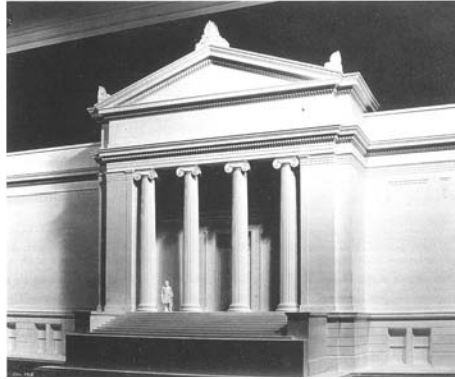
Henry Kent was made a consultant to the project in 1912 and agreed to represent the Building Committee as its secretary. Kent made many changes to H+B's plans in 1912 regarding the operational efficiency, and also refining the architectural character of H+B's design.

In 2008, Lawrence Channing, CMA's Head of Publications, wrote to announce the reopening of the Garden Court to present the original Garden Court's design, which had become a gallery of Italian Baroque painting and sculpture. Instead of architectural fragments, works by Caravaggio, Andrea del Sarto, and Tintoretto were hung on walls that had been walls that we remember as rough brick.

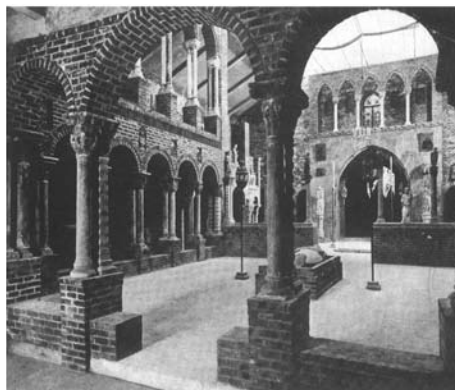
Channing characterized the Garden Court's first seven decades as "an anomaly in the suite of galleries around it, a brick duckling among marble swans. Through most of 1915, as the interior of the building was in progress, a battle raged between the architects Hubbell & Benes, who sought to dignify the interior, and the two principal museum professionals, director Frederick Whiting and his ally Henry W. Kent, who deliberately sought an unfinished space."

Kent, the assistant secretary at the Metropolitan Museum of Art in New York, had discreetly turned down the director's job in Cleveland, but had signed on as an advisor and was very active and aggressive with his advising and researching acquisitions and reviewing architectural plans.

He and Whiting agreed that the museum's interior should be undecorated (by the standards of the day), a blank canvas that curators could complete. In the face of their steadfast opposition architect Benjamin Hubbell advanced schemes like a grand decoration of the rotunda—adjacent to the Interior Garden Court—by Tiffany Studios, involving mosaics and aluminum leaf, almost as



Top: H+B's Nov. 1912 Model of the Central South Portico
Below: H+B's Nov. 1912 Plaster Model



Above: George Gray Barnard's Cloister
Below: CMA Original Garden Court



rich as Tiffany's interior in Lake View Cemetery's Wade Chapel, also designed by Hubbell & Benes.

Every building designed as an art museum balances architectural finish with the neutrality necessary for installation. Hubbell's idea of a public building demanded beautifully clad surfaces, and where structure was emphasized, as in the dome of a rotunda, to eschew ornament was to waste an opportunity. But brick, commonly hidden by stone or plaster, was an abomination. And he was not convinced by a visit to the true inspiration for this idea: George Barnard's Cloister on the northern tip of Manhattan.

The journey back in time taken when one enters the Cluny museum in Paris or the Sforza Castle in Milan can only be facilitated in America by new construction in an ancient style; the best examples are the Isabella Stewart Gardner Museum in Boston and The Cloisters in New York, but in other museums around the country this idea animated the installation of several collections. Henry Kent was very familiar with its most recent exponent, a sort of brick barn in the shape of a basilica studded with medieval arches, columns, and sculpture collected by the American sculptor George Grey Barnard.

The very lack of finish in this building appealed to Kent for two reasons: its raw masonry suited the period aesthetic, and its unfinished state could present some wealthy benefactor with an opportunity to pay for its completion. Indeed, Barnard's own Cloister appealed in just this way to John J. Rockefeller, who funded its transformation into The Cloisters, very near Barnard's original site. Kent and Whiting entertained similar hopes for their venture, and actively pursued donors who, had they been interested, might have funded a completely different result.

Hubbell inspected Barnard's installation without changing his mind, writing to Whiting in February 1915 that he was proceeding "under protest, it being our firm conviction that the insertion of a room with common brick walls, which must of necessity be used as a means of communication between rooms having marble and sandstone walls, will be an architectural mistake."

The Building Committee, weary of the controversy, voted for Whiting and Kent. But Whiting found the bricklaying too mechanical, with wide joints "like the outer walls of the YMCA." The architects refused to budge without a vote from the committee, most of whom were out of town. At last the authority Whiting sought arrived by telegram from various winter watering spots, and the first attempt was torn out, to be replaced by a less mechanical format—"random bond"—with the joints raked out, more antique in appearance and plasterable should a donor choose to fund a more finished room.

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Several architectural fragments were inserted in the brick walls. In Italy a timely earthquake made some "fine columns" available, and these equipped the arcade on the south and the loggia at the west end. A fountain was installed in the center, and an oasis was created, a serene space where visitors could recharge their batteries before grappling with more art. Later, its acoustical properties attracted the McMyler Memorial organ, which was installed over the loggia until the construction of Gartner Auditorium.

Now those brick walls have finally received the finishing touches that Henry Kent hoped for as longed-for the generous donor arrived at last.

Construction:

The Cleveland Museum of Art was officially founded in 1913. The museum opened on June 16, 2016 at a cost of \$1.25 million. The cast responsible for the construction included:

General Contractors, Building Construction; Crowell-Lundoff-Little Co., Arthur Harmon

Interior Marble; Allen & Haworth; Blue Ridge Marble Co.; Alex Anderson, Vice President

Engineers & Contractors; W. G. Cornell Engineers

Inspectors of iron, steel, cement & building materials; Crowell & Murray

General Contractors; Crowell and Sherman Co.; C. F. Eveleth

Consulting Engineer, French & Hubbard, C. F. Eveleth, C. W. Fuller, Secretary

Building Committee Superintendent; H. E. Gilman

Building Committee Chairman; Liberty E. Holden

Architects; Hubbell & Benes

Marble; George Marble Company; William Jessop, Sales Manager

Building Committee Secretary; Hermon A. Kelley

Cleveland Museum of Art Secretary, Bascom Little

Crowell and Sherman; Clemans W. Lundoff, Vice President, J. F. McCabe, Superintendent

Chief Engineer; A. R. McCreary

Chief Engineer; Crowell and Sherman Ranney, H. C. Thibaud, President

Superintendent for Architects; Emile Victor Emile

Consulting Architect; Edmund M. Wheelright,



Above: George Gray Barnard's Cloister and the Metropolitan Museum of Art, New York
Below: Sforza Castle Museum, Milan



Below: CMA Excavation



Below: CMA Masonry Begins

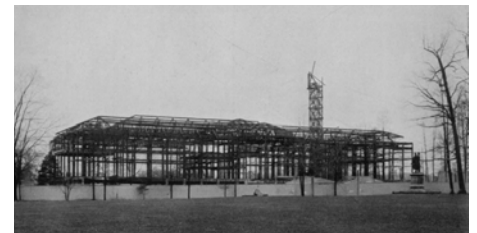


Below: CMA East Gallery



(Boston); released 2016

Director/ Secretary of the Building Committee; Frederick Allen Whiting



Above: CMA Steel Frame



Above: CMA Rotunda Framing Below: CMA Armor Court



The Arduous Beginning of the Cleveland Museum of Art

The Assets for Exhibition

Whiting's suggestion that CMA develop its collection with its own "distinct individuality" on which to focus by acquiring "some branch of art which is not adequately represented in any other American Museum" where an adequate collection could be secured "without too large an expenditure of time and money."

Whiting curiously suggested the art of India. CMA raised \$30k to fund research in China and fund travel in Turkestan by noted Harvard orientalist Langdon Warner. While Warner's 10-year gig for CMA produced scholarly success, the impact on the collection's growth was insignificant.

Warner's engagement began a pattern that CMA pursued until it developed its own staff. Charles Ricketts represented CMA's interests in London, Harold Parsons represented CMA in Italy - until 1941 - and Howard Carter did the same for CMA in Egypt until he discovered Tutankhamen's tomb in 1922.

CMA's new Board was comprised of representatives from the Huntington and Kelley Trustees, and Dudley Peter Allen who was unanimously selected because of his known interest in the arts. Allen had begun collecting Old Master prints while a student at Harvard and he had travelled extensively. Allen was instrumental in formulating the goals for the Museum's collection. Influenced by museums in Germany, Allen's call to democratize the collection in calling for a "department which should collect artistic implements and articles of common use as models for the handicraftsmen of Cleveland (CMA Bulletin; February 1915)."

Allen was the first physician in the city to specialize in surgery and he donated funds for such acquisitions. Evan Turner's 1991 book on the Museum's objects characterized the activity as the facility neared readiness as "frenzied," particularly in incorporating a major collection of armor to reflect the local importance of steel.

In 1914, J. H. Wade's purchase of over 1000 pieces of lace from the collection formed by Thomas Wilson, Curator of Prehistoric Anthropology at the Smithsonian Institute, suitably reflected Cleveland's textile industry.

This focus in acquiring examples of decorative arts to encourage higher standards in local industries paralleled the example of the South Kensington Museum, now known as the Victoria and Albert Museum, as well as the Philadelphia Museum of Art. In doing so, CMA's finest acquisitions in its first 15 years were in the field of decorative arts.

So with decorative arts adequately represented and activity in Egypt and the Orient, the Huntington Trustees were prepared to purchase plaster casts and architectural fragments, like



Above: Gold Figure Pendant from Costa Rica, 1000 - 1550; Gift from Hanna Fund
Below: Leonard C. Hanna Jr.
Bottom: *Portrait of Mrs. John Greene*; John Singleton Copley; 1769; Gift of the John Huntington Art and Polytechnic Trust



most American museums. But the outbreak of WWI prevented the Museum from purchasing casts in Europe. By the time the war ended and the situation improved, CMA's objectives had become more ambitious.

The Hurlbut's collection of 122 mainly American and modern paintings were an important start to CMA's collection. While paintings were prominently displayed in the Millionaire's Row mansions along Euclid Avenue, Cleveland "was not distinguished for its holdings (Turner, 1991)."

At the time, the most ambitious collection in town was Liberty Holden's Italian primitives his wife Delia had persuaded Liberty to acquire from James Jackson Jarves in 1884. A year following Holden's death, Delia gave the Museum most of their beloved collection of early sacred art.

As the Museum's galleries were being completed, an initial acquisition policy was presented in the Museum *Bulletin*. The humble resources were to be utilized for a "collection representing the important American painters," as the first purchase was *Portrait of Mrs. John Greene* by John Singleton Copley. This was justified on polemic and economic levels as American paintings were more affordable than those of the European schools. Additionally, such works would compliment Hurlbut's late 19th-century American paintings.

In the 1910 CMA report, the Building Committee declared that "a building filled with fine art objects is not necessarily a successful museum of art. A community must be interested and its active cooperation secured. A campaign of education should be carried on simultaneously with the growth of the institution." This was ratified with CMA's 1913 Articles of Incorporation.

Huntington specifically envisioned a museum with an incorporated free polytechnic school for "the promotion of scientific education for the benefit of observing persons... who are unable to acquire a collegiate education."

In 1915, Emily Gibson, CMA's newly appointed head of education, was meeting with schools, libraries and social clubs. A exhibition of Babylonian and Assyrian tablets was already on display in branch libraries where Gibson spoke. An interactive children's museum was being planned for incorporation into the Museum.

The Museum's actual opening was on June 6, 1916 and the inaugural exhibition included works from collections and museums around the country. The many objects loaned by dealers were offered in the hope that Clevelanders would be compelled to purchase them for the new museum. The significant gifts were prominently displayed and credited - the Severance armor, Mrs. Holden's paintings, the decorative arts from the Wades and the 17th century tapestries that told the story of Dido and

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Aeneas that Mrs. Allen purchased as a memorial to her husband.

At the end of the first year, Board Secretary Hermon A. Kelley, Horace's cousin, announced that CMA had 376,459 visitors and 2,744 members.

Hurlbut's Collection:

Hinman B. Hurlbut collapsed from overwork in 1865 and, as did many during this time, he decided to go to Europe to recover his health from the paralysis he experienced. Once there, he and his wife Jane Elizabeth discovered the fine arts and began collecting paintings. By 1873, Hurlbut's collection was considered the finest in Cleveland. In 1878, in the city's first relevant art exhibition, Hurlbut's pieces were the major attraction.

Hurlbut began his collection before the works of the Old Masters became the rage, so he and his wife selected works from popular modern European painters which were balanced by a group of leading American artists. The European painters represented included Karl von Piloty, Michael Munkacsy, P. A. Kaulbach, Constantin Troyon, N. V. Diaz de la Pena, Jules Breton and Alphonse Bouguereau.

American artists included Martin Johnson Heade, Thomas Moran, Sanford Gifford, Eastman Johnson and Frederick Erwin Church. CMA developed a policy of selling a number of Hurlbut paintings - mostly European - that did not stand the test of time. Those funds were used to acquire additional American artist works for the Hinman B. Hurlbut Collection.

Liberty Emery Holden:

Holden used his considerable wealth earned through western mining to promote cultural activities. Holden's wife Delia encouraged him in 1884 to acquire a group of Italian primitives from an exhibition of foreign art in Boston. These paintings had been acquired in Europe by James Jackson Jarvis, America's first important collector of early Italian paintings. The collection was praised for showing the progress of painting from the early Italian schools to the end of the Renaissance.

When Jarvis sold the paintings to Holden, Bostonians were shocked that the collection was going to an upstart Midwestern city (Turner, 1991). When the Filippino Lippi *Holy Family* painting became available, Holden's children acquired it for the museum as a memorial to their mother had viewed the painting as an ideal of motherhood and was still alive but blind in California. Daughter Roberta Holden Bole made the trip to California to tell her mother, whose face brightened at the mention of the Lippi from her memory of his work in Florence in Santa Maria Novella, in the Badia and in the Uffizi.



Top: Georges Braque; *The Port of L'Estaque, the Pier*, 1906; donated by Joseph & Nancy Keithley
Below: Camille Pissarro; *Fishmarket*, 1902.; Donated by Joseph & Nancy Keithley
Middle: *Mount Star King, Yosemite*; Albert Bierstadt; 1866; Gift of Hinman B. Hurlbut Fund
Bottom: *The Rose Cloud*; Hennri-Ermond Cross; 1986; Nancy F. and Joseph P. Keithley Collection Gift



Top: Armor Court donated by Mr. & Mrs. John L. Severance



Above: *The Holy Family with the Infant St. John and St. Margaret* by Filippino Lippi, Delia E. Holden Fund
Below: Above: Dudley Peter Allen (L); Liberty & Delia Holden (R)



Above: John L. Severance (L); Elisabeth Severance Allen (R)

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Jeptha and Ellen Wade II:

Wade's grandfather was a portrait painter as a young and experienced financial success with the telegraph system he developed which was consolidated to form the Western Union telegraph Co.

Jeptha Wade II was educated by tutors and in private schools, graduating from Mt. Pleasant Academy in Ossining, N.Y., and earning a master's degree from Western Reserve University. Wade developed a close relationship with his grandfather after his father's early death.

He served as an executive in 45 companies, including railways, mining companies, manufacturing firms, and banking institutions; and was a trustee and supporter of Cleveland Art School, the Protestant Orphan Asylum, Western Reserve Historical Society and Western Reserve University. Wade shared his grandfather's interest in art, was one of the incorporators of the Cleveland Museum of Art in 1913, and served as its first vice-president, becoming president in 1920.

Ellen Garretson married Jeptha Wade II in 1878. The museum was a family project between the Wades that sought to bring prominence, art, and culture to Cleveland. Ellen Wade and her husband jointly made decisions about the art acquisitions for the museum. Some contributions to the museum were done in Ellen's name alone, signifying her status as a collector and donor.

Wade and her family contributed about 3,000 items to the museum, such as lace and paintings, and made personal contributions to the museum, donating her jewelry collection. In 1916, she gave the museum her embroidery collection, at the time worth \$16,000 but over \$1,000,000 in today's money. Although Mrs. Wade was a vital component to the art museum's establishment, she never assumed an official title or position in the museum's administration.

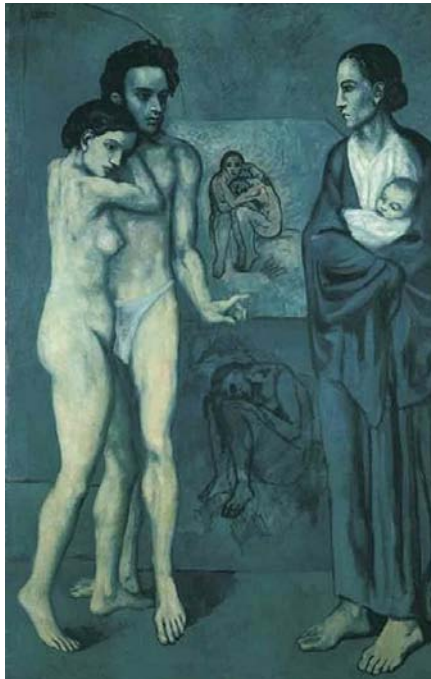
John L. Severance & Elisabeth Severance Allen Prentiss:

Beloved Cleveland industrialist and philanthropist John Long Severance was a passionate art collector whose personal collection was rivaled only by that of his sister, Mrs. Elisabeth Severance Allen Prentiss. The siblings were known for their good-natured competitiveness that resulted not only in two fabulous private collections but also in substantial gifts to the Cleveland Museum of Art.

Both consulted with the museum when purchasing works of art to beautify their estates which faced each other across Mayfield and Taylor Roads in Cleveland Heights, anticipating that their ultimate bequests would elevate the stature of the Cleveland Museum of Art.



Above: Allen Memorial Art Museum, Oberlin College; Cass Gilbert, architect; 1917; Gift of Mr. & Mrs. Dudley Peter Allen
Below: *Portrait of Charlotte and Sarah Carteret-Hardy* by Thomas Lawrence, 1801; Bequest of John L. Severance
Bottom: *La Vie* by Picasso; 1903; Gift of the Hanna Fund



Mr. Severance's association with the museum began as a member of the advisory committee in 1914. He joined the board of trustees when the museum was under construction in 1915, filling the seat vacated by the death of his brother-in-law, Dr. Dudley P. Allen. He and his wife donated the Hall of Arms and Armor, fulfilling museum director Frederic Whiting's goal of honoring Cleveland steelworkers as heirs to artisans of the middle ages when he used a recent donation of tapestries from Mrs. Allen in his negotiations with her brother:

"It seems to me that such a collection would supplement Mrs. Allen's tapestries in a wonderful way, and would make the great stone court one of the most notable galleries in any museum (Whiting to Severance, 1915 September 7, 1915)."

Severance served on the accessions and executive committees of the museum board of trustees, as vice-president from 1920-1926, and as president of the board from 1926 until his death in 1936. In addition to his donations of works of art, he donated generously to the museum library, ensuring its place as one of the nation's leading art historical research centers.

The museum archive has digitized four photograph volumes that document and describe Severance's personal art collection. Entries for the picture volume include exhibition histories and provenance information as well.

Mrs. Allen and husband Dudley Peter Allen provided funds to construct Cass Gilbert's Allen Memorial Art Museum at Oberlin College which opened in 1917. Gilbert's skills were evident on three other buildings for Oberlin College, the Woolworth Building in New York and the Supreme Court Building.

The assets of the Museum eventually reflected the encyclopedic interests of many of the city's Euclid Avenue Millionaire's Row patrons: Wade's textiles, paintings and jewels; Worcester Warner's Far Eastern art; David Norton's Japanese prints and objects; Elisabeth Severance Allen Prentiss' Italian tapestries; and Ralph King's print and lithograph portfolio.

Today, CMA has an endowment of \$800 million, making it the fourth wealthiest museum in the US.

Significant Donor Gifts Since Opening:

Leonard C. Hanna, Jr. became a member of CMA's advisory council in 1914. The iron ore, coal, ore and shipping magnate gave his first painting to the museum in 1915. When he died in 1957, he left the museum over \$33 million and contributed over \$90 million to cultural and charitable institutions. Hanna attended University School, Hill School in Pottstown, Pa., and Yale University. After graduating from Yale, he worked in the iron and steel industry to gain experience.

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He then served with the Army Signal Corps in WWI. After the war he returned to Cleveland and was admitted to the partnership of M. A. Hanna & Co., which later became Hanna Mining in 1917.

Hanna began serving on CMA's Accessions Committee in 1920. He never married. Hanna's 1955 \$33M contribution would be worth over \$557 million today.

In 2020, **Joseph and Nancy Keithley** donated 114 works to CMA, the largest donation in 60 years. The Keithley's collection focuses on Impressionist, Post-Impressionist, and modern European and American paintings.

Keithley founded Keithley Instruments in 1946. His first product, the *Phantom Repeater* amplified low-level electric signals so they could measure instruments with high-input impedances which has proven to be extremely useful to the semiconductor industry. Its first commercial use involved getting a signal from extremely small underwater microphones after WWII.

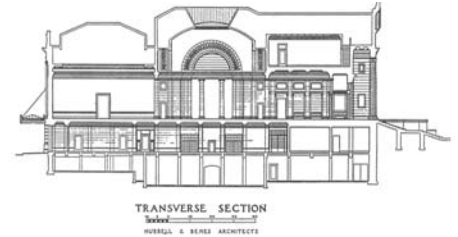
Joseph P. Keithley is on the board of Axcelis Technologies, Inc., Case Western Reserve University and The Holden Arboretum. He previously held the position of Independent Director at Nordson Corp. and Chairman, President & Chief Executive Officer for Keithley Instruments LLC. Mr. Keithley received undergraduate and graduate degrees from Cornell University and an MBA from the University of Michigan.

The Keithley paintings are valued at in excess of \$100 million — which include works from Pierre Bonnard, Maurice Denis, Joan Mitchell, Henri Matisse, Camille Pissaro, Pablo Picasso and many others — and were the focus of a exhibit entitled "Impressionism to Modernism: The Keithley Collection."

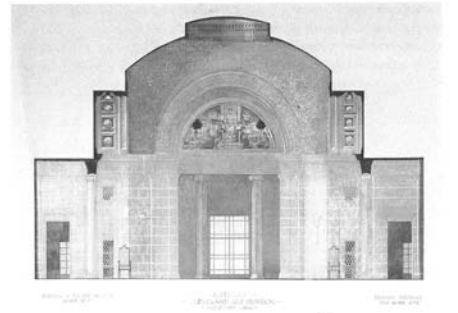
William T. Eberhard AIA, IIDA
July 2023



Above: *Water Lilies (Agapanthus)*; Claude Monet; 192=15 - 1926;
John L. Severance Fund and Anonymous
Below: *Altar Frontal of the Order of the Blessed Virgin Mary of Mercy*, 1700's; Gift of Jephtha & Ellen Wade II.
Bottom: Ellen Garretson Wade - L; Joseph & Nancy Keithley - R



Above: H+B As-Built Transverse Section
Below: Tiffany Studio's Design of the Unrealized Garden Court
Middle: Renovated 'Garden Court'
Bottom: Vincent van Gogh; *Two Poplars in the Alpilles near Saint-Remy*; 1889; Gift of Leonard C. Hanna Jr.



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CMA's Heroes:

In the origin and history of the Cleveland Museum of Art, credit is often bestowed upon four named individuals for their contribution to the acquisition of an excellent site and the funds to build the building.

Jeptha Wade II is always credited with giving the land to the museum's founders. But as this narrative indicates, the timeline, complexity and difficulty of the process is rarely revealed accurately. **Hurlbut, Kelley** and **Huntington** are credited with leaving land and money in their wills for the purposes of constructing a museum and the donations of their significant art collections as the core of the museum's presentation.

But others made critical contributions that contributed to the project's realization and success.

Henry C. Ranney was the glue that patiently brought the three trusts together, managing the legal issues with the three uncoordinated estates and travelling to Europe repeatedly to study museums to obtain a focus to guide the trustees to achieve the end result.

Newton Baker, first as City Solicitor and then as Cleveland Mayor, deserves credit for being the party responsible for successfully reconciling the proliferating squabble between the city and the museum trustees on resolving the land dispute so that the museum could be oriented on an east-west axis so the galleries could benefit from optimum natural light and enjoy a commanding presence from Euclid Avenue. Baker also deserves credit for agreeing to construct a power plant to the northwest of the museum so that not only did the cost of such an element but also its space not need to be included within the museum's scope, but its smokestack would not detract from the museum's appearance.

When the trustees were moving at a glacial pace in selecting an architect, **Liberty Holden** finally pulled the group together and forced them to rank their top three choices for architects on a piece of paper, whereupon **Jeptha Wade II** put forth a motion to engage Hubbell & Benes which was then approved.

The **Cleveland Chapter of the American Institute of Architects** also deserves credit for asserting the benefits of engaging a local architect for the commission, communicating directly with the Trustees and Chamber of Commerce and going public with their letter as well as a PR campaign. In the century that has followed, the local Chapter has never displayed such courage or functioned as a clear advocate for the skills of its members or the benefits of their services.

Jane Beck Huntington and **William B. Sanders**

deserve credit for their lack of hesitation in supporting Hubbell & Benes' one-story design to resolve the budget crisis at a time when Bingham, Wade and the other trustees were advocating for redesigning and compromising the design further.

Hubbell & Benes deserve credit for the building's design, but also for their patience in attempting to properly reconcile the museum's founders' unusual objectives, for insisting that the site be properly configured to allow for an east-west axis and for refusing to re-design the building in 1911 when they were instructed to design an incomplete building when it was learned that the Hurlbut assets were insufficient to fund the project as had been anticipated.

Hubbell & Benes also deserve credit for hanging with the project despite the museum's trustees' failures to heed the architects' artistic contribution regarding on a number of issues, most notably the finishing of the Garden Court.

City Engineer **William Stinchcomb** deserves credit for his behind the scenes site planning efforts to reconcile the previous layout of Wade Park, its roads and topography with the museum's needs.

Trustee **Hermon Kelley** deserves credit for pushing the Mayor to relocate the zoo north of the current museum to its current location adjacent to Brookside Park, affording the museum land to expand - as it has.

Mayor **Tom Johnson's** approval of the revised Hubbell & Benes site plan was a critical vote of support to finally resolve the impasse over the resulting land acquisition and the revised building design.

Consultant **Edmund Wheelwright's** collaboration with Hubbell & Benes that lead to the re-orientation of the building to its east-west axis and Wheelwright's refusal to accept the Board's attempt to settle for the smaller site produced the elegant and formal urban design we were given.

When the bids came in high, trustee **Charles Bingham** stated that each corporation should simply appropriate additional monies to cover the delta. When the trustees appointed a subcommittee of Sanders, Bingham, Worthington, Wade and Kelley to explore changing the design to get its cost down to \$900k and Wade suggested that the architects design a smaller building instead, **Henry R. Hatch** stepped up and stated that they should simply raise the needed funds, which they did.

Jane Beck Huntington, Ellen Garretson Wade and **Jane Johnson Hurlbut** are rarely credited with their roles in building important and substantial collections which they donated to the Cleveland Museum of Art. Reports indicate

that each was the spark that ignited their partner's fire in discovering fine art in travels to Europe, the resulting commitment to acquire worthy works and the decision to leave the collections to the museum for the benefit of the community.



Above: *White Flower*; Georgia O'Keefe; 1926; Gift of the Hinman B. Hurlbut Foundation