

JUSTICE CENTER

PUBLIC

ART & HISTORY



www.cp.cuyahogacounty.us



Dear Citizens of Cuyahoga County,

When the Justice Center opened in 1976, it looked much as it does today. For nearly 50 years, people have walked through our doors and headed to the courtroom or office that brought them to 1200 Ontario Street. Similarly, since 1912, citizens have visited the Old Courthouse across the street. While its architecture is arguably more striking and historic than the Justice Center, both are important buildings to the community and the judiciary in Cuyahoga County.

Both buildings contain significant pieces of public art, if you know where to look. From “The Portal” in front of the main entrance to the Justice Center, to the stunning “Lady Justice” stained glass window in the Old Courthouse atrium, you can spend hours on a walking tour of the artwork that is on display.

In 2022, I asked our Public Information Officer, Darren Toms, to document the public art on display in the two buildings. Using a map of public art in the area provided by Public Works’ Matthew Rymer, and a booklet created for the Old Courthouse centennial celebration, Darren was able to research the artwork, as well as the artists behind the creations. What you have in front of you is the result of that research.

I want to thank Darren and Matt for their work, and our Court Administration for supporting this important endeavor. To be honest, I had no idea so many pieces of public art existed in the courthouses, and I have been visiting the Justice Center since 1982. Some of the pieces are out of the way, and others are seen every single day—now we can provide our visitors with the history behind these pieces.

I hope you enjoy this brochure, and find the time to appreciate some of these memorable works of art.

Brendan J. Sheehan

Brendan J. Sheehan
Administrative and Presiding Judge

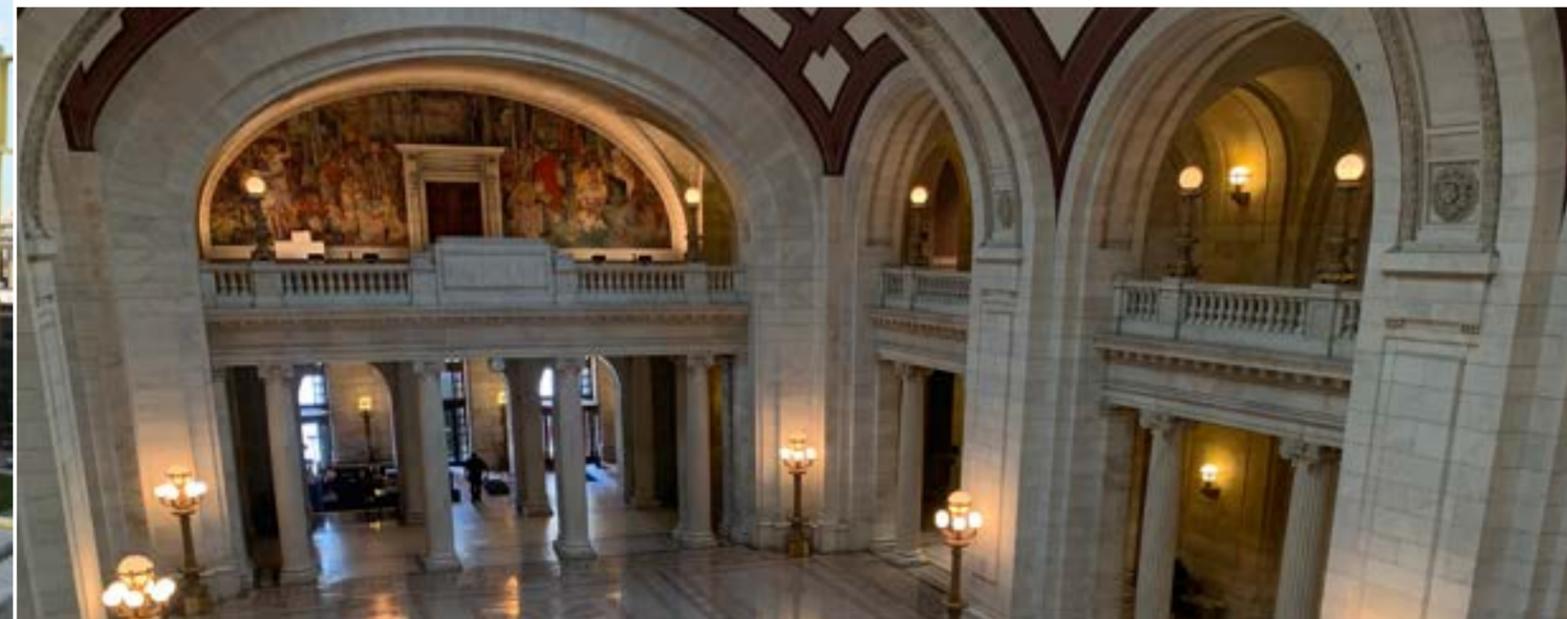


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JUSTICE CENTER

The Justice Center complex occupies an entire city block bounded by Lakeside Avenue, Ontario Street, West 3rd Street, and St. Clair Avenue. The Lakeside Avenue entrance faces the old Cuyahoga County Courthouse, which opened in 1912.

First proposed in 1969, ground was broken on October 20, 1972 (top photo). The original cost for the Justice Center was set at \$60 million, but the cost quickly escalated.

The Justice Center opened in 1976 (middle photo), and features quite a few public artworks and historic items, which you will learn about in this publication.

The Courts Tower stands 420 feet high and contains 44 court rooms, which are divided between the Cleveland Municipal and Cuyahoga County Common Pleas Courts. There are 34 Judges in the Common Pleas Court and 19 in the Cleveland Municipal Court.

Also located in the Justice Center are the Clerk of Courts offices, the Cleveland and Cuyahoga County Prosecutor's Offices, Grand Jury meeting rooms, and various other justice system stakeholders.

West of the Courts Tower is the Correction Center. The Correction Center is composed of Jail I and Jail II, and also houses the Cuyahoga County Sheriff's Department.

Jail I was built in 1976, when the rest of the Justice Center complex was completed. In 1995, Jail II was opened.

Tens of thousands of people visit the Justice Center every year. Some are here for court cases, some are called for jury duty, and some just visit this important local landmark.

The Justice Center is easy to access from both the western and eastern suburbs. RTA buses make regular stops at the Justice Center, and there is usually parking available within a few blocks.



PORTAL

ISAMI NOGUCHI, 1976

Isamu Noguchi (1904 -1988) was an American artist and landscape architect whose artistic career spanned six decades, beginning in the 1920s. Known for his sculpture and public artworks, Noguchi also designed stage sets for various Martha Graham productions, and several mass-produced lamps and furniture pieces, some of which are still manufactured and sold.

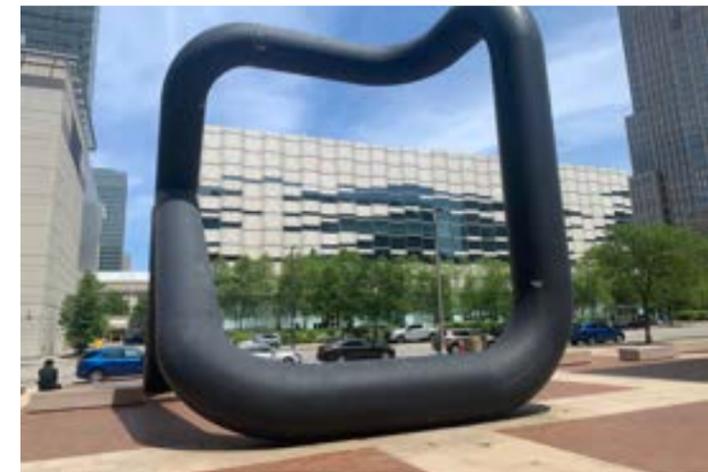
His works can be found around the world, and at the Isamu Noguchi Foundation and Garden Museum in New York City.

Located on western side of the Justice Center is the Noguchi sculpture, Portal. Donated by the Gund Foundation in 1977, the \$100,000, 36-foot high sculpture was cast by the Patterson-Leitch Company of Cleveland. It is one of Noguchi's most famous sculptures, and a familiar symbol of the Justice Center. One Cleveland art critic said Portal looked like "justice going down the drain," but artist John Clague highly praised it. Sculptor Clement Meadmore called it Noguchi's best work.

The deceptively simple elements are fascinating from every angle. Try to draw Portal; it looks like it should be easy, but Portal's complexity becomes clear under closer scrutiny. From every angle, Portal offers a completely different form. When viewing it from the North side looking South, the piece intersects itself and zig zags in every direction, but on the opposite side, the piece is wide open and inviting.

"Made of industrial sewage pipe four feet in diameter. A translation of my carving called Walking Void of 1970, this was a calculation in economy. A gateway to hope or despair." - Isamu Noguchi (The Isamu Noguchi Garden Museum, New York: Harry N. Abrams, Inc., 1987, 200.)

·From sculpturecenter.org



EDGE

GENE KANGAS, 1977



Born in 1944. Gene Kangas is an American artist and musician. Kangas's work has been offered at auction multiple times and he currently lives in Painesville.

Kangas was a star track athlete at Fairport Harding High School, winning the Ohio Hurdles championship in 1961 and 1962. Kangas graduated from Miami University in Oxford, Ohio, with a bachelor's degree in Fine Arts. Immediately after receiving his Fine Arts Master's degree from Bowling Green State University, he was awarded a prestigious Fulbright Scholarship.

Kangas was a university art professor for 32 years, becoming a nationally recognized artist, lecturer, writer, and researcher at both the University of North Carolina and Cleveland State University. He has written five books, about a dozen exhibition catalogs, and has over two hundred published articles. Since 1977, Kangas has received numerous significant public art commissions throughout Ohio and beyond.

Edge depicts flat images of people standing inside the Lakeside entrance of the Justice Center. Their lengthy shadows are cast across the floor as if being captured by the sunset.



SENTIMENTAL SCALE & WEDGE

RICHARD HUNT, 1979

Richard Howard Hunt (born September 12, 1935) is an American artist and sculptor. In the second half of the 20th century, he became "the foremost African-American abstract sculptor and artist of public sculpture." Hunt, the descendant of enslaved people who were brought to the United States from West Africa, studied at the School of the Art Institute of Chicago in the 1950s. While there, Hunt received multiple prizes for his work and was the first African-American sculptor to have a retrospective at the Museum of Modern Art in 1971.

Hunt has more than 160 public sculpture commissions in prominent locations in 24 states across the United States, more than any other sculptor. With a career that spans seven decades, Hunt has held over 150 solo exhibitions and is represented in more than 100 public museums across the globe. Hunt has also served on the Smithsonian Institution's National Board of Directors.

Hunt's abstract, modern, and contemporary sculpture work is notable for being in exhibitions and public displays as early as the 1950s, when there was social pressures against Black artists at the time. Naomi Beckwith, Deputy Director of the Solomon R. Guggenheim Museum, declared Richard Hunt "one of the most innovative artists of the Twentieth Century." President Barack Obama has stated, "Richard Hunt is one of the greatest artists Chicago has ever produced."

Sentimental Scale & Wedge is two separate metal pieces: one is freestanding and upright with a sloping four-sided base exploding into a curvilinear mass on top; the second is a horizontal rectangular piece sitting flush against the wall which begins at two inches thick and grows as it wraps around the building's corner, bursting into another mass of curves.



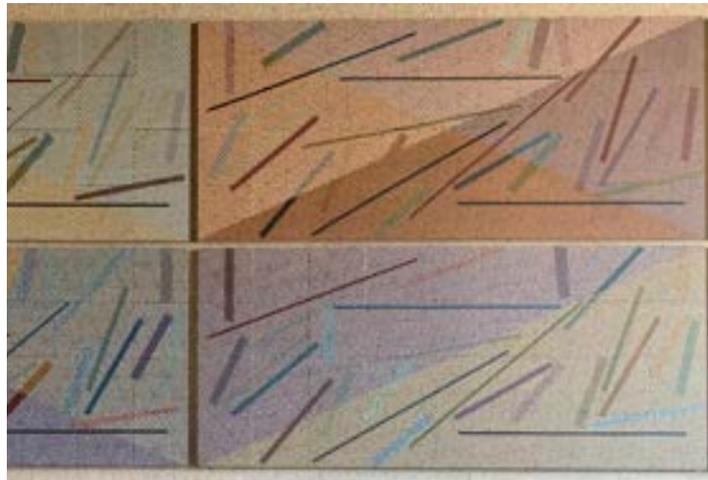
MONDRIAN SERIES

JOHN PEARSON, 1977



One of the most successful and respected Cleveland-area artists, John Pearson has developed his style from an intense system-based program to one more attuned to the spiritual influences of the natural environment.

With more than 100 one-man shows (his first was in London in 1963) and numerous accolades and prizes, he continues to perfect his carefully painted and constructed pieces to suggest the beauty of form. Major museums in Europe and the United States own his work, as do many private and corporate collectors.



Pearson was born in Yorkshire, England, and studied at the Harrogate School of Art, Yorkshire (National Diploma of Design, 1960), the Royal Academy Schools, London (Certificate, R.A.S 1963), the Akademie der Bildende Kunst, Munich (1963-64, research fellow), and Northern Illinois University (M.F.A. 1966). Before arriving to teach at Oberlin in 1972, he taught at the University of New Mexico, the Nova Scotia College of Art and Design, and the Cleveland Institute of Art.

Pearson won the Cleveland Arts Prize in 1975.

Pearson is currently the Young-Hunter Professor of Art at Oberlin College, and lives in Oberlin with his wife, the artist Audra Skuodas.

—Diane De Grazia



THREE FIGURES ON FOUR BENCHES

GEORGE SEGAL, 1981

George Segal (1924 – 2000) was an American painter and sculptor associated with the pop art movement. He was presented with the United States National Medal of Arts in 1999.

Although Segal started his art career as a painter, his best known works are cast life-size figures and the tableaux the figures inhabited. In place of traditional casting techniques, Segal pioneered the use of plaster bandages (plaster-impregnated gauze strips designed for making orthopedic casts) as a sculptural medium. In this process, he first wrapped a model with bandages in sections, then removed the hardened forms and put them back together with more plaster to form a hollow shell. These forms were not used as molds; the shell itself became the final sculpture, including the rough texture of the bandages.

Initially, Segal kept the sculptures stark white, but a few years later he began painting them, usually in bright monochrome colors. Eventually he started having the final forms cast in bronze, sometimes covered in white to resemble the original plaster.

Segal's figures have minimal color and detail, which give them a ghostly, melancholic appearance. In larger works, one or more figures are placed in anonymous, typically urban environments such as a street corner, bus, or diner. In contrast to the figures, the environments were built using found objects.



TAPESTRY

JUD KLINE/DICK BOBBY, 1976



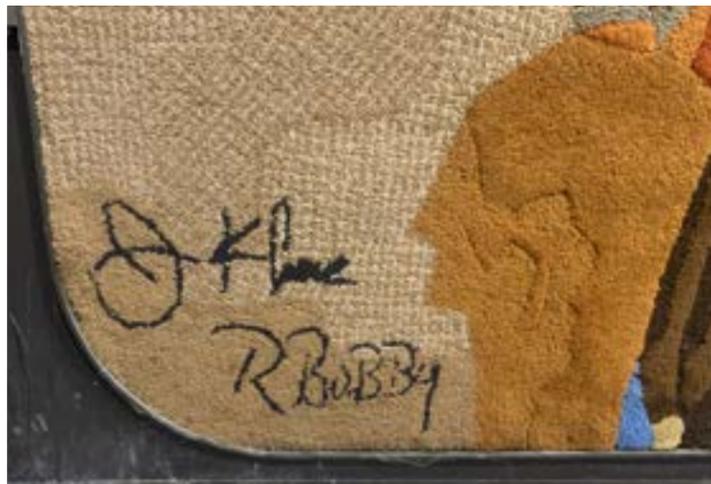
Jud Kline worked at Richard L. Bowen and Associates, the architectural firm charged with designing and building the new Cleveland Police Headquarters in the 1970s.

As the \$20 million building was nearing completion in the spring of 1976, the firm decided to soften up the lobby, which seemed like a "big, blank void". Director of Design Michael Benjamin conceived and promoted the idea of the murals, and the city project architects agreed. The firm turned to two of its employees, Judson Kline and Richard Bobby, to quickly design and install a work of public art for the lobby.

Jud Kline did the design and calligraphy (drawing) and Dick Bobby provided the coloration. Kline was inspired by the central role police serve in a community. His design features a policeman standing at a busy intersection (center photo), providing a steadying center for the swirl of human activity.

After Kline drew the design on a 8" x 14" sheet of mylar and Bobby chose the colors, they determined the scale and blew it up to actual size. This was then sent to Costa Rica, where Selinger Carpeting supervised the manufacture of the carpet murals. The total cost of the murals was \$25,000.

In 2018, when the Cuyahoga County purchased the headquarters building, the murals were carefully cleaned and preserved so that they can be enjoyed for years to come.



JUDGE PERRY B. JACKSON

DEDICATED 2020

In 1945, Perry B. Jackson was the first African-American to be elected an Ohio Judge.

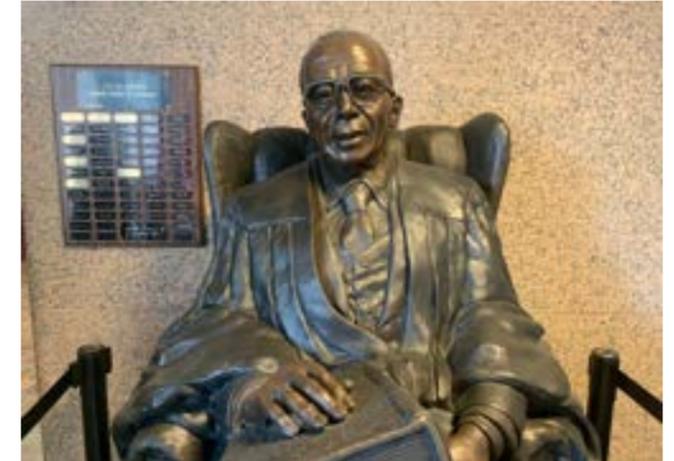
Born in Zanesville, Ohio, in 1896, Perry Jackson graduated from Zanesville High School and worked his way through Western Reserve University, graduating magna cum laude. Jackson then earned his law degree from the Western Reserve University School of Law in 1922.

In 1928, Jackson was elected to the Ohio General Assembly as a Republican. Jackson was the first African-American to win a county-wide election in Cuyahoga County. While a member of Ohio's General Assembly, Jackson was responsible for the adoption of permanent voter registration forms that eliminated reference to color or race. He also was responsible for legislation pinning down the function of notaries public.

Jackson officially earned the title of Judge when he was appointed to the bench of the Cleveland Municipal Court in 1942. In 1945, Judge Jackson won the first of three elections to the Cleveland Municipal Court, a six-year term.

In 1960, Judge Jackson won election to the domestic relations division of the Cuyahoga County Common Pleas Court, and subsequently was elected to terms in the Common Pleas general division.

Judge Jackson passed away in March of 1986 at the age of 90.



JURY WHEEL

1 9 3 1



This jury wheel was presented to the Common Pleas Court on May 1, 1931, by the Citizens Jury Commission to "strengthen and improve the jury system in Cuyahoga County." It was originally in the atrium of the old court house.

When citizens were summoned for jury duty, their names were written on a slip of paper and placed in the large rotating drum. The drum was spun, and names were pulled to choose jurors by random selection.

Just as it is now, juror names were selected from people who had registered to vote. Once a week, all those names in Cuyahoga County would be in this wheel, and every week a public drawing was held for upcoming jury duty.

Jury wheels were used until computer databases became more detailed and could be utilized. Jurors are still selected by random from computerized voter rolls, and forms are sent to prospective jurors three weeks before their designated service. There are only a few exemptions for prospective jurors, but people are allowed to defer their service to another date if necessary.

The 1931 wheel was designed by the architecture firm of Garfield, Stanley-Brown, Harris and Robinson, which only lasted from 1930 to 1934.

The wheel was crafted by The W.D. McAllister Company. The railing that surrounds it was created by the W.S. Tyler Company, which started in 1872 and is still in business today.



CHAIR & LOGO MEDALLION

AGE UNKNOWN

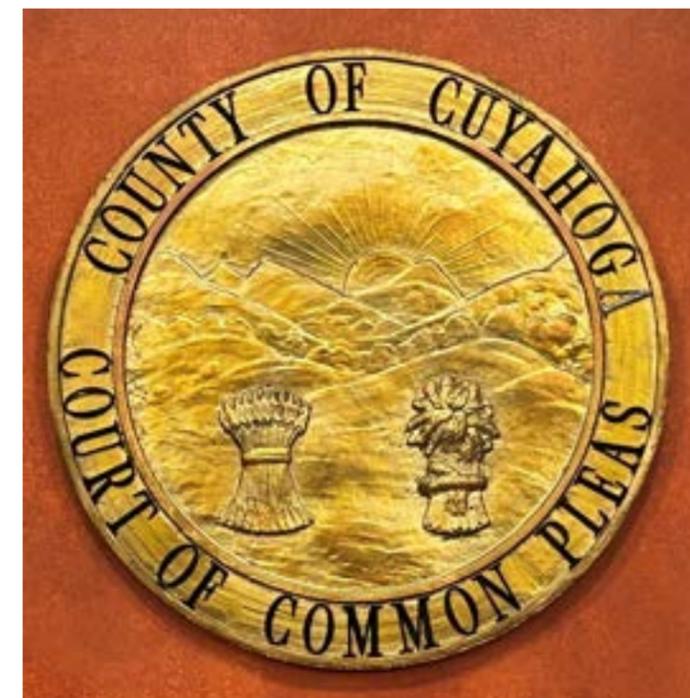


On display on the first floor of the Justice Center is a chair that we believe came over from the old courthouse when the Justice Center opened in 1976.

The swiveling chair, with the Court seal carved into the seat back, was saved when remodeling occurred in the old court house.

The chair was used in the Court's Dispute Resolution offices on the 4th floor. It was moved to the first floor display in July of 2018.

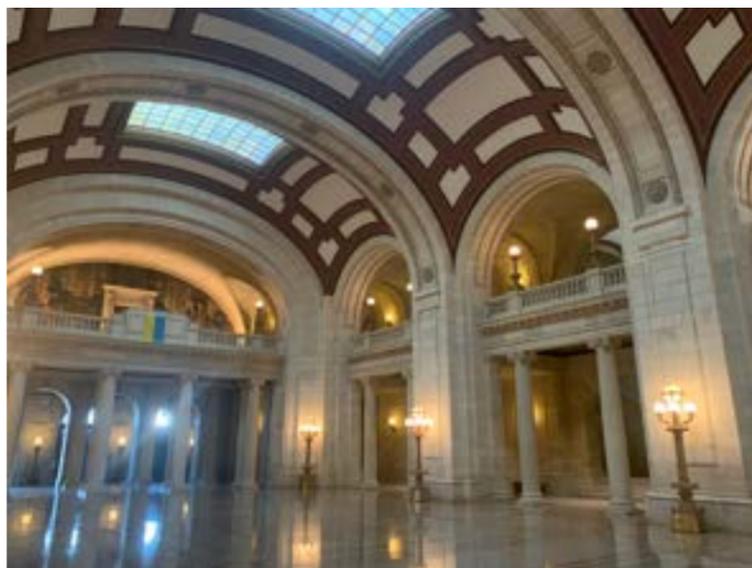
The ceramic court seal is one of many that were placed in the Justice Center when it opened. Most of the heavy disks have since been removed and replaced. This one hangs in the main office of the Grand Jury on the Justice Center's third floor, but is not accessible to the general public.



"The Old Courthouse"



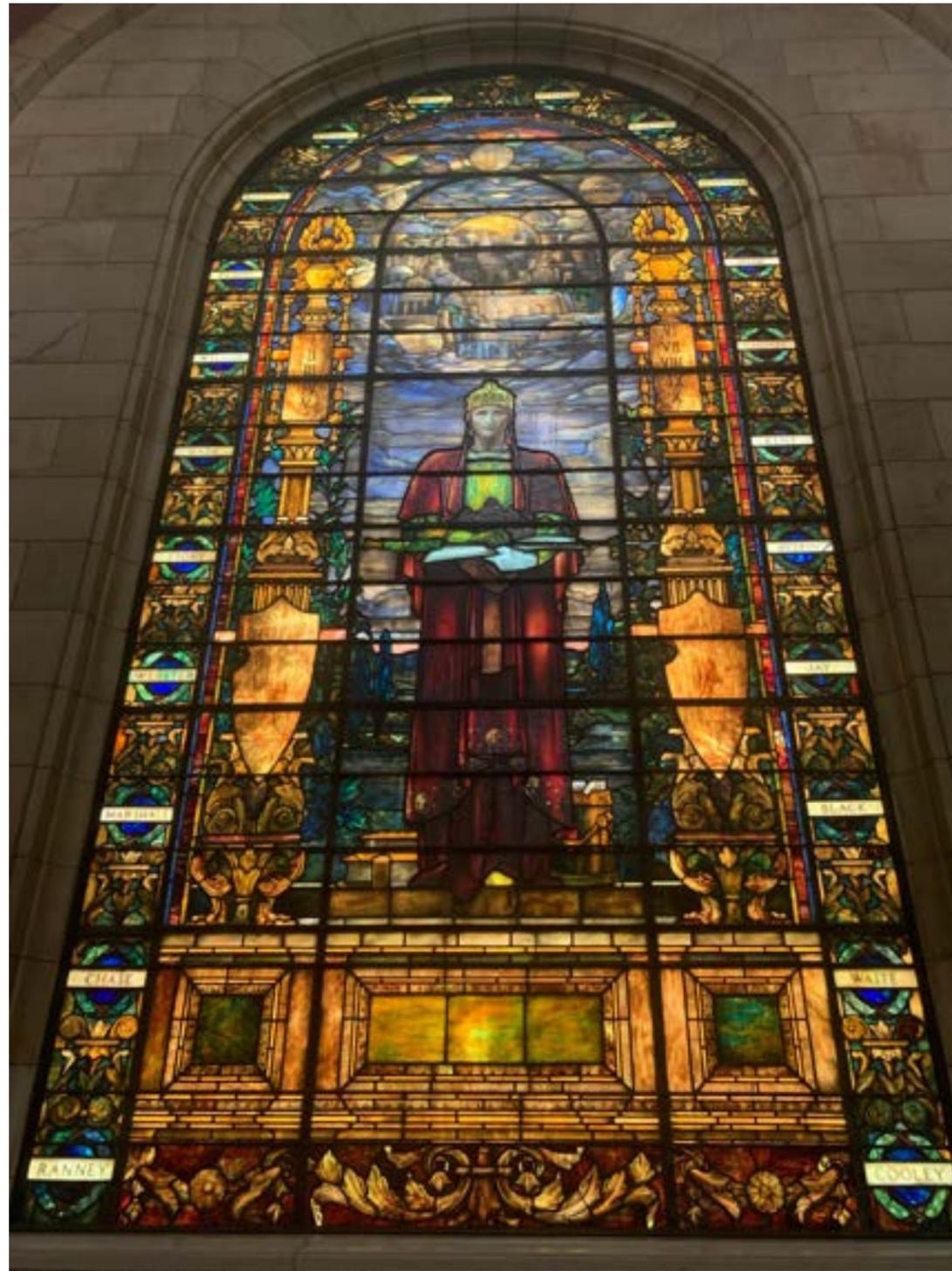
The historic Cuyahoga County Court House opened in 1912, and was designed by the architectural firm of Lehman & Schmitt. The Courthouse is constructed of Milford pink granite from Massachusetts. It is currently home to the 8th Ohio District Court of Appeals, the Cuyahoga County Probate Court, and the Cuyahoga County Domestic Relations Court. It also contains many historic works of art.



JUSTICE



THE DESIGNERS



The "Justice" stained-glass window was designed by Cleveland architect Charles F. Schweinfurth and Fredrick Wilson, an artist from Briar Cliff Manor, New York. Some have asked if a religious stained-glass window violates the separation of church and state? While some items in the window are based in Christianity, the central figure is *not* a religious icon.



Charles Frederick Schweinfurth (1857 – 1919) was a prominent architect in Cleveland. He graduated from Auburn High School in New York in 1872 and worked at architectural offices in New York City. By 1910, Schweinfurth moved to Cleveland to design Sylvester T. Everett's Euclid Avenue mansion, the first of a least 15 he designed on "Millionaire's Row". The 23-room mansion Schweinfurth designed for Samuel Mather in Bratenahl, built in 1890, is now the Shoreby Club.

Schweinfurth was also responsible for the designs of remodels at the Old Stone Church, Calvary Presbyterian Church, and Trinity Cathedral and Parish House. He was also the architect for four "landmark" stone bridges crossing Martin Luther King Boulevard.

Schweinfurth designed the interior of the old Courthouse, which features a grand three-story central court with vaulted ceilings, marble Ionic columns, and a balustraded (railing supported by spindles or stair sticks) mezzanine. An elegant curving marble staircase rises past the stained-glass window.



THE DESIGNERS

Frederick Wilson (1858 - 1932) was a British stained glass artist best known for his work with Tiffany Studios. He was a prominent designer of ecclesiastical windows in the United States during the late 19th and early 20th centuries.

In 1897, Wilson became Tiffany Studio's chief window designer. Two years later, in 1899, he was appointed the head of the Ecclesiastical Department.

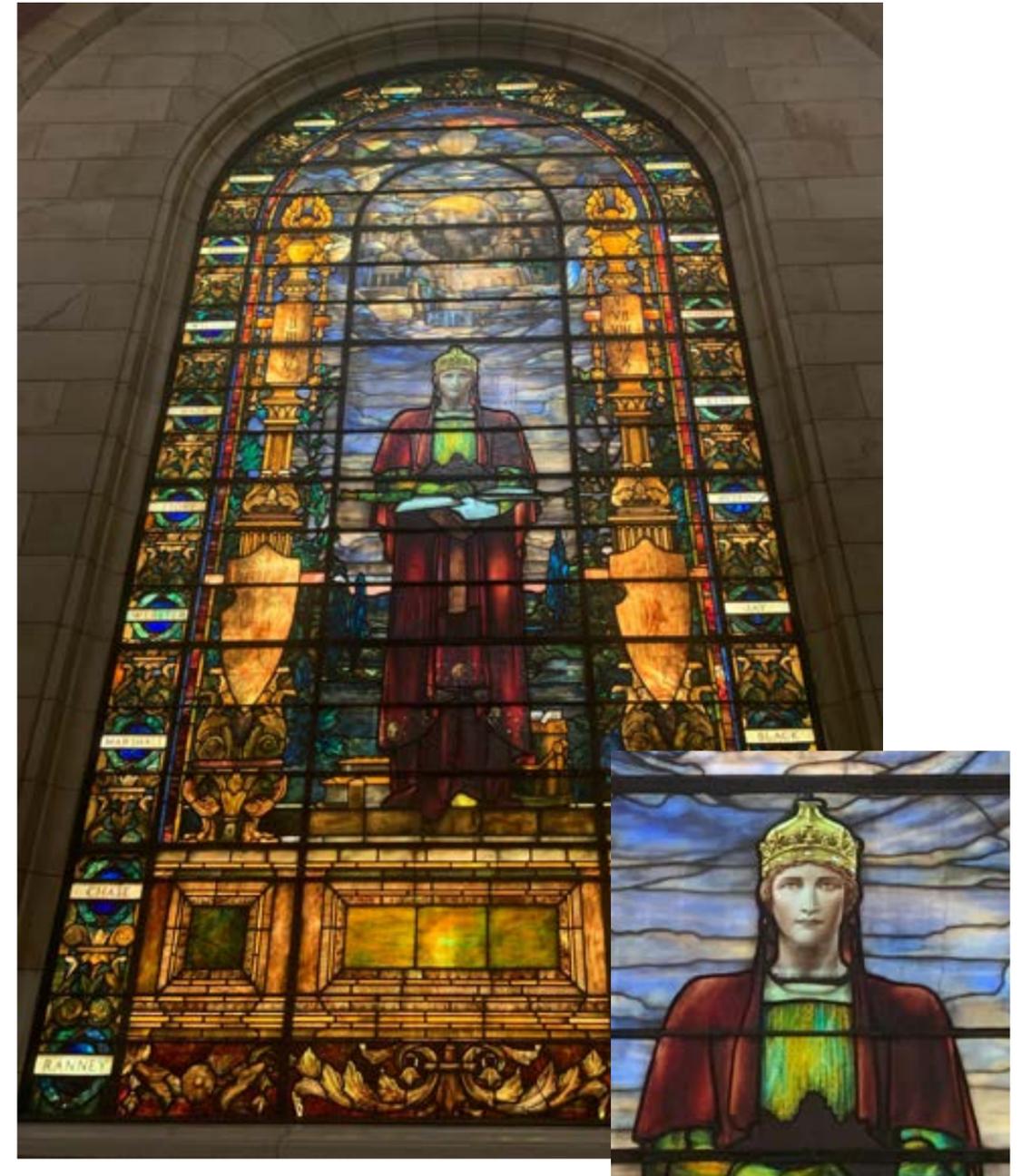
Wilson's career designing stained glass spanned more than 50 years.



"Come Unto Me"
by Frederick Wilson, 1924

Lyman Allyn Art Museum purchase,
2014

THE WINDOW



The large, stained glass window titled "Justice" was placed on the eastern wall of the main staircase to catch the rising sun. In this window, Justice is represented without the usual bandage over her eyes, indicating that, in this court house, justice is not blind, and should see not only the letter, but also the spirit of the law.

THE WINDOW



Justice's right hand is covered in mail (armor). The left hand is uncovered, representing the New Dispensation of justice tempered with mercy. (left)

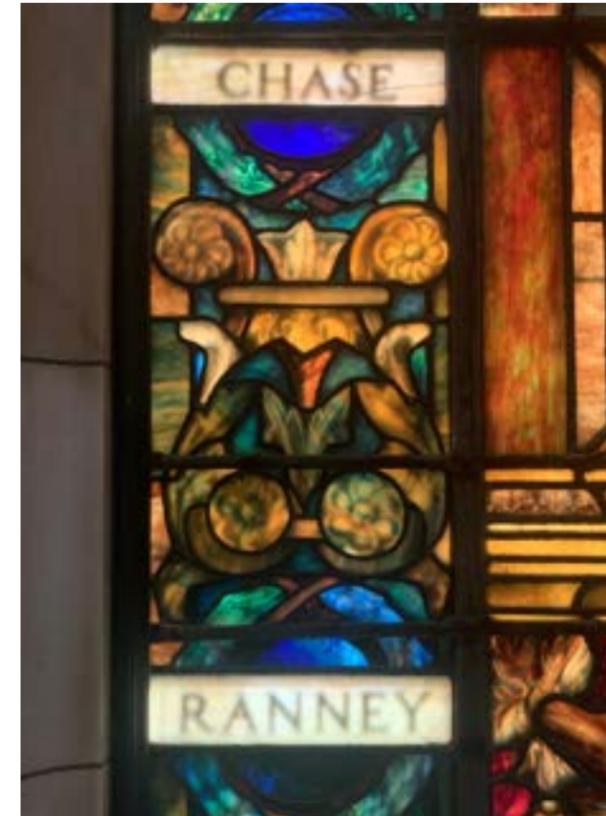
The tablets of the Ten Commandments are on either side the figure. (below)



A city in an orb above Justice descends through the represented order of the created universe. The image comes from the 21st chapter of the Book of Revelation. It represents a celestial city in St. John's vision descending from heaven to establish perfect justice and freedom. (right)

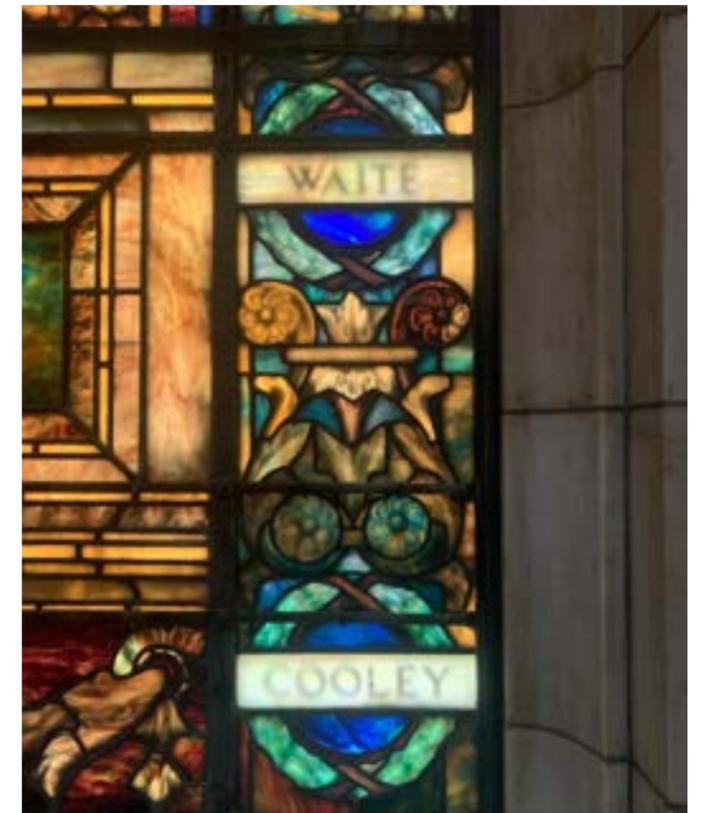


WHO ARE THE NAMES?



The exterior of "Justice" features 22 names. Some you may recognize, others you may not.

All were lawyers and/or Judges who made significant contributions to the law, and its interpretation, by the time the Courthouse opened in 1912.



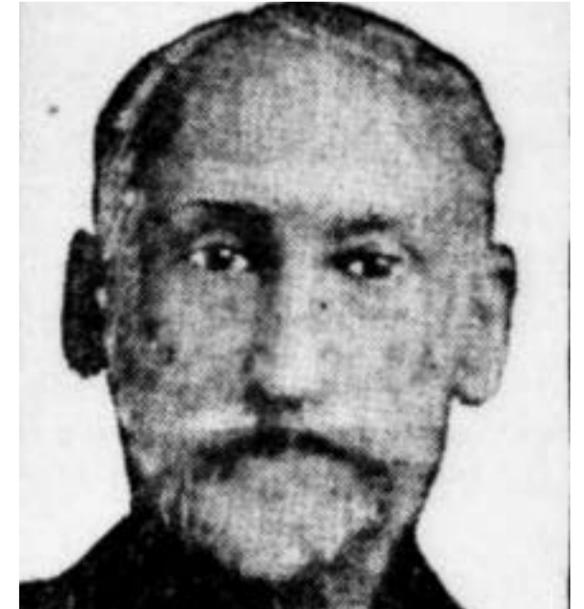
MORRISON REMICK WAITE

Supreme Court Chief Justice (1874 – 1888): Justice Waite added greatly to the interpretation of the 14th and 15th Amendments to the Constitution. These were intended to guarantee civil and voting rights, particularly for African-Americans.



HENRY CAMPBELL BLACK

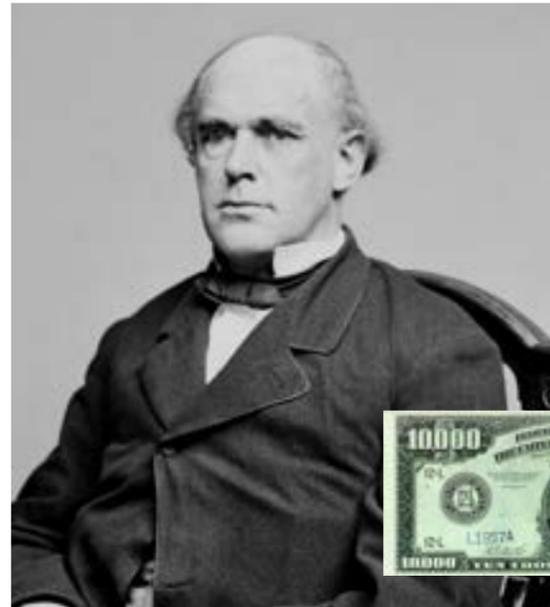
(1860 - 1927): Law author and editor. He wrote many books, including "Handbook of Constitutional Law," "Constitutional Review," and "Black's Law Dictionary."



SALMON CHASE

Supreme Court Chief Justice (1864 – 1873): Justice Chase held his post with distinction. His specialty was defending runaway slaves against fugitive slave laws.

His portrait graces the U.S. \$10,000 bill.

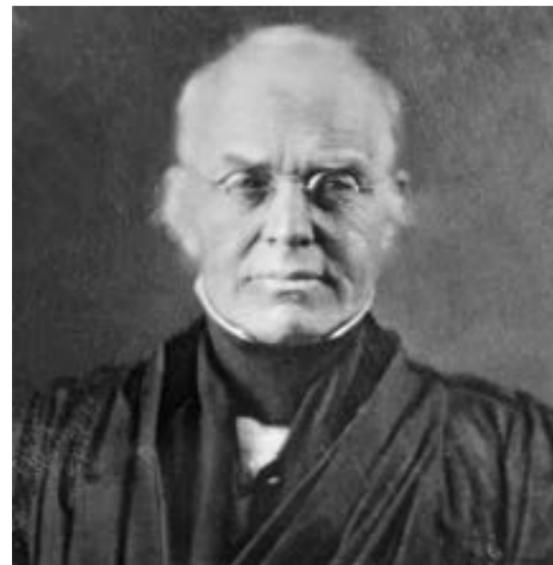


JOHN MARSHALL

3rd Supreme Court Chief Justice (1801 – 1835): During his term as Chief Justice, the Court was raised to a position of power. Many of the basic interpretations of the Constitution were made by the "Marshall Court."

JOSEPH STORY

Supreme Court Chief Justice (1811 – 1845): His most important published work was his commentaries of the United States Constitution in 1833.



JOHN JAY

1st Supreme Court Chief Justice (1789 – 1795): Justice Jay aided in the writing of the Federalist papers and supported the adoption of the Constitution.

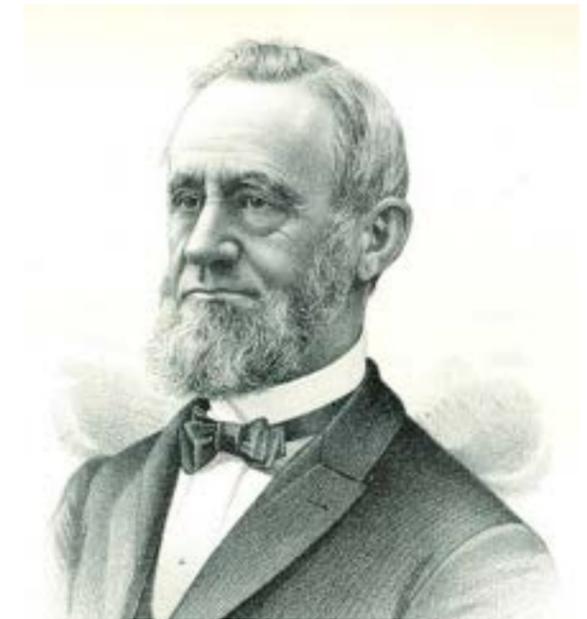


JAMES WILSON

Associate Supreme Court Justice (1789 – 1798): One of the leading lawyers of colonial times. He was a signer of the Declaration of Independence as a delegate from Pennsylvania.

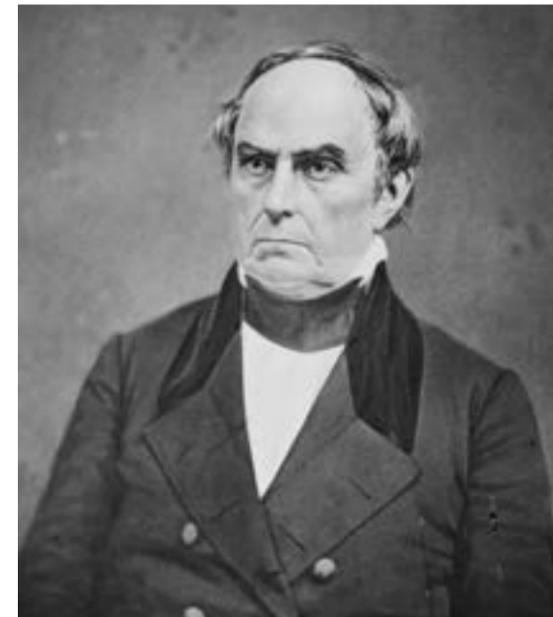


THOMAS McINTYRE COOLEY
Michigan Supreme Court Justice (1859 – 1884): Contributed to the areas of interstate law and taxation.



JAMES KENT

New York Supreme Court Chief Justice: As a judge and Columbia's first professor of law, he originated many changes in American civil law and introduced the practice of written opinions.



DANIEL WEBSTER

A great orator and an American Constitutional lawyer. He tried several cases before the Supreme Court, which produced important Constitutional interpretations.

JOSEPH HODGES CHOATE

A New York jurist and an ambassador to England. He is identified with many famous cases. Choate was chairman of the Committee on Elections, and was involved in the Tweed Act.



RUFUS PUTNAM RANNEY
Ohio Supreme Court Chief Justice: Served two terms on the Supreme Court of Ohio. His decisions were noted for their first scholarly interpretations of State law. Ranney was also the first president of the Ohio Bar Association.



BENJAMIN WADE

Professor of law at Western Reserve University and United States Senator from Jefferson, Ohio. He set up the Committee on the Conduct of War, and issued the Wade-Davis Manifesto.



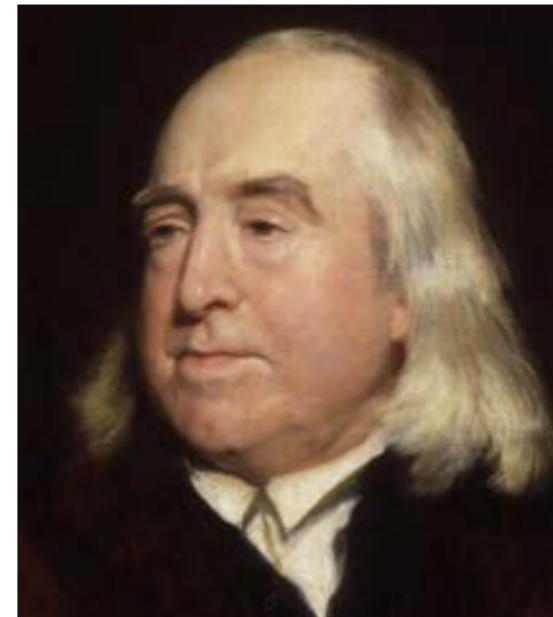
**WILLIAM MURRAY,
1st LORD OF MANSFIELD**

Chief Justice of the Court of King's Bench: Developed common law in the field of business.



LEMUEL SHAW

Massachusetts Supreme Court Chief Justice and prominent jurist: His decisions comprised fifty volumes, and influenced commercial and constitutional law, throughout the nation.



JEREMY BENTHAM

Noted for his work in reforming the criminal law system regarding punishment.

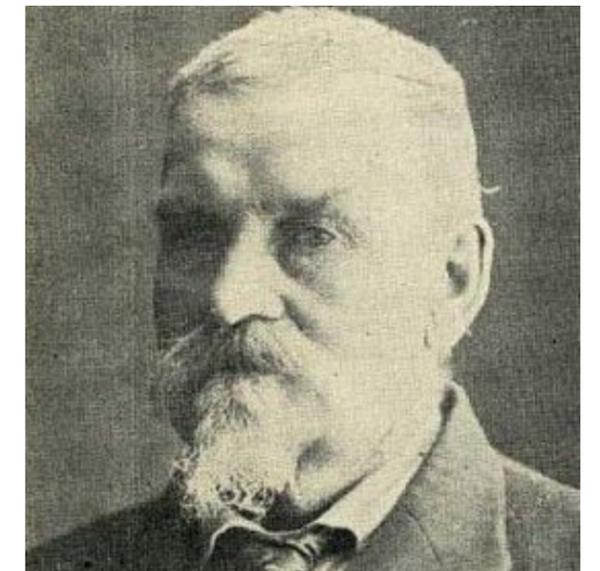
SIR EDWARD COKE

Chief Justice of Court of Common Plea in England: A great authority on common law.



JOHN AUSTIN

Jurist and teacher in England: a legal philosopher who established Juris Prudence.





SIR THOMAS LITTLETON
Judge of the Common Pleas Court of England: Composed a treatise on real property law.



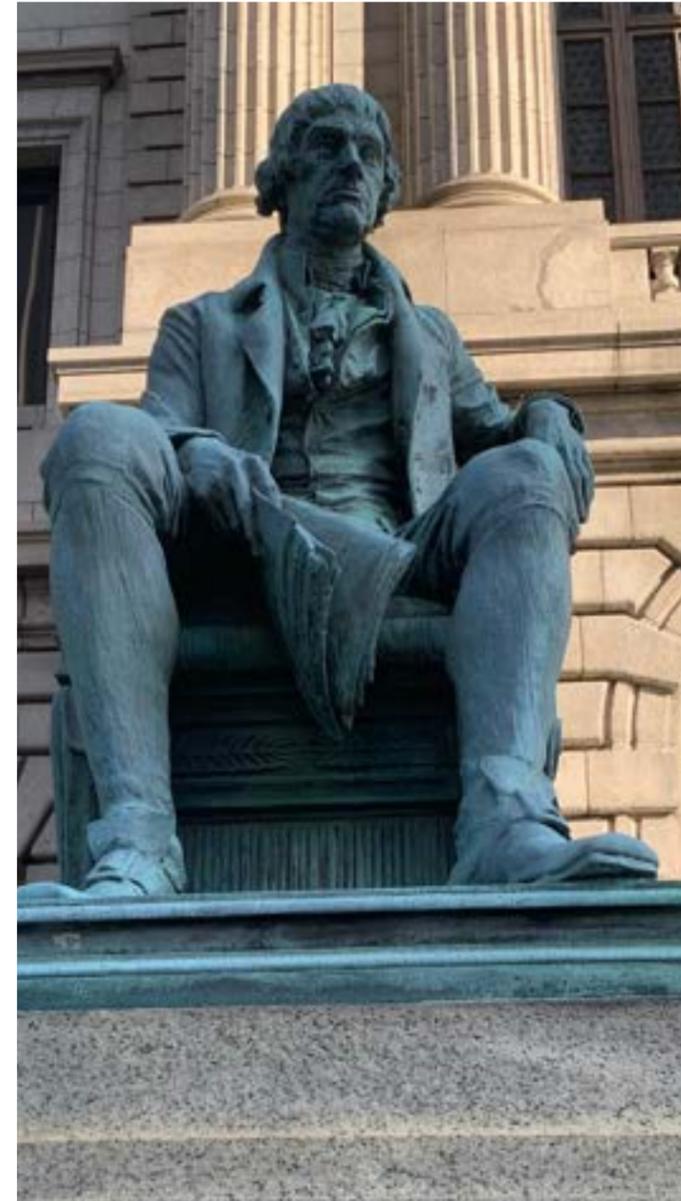
JOHN SCOTT, 1st LORD of ELDON
British barrister and politician: He Defined, clarified, and expanded the rules of equity relating to bankruptcy and mortgages.



SIR WILLIAM BLACKSTONE
Judge of Common Plea: Devoted much of his time to the subject of prison discipline. Blackstone was noted for his commentaries on law.

HENRY D. BRACON (No image available)
English judge: In his work "Concerning the Laws and Customs of England", Bracton stated that while superior to all men, the ruler should be under God and the law, because the law makes the King.

THOMAS JEFFERSON & ALEXANDER HAMILTON



Front entrance

JOHN MARSHALL & RUFUS RANNEY



Rear entrance

REPRESENTATION OF THE DEVELOPMENT OF ENGLISH LAW



REPRESENTATION OF THE FOUR SOURCES OF THE SYSTEMS OF LAW



Above front and rear entrances

KING JOHN SIGNING THE MAGNA CARTA AT RUNNYMEAD

FRANK BRANGWYN

Sir Frank William Brangwyn (1867 –1956) was a Welsh artist, painter, watercolorist, printmaker, illustrator, and designer.

Brangwyn was an artistic jack-of-all-trades. As well as paintings and drawings, he produced designs for stained glass, furniture, ceramics, glass tableware, buildings and interiors, was a lithographer and woodcutter and was a book illustrator. It has been estimated that during his lifetime Brangwyn produced over 12,000 works. His mural commissions would cover over 22,000 sq ft of canvas.

Brangwyn received some artistic training, probably from his father, and later from Arthur Heygate Mackmurdo and in the workshops of William Morris, but he was largely an autodidact without a formal artistic education.

The murals for which Brangwyn was famous, and during his lifetime he was very famous indeed, were brightly coloured and crowded with details of plants and animals, although they became flatter and less flamboyant later in his life.

In his final years Brangwyn lived as a recluse at Ditchling in East Sussex, and died in his home in 1956.



TRIAL OF CAPTAIN JOHN SMITH

THE CONCLAVE OF PONTIAC & THE ROGER RANGERS, NOV. 1760

CHARLES YARDLEY TURNER

The old courthouse has two murals in the 8th District Court of Appeals courtroom on the 2nd floor by Charles Yardley "C. Y." Turner (1850 – 1919). Turner was an American painter, illustrator, muralist and teacher.

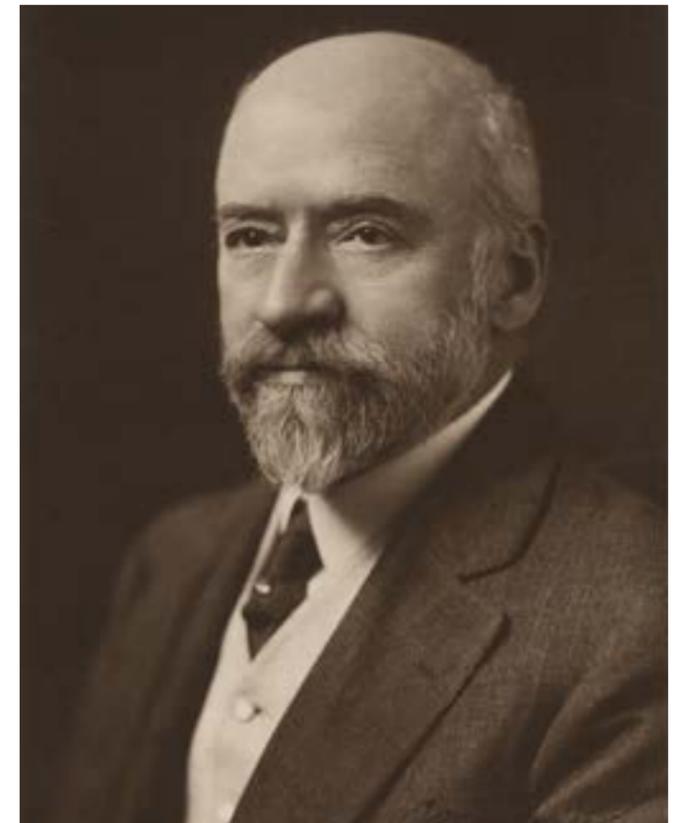
His genre scenes and American historical paintings were popularized through engravings and book illustrations.

Turner was born in Baltimore, Maryland, the youngest son of a lumber merchant. His parents were Quakers, and he and his eight siblings attended the school of the Lombard Street Meeting House. He continued as a member of the Baltimore Monthly Meeting until his death.

In 1912, the same year the Courthouse opened, Turner became director of his Baltimore Alma-mater, renamed the Maryland Institute School of Art and Design.

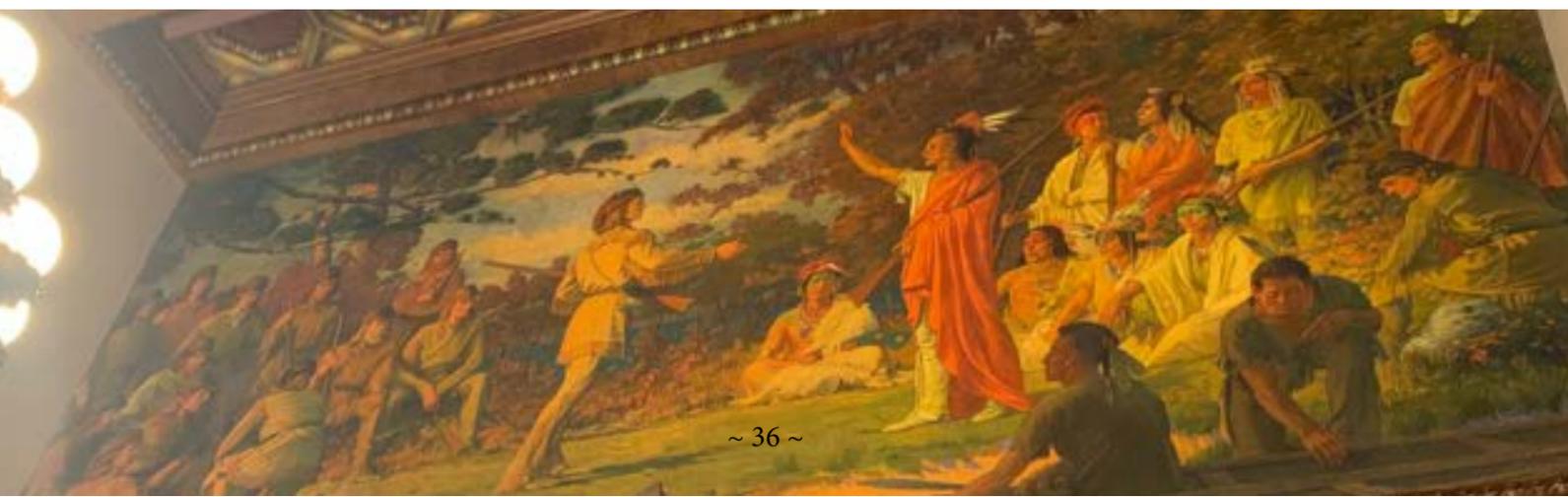
Turner preferred to be called "C. Y.," because, he said, his initials "made a combination that really had more individuality than 'Charles Yardley'".

Turner contracted Spanish flu, and died of pneumonia at Presbyterian Hospital, New York City, prior to dawn on January 1, 1919.



THE CONSTITUTIONAL CONVENTION, 1787

MISS VIOLET OAKLEY



Violet Oakley (1874 –1961) was the first American woman to receive a public mural commission. During the first quarter of the twentieth century, she was renowned as a path breaker in mural decoration, a field that had been exclusively practiced by men. Oakley excelled at murals and stained glass designs.

Oakley was born in Bergen Heights, New Jersey, into a family of artists. In 1892, she studied at the Art Students League of New York with James Carroll Beckwith and Irving R. Wiles. A year later, she studied in England and France, under Raphaël Collin and others. After her return to the United States in 1896, she studied briefly at the Pennsylvania Academy of the Fine Arts before she joined Howard Pyle's famous illustration class at Drexel Institute.

She had early success as a popular illustrator for magazines including The Century Magazine, Collier's Weekly, St. Nicholas Magazine, and Woman's Home Companion. Oakley's commitment to Victorian aesthetics during the advent of Modernism led to the decline of her reputation by the middle of the twentieth century.

Her mural in Cleveland is Oakley's only major mural commission outside Pennsylvania.



A NEW ENGLAND TOWN MEETING

MAX BOHM

Max Bohm (1868 – 1923) was an American artist from Cleveland who spent much of his time in Europe.

Bohm studied at the Académie Julian in Paris and traveled in Europe. Between 1895-1904 he made his home at the Etaples art colony in France. Described as a romantic visionary, his heroic depiction of Étaples fishermen received a gold medal at the Paris Salon in 1898. He went on to teach painting at a school in London until 1911 before returning to the United States to join the school of artists in Cape Cod.

Bohm became a National Academician in 1920, dying three years later in Provincetown, a town at the tip of Cape Cod. His paintings are among the collections of the Smithsonian Institution, the National Gallery of Art, and the Luxembourg Gallery in Paris.

Of this photo, Bohm said, "My only available photograph but it will do as it looks like me."



ARCHITECTURAL DETAILS



Clockwise from top left: Front door, witness chair in 8th District courtroom, door, lamppost, 8th District courtroom.

ARCHITECTURAL DETAILS



Clockwise from top : Law Library, door medallion, wall of Law Library, lamppost turtle support.

Judge Brendan J. Sheehan, Administrative and Presiding Judge

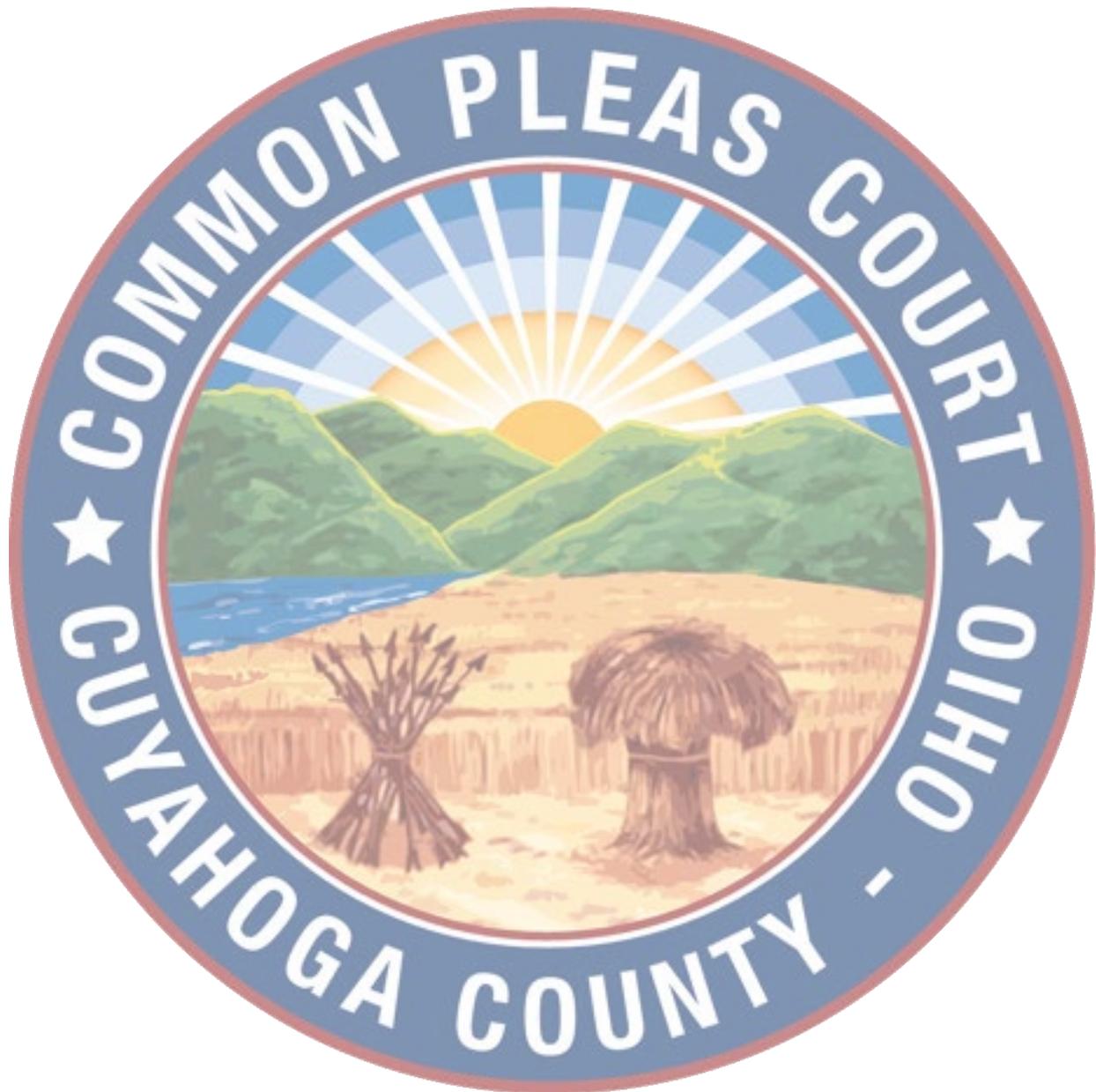
Judge Rick Bell
 Judge Deena R. Calabrese
 Judge Maureen E. Clancy
 Judge Cassandra Collier-Williams
 Judge Peter J. Corrigan
 Judge Nancy A. Fuerst
 Judge Steven E. Gall
 Judge Hollie L. Gallagher
 Judge Kelly A. Gallagher
 Judge Shannon M. Gallagher
 Judge Daniel Gaul
 Judge Emily Hagan
 Judge Kevin Kelley*
 Judge Ashley Kilbane
 Judge David T. Matia
 Judge Timothy McCormick

Judge William T. McGinty
 Judge Sherrie Miday
 Judge Brian Mooney*
 Judge Jennifer O'Donnell*
 Judge John P. O'Donnell
 Judge John J. Russo
 Judge Michael J. Russo
 Judge Nancy Margaret Russo
 Judge Jeffrey Saffold*
 Judge Shirley Strickland Saffold
 Judge Andrew Santoli
 Judge Michael Shaughnessy
 Judge John D. Sutula
 Judge Kathleen Ann Sutula
 Judge Joan Synenberg
 Judge Deborah M. Turner
 Judge William F.B. Vodrey



*Joined Bench after the photo was taken





Cuyahoga County Common Pleas Court
General Division
1200 Ontario Street
Cleveland, OH 44113
216-443-8560

<https://cp.cuyahogacounty.us/>