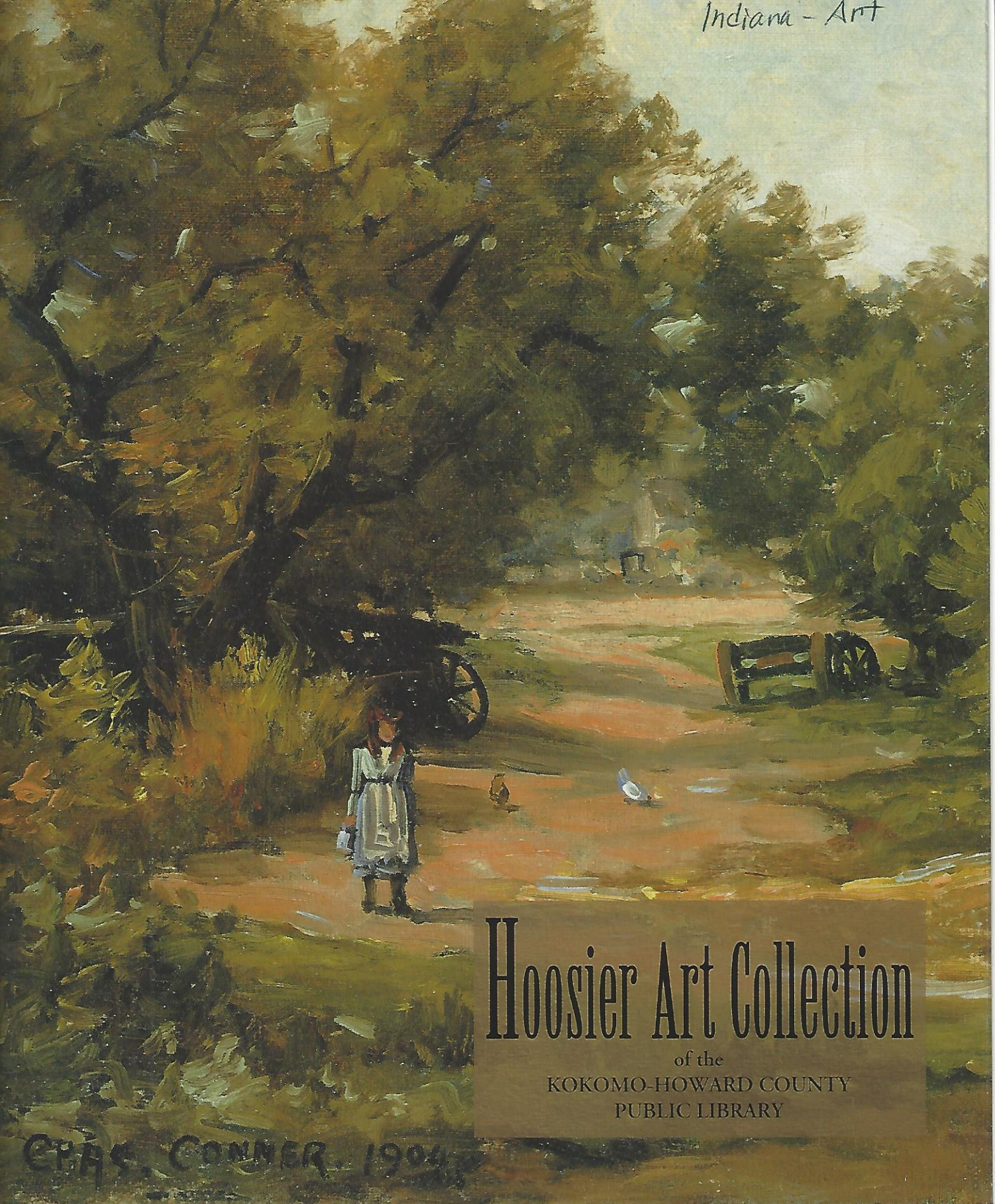


Indiana - Art



Hoosier Art Collection

of the
KOKOMO-HOWARD COUNTY
PUBLIC LIBRARY

CHAS. CONNER 1904



ON THE COVER

Charles Conner creates a visually stunning composition with his asymmetrical placement of elements and a vanishing point that emanates from the left portion of the picture plane. The painting is anchored to the right foreground by the dynamic, dark brushwork of the sleigh and balanced by the positioning of the female figure within the tinted hues of the receding pathway. Conner's confident strokes lend great detail to objects and landscape with minimal effort. This painting allows the viewer to glimpse the ease in which a truly gifted artist can work.

CHARLES CONNER

(1857-1905)

Country Lane

Oil on Canvas 10" x 16"



Charles Conner, a Richmond native, began sketching at an early age, but did not concentrate solely on art until later in his short life. Conner is thought to have produced only fifty paintings during his artistic career. Although Conner never recognized his considerable talent, he greatly influenced the *Richmond Group* of artists.

A completely self-taught artist, Conner worked in the paint room at Hoosier Drill Company lettering and embellishing seed boxes and grain drill hoppers with small paintings. Conner and his brother, Albert, painted scenes along California's Pacific coast from 1887 to 1895. After his return to Richmond, Conner was encouraged by John Elwood Bundy, Ellwood Morris and Max Nordyke to show his painting *Wet Night in February* in an exhibition in Indianapolis, where the work was chosen for display at the 1904 St. Louis Exposition. Bundy once stated that he regarded Conner as "one of the strongest painters in the West".

Hoosier Art Collection
of the
Kokomo-Howard County Public Library

Contents

- 2 Brown County Artists
- 8 Richmond Artists
- 12 Kokomo-Howard County Artists
- 16 Other Prominent Hoosier Artists

BROWN
County
Artists

Brown County Artists
represented in the collection:

C. Curry Bohm

- *The House of the Painter*

Francis C. Brown

- *Brown County Sycamore*

Anthony Buchta

- *Winter in Brown County*

V. J. Cariani

- *Autumn Landscape*

Lillian Fendig

- *Church Lane*

Dorothy Frantz

- *Redbud Lane*

Carl Graf

- *Autumn Sentinel*

Glen Henshaw

- *Baltimore*

Georges LaChance

- *Brown County Landscape*

Fredrick Rigley

- *Bonita Springs Interior*

Derk Smit

- *Peaceful Valley*

T.C. Steele

- *Talbot Place 1898*

Will Vawter

- *The Doorway*

E.K. Williams

- *Village Spring Scene*

Jan Wills

- *October Ponds*



THEODORE CLEMENT STEELE
(1847-1926)
Talbot Place 1898
Oil on Canvas 22" x 27"



An example of things to come, T.C. Steele won his first art award at age 13 for a pen and ink drawing displayed at the 1861 Indiana State Fair. He went on to study at the Waveland Institute and at the *first* Indiana School of Art. He also studied in Chicago and Cincinnati. Recognizing Steele's potential, thirteen of his friends raised funds to send him (and his family) to the Royal Academy of Art in Munich, Germany, where he studied for five years.

Steele was instrumental in directing the nation's attention toward Indiana art and gained fame as leader of the *Hoosier Group*. He also was one of the founders of the John Herron Art Institute and the Society of Western Artists, an organization which provided traveling exhibition opportunities for artists.

In 1907, Steele built a studio and home in Brown County. This dwelling came to be known as *The House of the Singing Winds* because of the sound the wind made as it blew through the wire screen doors and windows of the house.

T.C. Steele is acknowledged as the "Dean of Indiana Artists", and this oil is another solid example of his skill and talent. The grassy foreground and early fall foliage is heavily textured with short, deliberate brushwork that mimics the feeling of the natural landscape. Steele's colors are bright and passionate, though the overall effect is of hazy dimness. Balance is achieved by positioning the large tree in the left opposite the expansive foreground to the right, while attention is drawn toward the center by the yellowing frondescence. Talbot Place 1898 is a classic work of Hoosier art.

The extraordinary use of color is the first aspect to greet the viewer upon inspection of "The Doorway". Brilliant tints of green, violet and red announce the foreground to this painting by Will Vawter. Attention is drawn into the work by the distinct roof line that leads to the vanishing point placed right of center. One senses closeness and intimacy by the largeness of the tree and shrubs as well as by the foliage that falls from the upper left hand corner of the picture plane. Vawter's effective use of dynamic methods creates a warm and pleasant Indiana landscape.



JOHN WILLIAM "Will" VAWTER
(1871-1941)
The Doorway
Oil on Canvas 24" x 29"



Will Vawter was known best for his illustrations for James Whitcomb Riley's poetry books and for his paintings of rural Indiana landscapes.

Vawter was born in Virginia and moved with his family to Greenfield, Indiana, when he was six years old. Those who knew him recalled his developing artistic ability and occasional artistic forgetfulness; as a boy, he was known to absentmindedly wipe his paint brushes on the furniture or parlor curtains. Vawter illustrated for several publications and produced a children's book along with his sister, Clara, entitled *Of Such is the Kingdom*, later renamed *The Rabbit's Ransom*.

Vawter moved to Brown County in 1908 and lived there for over 30 years. His work was exhibited many times with the Hoosier Salon, including a special showing of 32 of his oil paintings at the 1932 exhibit.



EDWARD K. WILLIAMS
(1870-1950)
Village Spring Scene
Oil on Canvas 30" x 36"

E

dward K. Williams was born in Greensburg, Pennsylvania. He studied at the Art Institute of Chicago and worked for thirty years as a commercial artist in Chicago. Williams moved to Brown County in 1927 and became involved with many organizations, serving as the president of the Indiana Artists Club and the Brown County Art Association.

Williams painted exclusively in oil before taking up watercolor, which he believed to be a more difficult medium. He never relied upon photographs, even for the winter landscapes he painted primarily in Wisconsin. He was known to bundle up, punch a hole in his mitten to fit his paintbrush through and work outdoors in the deep snow until his painting was complete.

Williams' work was displayed at the Hoosier Salon every year except one between 1928 and 1949.

A subtle coloration dominates this delightful rural landscape by E.K. Williams. Soft lavenders and blues evoke a dreamy quality. The divisions of planes are connected by the broom-like trees that sweep the sky. Frontal space advances and is given importance by the intensity of the light green oil paint. The impasto lends a contrast to the characteristics of the natural surfaces. Upon closer investigation, a small farmhouse emerges from behind the trees at the lower left of the canvas.

A strong impressionistic style directs this pleasant Brown County panorama. Layering of colors helps create the illusion of depth within the organic mass of the foreground. Feathery brushstrokes of purple and blue tints compose the endless vista to the right of the picture plane. This is balanced by the fiery red-orange tree positioned opposite the hazy view. Carl Graf imparts a harmonious perspective of a familiar southern Indiana scene.



CARL CHRISTOPHER GRAF

(1892-1947)

Autumn Sentinel

Oil on Canvas 25" x 30"

C

arl Graf was a Bedford, Indiana, native and studied for seven years at the Herron School of Art. He was a tall, thin man and was affectionately nicknamed "Shorty" by his friends. Graf went on to study at the Pennsylvania Academy of Fine Arts and New York's Art Students League. He was awarded a scholarship to study art in Austria in 1914, but his father forbid him to go because he would have had to travel through war-torn Germany.

Graf's early works were exhibited in the annual shows of the Society of Western Artists. Graf was invited by T.C. Steele to go on a walking tour of Brown County; this led to many summer camping trips there. Eventually, he and his wife, Genevieve (Goth) Graf, lived in their Brown County studio home in the summer and the Goth family home in Indianapolis in the winter.

Graf's paintings won numerous prizes at the Hoosier Salon exhibitions. He was influential in organizing the first art gallery in Nashville in 1925 and was a member and organizer of the Indiana Artists' Club.



VARALDO GUISEPPI CARIANI
(1891-1969)
Autumn Landscape
Oil on Board 12" x 13 1/2"

V

araldo Guiseppi (V.J.) Cariani was a native of Bologna, Italy, and came to America with his family when he was three years old. His early formative years were spent in Springfield, Massachusetts.

Cariani met artist Marie Goth when they were both students at the Art Students League in New York. After serving in World War I, Cariani wrote Marie that he was having trouble adjusting to civilian life. Marie's sister, Genevieve, purchased one of Cariani's sketches so he could visit Brown County. Cariani loved the area so much that he built a studio on the Goth property.

Cariani was one of only 20 artists from Indiana who were selected to exhibit at the 1933 Chicago World's Fair. He was well known for his cloud paintings and beautiful floral still-lives.

V.J. Cariani employed brilliant hues in his painting "Autumn Landscape". The use of color was conceived on the artist's palette and applied with bold and deft brushstrokes. Warm colors stir an active foreground while cool colors create contrast and distance in the background. Cariani's treatment of the subject was one of confidence and intuition.

Richmond

Artists

Richmond Artists
represented in the collection:

John E. Bundy

• *Forest Scene with Artist*

Charles Conner

• *Country Lane*

Paul Conner

• *Portico*

W.A. Eyden Jr.

• *The Approaching Storm*

Florence Finnan

• *Rockport Garden*

Frank Girardin

• *Summer Afternoon*

Francis D. Gregg

• *Blue Morning*

H.R. Townsend

• *Winter Passageway*



JOHN ELWOOD BUNDY
 (1853-1933)
Forest Scene with Artist
 Oil on Canvas 16" x 20"

J

ohn Elwood Bundy was primarily self-taught, yet he was the *Dean of Richmond Artists*, teaching many of the Richmond artists of his time. Bundy was also known as one of the leading artists in the Hoosier impressionistic tradition.

Bundy was born in North Carolina and, at age five, traveled with his family in a prairie schooner to a farm in Monrovia, Indiana. At the age of twenty, he studied with Barton S. Hays, a portrait painter from Indianapolis, but Bundy primarily "worked out the problems alone". He spent a brief time in New York and was allowed the privilege of copying artwork at the Metropolitan Museum.

Bundy's teaching career began in 1886 with a small class in Martinsville. Between 1887 and 1895, Bundy was in charge of the art department at Earlham College in Richmond, a non-paying position. He retired in 1895 to open a studio and devote himself exclusively to painting. Although known for his hazy autumn landscapes, Bundy painted a number of fine portraits, still-lives and winter landscapes.

The infinite sensations of nature are processed and reproduced through the energetic style of John Elwood Bundy. The brook by which the artist sits flows with dappled reflections of white. The forest is given grandeur and size with strong verticals rising to the sky. Thick layers of paint and powerful applications convey an urgency to capture the fleeting moment. The environment depicted is one that shelters the artist and stimulates his keen perceptions.

This expansive landscape by William A. Eyden Jr. appears to be influenced by the style of renowned impressionist J.M.W. Turner. The top portion of the work dominates the picture plane with hurried and dynamic brush-work. One can feel the coolness of the storm as the warm colors of calm are replaced by overwhelming varieties of green and grey. The tremendous handling of color emphasizes Eyden's talent for dramatic composition.



WILLIAM ARNOLD EYDEN JR.
(1893-1982)
The Approaching Storm
Oil on Canvas 24" x 36"

W

illiam Eyden Jr., a Richmond, Indiana native, stated he chose a career in art over the concert violin because "art you can do forever".

Eyden's father was his first art teacher. Later, he studied under John Elwood Bundy and T.C. Steele, among others, in Indiana, and with William Merritt Chase at New York's Art Student's League. Eyden's paintings received awards in several Hoosier Salon exhibits, including the first one in 1925. For eleven years, during the 1940's and 1950's, Eyden owned a studio in New York, where he painted nine months every year. Some of his friends during that period included Judy Garland, George M. Cohan and artists John Sloan and George Bellows. In 1957, he retired to Indianapolis, where he continued to paint and teach students at his home studio.



PAUL CONNER
 (1881-1968)
 Portico
 Oil on Board 15" x 12"

Paul Conner, who was born in Richmond, Indiana, was a music teacher as well as a professional artist. When Conner was 38 years old, he moved to Long Beach, California. He lived there for close to fifty years until his death in 1968. He studied painting under H.L. Richter and W. Clinton Conner.

Conner's work was exhibited in the first Hoosier Salon in 1925. He was a charter member of the Long Beach Art Circle and was honored by his fellow artists in 1967 with a reception at the Pacific Coast Club.

A creamy light-source descends from the left and illuminates this European landscape by Paul Conner. Brightened areas are contrasted with soft shades of blue and violet. The varied planes of the stone surfaces are amplified with short, choppy brushstrokes.

Compelling negative spaces are cut by columns that ascend and arc. Even though the scene is closely cropped, one feels a rhythm beginning to emerge.

Kokomo-
Howard County
Artists

Kokomo-Howard County Artists
represented within the collection:

- Mary Cox Beatty**
- *Tomorrow's Little League All-Star*
 - *Floral with a Green Bowl*
- Dixie Ben-Nett**
- *Gloucester Harbor*
 - *A Little Piece of Winter*
 - *Flowers in a Blue Vase*
 - *Garden Flowers*
 - *Nasturtiums in a Blue Vase*
- Malcolm Black**
- *Spring Flowers*
 - *Old-Fashioned Roses*
- Helen Buckley**
- *Carnegie Public Library*
 - *Peonies in a Blue Vase*
- Debra Edwards**
- *Pink Petunias on the Patio*
- Joyce E. Lytle**
- *Healing Plant I*
- Suzanne Mays**
- *It's a Winter*
- Geraldine A. Scott**
- *Fall Foliage*
- Val Walters**
- *Blue Heron*
- Robert Wavra**
- *Strawberries*
- Ida Gordon**
- *Art Festival*
 - *Mixed Bouquet*
 - *Nasturtiums*
- Clara Hamilton**
- *Bundy's Woods*
 - *Pink Roses*
 - *Rear of Carnegie Library*
- Orville Jefferson**
- *Beech Grove*
- Misch Kohn**
- *The Cello Player*
 - *Dark Bird*
 - *A Friend of the Family*
 - *Letter from Japan*
 - *Tiger*
- Leota W. Loop**
- *Autumn in the Beechwoods*
 - *Bleeding Hearts in an Oriental Vase*
 - *Blue and White Hyacinths*
 - *The By-Road*



MISCH KOHN
 (1916-)
 The Cello Player
 Lithograph 20" x 14"

Misch Kohn was born Harris Kohn in Kokomo, Indiana. While attending the John Herron Art Institute, he adopted the nickname "Misch", which was given to him by his classmates. He went on to study color lithography under Francis Chapin and Max Kahn. Kohn is now a resident of Hayward, California.

As well as being an artist, Kohn has taught at the Institute of Design in Chicago and at California State University at Hayward. His work is included in the permanent collections of nearly every major museum in the country, as well as several museums abroad. Kohn has received numerous awards, including two Guggenheim fellowships and an honorary doctorate from Indiana University.

"The Cello Player" has a light-hearted and whimsical feeling. Misch Kohn commands his figure to sway and bend with a rhythmic and emotional line. The musician echoes the organic shape of his instrument, from the bowing of his legs around the cello to the tilt of his head towards the scroll of the peg box. The player embraces his music as Kohn surely must embrace the printmaking process.

"The By-Road" is unusual since Leota Loop was primarily known for her still-lives. Yet, her command of pigmentation was consistent throughout her body of work. This pastoral autumn scene is made effective through Loop's use of an overlapping and directional dry-brush technique that enhances the painting's depth and mood.



LEOTA WILLIAMS LOOP

(1893-1961)

The By-Road

Oil on Canvas 25" x 30"

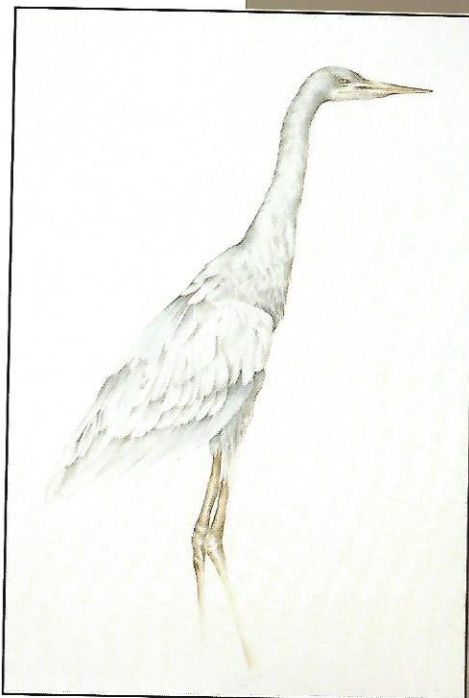
L

Leota Loop was born in Fountain City, Indiana, and moved to Kokomo with her first husband around 1920. She studied with Olive Rush while in her teens and later with William Forsyth, T.C. Steele, Will Vawter and Randolph Coats.

During her years in Kokomo, most of her paintings were of large, summer garden flowers. In 1939, she moved to Brown County. She opened a studio in Nashville, Indiana, and began concentrating on landscapes. Her paintings were exhibited several times at the Hoosier Salon exhibition; one of her florals, *Iris and Peonies*, was purchased from the Hoosier Salon in 1937 by Governor Townsend and her landscape, *Quietly Tucking Us In*, received the prize for most popular oil painting in 1941.

Val Walters is an instructor of drawing and painting at Kokomo High School and has been an associate faculty member at Indiana University at Kokomo. He has also worked as a book illustrator and greeting card designer. Walters has won many awards for his drawings in the annual Hoosier Salon exhibition.

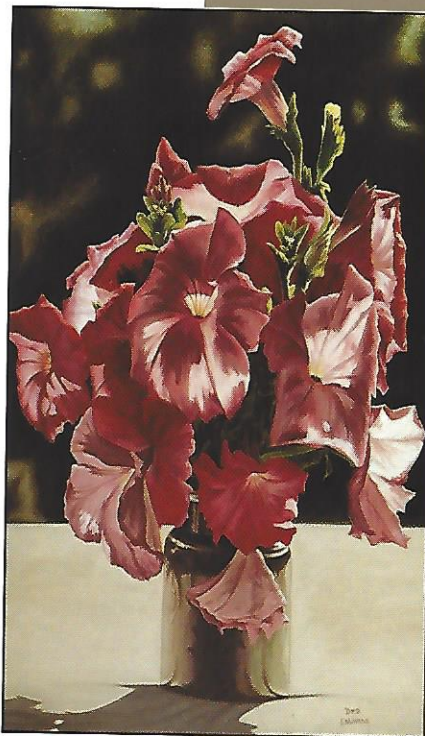
VAL WALTERS
(1941-)
Blue Heron
Silverpoint Pastel 21" x 12"



A realistic technique defines this graceful rendering of a "Blue Heron". The limber form is drawn with short, calculated marks inspired by keen observation.

Debra Edwards is an art teacher at Indiana University at Kokomo and has taught privately and in the public school system. Her work has received honors at the Indiana State Fair Art Show and several Kokomo Art Association exhibitions. Edwards works in a variety of media including oils, loom weaving, pastels, palette knife, batik and sculpture.

DEBRA EDWARDS
(1954-)
Pink Petunias on the Patio
Oil on Canvas 31" x 18"



Debra Edwards paints this still-life in a representational manner, but chooses to elongate the shapes to portray an atypical view of a typical subject.

Other Prominent Hoosier Artists

Other Prominent Hoosier Artists represented in the collection:

Joy Adams
• *Taking a Break*

Ruth Anderson
• *After the Rain*
• *In for the Night*
• *Kid Capers*
• *Snowscape*

Ruth A. Baker
• *Winnie-the-Pooh II*

William Borden
• *Aunt Maude's*

Betty C. Boyle
• *The Escape*

Francis F. Brown
• *Landscape with Figures*
• *Untitled Landscape*

Harold Buck
• *Aggregates*

Nina Conner
• *Colonial Metal*

Harry Davis
• *West Side*

• *Drugstore*

Jan Davis
• *Curiosity*

Connie Jo Deering
• *Sunshine and Leaves*

Jerry A. Dunbar
• *Spanish Flavor*

Mary Eggert
• *Evening Dogwood*

E. Gaye Eilts
• *Last Flowers*

Julia Faucett
• *Strati*

Myron Finchum
• *Glass Space*
• *Silent Excitement*

Margery Gates
• *On Ice*

Eleanor Grieb
• *Colors and Shapes*

Louise B. Hansen
• *Abandoned*

John T. Hodgkin
• *Troll Bridge*

Floyd Hopper
• *Autumn in the Ravine*

Patricia Landrem
• *Curiosity*

Helen Marsden
• *Forest Scene*

• *St. Basil*

Joe Mayberry
• *Pour Power*

Eveyn McConnell
• *Garden View*

Wilbur Meese
• *Stone and Wood Barn*

George Jo Mess
• *Houses in France with Outside Stairway*

Doris B. Myers
• *Iris #2*

Nancy A. Noel
• *Dolls*

Stan Obermueller
• *Indiana Woods*

Rob O'Dell
• *Pemaquid Point Lighthouse*

Steve Polomchak
• *Winter Church Scene*

Marilyn Price
• *Sequestreum*

Joel W. Reichard
• *End of an Era*

Lyle Reith
• *After the Snowfall*

J. Anna Roberts
• *Excalibur*

Rick Rush
• *Indy 500*

• *National Champion Hoosiers 1987*

Karen Shand
• *Tiger Lily*

Joe Shell
• *West Central Indiana*

• *Summertime*

K.P. Singh
• *The Elliot House*

• *Kokomo, Howard County, Indiana*

Martha Slaymaker
• *Counterpoint*

• *In the Beginning II*
• *In the Beginning III*

• *Labna*
• *Pueblo Women*

Cecilia Slusser
• *When Winter Comes*

Thomas Thiery
• *Grand Masters of Washington Square*

Leah S. Traugott
• *Dale's Scarf*

Joseph Trover
• *Beeches in Winter*

Betty Wade
• *Sitting on the Edge*

Clifton Wheeler
• *The Little Waterfall*

• *Smoky Mountain Valley*

Bill Zeigler
• *Desert Shrubs*



HARRY A. DAVIS
 (1914-)
West Side Drugstore
 Acrylic 24" x 33"

Patterns and textures abound in this intricate work by Harry Davis. The uniquely individual style used by Davis consists of a surface movement that is embellished with short brushstrokes. The unusual coloration and consistency of the sky is an extension of the artist's technique. Cast shadows enhance depth in this straight-forward perspective. Graphic elements and geometric shapes are balanced by the cropping of what was once an actual scene in Indianapolis.

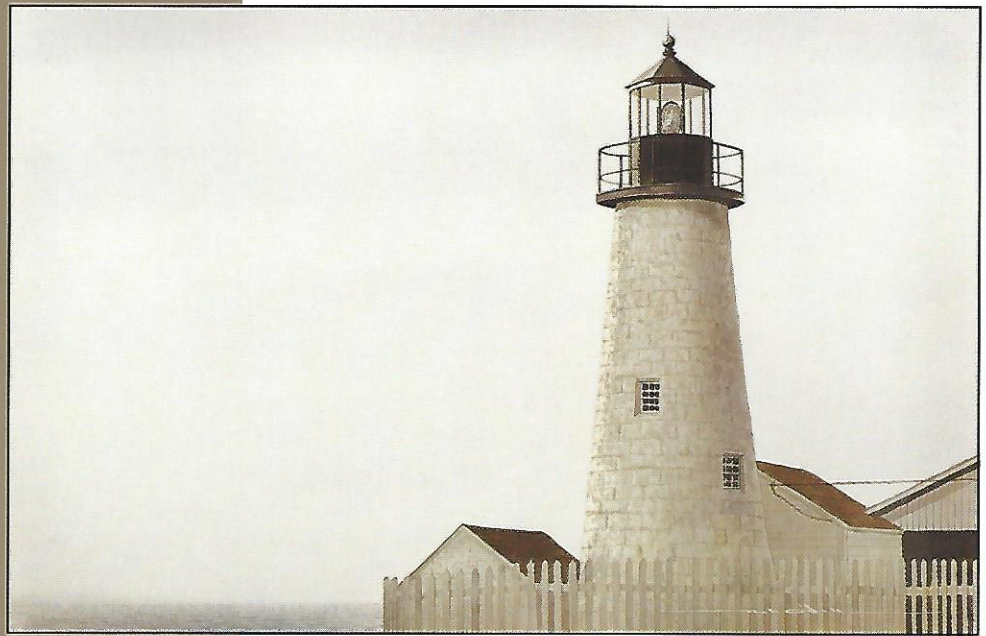
H

arry Davis graduated from the John Herron Art Institute in 1938. After winning the Prix de Rome that same year, he attended the American Academy in Rome, studying art for three years. In 1941, Davis became the artist-in-residence at Beloit College in Wisconsin. During World War II, he served as a combat artist.

Davis taught at the Herron School of Art for 37 years and held a professorship from 1970 to 1983 with the IUPUI system. Since 1960, he has concentrated on three themes: trees and woods, the youth culture and disappearing landmarks of the Midwest. Davis has exhibited artwork in many shows, including the annual Hoosier Salon, and has won numerous awards.

The painting "Pemaquid Point Lighthouse" depicts an actual scene on the Maine coastline. Great attention has been given to the composition in this work. The asymmetrical arrangement of the geometric forms and the tight cropping of images increase interest and drama.

Realism is obtained by Rob O'Dell's careful dissection of light and dark, resulting in texture and contour.



ROB O'DELL

(1938-)

Pemaquid Point Lighthouse

Watercolor 15" x 22"

R

ob O'Dell was born in Decatur, Illinois. He studied at the American Academy of Art, with an emphasis on a commercial art career. Nationally recognized watercolorist, Irving Shapiro, also instructed O'Dell. He worked as a layout artist in Chicago for five years after completing his schooling.

Rob O'Dell now lives in a century-old farmhouse in Ladoga, Indiana, and is restoring a turn-of-the-century building into a studio and gallery. O'Dell's art has won awards in many exhibitions, including the Hoosier Salon, the Wabash Valley Exhibition and the Indiana State Fair. As well as painting, he teaches watercolor workshops.



NANCY A. NOEL
 (1945-)
 Dolls
 Acrylic on Canvas 35" x 46"

Nancy Noel was born in Indianapolis and now lives in a secluded 22-acre home near Zionsville. She attended St. Mary's school at Notre Dame and later graduated from Mount St. Joseph College in Cincinnati. Noel began her career by doing \$15 pastel portraits for visitors to the Indianapolis Museum of Art's Lilly pavilion.

Recognized for her American Realist posters as well as her paintings, Noel attempts to balance her aesthetic nature with her strong business sense. She attributes her fame to her gallery showings in New York City. The theme of Noel's work varies, from exotic animals to floral still-lives to sensitive children's portraits.

Nancy Noel is able to create emotional depth using a monochromatic palette. Subtle contrasts in values along with a strong light source from the left produces distance. While the painting may appear unfinished, this vignetting technique only focuses more attention and interest in the expressions of the small girls. The viewer is transfixed by the gaze of the children and is implored to reflect upon childhood memories.

Clifton Wheeler adopts a restricted impressionistic approach in this oil composition. Careful blending of hues model images and soften the feeling of the work. Light falling from the upper left produces shadows that further the carving of forms. A diagonal overlapping of planes generates distance and focuses attention toward the frontal space where a lone structure is the only evidence of human encroachment.



CLIFTON A. WHEELER
(1883-1953)

Smoky Mountain Valley

Oil on Board 19" x 28"

C

lifton Wheeler studied art under William Forsyth at the John Herron Art Institute and under William Merritt Chase, Robert Henri and Kenneth Hayes Miller at the New York School of Art. He visited Europe twice with Chases's art classes, where he met Gertrude and Leo Stein and German glass-designer Max Jung. Following his studies, he returned to Indiana, living in Mooresville and later in Irvington, near Indianapolis, where he resided the remainder of his life.

Wheeler taught for many years at the Herron Art Institute and Shortridge High School. During the summers, Wheeler traveled to different mountain ranges to paint, particularly the Great Smoky Mountains. His first visit was with a librarian group, including the head of the Indianapolis Public Library, Charles Rush.

Wheeler's work won many awards and he was one of two artists chosen to display art at the world's fairs in New York and San Francisco.



WILBUR MEESE
 (1910-)
Stone and Wood Barn
 Watercolor 21" x 29"



At the age of seven, Wilbur Meese displayed his artistic leanings by painting green stripes down the backs of his family's hogs. During the Depression, several women in his church sold a friendship quilt to provide the funds for his first semester at art school. He studied at the Circle Art Academy, Butler University and the Cleveland Art Institute.

Meese worked as a commercial artist, designer and art director for Eli Lilly and Co. until his retirement in 1983. To prepare for retirement, he began painting and exhibiting watercolors. In 1976, one of Meese's paintings was chosen for the cover of the Indiana Bell telephone book. His work has received awards from the Hoosier Salon, Indiana Artists Club and the Indiana State Fair, among others.

Delicate brushwork highlights this watercolor by Wilbur Meese. Spiny linerwork indicates barren trees in the aligid winter. A realistic management of texture successfully depicts the different characteristics of the building materials. A centralized placement of the barn forces attention to begin inward and radiate outward. Broad washes of grey and blue in an expansive sky effectively reproduce the feeling of the cold season.

"Dale's Scarf" by Leah Traugott stirs the viewer with its vibrant hues and expressive modeling. The perspective and composition funnels attention downward from the exciting floral bouquet to the delicate scarf and loose flowers. Traugott's gestural linework and color patches allow the viewer to glimpse into the artist's creative process.



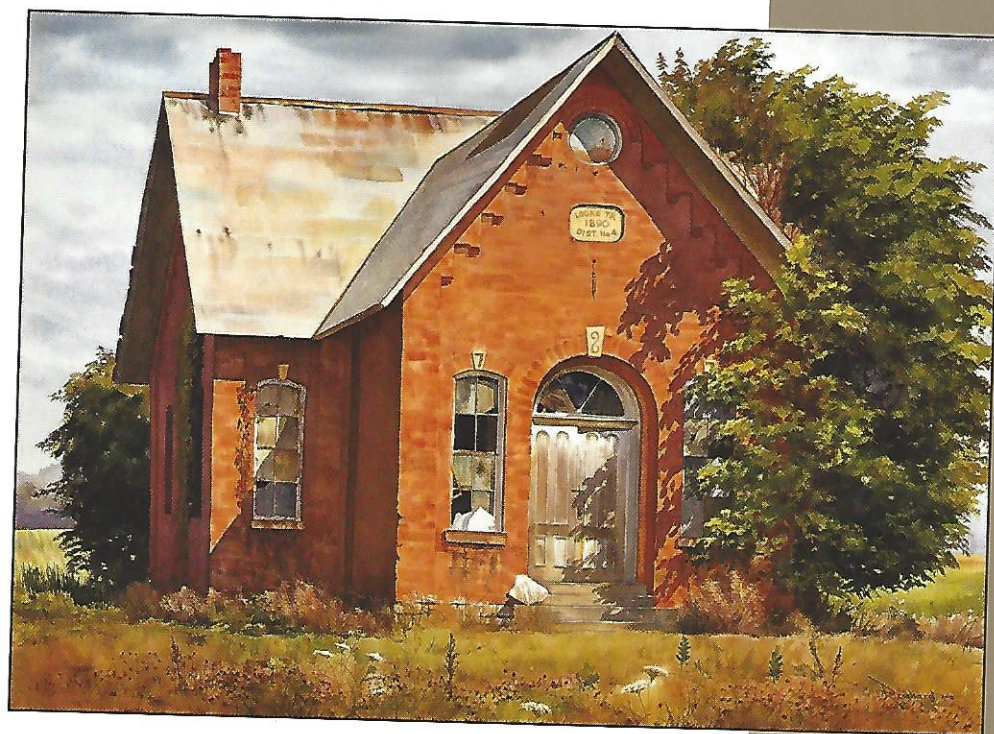
LEAH S. TRAUGOTT
(1924-)

Dale's Scarf

Pastel 23" x 17"

Leah Traugott is a graduate of the Herron School of Art. She has taught watercolor and pastel for a number of years at the Indianapolis Art League and was an Assistant Professor of Sculpture at Herron. Traugott also served a three year term as a visual artist panelist for the Indiana Arts Commission.

Traugott has a very artistic family. Her grandfather was a Parisian dress designer, her father won a scholarship to the French Academy at the age of 14, her daughter is a sculptress and her son is the Curator of Exhibitions at the University of New Mexico Fine Arts Museum.



JOEL W. REICHARD
 (1909-)
 End of an Era
 Watercolor 21" x 29"

Joel Reichard is a native of Bourbon, Indiana. As well as studying under William Forsyth at the John Herron Art Institute, he studied under Geisburg and Arsfeld at the Chicago Art Institute. For many years, Reichard spent his winters in his current home in Silver Springs, Florida; during the summer and early autumn, he would use the studio he set up in a house trailer and travel and paint throughout Brown County.

Reichard's paintings have received numerous awards, including many from the Hoosier Salon and Indiana Artists exhibitions. One of his watercolors received first prize in New York's Grand Central Gallery's National Exhibition in 1979. He has gained renown for his work in watercolor and oil landscapes and also in the area of portraiture.

Intense complementary colors spark this lively rural Indiana landscape by Joel Reichard. The rusty orange of the old schoolhouse reacts energetically with the deep powder blue of the sky. Great attention is paid to nature and the overall effect is of realism. Commanding, competent brushwork details the varied surfaces of the structure. The warm sunlight bathes the building and brightens what might otherwise be a melancholy scene.



The Kokomo-Howard County Public Library continually strives to present the best in Hoosier art to the community. Several months out of the year the library assembles exhibitions from work contained within its Hoosier Art Collection. Many of Indiana's most outstanding past and present artists are represented in this acclaimed collection- regarded as one of the best in Indiana.

There are several ways that you can support and complement this endeavor. By making a monetary donation to the library's Gift and Memorial Fund, additional works of art can be purchased. Hoosier art that meets the library selection criteria can also be donated. Gifts of money or artwork can be bequeathed as part of estate planning. With your kind and generous contributions, the Hoosier Art Collection is assured of remaining an asset to the community and state.

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