



2013
TOUR
OF
HOMES

THE GRANDVIEW
HEIGHTS/
MARBLE CLIFF
HISTORICAL
SOCIETY

May 12, 2013



*Marble Cliff,
Grandview,
and the
Bellows
Connection*





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Marble Cliff, Grandview, and the Bellows Connection

In 1910, members of the Bellows family of Columbus built two homes in Marble Cliff. They were uncle, aunt, and cousins to renowned American artist and Columbus native, George Wesley Bellows, son of George M. Bellows, premier 19th Century Columbus contractor, builder, and architect. George M. Bellows was elected to a term as Franklin County Commissioner in 1895. Both of these Marble Cliff families were also prominent in Columbus business and industry. Details of their Marble Cliff homes and their lives are in the Voelker and Leach Residence sections of this booklet, pages 6-10.



Sunday, Going to Church, 1897 (George W. Bellows, 1921)

George W. Bellows was born at 325 East Rich Street in 1882, child of his parents' late life marriage, his father's second marriage. As a toddler he accompanied his father to watch the July 4, 1885 cornerstone laying of the Franklin County Courthouse, for which the senior Bellows was contractor and designer. The boy began drawing on strips trimmed from his father's drafting board.



Columbus YMCA basketball team, 1902. Manager: William Kirkpatrick. Seated left: George W. Bellows Also in photo is Fred Cornell.

Next door, at 269 East Rich Street, lived the four boys and a girl of the Rhoads family. Down the street lived Fred Cornell, writer of "Carmen Ohio," who was born two days after Bellows. These children grew up together, attended Columbus Public Schools, and shared many neighborhood adventures.

In 1913, the Rhoads daughter, Harriet, who



had lived next door to Bellows, and her husband William Kirkpatrick built an Arts and Crafts style home on Westwood Avenue in Grandview Heights. Harriet had graduated from Columbus Art School with Alice Schille, noted American artist and watercolorist, and had her first show in Chicago in 1910. William Kirkpatrick had been the manager of the Columbus YMCA basketball team in 1902, with George W. Bellows and Fred Cornell as members.

In late life, Harriet Rhoads Kirkpatrick recorded memories of growing up next door to George W. Bellows. Following are some excerpts:

“When my brother Ray and George started to school in first grade, I was in the third grade and from this superior position was either delegated or took upon myself the task of seeing those two boys safe and clean to the school about three short blocks from home. It was no small job, for even in those days there were hazards. We had to pass Central Market where all the fruits, cheese, popcorn, etc. were on display. They were not supposed to buy anything on the way to school but they would protest until I gave in. Then they would have bulging pockets for the hungry time at recess.

At the end of the morning session we all could run across the street from the school to Bauer’s Bakery, where we could buy the most delicious cream puffs for two cents each. I could not resist these so that the three of us would arrive home somewhat untidy. I would rush my brother to the bathroom to clean his face and hands before we faced the family. I never knew how Mrs. Bellows reacted to George’s appearance. It couldn’t have been adversely, for in the years we lived beside them I never heard George’s mother or father say an unkind word to George or any other child.”

“Another job of mine that included George was to watch the younger boys in our backyard circus. That circus was, indeed, an institution. A neighbor who was an executive of the Sells Circus, and whose son played with my older brothers, had regular equipment from the circus erected in our backyard. There was a springboard, a high trapeze, a bar, and a tight wire with nets below.

I was quite expert in hanging from my toes, skinning the cat, and turning a somersault from the spring board, much to my older brothers’ disgust. However, with the younger boys I was quite the hero. They were allowed certain hours to play there and I spent that time trying to get George and the other six-year-olds to do the very hard stunts. Most of the time they spent just jumping off the spring board and bouncing up and down on the net.”



“If George did not shine in the backyard circus, he certainly did in the front yard. Whenever I think of George, I think of a solemn little boy who sat on our stone front steps drawing on yards of ribbon paper. It was a command performance and we would pay him with dates and figs. Since my father was an importer of fine groceries, it was easy for us to provide these rarities.

There would be heated arguments as to what George was to draw. Since the paper was long and narrow, trains and circus parades were the favorites. It mattered not at all to George, for he could draw anything we asked for. The boys preferred the trains, starting with the engine and ending with the caboose. But I preferred the parades with long lines of animals ending with the calliope.

In the midst of his drawing George would stop, look up and say, “I have to be fed!” Whereupon he would be given a date or a fig. Then back to work he would go, although drawing was never work for George. I used to save these drawings and pin them up on the wall of my room. What eventually became of them I do not know.”

“In our barn we had a large barrel for a rostrum and boards across boxes as seats, where we gave plays and recitations. Since each Friday we had to stand up in front of the whole class and recite pieces, these rainy afternoon sessions were rehearsals for the school performance. At this time I was taking elocution lessons. The boys liked best my rendition of “Curfew Must Not Ring Tonight.”

George did not recite but he stood up and with a great deal of poise would tell stories. These were made up as he went along but I remember that he had a great imagination, so we listened. We not only listened to the story, but to George’s diction. He spoke very slowly and had what we called an Eastern accent. In fact, we called him the preacher.

However, George was no sissy. In spite of his seriousness and dignity, he was always ready for a fight. Many a time I jumped over the dividing iron fence to pull the boys apart. This was no easy task, as George’s two dogs, a pointer and a setter, were always in the fracas.”

“During the years I often saw George and we took up our friendship again. At the opening of the Bellows exhibit at the Carnegie Library in Columbus (November 1912), upon seeing my husband with me, George shouted, “Good Lord, Bill, you didn’t marry her!” Then he asked in a confidential tone, “Does she beat you up?” He was remembering those early days.”

For more about Harriet Rhoads Kirkpatrick, see: *ViewPoints*, Summer 2005.
http://www.ghmchs.org/PDFs/VIEWPOINTSAug05_web.pdf

1449 ARLINGTON AVENUE



THE LEACH RESIDENCE



This Arts and Crafts style home was built in 1910 for Charles C. and Mary Jane Halm Bellows. The architect was their son, C. Walter Bellows (1868-1942), who also lived at this address.

(Residence) 8 rooms, 2 story, \$6000, Arlington, Ave. Architect: C. Walter Bellows, The Ruggery, Columbus. Owner: C. C. Bellows, 325 East Town Street, Plans in progress: brick, stucco, galv. iron cornice, hardwood finish and floors tiling, mantels (special design), gas electric fixtures, lavatories, water closets, bathtub.

American Contractor; Saturday, April 30, 1910.

Charles Clark Bellows (1833-1919) was a younger brother to George M. Bellows, father of artist George W. Bellows. C. C. Bellows as a young man came to Columbus from Sag Harbor, NY. He married Mary Jane Halm (1845-1928), daughter of Michael Halm, Columbus' first furniture manufacturer and furniture retailer. The firm became Halm and Bellows, then Halm,

Bellows and Butler, and by the 1890s C. C. Bellows was a principal in McAllister Mohler Co. In 1910 McAllister Mohler, Furniture, 142-146 N. High Street, advertised as the only Columbus source of Gustav Stickley "Craftsman" Furniture.

A Glimpse of the Past: We can imaginatively reconstruct a bit of the lifestyle and furnishings of the C. C. Bellows years, from 1910 to 1928, when we read the 1927 will of Mary Jane Halm Bellows. Specific bequests to her three daughters and two sons include six Oriental rugs, two Navajo rugs, a gold watch and breast pins, gold-band china (to Gerturde Bellows Auld, next door), silverware, sewing machine, tea table, and "all my books on Science."

Sometimes it is said that in order to be successful, the young man standing in business or in a profession must leave his home town and win a name by long and arduous work. Not so with C. W. Bellows, who opened a Columbus office in 1900 and since that time has been awarded some of the important residence and building contracts. At the present time Mr. Bellows is preparing or has completed plans for the Troy Laundry building, a separate laundry for St. Mary's Academy, improvements at Mt. Carmel hospital, and several residences. Born in Columbus, Mr. Bellows was educated at the public schools and then spent eight years in hard, grinding practical work in the Columbus offices. Then followed a two years course in Columbia University, with service in New York offices, filling in the vacations. At the expiration of ten years of preparatory studies, Mr. Bellows was well equipped for the business which he has successfully founded.

The Columbus Dispatch, 9/18/1904

This Craftsman 2 1/2 story home features two porches flanking each side of the house. Note the arched brickwork over front entryway. There are many original Craftsman style mantels of quarter-sawn oak. The original brick is dark red and brown barkface with custom colored mortar, which was originally maroon.

The present owners undertook a sensitive renovation and expansion of this home. The addition to the rear modernized and expanded the kitchen, created a new north entry, and added a three-car garage. The second story of the addition is a master bedroom.

Owners of this home from 1931 until 1964 were Clarence and Nellie Weinland. Clarence Weinland was a teacher at North High School in Columbus.

In March 1965 this property was purchased by Edward N. and Betty L. Browning. Mr. Browning was associated with General Motors and Mrs. Browning was a kindergarten teacher with Columbus Public Schools.

The four Browning children were Ann, the oldest, followed by Eric, David, and Jon. All are graduates of Grandview Heights High School. Ann Browning Shaw and Jon live in Marble Cliff today.

The large three-story home provided many adventures, such as climbing out of the bedroom windows into the large maple tree. There were rope swings in the tree and volleyball was a favorite activity. The laundry chute, which is still there, offered a challenge, being large enough to climb into and down from the second floor to the basement. The large furnace “looked like a space capsule” and warmed their coats as they came in from playing in the snow. It kept the hot water radiators warm and sometimes not so warm.

Each child played an instrument in the school marching band and orchestra, and occupied different corners of the house to practice. Ann, Eric, David and Jon were all active in Scouting programs through high school.

Memories of Christmas trees, the family around the fireplace, card games and ping pong played with friends, and many more live on, as this house sheltered the Browning family for almost 45 years.

PERSPECTIVE OF PRETTY HOME BEING ERECTED AT
ARLINGTON FOR C. C. BELLOWS



Architect **C. W. Bellows** designed this home for his father. It is of English style. The first story is constructed of red wire-cut brick and the second story of stucco. It will contain ten rooms and two baths.

The Columbus Dispatch, 8/28/1910

2041 WEST THIRD AVENUE



THE VOELKER RESIDENCE



This early 20th Century Marble Cliff home, in its park-like setting at the end of West Third Avenue, was built in 1910 for Frederick H. (“F. H.”) and Gertrude (“Trude”) Bellows Auld. Mrs. Auld was a cousin to Columbus native and artist George W. Bellows. Mr. Auld was president of the D. L. Auld Company, founded at Goodale and High Streets in Columbus by his father Demas L. Auld, son of Scottish immigrants. Demas was discharged from the Union Army at the age of 18, spent five years learning the skills of engraving and watch repairing, and opened the business in 1870 as a custom jewelry shop.

In 1912, F. H. Auld developed a snap-on fastener which could be used to affix vitreous enamel emblems to automobiles. From the time that the first emblem ever to appear on Henry Ford’s “horseless carriages” was manufactured by the D. L. Auld company, the client list reads like a “who-was-who” of the automobile industry. In the 1920s, when the company was producing 10,000 emblems daily for Ford and an equal number for Chevrolet, it was also producing 80 percent of all emblems being used in the auto industry. The jewelry division was sold in the 1920s, but continued under the name: Aulds, Inc.

The house is a 2 1/2 story Arts and Crafts design, with a hip roof and shed-type dormers. Most of the windows are casement, with leaded glass. Unusual features include the southeast corner cantilevering over the first-floor back door, which is a clipped corner. There are several different French doors, many arches over the windows, and a nice arch over the front porch roof. In 1927 the lot to the south was purchased and a tennis court and three-car garage constructed. The garage served also as a party room, with a kitchenette, lavatory, and carpeted fireplace area. Also, in 1927, some remodeling was done in the living room and bedrooms.

In 1964, Dirken and Sharon Voelker moved back to the community in which they had grown up and purchased this property from Gertrude Bellows Auld. Three generations of the Voelker family have contributed to this community since 1934.

Harold Voelker was an attorney, as are Dirken Voelker and his son, Dow, who are in private practice together today. All the Voelker children are Grandview Heights High School graduates, and members of the third generation are now attending Grandview Heights High School.

The Voelker home has nine rooms and three and 1/2 baths. All four bedrooms have fireplaces with mantels. Downstairs are the living room, music room dining room, breakfast room and kitchen. The interior of the home has had few changes. Cabinet and woodwork are original throughout. The kitchen has been updated with the removal of the original sink, but retains the original built-in ice box in working condition, having been converted to electric refrigeration.

Among the Aulds there are lingering memories of after-football game parties, held in the garage, of F. H. Auld's cocker spaniel "Blackout," of lobster from Maine cooked on the old stove in the basement, buckwheat cake breakfasts on Sunday morning, Grandpa Auld's fly-fishing workshop in the basement, and Grandma Trude's (known as "Grandma Hoo Hoo") feeding the birds.

And now Voelker grandchildren are adding their own memories to those which have come before. The National Geographic maps on the living room wall behind the bookshelves were placed there in the 1920s by the Auld family. When the Aulds sold the home to Dirk and Sharon Voelker in 1964 they requested that the mirror in the living room never be taken down, and it has not been moved. The area rug in the dining room was the first rug purchased by Dirk and Sharon Voelker from Menendian Oriental Rug Company. The rug was originally in the Menendian home.

This home may be Marble Cliff's "all-time record," having been graced by only two resident families in 103 years.

1430 CAMBRIDGE BOULEVARD



THE EVANS RESIDENCE



This wonderful Arts & Crafts home has been owned by Daniel and Mary Clare Evans since 1996. In early 1917 William A. Jackson purchased lot 32 in George Cambridge Umlin's Cambridge Place Addition. Jackson was president and general manager of Jackson Realty, residing at 2005 Summit Street, just south of Iuka Ravine. He was probably both designer and builder of this property. In the 1920s Jackson owned several properties in the Grandview area, and a filling station at 157 West 5th Avenue.

The Great Depression had a severe effect on the Jacksons. By 1936 the home had been converted into four units. The Columbus city directory lists four couples at this address, including William and Catherine Jackson. In 1937 it is listed as vacant. In late 1937 Catherine Jackson sold the home at sheriff's sale to the Homeowners Loan Corporation. The HLC developed from 1933 federal legislation intended to help homeowners struggling to maintain ownership. From 1938 Herbert Toops is listed at this address, probably renting from the HLC. In 1942, Herbert and Laura Toops purchased the property from the Homeowners Loan Corporation. The Toops family lived here for more than 47 years. From 1986 to 1996 Roger and Rebecca Alban were the owners.

The home features two fine dormers with octagonal fronts. A unique feature is two fireplaces in the living room. Daniel Evans hand crafted the second fireplace mantel to match the west facing fireplace. He also did much decorative carpentry throughout. The first floor features oak woodwork, and

some select birch on the second floor. The limestone front porch is of curved cut stone and has keystones over the front first floor windows. The limestone inserts on the porch columns make for an interesting display. The second floor has an enormous great room, with plenty of light and a wonderful view.



Interior of front entrance during Toops residency.

during the years that the home was divided into the apartments. It is interesting that the longest residing occupants (Toops Family 1938-1986) hadn't discovered it!

Another interesting feature of the property is that the garage boasts a wonderful upstairs apartment, which Mary Clare Evans has turned into a studio, where she works on authoring and illustrating children's books. The structure has its own address, separate from the main house. In the early 1940s, Mike and Betty Tocci, parents of Ruthanne Tocci James, GH/MC Historical Society board member, along with her brother "Mickey" lived in the apartment above the garage.

Herbert A. Toops (1894-1972), OSU 1916, was an educator at the Ohio State University for 42 years, retiring in 1965. He was the creator of the Ohio State Psychological Examination, given to all incoming freshmen to test their aptitude for college. His early involvement in data processing led to IBM giving the Department of Psychology a computer, the university's first.

"My Dad bought the vacant lot next door (to the south) in the '40s. We planted a large garden on it for years, and composted on the back of the lot. We had an apple tree that came with it that grew inferior eating apples - might have been planted by Johnny Appleseed.

The school board owned the huge vacant lot to the north of us, across Third Avenue and fronting Cambridge. We played softball there, and I used to pick delicious wild strawberries that grew there. We and our neighbors burned trash there for years - that was how I met some of them."

— Larry Toops

GEORGE W. BELLOWS RETROSPECTIVE



**TRINITY UNITED METHODIST CHURCH ATRIUM
1581 CAMBRIDGE BOULEVARD**

Trinity United Methodist Church in Marble Cliff houses an exhibit representative of George W. Bellows' works for view by tour participants. This display has been made possible through the collaboration of the Village of Marble Cliff, the Grandview Heights/Marble Cliff Historical Society and the Columbus Museum of Art (CMA). This tour site makes a fitting start or finish to the 2013 House Tour, giving tour participants an insight into the artist's world perspective through his creations.

The importance of world-renowned Columbus born artist George W. Bellows and his family to the communities of Grandview Heights and Marble Cliff is highlighted through homes on the 2013 Home Tour. George Bellows is revered by many as the greatest American artist of his generation. In his hometown of Columbus, the Columbus Museum of Art reflects Bellows prominence as it houses the largest and most important collection of Bellows' works. CMA often highlights the Bellows collections through special exhibits, the most current to be a fall 2013 exhibit at CMA, *George Bellows and the American Experience*. This exhibit follows international shows of Bellows' works, many on loan from CMA, in Washington, D.C., New York and London.

Highlights at the Trinity atrium location include Bellows' original piece *Portrait of My Father* (1906) as well as reproductions of other Bellows' works. While in character as Bellows' Aunt Fanny, a CMA docent will present Bellows information. Aunt Fanny, Bellows' mother's sister Elinor Smith, played a key role in young Bellows' upbringing and was an ardent supporter of his artistic abilities even as Bellows was a young boy.

Bellows' works showcased in the Trinity exhibit highlight many themes as well as styles that evolved during Bellows' career. As a member of a group of artists that became known as the Ashcan School, Bellows quickly embraced subjects that were prominent for the time, from portraiture to everyday routines, from all walks of life to sports (both legitimate and unsanctioned). Examples of Bellows' works at the Trinity exhibit highlight his varied themes.

The Trinity exhibit includes:

Portrait of My Father (1906) - Exhibited is the original oil on canvas that Bellows painted of his father as a Christmas present. The portrait was painted in Columbus in approximately 3 hours. It has been reviewed as

providing the same “depth and empathy” as seen in portraits that took many sittings over an extensive period of time. (Columbus Museum of Art)

Frankie, the Organ Boy (1907) - This reproduction of the oil on canvas depicts a posed portrait of a street musician. The dark background with the hands and face highlighted are common traits in Bellows’ portraiture work. The contrast provides each highlighted characteristic with its own sense of character. (The Nelson-Atkins Museum of Art)



Frankie, the Organ Boy

Polo at Lakewood (1910) - This reproduction of a polo match in Lakewood, New Jersey, illustrates the artist’s technique of capturing the movement through the use of brushstrokes and paint application. The subject of the action oriented polo match contrasts with the “carefully groomed appearance” of the spectators. The original is oil on canvas. (Columbus Museum of Art).

The Big Dory (1913) - This reproduction of the oil on panel was created during time spent in Mohegan Island, Maine. The depiction of locals being challenged in their launching of a fishing boat highlights the artist’s habit of portraying in his works his observations of common everyday tasks. Bellows created stories and images through “uncomplicated broad-brush studies.” (New Britain Museum of American Art)

Cliff Dwellers (1913) - This reproduction is of the original which itself was an oil on canvas version of a lithograph Bellows had done primarily for the August 1913 issue of *The Masses* (a “sophisticated” monthly publication which was considered “vaguely socialist”). This oil is considered a sunnier and more “affectionate” cityscape than the lithograph. Still, both pieces reflect the life of inner city tenement dwellers. (Los Angeles County, Museum of Art).

Pueblo, Tesuque, Number One (1917) - This reproduction depicts a western theme presented in a high relief style. The piece offers a contrast of, yet a similarity to, the urban and rural nature of society, comparing the humanity of pueblo dwellers to that of “dwellers” of some of his earlier urban lifestyle paintings. The original is oil on canvas. (Private Collection)



Dempsey and Firpo

Dempsey and Firpo (1924) - This reproduction of the original oil on canvas was the last of Bellows' boxing-themed works. Bellows created works depicting boxing for much of his career. For many of those years, boxing was permitted only in "private clubs" which required membership to participate as a boxer. This piece was produced after boxing became legal. The depiction of boxers in this work shows more detail and brighter uniform lightness. Previous boxing pieces like *Stag at Sharkey's* (1909) presented the subject in dark surroundings with unrecognizable faces - just as one might suspect of the depiction of an unsanctioned sport. (Whitney Museum of Art)

Additional Bellows-related items on display include pieces from the personal family collection of Grandview Heights resident Sally Kriska. Harriet Rhoades Kirkpatrick, the grandmother of Mrs. Kriska and Marble Cliff resident Pete Diehl, was a Columbus childhood friend and neighbor of Bellows. The Kriska display includes a 1902 photo of George Bellows as a member of the Columbus YMCA basketball team and a lithograph, *Mrs. Walter H. Richter*, which is based on an oil on canvas created by Bellows in 1922.

For more information regarding George W. Bellows as well as the upcoming CMA exhibit *George Bellows and the American Experience*, visit the CMA website at www.columbusmuseum.org.

Source: Haverstock, Mary Sayre. *George Bellows, An Artist in Action*. Columbus Museum of Art. London, New York. Merrell. 2007



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A special thanks to the homeowners who have generously opened their homes for this tour:

- Daniel and Mary Clare Evans
- Michael and Michele Leach
- Dow and Brenda Voelker

and to

*Trinity United Methodist Church
for hosting the Bellows Retrospective*

Many thanks to the florists who donated floral arrangements for the the tour sites:

Chapel Hill Flowers & Gifts, 1201 Grandview Avenue
(Providing a floral arrangement for the Leach residence)

Petals & Leaves, 1266 Goodale Boulevard
(Providing floral arrangements for the Voelker residence
and Trinity United Methodist Church)

Strader's Garden Center, 1354 King Avenue
(Providing a floral arrangement for the Evans residence)

Appreciation to

**Nannette Maciejunes, Executive Director,
Columbus Museum of Art**

**Melissa Wolfe, Curator of American Art,
Columbus Museum of Art**

**Nancy Turner, Director of Community Relations,
Columbus Museum of Art**

Sue Campbell, "Aunt Fanny" docent, Columbus Museum of Art

**Floradelle Pfahl, Marble Cliff resident, Board member,
Columbus Museum of Art**

Grandview Heights Public Library

The Candle Lab, 1251 Grandview Avenue

Logenbaker Picture Framing, 996 West Third Avenue

Terry Smith, GH/MC Historical Society Archivist Emeritus

Larry Toops

**Sally Kriska, granddaughter of William and
Harriet Rhoads Kirkpatrick**

Ann Browning Shaw



George Bellows: Master Painter, Columbus Native

Originally from Columbus, Ohio, George Wesley Bellows (1882-1925) filled his vivid canvases with all the dynamics of early twentieth-century America. From prizefights and polo matches to children playing on the banks of a river, his subjects reflect his vivacious approach to the world around him. A major realist painter, his vigorous brushstrokes compose landscapes of natural beauty, scenes of city streets, and intimate portraits of society figures, friends, and family. Bellows painted this portrait, *Portrait of My Father*, in Columbus in just under three hours. The portrait, however, has as much depth and empathy as if it had required many sittings over a period of days or weeks. It was Bellows's Christmas present to his father.



George Bellows, *Portrait of My Father*, 1906, Oil on canvas, Columbus Museum of Art, Ohio; Gift of Howard B. Monett.

To learn more about George Bellows, you can visit CMA's exhibition *George Bellows and the American Experience* when it opens August 23, 2013 at the Columbus Museum of Art.

**Visit us today for a great
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Welcome to the

2013
TOUR
OF
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**THE GRANDVIEW
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This historical booklet serves as your ticket of admission to the homes on the tour:

- 1449 Arlington Ave. – The Leach Residence
- 2041 West Third Ave. – The Voelker Residence
- 1430 Cambridge Blvd. – The Evans Residence
- George W. Bellows Retrospective – Trinity United Methodist Church Atrium

Present this booklet at the entrance to each location.



1449 2041 1430 **George Bellows Retrospective**