ON FERTILE GROUND
The African American Experience of Artists Associated With Cleveland’s Karamu House
By Alfred L. Bright

Cleveland, Ohio, with its wealth of cultural resources and institutions, has long been one of the important centers of regional art in the Midwest. It is also one of the most fertile centers of African American art in the United States.

The emergence of African American art in Cleveland dates back to the first two decades of the century, as a massive influx of Blacks from the rural South arrived in search of a better future, only to discover the misery of overcrowded urban ghettos. The Central Avenue district where many of them lived in the 1930s and ’40s was, in the words of Hughie Lee-Smith, “a disreputable section of town, inhabited mainly by unfortunate underprivileged Blacks.” It is remarkable that many of the black artists responsible for the flourishing of African American art in Cleveland between 1930 and 1943 – as well as a number of renowned black actors, musicians, playwrights and dancers – rose from that slum. That this blighted district should popularly be known as the “Roaring Third” precinct surely says something about the irrepressible spirit of the black community. The same vitality pulses in the works by Cleveland’s black artists of the time, the unsparing realism of their subject matter notwithstanding. What was it that made the 1930s and early ’40s a period of outstanding achievement for Cleveland’s black artists?

Cleveland – the chief city of a 500,000-acre region known as the Western Reserve, which the Connecticut Land Company deeded to twenty-two New England families in 1792 – had long since become a major industrial center. The Western Reserve had produced two U.S. presidents after the Civil War. The Chases, the Huntington, Rockefellers, Mellons and Hannas who controlled America’s banking industry, all came from the Western Reserve. During the period from 1930 to 1943, Cleveland’s famous “Millionaires’ Row” on Euclid Avenue was fast becoming a memory, but the city continued to thrive and to play an important role in the affairs of the nation. Nor was its black population a monolith of poverty. It was diverse and participated actively in local politics. Indeed, since the turn of the century, Cleveland has been a mecca for black intellectuals, artists and politicians.1

Despite uneasy race relations, all Clevelanders could enjoy The Cleveland Museum of Art, all could send their youngsters to the museum’s Saturday art classes. Black and white artists alike could enter their works into the museum’s prestigious May Show and win prizes. Art training was available to Blacks at The John Huntington Polytechnic Institute. Black students also were admitted to the Cleveland School of Art where they could study under distinguished teachers – even if it required stipends, scrounging for bus money, and settling for evening classes when the full-time curriculum was beyond reach.

Then came the New Deal. From 1935 to 1943, Cleveland artists both black and white took part in several federal programs expressly created by the Works Progress Administration to alleviate Depression-era suffering. These WPA programs were designed to assist the jobless – even artists! – by employing them on useful projects. Artists were paid to create public art. For African Americans, however, participation in WPA art projects meant more than a paycheck. It meant moving into the mainstream of American art, on equal footing with their white colleagues, in a climate of cooperation and trust.

For Cleveland Blacks – Charles Sallée, Jr., Hughie Lee-Smith, Elmer W. Brown, Zell Ingram, and Curtis Tann – to be selected for WPA projects was an exciting challenge. William M. Milliken, director of The Cleveland Museum of Art and a fervent spokesman for the WPA, was appointed to oversee WPA art projects of the entire Ninth Region, including Ohio, Michigan, Kentucky, Indiana; 2 Clarence Carter supervised those in the state of Ohio. Both men set stringent high standards. Milliken handpicked the crews for WPA art projects in Cleveland. He basically expected them to have earned recognition by winning prizes and honorable mentions in the May Show.

However, perhaps the most crucial element in the mix of ingredients that made Cleveland such a fertile ground for African American art in those days was the enlightened, ever-supportive role played by Karamu House*, an interracial neighborhood arts center keenly responsive to the needs of the African American community in the Roaring Third district where it originally was located.

The history and importance of Karamu are well documented. It was founded in 1915 by Russell and Rowena Jelliffe under the initial name of Playhouse Settlement. Helping to acclimate black immigrants from the South was foremost on its agenda. Rowena Jelliffe, a trained actress,
effectively used drama and dance to draw underprivileged Blacks from the neighborhood into Karamu activities that encompassed all other arts as well. There was acting, dancing and music; there were poetry, painting and pottery classes. Young Blacks were exposed to the likes of Langston Hughes, Shirley Graham, William Sommer, Katherine Dunham, Charles Chesnutt, Dorothy Maynor, Zora Neal Hurston, Hazel Mountain Walker, and Eleanor Roosevelt. This broad-based support from an intellectual and artistic elite, both black and white, gave them a high level of sophistication rare among African Americans of the day. Many of Cleveland’s finest artists taught at Karamu, notably Clarence Carter, Paul Travis, Rolf Stoll, Henry Keller, Richard Beatty, Marian Bonsteel, Victor Schreckengost, Carl Gaertner and Edris Eckhardt. Youngsters not interested in acting or dancing could be pressed into service to do stage and set design. Many nationally renowned actors and dancers received their initial training at Karamu; its fame as the world’s only stage with a racially integrated cast had reached Europe well before World War II. In 1922 the neighborhood center’s drama club renamed itself The Gilpin Players in honor of famous black Broadway actor Charles Gilpin who, on tour in Cleveland and coaxed into watching a rehearsal by Karamu’s thespians, admonished them to “act out the drama in your daily lives and the world will come to see you” and, as an incentive, gave them a $50 bill. His word was to prove prophetic, for the Gilpin Players soon won international acclaim. And his $50 bill inspired the establishment of a fund. Over the years, this fund was put to many wise uses. When Festus Fitzhugh, choreographer of primitive and modern dance, insisted that the masks he wished to use in African dances be truly authentic, the fund paid for authentic masks, which later were donated to The Cleveland Museum of Art where they formed the basis for the museum’s African collection. Charles Sallée, Jr., Hughie Lee-Smith, William E. Smith, Elmer W. Brown, Zell Ingram and Curtis Tann all received Gilpin scholarships to pursue studies in the visual arts. These were the same artists who, joined by Fred Carlo, Thomas Usher and William Hulsinger, founded Karamu Artists, Inc. in the late ’30s, with Hughie Lee-Smith as president. They met informally to critique each other’s work; they also began to submit their work to the museum’s May Shows and to national exhibitions of Negro Art. As a group, Karamu Artists, Inc. burst onto the national scene in 1942 with a major exhibition on New York’s Fifth Avenue, hosted by Dorothy Maynor and Eleanor Roosevelt and subsequently shown at Temple University in Philadelphia.

African American art in Cleveland has always been pulled in many different directions; but certain characteristics clearly distinguish the group of artists associated with Karamu of the ’30s and ’40s:

- association with the great regional artists of the day;
- the cosmopolitan Karamu spirit of that era;
- striving for excellence by students and teachers;
- high technical skills and formal academic training, imparted by superbly trained instructors;
- consistent reference to, and use of, local subject matter, often with social realist overtones.

The influence of the Cleveland School is felt in the Karamu group’s rather subdued palette which harked back to a conservative European tradition and stood in contrast to the explosive colors preferred by most African American artists of the New Negro movement. On the other hand, the group was resolutely opposed to the European-influenced modernism of, say, native Clevelander Marsden Hartley or some of his east coast colleagues. Karamu artists subscribed to muralist Thomas Hart Benton’s insistence on
boldly realistic American themes; they found their themes in their local surroundings and often infused them with social comment – at times with an emotional intensity reminiscent of German Expressionism. The influence of Mexican muralists Diego Rivera and José Clemente Orozco, both social realists admired by the Karamu group, informs their vigorous portrayal of the human figure.

Charles Sallée, Jr. was the first Gilpin scholarship recipient. He used it to enroll at the Cleveland School of Art. It was a historic event: Sallée became the first African American to be admitted to the school in 1934, and its first black to graduate in 1938. Sallée knew as a child that art was his calling. The community recognized his talent when he was in his teens. At art school, he coolly observed the lamentable class and race distinctions in American society, but he never doubted that skill and talent would prevail. He discovered that the school catered mainly to white women intent upon a career in graphic and textile design or interior decorating; some of them arrived for class in chauffeur-driven limousines. More skilled than they, Sallée would help them with their drawings and floor plans, which they then turned into lucrative contracts to which he had no access. Undaunted, he graduated at the top of his class, winning a fifth-year Gund scholarship for his portrait of Bertha, the portrait of a Karamu dancer who left before he was finished, wherefore he substituted the body from studies for one of his mural paintings. Portraiture was his main interest. In his untitled painting of a woman in a chair (Fig. 24), the head is disproportionately large to give the portrait emphasis. The perspective, too, is distorted; but the resulting composition is all the more harmonious for it. The haunting “oriental” sparseness is characteristic of Sallée’s assured design instincts. He was a superior draftsman rather than a painter. His drawings have been likened to those of John Singer Sargent and the post-impressionists; some of his paintings, on the other hand, verge on colored-in drawings.

As a commercial and interior designer, Charles Sallée, Jr. has been an inspiring role model for African American artists. He created the beautiful ballroom at the downtown Renaissance Cleveland Hotel (Fig. 36) and the clubhouse for the Cleveland Indians’ Stadium, two of his best-known interior designs. As WPA project participant, he produced etchings documenting *The Life of the Common Man*. They show Cleveland’s labor force at work. *Polesetters*, a major work, belongs into this cycle. Sallée’s most important mural was produced for the Portland Outhwaite Homes in the heart of the Central Avenue district, America’s first federal housing project. The mural depicts in neoclassical style the hopes and aspirations of black families migrating to Cleveland. It is now deteriorated; but original sketches and preparatory drawings survive in private collections. Clarence Carter, whose committee had to approve preparatory drawings before a project got underway, insisted that murals be painted on canvas and then applied to the walls. In this manner, they could be taken down and reinstalled if the organizations for whom they were created moved to other buildings. This process also had the virtue of keeping the artists involved in easel painting, a Cleveland art school tradition.

Hughie Lee-Smith, today one of America’s most admired black artists, was a child of ten attending Saturday classes at the museum when he met Clarence Carter who became his lifelong friend. Lee-Smith was the second recipient of a Gilpin scholarship to attend the Cleveland School of Art. Although the school awarded him a 5th-year scholarship for advanced study, he chose to participate in WPA projects instead, producing lithographs and etchings to earn money. Yet he was not impoverished. Unlike many of his


22. HUGHIE LEE-SMITH. Artist's Life # 3 (1939). Lithograph, 7 3/8 x 10 3/4". Photograph through the courtesy of Karamu House, Inc.
23. CHARLES L. SALLÉE, JR. *Study for Bathtime* (1941). Conte on Paper, 10 1/2 x 7 3/4". R. Kumasi Hampton, SOHI ART.


25. CURTIS TANN. *Portrait of New Soldier* (1940s). Graphite on Paper, 12 x 9 3/8". On loan through the courtesy of Karamu House, Inc.

26. ZELL (ROZELLE) INGRAM. *Self Portrait* (c.1941). Oil, 20 x 14". Courtesy of the artist, SOHI ART.
Karamu colleagues, he lived with his mother in a middle-class neighborhood on Hudson Avenue, east of E. 105th Street. He has pointed out that he "never set foot in the Roaring Third." However, one of the stipulations of his Gilpin grant was that he go to Karamu "once or twice a week to teach unfortunate children," and their plight was to affect him deeply. 14

In his works of the '30s and '40s, Lee-Smith steered clear of social realism, opting instead for an oblique symbolism that helps the viewer grasp the psychological or metaphysical depth of his paintings and prints, which at times exude an eerie feeling of alienation. He depicted with the detached eye of a keen observer Cleveland and its waterfront, the decay of urban centers and the isolation of inner city people, frequently juxtaposing symbols of wealth and poverty, gaiety and sadness, celebration and sorrow, development and deterioration — including the dismantling of Millionaires' Row. Among recurring devices are dead trees; figures frozen in movement and usually turning their backs to the viewer; kites and balloons; ribbons and strings. The ribbons seem ambiguous, at once sharing the festive, uplifting quality of the kites or balloons and implying barriers, a "cordonning off". Another recurring image is the figure of a runner, perhaps a personal reference: Lee-Smith was a track runner on the same Cleveland team as star athlete Jesse Owens who in 1936 set several new records at the Olympic games in Berlin. Artists Life No. 3 (Fig. 22) is full of typical Lee-Smith details. Like all of his later works, it contains three non-interactive figures; the small runner is there, as well as rubble, industrial build-up, and some loose string.

William "Skinny" E. Smith takes us into the heart of the Roaring Third precinct. His works sometimes capture the pride of the working man; but most often they open doors to dark apartments filled with the loneliness of latchkey children and the anguish of elders trying to cope with the Great Depression. He knew his subject matter intimately: Rowena and Russell Jelliffe had discovered the 16-year-old living in the basement of Central Avenue's Grand Central Theatre where he survived on twenty-five cents a day, earned by sweeping the cinema. Rowena promptly involved him in the youth activities at Karamu. His many costume, stage set and poster designs for the Gilpin Players earned him a scholarship to attend the John Huntington Polytechnic Institute from 1935 to 1940. 15 In 1932 he won a costume and set design contest for Shirley Graham's operatic play Tom Tom, staged at the Cleveland Municipal Stadium. He showed strong talent in drawing, printmaking and design. When painting, he used the muted palette of the Cleveland School. His social realism is subtle; it usually makes its points by implication. In 38th and Central (Cover), he achieves a surreal dream atmosphere. 38th and Central has three planes, three "realities". The viewer feels almost personally engulfed, up front, in the deep — and deeply symbolic — shadows of a lonely interior, looking out through the window as if through prison bars. Beyond the window, the neighborhood bustles with activity. The cityscape in the background above proclaims the power and wealth of industrial Cleveland. The composition conforms to the to the concept of the Golden Mean — a concept reaching back to classical antiquity and carefully adhered to in many works of the academically trained Karamu group.

Zell (Rozelle) Ingram expressed talent in sculpture as a child. Rowena Jelliffe later recalled that "Zell always held a ball of clay in his palm — he was forever fashioning a foot, a hand or a figure." Having taken Karamu classes under Marian Bonsteel, Richard Beatty and Langston Hughes, he became skilled in painting and printmaking as well. He also
became an accomplished puppet maker and converted an old Model T Ford into a traveling puppet theater which he took to the South and East Coast, armed with letters from Rowena Jelliffe to gain him safe passage.\(^{16}\) His wizardry in puppet-making was appreciated at Karamu, where marionettes were used to channel young children’s emotions while teaching them theatrical concepts and discipline.

Zell Ingram’s linoleum cuts were outstanding. For subject matter, he focused on the seedy side of inner city life, documenting Cleveland’s ghettos during Prohibition and Depression – gambling dens, speakeasies, smoke-filled backrooms. In the late ’20s, he was tirelessly assisting younger artists. In the early ’30s he took Curtis Tann and Fred Carlo under his wing to teach them all he knew about light and shadow; together, they took frequent excursions to the flats to draw and paint; sometimes they journeyed to the countryside in hopes of selling their “barn pictures” to farmers. In 1937 one of Ingram’s sculptures was juried into the May Show; in 1940 he showed linocuts and sculpture in the American Negro Exhibition in Chicago. He left Cleveland for New York City in the early ’40s to resume studies at the Arts Students League.

Curtis Tann came to Cleveland with his family in 1922. He grew up in the Roaring Third district. His father frowned on his artistic bent, already evident when he was a child. His only source of inspiration, encouragement and support was Karamu where he was taught ceramics by Fannie Carlo, printmaking by Marian Bonsteel and Richard Beatty, painting and drawing by Paul Travis, Langston Hughes and Zell Ingram. In 1936 he competed with William E. Smith for the fifty dollars awarded to the best costume designs for Shirley Graham’s *Tom Tom*. He showed great talent as set and costume designer and did much backstage work, but his main interest focused on metalwork, copper enameling and ceramics.

Times were rough for young Tann. He could not attend the Cleveland School of Art for lack of funds and transportation, and he never became a good painter for lack of academic training. But he was a fine draftsman. As an adult, he attended the John Huntington Polytechnic Institute on a Gilpin scholarship. His fortunes began to improve in 1934 when he was selected for a WPA-related National Youth Administration project. He developed a slide project for the Cleveland Board of Education and for a while taught arts and crafts at the Hiram House Settlement. However, the settlement had a segregated policy, and when Tann tried to organize interracial theatre and art groups, his
program was disbanded and his students were sent to Karamu.

In 1942 Tann had a solo exhibition at the Peoples Art Center in St. Louis, Missouri. That same year, he participated in the Karamu Artists, Inc. group exhibition in New York where he drew mention for his watercolors. He entered the army in 1943 and produced watercolors showing the daily routines of the GIs at Fort Riley, Kansas and the Cavalry Replacement Center. He also created murals for mess halls and for U.S.O. posts. After World War II, he and his wife Ethel Mage-Henderson, a former Gilpin Player and Karamu social worker, moved to California where he continued his training at the Chouinard Art Institute. In 1967 he was appointed director of the famous Simon Rodia Watts Tower Art Center in Los Angeles. In the '70s he became one of Southern California's leading enamelist.17

**Fred Carlo** was born in the Roaring Third precinct. His talents were nurtured practically from the cradle. His mother was a gifted artist who taught ceramics at Karamu. Carlo became a fine jewelry maker, enamelist and ceramist, but is best known for his sensitive linocut portraits of Depression-era Cleveland youngsters. He was a superb graphic artist, able to fill a composition with big, clean, two-dimensional shapes, using minimal means to maximal effect. His work *The Flats* (Fig. 17) dates from the early '30s and reflects his frequent outings to the flats with Curtis Tann and their mentor Zell Ingram. It also reflects the thrust of Cleveland-based WPA art projects. Documenting the local scene and finding local beauty was what they were all about. *Tool Shed* (Fig. 30) does exactly that – even the ash can is there. This wonderful linoleum cut probably shows the backyard at Karamu.

In 1932, Fred Carlo became the first black artist to exhibit in the International Print Show. He was also among the first Blacks to exhibit in the May Show, where he repeatedly won awards and honorable mentions. He showed prints and ceramics with Karamu Artists, Inc. in New York, Philadelphia and Atlanta. Little is known about him after World War II; but in the '30s and early '40s he played an active role in the development of Karamu.

**Elmer William Brown** was perhaps the most versatile among the group of Karamu-associated artists. He came to Cleveland in 1929 after having served time in a Missouri prison chain gang for illegally riding freight trains. He lived
at Karamu, was actively involved in its art studio and theatre, ran errands for the staff, and occasionally cooked for the cast. He took art classes under Marian Bonsteel, Richard Beaty, Paul Travis and Langston Hughes. Hughes became a close personal friend; Brown eventually illustrated a number of Hughes' publications. Brown designed stage sets and costumes, performed frequently with the Gilpin Players, was a portrait painter and a master printmaker. When, under the aegis of the WPA, Cleveland became the site of the first federally funded ceramics project, William Milliken chose Edris Eckhardt as head of the team. Eckhart was known for her innovative glazes and glassmaking techniques. Elmer Brown became the ceramic colorist for Eckhardt's team of four. Within the framework of a WPA-supervised educational youth program, he also taught.

The linocut _O' Peckerwood_ (Fig. 33) is a searing account of Elmer Brown's Missouri prison experience. "Old Peckerwood", the overseer of the prison, was, according to Brown, the evilest man he ever met. The meanness of that man haunted him until his death. The linocut helped him process these intense feelings. The composition is formally organized and observes the rule of the Golden Mean, enforcing the prominence of the main figure. The black and white areas are masterfully orchestrated; the exaggerated hands and a great variety of line thicknesses and line shapes make the image electrifying. Brown was probably the most powerful printmaker of the Karamu group. His linocuts _Fortune Teller_, _Wrestlers_, _Numbers Drawing_ and _15th Defense_ all are masterpieces. _Fifteenth Defense_ refers to boxer Joe Louis' triumph after the 15th round; the joy of the African American community over this victory is palpable. Much of the power of Brown's prints stems from his ability to invest the human form with a sense of mass and weight. This, of course, is the hallmark of mural painting. Not surprisingly, Brown was first and foremost a muralist.

Under WPA contract, Elmer Brown created a mural for the Valleyview Housing Project, relief sculpture for the Columbus Housing Project and, with Paul Riba, murals for Cleveland Hopkins Airport's Administration Building. In 1942 he was chosen to create a very large mural, _Free Speech_, for the City Club of Cleveland. The painting, which was dedicated by Rockwell Kent in 1942, had to be moved to different quarters on two occasions; unfortunatel-ly a doorway had to be cut into the work to make it fit in its current location.

Brown, a social realist, acknowledged his admiration for the Mexican muralists and endeavored to emulate their robust treatment of the human figure, as can be seen in the paintings _Gandy Dancer's Gal_ (Fig. 31) and _Dorie Miller Manning the Gun at Pearl Harbor_ (Fig. 1). The muted colors show the Cleveland School's influence. In _Gandy Dancer's Gal_, an almost baroque use of diagonals and counter-diagonals fills the composition with boundless energy.

Brown was also a sensitive portraitist. His portrait of Karamu alumnus _Lieut. Sidney Brooks_ (Fig. 32), the first Tuskegee Airman to die in WW II, was commissioned by the Cleveland chapter of B'nai B'rith and, in 1943, presented by Dorothy Maynor to Karamu, where it still hangs. He consistently exhibited and won prizes in the May Show from 1935 to 1940. Toward the end of his career, he was a designer for American Greetings.

Elmer W. Brown, once a troubled youth, became one of Cleveland's finest and most respected black artists. His astounding versatility sprang from his rich Karamu experiences - experiences which turned his life around.

This brief survey of the achievements of Cleveland's black artists associated with the Karamu of the 1930s and early '40s shows quite clearly that Cleveland was, in those days, a peculiarly fertile ground for the flourishing of African American art. It was a cosmopolitan city where, despite the hardships of the Great Depression, a spirit of cooperation and dignity fostered inspiration and produced many sophisticated African American artists. Their accomplishments can only be attributed to the high caliber of the training they received, in a rich cultural environment and in an atmosphere of open-mindedness. Race was, of course, always an issue; but true talent could prevail. Gifted black artists were encouraged to grow. They had a community who honored their merits. They also had the support of outstanding citizens who, regardless of race, acknowledged creativity and excellence.

Cleveland was special. This exhibition is a testament of that.

ALFRED L. BRIGHT
Professor of Art
Youngstown University
NOTES:

*The names and name changes of institutions can be confusing. Therefore please note:

PLAYHOUSE SETTLEMENT:
The name Karamu is used throughout the text. When the Playhouse Settlement opened its first 120-seat theater in 1927, it was named "Karamu Theatre" at the suggestion of Dr. Hazel Mountain Walker, first black principal in the Cleveland school system. The name carried over; soon the entire settlement was popularly known as Karamu, a Swahili word for "place of joyful meeting." In 1941, the Playhouse Settlement officially adopted the name Karamu House.

CLEVELAND SCHOOL OF ART:
The name Cleveland School of Art is used throughout the text for what was to become The Cleveland Institute of Art.

It should not be confused with the Cleveland School, a term that refers to a distinguished group of Cleveland artists active throughout the first part of the century. They were art school-trained and actively supportive of Karamu.

WPA:
The New Deal-instituted Works Progress Administrations became the Work Projects Administration when it was made part of the Federal Works Administration in 1939. This agency also supervised the National Youth Administration, known as NYA, and its educational programs.

1. Lee-Smith, Hughie; letter to Alfred Bright, 17 October 1988
2. Milliken, William M.; Public Works of Art, Cleveland, April 1934
3. Selby, John; Beyond Civil Rights; World Publishing Co., 1966, p.127
4. Jelliffe, Rowena; taped interview, August 1988, Cleveland, Ohio
5. Jelliffe, Rowena; interview (see above)
6. Fitzhugh, Festus; telephone interview, 1992
7. Lee-Smith, Hughie; letter to Alfred Bright (see above)
8. Selby, John; (see above), p. 89
10. Sallée, Charles Jr.; interview (see above)
11. Sallée, Charles Jr.; interview (see above)
12. Sallée, Charles Jr.; interview (see above)
13. Carter, Clarence; telephone interview
14. Carter, Clarence; telephone interview
15. Jelliffe, Rowena; interview (see above)
16. Selby, John; (see above), p. 130, as well as Rowena Jelliffe interview (see above)
17. Tann, Curtis; telephone interview, September 1988
18. Smith, Raynor; interview, August 1988, Cleveland, Ohio
19. Marling, Karal Ann; Federal Art in Cleveland, 1933-1943, Cleveland Public Library, 1974
20. Gottlieb, Mark and Tittle, Diana; America’s Soap Box: Seventy-Five Years of Free Speaking at Cleveland’s City Club Forum; Citizen’s Press, Cleveland, 1987
21. Sallée, Charles Jr.; interview (see above)
34. WILLIAM E. SMITH. *And Yet I Still Rise* (1970). Oil on Board, 30 x 24". Courtesy of the artist, SOHI ART.

36. CHARLES L. SALLÉE, JR. Ballroom in Renaissance Cleveland Hotel, Tower City Center. Photograph courtesy of Renaissance Cleveland Hotel.

37. CHARLES L. SALLÉE, JR. Bedtime (1940s). Oil, 34 x 26". Courtesy of June Sallée Antoine.

38. HENRY WILLIAMSON. Reverend Jackson (1949). Oil on Board, 21 x 12". Courtesy of the artist.
39. DOUGLAS PHILLIPS. Fencers (1958). Stained Glass

40. DOUGLAS PHILLIPS. Charles Gilpin (1950s). Oil, 29 1/2 x 23 1/2".
Photograph through the courtesy of Karamu House, Inc.
41. MALCOLM M. BROWN. Bay Fishermen (c.1968). Watercolor, 18 x 23½". Courtesy of the artist.

42. MALCOLM M. BROWN. Untitled (c.1968). Watercolor, 16½ x 28½". Courtesy of Sheila N. & Frederic E. Markowitz.
43. CLARENCE PERKINS. *Vieux Carre* (1968). Gouache & Collage, 24 x 18". Courtesy of Mr. & Mrs. George Z. Griswold.


47. EDITH BROWN. Untitled (1962-65). Acrylic, 21 1/2 x 21 1/2". Courtesy of Mr. & Mrs. Robert P. Madison.

48. EDITH BROWN. Summer Idyll (1965-68). Acrylic, 29 1/2 x 23 1/2". Courtesy of Mr. & Mrs. Robert P. Madison.