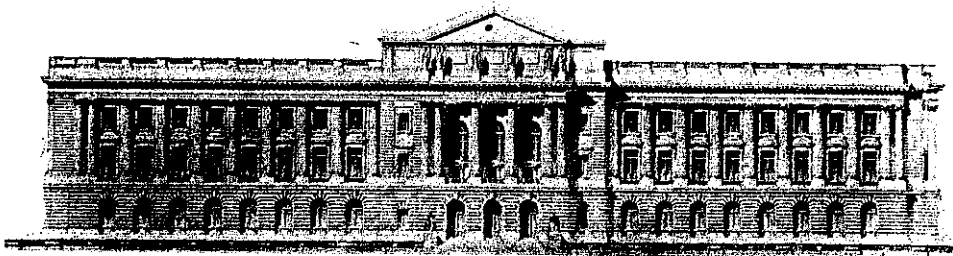

EVOLUTION OF LAW:

Portrayed in Art in the Cuyahoga County Court House

*Women's City Club Historic Sites Committee, Inc.
Art Restoration Project*



THE NEW CUYAHOGA COUNTY COURT HOUSE

The Cuyahoga County Court House, one of Cleveland's most impressive buildings, was part of the 1903 Group Plan of Cleveland designed by Daniel Burnham, John Carrere and Arnold Brunner for the area north-east of the Public Square. The plan called for a spacious mall and six Beau Arts-style public buildings: the Federal Building, the County Court House, City Hall, the Cleveland Public Library, Public Auditorium, and the Cleveland Board of Education Building. In 1912 the Court House was the second building to be completed.

The imposing French Renaissance-style Court House was designed by the Cleveland architectural firm of Lehman and Schmidt with Charles Morris as the principal designer. The exterior, faced with pink Milford (Vt.) granite, is decorated with a series of marble and bronze statues of men who represent the evolution of the law.

The marble interior, designed by Cleveland architect Charles Schweinfurth and Charles Morris, contains a vaulted two-story Great Hall with a grand marble staircase leading to the mezzanine level. Within the Court House are six wall paintings and a stained glass window that, with the exterior sculptures, comprise the most important assemblage of public art in Cleveland.

On the landing of the marble staircase is a large stained glass window of *Justice* designed by Frederick Wilson of New York and Charles Schweinfurth. The allegorical figure of Justice shows her eyes uncovered, indicating that Justice should not be blind but should have her eyes open to the spirit and to the letter of the law. The right hand of the figure is mailed while the left hand is bare, representing the dispensation of justice tempered with mercy. The tablets of the Ten Commandments flank the figure while over her head is the celestial city of the Apocalypse where perfect justice reigns. Around the outside edge of the window are the names of American and English jurists who have influenced the development of law.

At each end of the mezzanine of the Great Hall is a 50 x 15 foot wall painting, depicting the beginning of constitutional law in England and the United States. In the south lunette is *The Signing of the Magna Carta at Runnymede* by Sir Frank Brangwyn, a renowned British muralist. On June 15, 1215, King John of England was forced by the barons to approve a written document that embodied the principle of rule by law. In centuries to come the Magna Carta became the justification for the continuing assertion of the rights and liberties of man. *The Constitutional Convention, September 17, 1787*, by Violet Oakley of Philadelphia, is in the north lunette. The painting captures the moment on the last day of the Convention, with George Washington presiding, when Benjamin Franklin rose to urge the adoption of the Constitution. His voice failed and he is shown handing his speech to James ^{Wilson} Mason to read. The Constitution was adopted on this day.

In the Court of Appeals are two murals 37 x 13 feet by Charles Yardley Turner of Baltimore. *The Trial of Captain John Smith* illustrates the first trial by jury in the colonies. While sailing to Virginia in the Spring of 1607, Captain John Smith was accused of treason and mutiny. Two weeks after the founding of Jamestown, he was brought to trial and found innocent of the charges. The painting depicts Captain Newport pleading John Smith's case.

On the opposite wall of the Court of Appeals is *The Conclave of Pontiac and Rogers' Rangers*, representing the first treaty negotiated by the colonists outside of their boundaries. At the end of the French and Indian War, Major Robert Rogers and his Rangers were dispatched to the West to take possession of the

French outposts. In November, 1760, near the mouth of the Cuyahoga River, Rogers met Chief Pontiac who agreed to allow the troops to enter his territory.

A New England Town Meeting by Cleveland artist Max Bohm is in the Law Library and illustrates the principal of participatory democracy in the earliest years of settlement. Men are shown voting in an outdoor town meeting in Massachusetts. The walls of the library are decorated with thirty-six friezes with the names of significant persons in the history of American and English Law, displayed in garlands.

In the Probate Court is a wall painting entitled *Appeal*, the figure of a woman with outstretched arms dressed in flowing robes. The artist is Frederick Wilson, the designer of the stained glass window.

The interior art works have deteriorated in the seventy-five years since the completion of the Court House. The condition of these works of art was brought to the attention of the Women's City Club Historic Sites Committee, Inc. In 1985, this non-profit corporation undertook the responsibility to organize the restoration project and to establish a public-private partnership to acquire the necessary funding. The project is directed by Gloria Battisti and Tina Musgrave of the Women's City Club and is supervised by William S. Talbot, assistant director of the Cleveland Museum of Art, Berj A. Shakarian, Cuyahoga County Architect, and assisted by Roderick Porter, Archivist.

With funding from the Cuyahoga County Commissioners, The Cleveland Foundation, The George Gund Foundation, the Ohio Arts Council, the Women's City Club Foundation and many members and friends of the Women's City Club, the project is near completion. The Signing of the Magna Carta and The Constitutional Convention have been restored by Anne Rosenthal of San Raphael, California. A New England Town Meeting and the wall friezes in the Law Library have been restored by Cleveland conservator, Dean Yoder as well as The Trial of Captain John Smith and The Conclave of Chief Pontiac and Rodgers' Rangers located in the Court of Appeal. Douglas Phillips has been commissioned to restore the stained glass window.

The purposes of the Women's City Club Historic Sites Committee, Inc. are to raise public awareness about the need to preserve public works of art in the Cuyahoga County area that are testaments to our past, and to acquire the necessary public and private funds for this cause. We must not lose the priceless gifts of our heritage but preserve them for ourselves and for future generations. The restoration of the Court House art is a positive statement of commitment to these goals by the W. C. C. Historic Sites Committee, Inc.

EXHIBIT ACKNOWLEDGEMENT

Coordinator: Teresa Lichko

Photography: David Thum

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THE COUNTY COURT HOUSE, CLEVELAND, OHIO
CUYAHOGA COUNTY

When any visitor who is interested in good architecture, and particularly in the increasing excellence of our monumental public buildings, comes to Cleveland, he should not fail to make a complete and careful examination of the City's largest architectural acquisition, the new County Courthouse building. He will be repaid for such an examination from many different points of view. The new Courthouse building of Cuyahoga County is located in Cleveland and is interesting not only as an example of technical efficiency in architectural design, but as an expression of high civic ideas, and is perhaps the best building of its kind in the United States.

ARCHITECTURAL RECORD

The Common Pleas Judges of Cuyahoga County appointed as a Building Commission seven members, consisting of the County Commissioners and four others: Mr. Frank H. Baer, Mr. R. S. Pierce, Mr. Frank C. Osborn and Mr. A. H. Wood. The Building Commissioners appointed Mr. John Boyle as Secretary of the Commission. The Building Commission selected Lehman & Schmidt as the architects for the building and Mr. Charles N. Schweinfurth as architect for the interior, such as fixtures, bronze pedestals, bronze partitions, draperies, painting and all office furniture. The Commission then selected Dall & Son as contractors to erect the building.

The building was completed and ready for occupancy the early part of the year 1911 at a cost of approximately \$5 million, which included architects' commissions.

MARBLE STAIRWAY & GLASS PLACED THEREIN

This stairway, one of the most magnificent in the world, has a double approach to the second floor. The art glass for this window cost \$4,000.00.

BRONZE DOORS

These are another outstanding point in the construction of this building. They were erected at a cost of \$56,900 and include three doors on the north, three on the south, one on the west and another on the east.

CARVING AND STATUARY

This was completed and installed at a cost of \$79,000.00.

DRINKING WATER SYSTEM

Our drinking water system is one of the most complete and sanitary methods of providing the public with pure water to drink. The water is first filtered, then sterilized and automatically kept at a certain temperature at all times and was installed at a cost of \$19,754.14.

ELEVATORS

All our elevators are constructed of bronze metal and have the largest passenger capacity of any elevators in this City and were installed at a cost of \$54,910.06.

MISCELLANEOUS COSTS

<u>Metal Furniture</u> - installed at a cost of	\$150,922.82
<u>Painting & Decorating</u> - cost of	\$ 94,894.07
<u>Wood Furniture</u> - cost of	\$112,570.29
<u>Window Shades & Hangings</u> - cost of	\$ 7,235.51
<u>Wood Carvings</u> - cost of	\$ 11,657.00

Note: All these items are included in the \$5 million cost of the building.

DATA ON MURALS, STATUES, INSCRIPTIONS, ETC.

NEW COURT HOUSE

STATUES OF NEW COURT HOUSE

READING LEFT TO RIGHT:

NORTH SIDE -- ABOVE CORNICE

Sources of the Law

MOSES	MORAL CODE
JUSTINIAN	CIVIL CODE
ALFRED THE GREAT	COMMON LAW
GREGORY THE I	ECCLESIASTICAL LAW

Bronzes on Pedestal

JOHN MARSHALL	Interpreter of Federal Court
HERBERT ADAMS	
RUFUS P. RANNEY	Interpreter of State Court

SOUTH SIDE

Growth on English Soil

STEPHEN LANGTON	MAGNA CARTA
SIMON DeMONTFORT	HOUSE OF COMMONS
EDWARD I	JUDICIAL REFORMS
JOHN HAMPDEN	PETITION OF RIGHTS
JOHN SOMERS	DECLARATION OF RIGHTS
LORD MANSFIELD	COMMERCIAL LAW

BRONZES ON PEDESTAL

THOMAS JEFFERSON
Karl Bitters
ALEXANDER HAMILTON

DECLARATION OF INDEPENDENCE

FEDERAL CONSTITUTION

Translation of Latin Inscription

"No free man in any manner may be destroyed except by legal verdict
of his equals or the law of the land."

DESCRIPTION OF PAINTINGS IN COURT OF APPEALS

(EAST WALL) THE TRIAL OF CAPTAIN JOHN SMITH
AT JAMESTOWN, JUNE 10, 1607.

(Painted on canvas and attached to wall: 37 feet long, 13 feet wide.)

Artist: Charles Yardley Turner, Born Baltimore, Md., 1850.

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Captain John Smith had been placed under arrest during the voyage of the Colonists from England to America. When they reached America and opened the strong box containing the instructions of the King, it was found seven persons had been named members of the Council and Captain John Smith was one of them. Being still under arrest, he was not permitted to sit upon the Council. They landed in May 1607, and Smith demanded an immediate trial, so on June 10th, he was tried, Captain Newport pleading his case and presenting a petition in his behalf to Wingfield, the President. Witnesses were examined and Smith declared innocent. He was then sworn in as a member of the Council.

Reverend Doctor Hunt stands at the side of Smith, laborers and others standing behind him, an old sail being spread to shut off the sun. The sails of the ship are to be seen at the left, with the palisades of the incompleted fort directly behind the Council seated on the right.

(WEST WALL) THE CONCLAVE OF PONTIAC AND
THE ROGERS RANGERS, NOVEMBER 1760.

(Painted on canvas and attached to wall: 37 feet long, 13 feet wide.)

Artist: Charles Yardley Turner, Born Baltimore, Md. 1850.

Note: The Conclave of Pontiac and the Rogers Rangers took place on the shores of Lake Erie where the City of Cleveland now stands.

* * * * *

Rogers, with his Rangers, had been sent west at the close of the French & Indian War to take possession of the outpost. They had just gone into camp when a number of Indian chiefs appeared and demanded that they go no farther. They finally consented to wait until Chief Pontiac should arrive, which he did late in the afternoon. Pontiac then, in haughty manner, ordered them to leave the country, saying they had no business there, that it belonged to the Indians. Rogers then explained his mission to Pontiac, stating that he was on his way to Detroit, the war being over and peace declared. Pontiac and his allies, finally convinced, sat down and smoked the pipe of peace.

The figures in the foreground of both pictures are 7'8" high. Everything, such as canoes, battle-axes, flint rifles and spears, were drawn from the originals supplied by the Museum of Ethnology, of which Dr. William H. Hunt is the head.

The war paint on the faces of the Indians, the crossed hands painted on the chest of one warrior, and the buffalo head on the breast of another all conform to historical facts. The figures are all drawn from live models who not only wore the garments of the times represented, but rehearsed their parts to familiarize themselves with the natural poses, mannerisms and facial peculiarities they portray.

Charles Yardley Turner painted the two paintings in the Court of Appeals. He was born in Baltimore, Maryland in 1850. His paintings in different public buildings may be found referred to in No. q751. 3-D456, Cleveland Public Library.

DESCRIPTION OF PAINTINGS, ETC. IN COURT HOUSE

MURAL PAINTING IN LAW LIBRARY:

Subject: A New England Town Meeting.
Artist: Max Bohm; Cleveland, Ohio.
Cost: \$8,000.00

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MURAL PAINTING AT ENTRANCE TO COURT OF APPEALS:

Subject: The Signing of the Magna Carta.
Artist: Frank Brangwyn; London, England.
Cost: \$20,000.00

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MURAL PAINTING AT ENTRANCE TO PROBATE COURT:

Subject: The Constitutional Convention, 1787.
Artist: Miss Violet Oakley; Philadelphia, Pennsylvania.
Cost: \$20,000.00

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MURAL PAINTING ON EAST WALL, COURT OF APPEALS:

Subject: The Trial of Captain John Smith.
Artist: Charles Yardley Turner; Briar Cliff Manor, New York.
Cost: \$16,000.00

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MURAL PAINTING WEST WALL, COURT OF APPEALS:

Subject: The Conclave Between Pontiac and Rogers Rangers.
Artist: Charles Yardley Turner; Briar Cliff Manor, New York.
Cost: \$16,000.00

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MURAL PAINTING COVERING ENTIRE WALL IN BACK OF JUDGE'S BENCH IN
PROBATE COURT:

Subject:

Artist: Frederick P. Wilson; New York, New York.

Cost: \$6,200.00

MURAL PAINTING AT ENTRANCE TO COURT OF APPEALS

THE SIGNING OF THE MAGNA CARTA

This decorative panel, 50 x 15 feet, "King John signing the Magna Carta at Runnymede," is by Frank Brangwyn of London, England. It cost \$20,000, and two years were expended in the execution of the panel. It is entirely the work of Mr. Brangwyn's hands.

The keynote of color is the rich orange-red of the robe of Stephen Langton, who prevails on King John to affix his signature. Beside Langton stand the church dignitaries. Directly in front of the seated figure of King John with the parchment in hand sits Robert Fitzwalter. Behind the King stands the Earl of Pembroke, attended by Pandulph, the Pope's Legate. On the left of the center are men-at-arms, nobles and half-nude boatmen.

The story as illustrated in the panel briefly is as follows:

(Historical outline of charts from Ransemes History of England.)

John's arrogance of manner, his licentiousness of life, and his lawless exactions had so thoroughly disgusted the nobles that they combined to demand the redress of their grievances, greatly helped by Archbishop Langton, who produced a Carta of the laws of Henry I and persuaded the barons to demand from John its observance. John refused and placed himself under the protection of the Pope.

The barons, however, determined to proceed. They levied an army and appointed Robert Fitzwalter their leader under the title of Marshal of the Army of God and the Holy Church.

The barons entered London without opposition, and John, finding himself without means of resistance, prepared to submit to their demands. A meeting was arranged at Runnymede on the southern bank of the Thames, where John signed the Carta on June 15, A.D., 1215.

LEFT OF DOORWAY

1. Almeric - Master of Night Templars
2. Roger Bigod (Earl of Norfolk)
3. Geoffry De Mandeville
4. Robert of Vere (Earl of Oxford)
5. Simon De Kyne
6. Eustace De Vesci
7. Ranulph De Veaux
8. Porters
9. Ferrymen
10. Soldiers at Arms
11. Page boy with Shield of Almeric
12. Page boy.

RIGHT OF DOORWAY

1. King John
2. Stephen Langton (Archibishop of Canterbury)
3. Archbishop of York
4. Robert Fitzwalter
5. Pandulph - "Pope's Legate"
6. Bishop of Dublin
7. Bishop of London
8. Earl of Pembroke
9. Robert De Ross
10. Henry De Boehm
11. Standard bearers "with Arms of England"
12. William Ferrers)
13. Peter De Mauley) Barons on John's side
14. Soldiers at Arms
15. Bishop of Winchester

Note: Figures in picture numbered according to blueprint and chart.

INSCRIPTIONS IN BUILDING

"There is no evil that we cannot either face or fly from but the consciousness of duty disregarded."

Inscription on balconies in
Probate Courtroom.

"And the rule of the Law is preferable to that of any individual."

Aristotle
Inscription at north end of lobby.

"This is a government of Laws not of Men."

Inscription on canopy back of
Judges' bench, Court of Appeals.

"Towards the preservation of your government it is requisite not only that you steadily discountenance irregular oppositions to its acknowledged authority but also that you resist with care the spirit of innovation upon its principles however specious the pretexes."

George Washington

Inscription over west doorway in
Country Treasurer's office (Tax
Room).

"Justice is the end of government. It is the end of Civil Society. It ever has been and ever will be pursued until it be obtained or until Liberty be lost in the pursuit."

The Federalist

Inscription over east doorway in
County Treasurer's office (Tax
Room).

ORNAMENTAL GLASS WINDOW, MAIN STAIR HALL OF COURT HOUSE

Designed by Mr. C. F. Schwinfurth of Cleveland, Ohio and
Mr. Frederick Wilson, artist of Briar Cliff Manor, New York.

Cost: \$4,000.00

The glass is of English manufacture.

The art work is by Gorham Manufacturing Co. of New York.

In this window, Justice is represented without the bandage over
the eyes, meaning that in the new Court House, Justice is not blind.