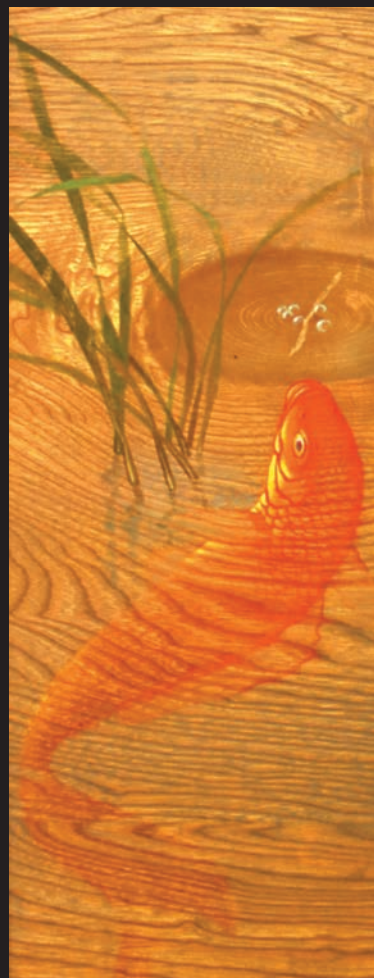




*oikos Menaboni*

COLLECTION

**Kennesaw**  
State **UNIVERSITY**  
College of the Arts







COLLECTION

Kennesaw State University  
College of the Arts

Don Russell Clayton Gallery



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**On the cover:**

*Carp*  
Oil on Nakora wood  
c. 1958  
Gift of Don Russell Clayton

*Kingfisher*  
Oil on Nakora wood  
c. 1958  
Gift of Don Russell Clayton

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## Acknowledgements

### Kennesaw State University

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Lendley C. Black, Provost & Vice President for Academic Affairs  
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Linda Hightower, Chair, Department of Visual Arts  
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Stacie Barrow, Director of Development

### Don Russell Clayton's Acknowledgements

Russell Clayton would like to thank the following people who have provided much encouragement and support to him while searching for and collecting the art of Athos Menaboni:

Sara and Athos Menaboni  
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Also, sincere thanks to the following who, for many years now, have given great care and special attention to the collection:

Frameworks Gallery  
Patrick McGannon, Paper Conservator  
Freda Durrett Nichols, Fine Art Conservator

### Collectors Who Have Contributed to the Athos Menaboni Collection

Don Russell Clayton  
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Fred Bentley Sr., Cheryl Anderson Brown, Brenda Curtis, Roberta Griffin, Lauren Highfill, Rita Impey-Imes, Irene Liotis, Joshua Stone, Kirstie Tepper, Shea Trenbeath, Mary-Elizabeth Watson, Robert Williams

### Photographs of Color Plates

Ansley Sproull

## A Letter from the Dean



Detail from  
*La Torre del Marzocco*  
(The Tower of Marzocco in  
Livorno, Italy)  
Page 32

The story of the Athos Menaboni Collection at Kennesaw State University is a story of friendships. Like so many things in life, creating an art collection is a work of love and dedication. And, that work is made more enjoyable and more productive when it is shared with friends.

When Russell Clayton returned to his alma mater, at Kennesaw State University, in search of a permanent home for his beloved collection of works by Athos Menaboni, we were honored by the trust he showed in the university's ability to care for and exhibit the collection. Since he was a very young man, Mr. Clayton had fostered his appreciation of Mr. Menaboni's artwork and had benefited from a friendship with the artist and his family. Some collectors choose pieces based on their monetary value while others, like Mr. Clayton, base their selections on a deeper connection with the work and the artist. Over the decades, that connection led Mr. Clayton to assemble an impressive collection of Mr. Menaboni's works that transcends other Menaboni collections in scope and diversity. In viewing Mr. Clayton's collection, we see not just the artist who was celebrated for his paintings of birds or his images of nature, but an artist who was both eclectic and prolific.

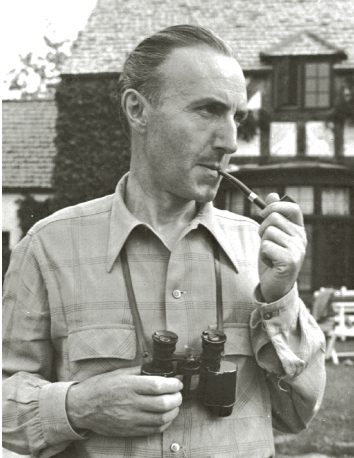
The friendship inherent in Mr. Clayton's decision to give his prized collection to Kennesaw State soon engendered new friendships and strengthened existing ones. Other people who also love Mr. Menaboni's work agreed to donate or to loan more pieces. Others who love the arts at Kennesaw State, like Mr. Fred Bentley, Sr., gave of their time and influence to attain funding to create a new home for the Athos Menaboni Collection. Those friendships persuaded the leadership of the Robert W. Woodruff Foundation to provide a \$1 million grant to build the Don Russell Clayton Gallery for the collection. And, this gift is a tribute to another powerful friendship, the one that existed between Mr. Menaboni and Mr. Woodruff, the long-time head of The Coca-Cola Company.

All of these intermingling and overlapping friendships have created an important cultural resource and educational opportunity for the students of Kennesaw State University and our greater community. With the Clayton Gallery and the Menaboni Collection, we are preserving and celebrating the work of a great artist and the impact that he had on the world around him. Also, we are honoring that strong tradition of friendship that has made our campus, our community, and our world a better place to be.

Joseph D. Meeks  
Dean, College of the Arts  
Kennesaw State University



## Athos Menaboni (1895-1990)



Athos Menaboni, 1945

Nature and art seem innately inseparable in Athos Menaboni, both in his work and his soul. He desired, loved and embraced the natural world and had the remarkable ability to bring the viewers of his paintings ever closer to it.

He began to explore his connection with nature in his childhood home of Livorno, Italy where the Menaboni family avidly collected exotic birds and animals. Menaboni's love of art was also cultivated during this time. At nine years old, he began studying with Italian marine painter Ugo Manaresi. He moved on to the Royal Academy of Fine Arts in Florence after completing a three-year apprenticeship with Belgian master muralist Charles Doudelet.

After World War I, Menaboni immigrated to the United States via New York. He spent several years working for humble wages as a candle painter, visiting local zoos and parks to fulfill his desire for nature. Tiring of the big city, Menaboni moved south to Davis Island, Florida, and worked for two years as a teacher and art director before venturing to what was to be the city he could never leave, Atlanta.



Athos and Sara Menaboni, 1987

In Atlanta, Menaboni's art caught the attention of noted architect Philip Shutze, who hired Menaboni for several art projects including the Swan House and the residence of Edward Inman. He also crafted murals for Citizens and Southern Bank branches and the Capital City Club. As Menaboni gained in popularity, he also gained in love and met and married Sara Arnold, a native of Rome, Georgia, in his first year in Atlanta.

Between mural commissions in the 1930s, Menaboni attempted his first bird paintings. What began as casual experimentation with the subject matter would become the source of Menaboni's national and international recognition and admiration.

In the 1940s, Menaboni's bird paintings caught the attention of Robert W. Woodruff of Coca-Cola, who was so enamored of Menaboni's art that he commissioned the artist to paint an original work for Mr. and Mrs. Woodruff's annual Christmas card each year for more than 40 years.

Menaboni intimately studied birds throughout his career. In a 1950 interview with *Time* magazine, Menaboni speaks of ducklings swimming in his bathtub, a screech owl perching on his easel and bobwhites fluttering in his living room ("Audubon's Heir"). He spent many hours hunting and bird watching in the Georgia woods to achieve the highest level of realism in his work. Bringing nature ever closer, Menaboni's studio in his wooded Atlanta residence was an unofficial bird sanctuary, complete with a glass-enclosed aviary.



Detail from  
*Wood Duck*  
Page 22

Many parallels have been drawn between Menaboni's work and that of John James Audubon, from the level of precise realism to the impending sense of drama. Similarly to Audubon, Menaboni's art had the potential to bring him widespread fame; however, "he did not seek notoriety, instead choosing a simple, and somewhat reclusive life," writes Menaboni biographer Barbara Cable Taylor (2). Part of that potential was founded in Menaboni's ability to "offer the viewer more than just a glimpse into the wonders of the wild—he brings us closer to our fellow creatures" (Taylor 1).

Menaboni's wife Sara did much to affect her husband's popularity. When she sent several of Menaboni's bird prints to New York, the action resulted in an art book contract for the couple in 1950. *Menaboni's Birds* featured 32 color plates with accompanying text discussing the birds and the artist written by Sara. Exposing a new generation to the meticulous artistry of Menaboni, the publisher released a second edition of the book, complete with new color plates accompanying Sara's text, in 1984.

By the twilight of his career, Menaboni had painted more than 150 species of American birds. And, although he is widely renowned for his avian portraits, Menaboni also spent a significant portion of his career painting murals, mosaics, botanicals, and landscapes that grace the collections of many museums and notable Georgians, including the Callaways, Du Ponts, and Woodruffs. His work was also recognized by renowned publications including *World Book Encyclopedia*, *The Progressive Farmer*, *Sports Illustrated*, and *Atlanta Journal Magazine*, which featured illustrations or covers painted by Menaboni.

Nature, in all its glorious splendor, inspired the life of Athos Menaboni; and his art lives on as an inspiration to wildlife enthusiasts and art appreciators alike.

Lauren Highfill

#### Works Cited

"Audubon's Heir." *Time*. 04 Dec. 1950. 19 Feb. 2008. < <http://www.time.com/time/magazine/article/0,9171,813979,00.html> >.

Taylor, Barbara Cable. *The Life and Art of Athos Menaboni*. Atlanta: Mercer UP, 2000.



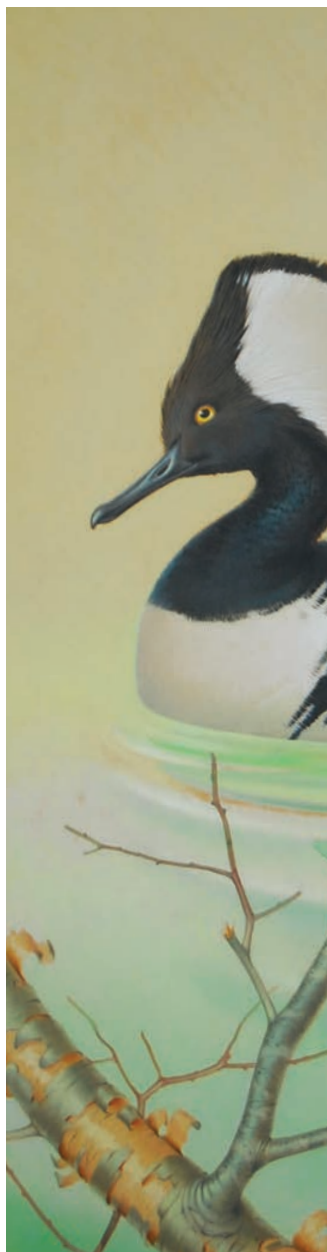
## The Collector: A Few Recollections

There are few people who touch another person's life in a truly meaningful way. Sara and Athos Menaboni are two such people; my relationship with them affected my life deeply. I became acquainted with Mr. and Mrs. Menaboni in a roundabout way. I was pen pals with Mr. Robert W. Woodruff, a former president and chairman of the Board of Directors of The Coca-Cola Company, for several years while I was in high school and college. While shopping at Rich's, Atlanta's oldest and most popular department store at that time, I noticed a book entitled *Menaboni's Birds*, written by Menaboni's wife, Sara. I remembered that Athos Menaboni was the artist who painted the birds for Mr. Woodruff's Christmas cards each year. I glanced through the book, and noticed right away that it included many paintings of birds that I recognized as appearing in the Christmas card series. I knew that I must purchase a copy for my library because of the Woodruff references, but I quickly began to develop an appreciation for Mr. Menaboni as an artist. As I read Sara's account of their life together, I grew to admire this man and his paintings that illustrated her words.

A few years later, my interests in both Athos Menaboni and Coca-Cola came together when I purchased a small home calendar he had illustrated for The Coca-Cola Company. It is the only calendar ever produced featuring his art, and as fate would have it, it was for 1959, the year I was born.

After several months had passed, I discovered that Sara and Athos Menaboni still lived in Atlanta, and I thought it would be nice to have my book autographed. To my delight, the Menabonis were listed in the phonebook! I gathered up my courage, made the call, and, from our brief conversation, an instant friendship was born. Mr. Menaboni told me that his wife was in the hospital with a broken leg, but when she returned home he wanted me to come for a visit rather than send the book in the mail to him for autographing as I had suggested.

I believe that the Menabonis were interested in me because I am a teacher, and they had a great love for children and education. Of course, I was thrilled to be invited to the home of these local celebrities, and I could not wait to meet them. My first visit was exciting, and I will never forget the delicious homemade lemonade Mrs. Menaboni served me. We talked for several hours about many different subjects, such as Italy and the other countries they had visited and many of the intriguing people they had met over the years. I enjoyed viewing all of the beautiful Menaboni paintings that hung on the walls in each room, and, when I was allowed to visit his studio, I stood in awe. As I drove home, I realized how fortunate I was to have met these two delightful and special people. After several weeks, Mrs. Menaboni called to invite me back for "supper." I was elated to hear from her, and was so honored to accept the invitation. After that evening, we talked on a regular basis and saw each other at least once a month until their deaths.



Detail from  
*Hooded Merganser*  
Page 23

A highlight of my life was when they visited my home for dinner. Mr. Menaboni enjoyed, and seemed surprised about, seeing my "Menaboni Room." He was a very humble and unassuming man, but was truly flattered about the special place dedicated to his work that I had created in my house.

Sara and Athos Menaboni have had a profound and lasting impact on my life. Since our very first meeting, I have never looked at a flower, admired a bird, or watched the sun rise or set in the same way because of their unique love and enjoyment of life and nature that they inspired in me. The Menabonis were lifelong learners with a passion for numerous subjects, and they both shared their knowledge and varied interests with their many devoted friends; those who knew them will always remember them with deep affection and sincere admiration.

I am grateful beyond words to Kennesaw State University for building a gallery dedicated to the life, work, and art of Athos Menaboni. I also appreciate the KSU library's interest in all the resource materials associated with Menaboni. I have spent many years of my life searching for and collecting these artifacts that the university has so carefully cataloged for history. The purpose of this undertaking is twofold: to make Kennesaw State THE place for anyone to study Athos Menaboni and to allow the entire community to view the magnificent works of art that he created. I hope that others who appreciate Menaboni's art and who have collected his originals will consider the university as a new home for some or all of their paintings. It is truly a beautiful facility where each piece of the collection will be enjoyed by thousands of people each year, many of whom will become acquainted with the Menabonis for the first time.

The officials of Kennesaw State University and I are forever indebted to the gallery's sponsor, the Robert W. Woodruff Foundation, for its support in honoring Georgia's master artist and his loving wife and partner for more than 60 years. I know, without any hesitation, that Mr. and Mrs. Menaboni would be extremely touched, humbled, honored, and pleased with the results of this project. Mr. Woodruff would like it too!

I hope you enjoy getting to know Sara and Athos.

Don Russell Clayton



## In the Presence of Beauty

As an artist and a director and curator of a visual and performing arts center in Los Angeles, my studio stood on a promontory overlooking the Pacific Ocean. During difficult times in that city's history, I discovered the healing power of nature. While ashes from Los Angeles fires darkened the sky, I imagined bringing all those devastated by urban destruction, especially the children, to the beauty of the ocean and the cliffs, the seagulls riding the wind, the seals barking on the rocks below.

There are times when our lives need that calm affirmation of nature's beauty. Nature's continuous cycle brings us hope.

My primary interest has been in contemporary art and conceptual art, steeped in the belief that good art has content, meaning, and inner critique of social and cultural issues. The "beautiful object" hanging on the wall was just that and nothing more.

Don Russell Clayton's collection of art by Athos Menaboni has revealed that I can be stirred by the pure aesthetics of beauty in the representation of nature. When I stand in front of a Menaboni painting, whether intimate or monumental, I stand in the presence of nature.

Some artists believe that by mastering pure technique they can "recreate" the "real" without passion for their subject matter. In the hands of such an artist as Athos Menaboni, imaginative technique, skill, and passion make an image of nature breathe, just as his Japanese Nakora wood breathes. For example, by using the pattern of the wood's grain to become ripples in shallow water, Menaboni enhances and emphasizes beauty and its affiliation with nature. It is a symbiotic relationship that touches our soul.

A brushstroke, a thought-out or instinctive interjection of color, the movement of a bird's head, the fanning of feathers, and the glow of wings can touch our hearts, reminding us of what we may be





Detail from  
*The Long Journey*  
Page 47

losing, or already have lost. Menaboni's paintings can spur our minds to action, doing what we can to protect or restore the environment where the lone sparrow sings and the graceful egret steps.

We have not only a need for nature to survive, but to prosper. I am appreciative that the paintings of Athos Menaboni can bring the importance of nature to our attention in this 21st century. When phrases like "save the planet" seem abstract and can no longer reach us, visual impact and clarity can.

Clayton has spent a lifetime collecting the art of Athos Menaboni. His donation of the art represented in this catalog is an exquisite gift to Kennesaw State University. Russell has never lost sight of the importance of beauty and is generously, openly, joyfully sharing these "beautiful objects" with us. It is donors like Russell who have acted as their own kind of conservators: people who now want those of us who would never have the opportunity, to see what they see, to love what they love.

The arts at Kennesaw State University thrive because of generous donors such as Russell Clayton, Janice and David Miller, Barbara and Ron Taylor, and Edith Murphy, who have all contributed to the Menaboni Collection. As philosopher Elaine Scarry wrote: "to misstate, or even merely understate the relation of the universities to beauty is one kind of error that can be made. A university is among the precious things that can be destroyed." Extraordinary people like Don Russell Clayton, continue to strengthen and sustain Kennesaw State University's relationship to beauty, keeping that which we deem precious alive.

Will Hipps  
Director & Curator,  
KSU Art Museum & Galleries





# Menaboni

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## COLOR PLATES





*Mushrooms*  
Oil on paper  
18" x 15"  
c. 1965  
Gift of Don Russell Clayton



*Song Thrasher*  
Pencil on paper  
8 3/4" x 4 1/2"  
c. 1950  
Gift of Don Russell Clayton





*St. Simons Island*

Oil on canvas art board

10" x 13 1/2"

1930

Promised gift of Don Russell Clayton





*Tampa*  
Oil on canvas panel  
12" x 16"  
1925  
Promised gift of Don Russell Clayton

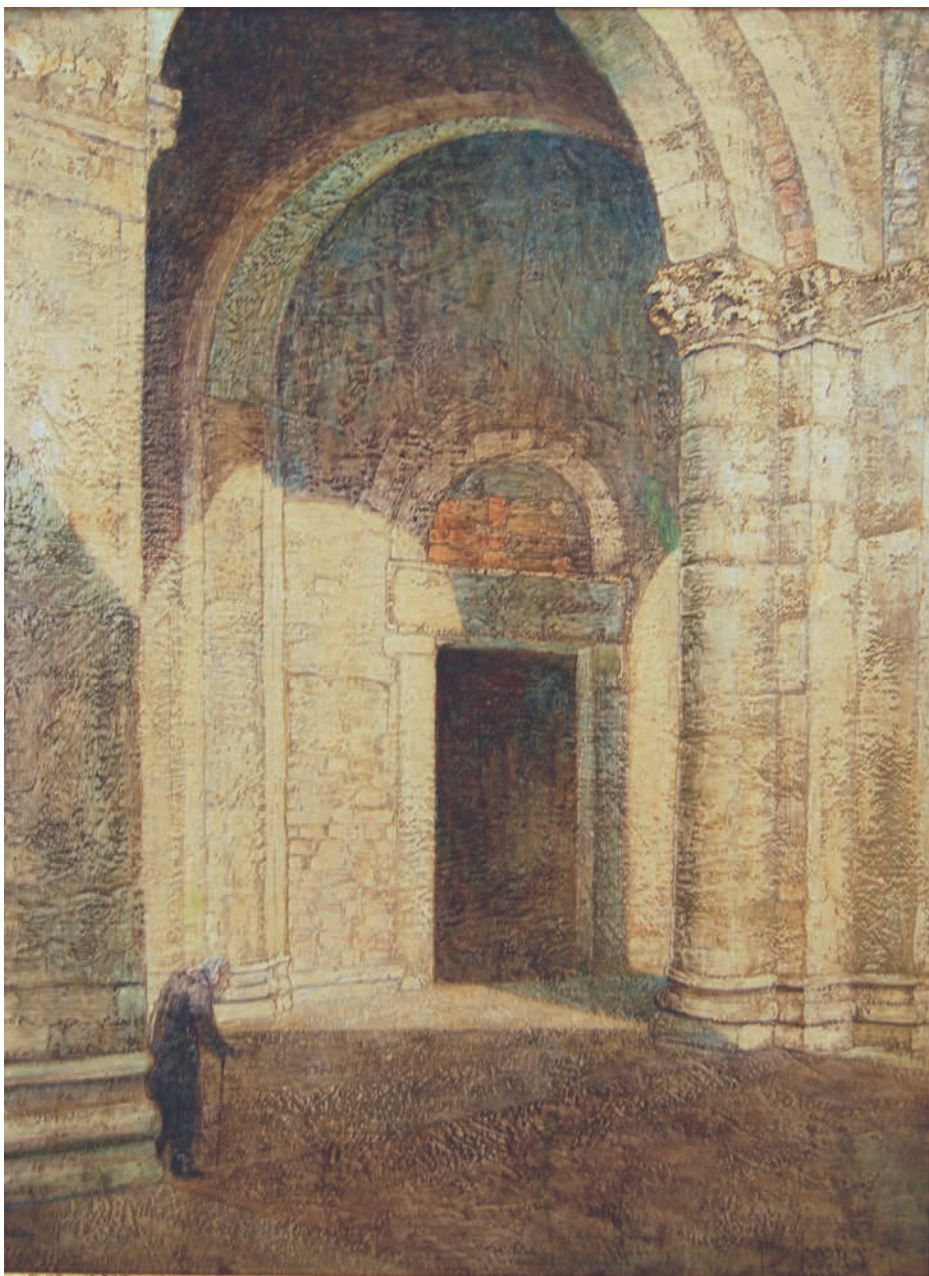




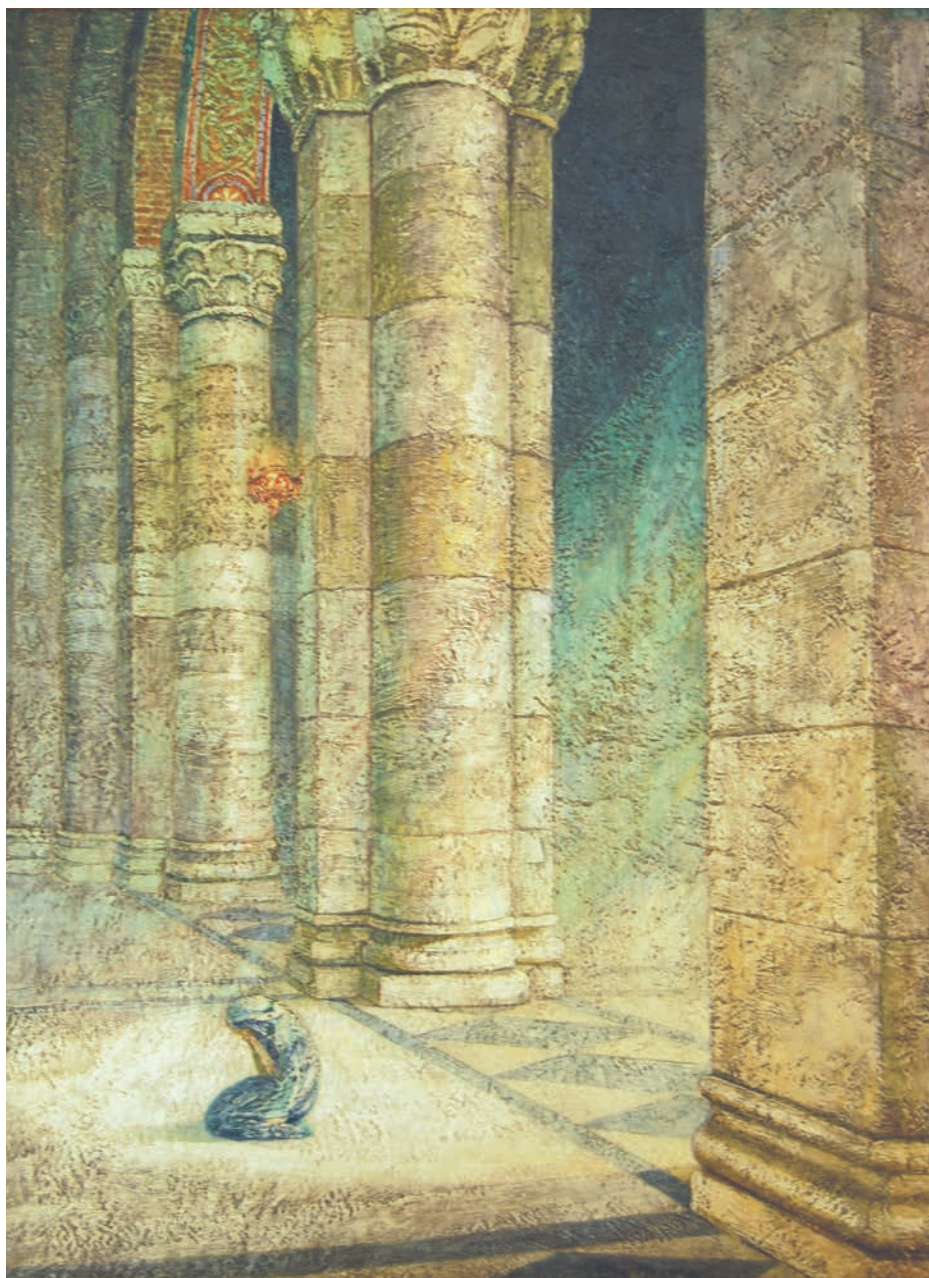
*The Old Gateway* – Tuscany, Italy  
Watercolor on paper  
12 3/4" x 9"  
c.1928  
Promised gift of Don Russell Clayton



*Christmas Eve*  
Watercolor on paper  
13 3/4" x 9 3/4"  
c. 1928  
Gift of Don Russell Clayton



*Cortile Sant' Ambrogio, Milano*  
Oil on gesso on wood  
28" x 22"  
1932  
Promised gift of Don Russell Clayton



*Redemption*  
Oil on gesso on wood  
28" x 22"  
c.1932  
Promised gift of Don Russell Clayton



*Wood Duck*  
Oil on paper illustration board  
19 3/4" x 14 7/8"  
c. 1944  
Gift of Don Russell Clayton



*Hooded Merganser*  
Oil on paper illustration board  
19 3/4" x 14 7/8"  
c. 1944  
Gift of Don Russell Clayton



*Carp*  
Oil on Nakora wood  
25" x 8"  
c. 1958  
Gift of Don Russell Clayton



*Kingfisher*  
Oil on Nakora wood  
25" x 8"  
c. 1958  
Gift of Don Russell Clayton





*Morpho*  
Oil on paper  
19" x 14 1/2"  
c.1975  
Gift of Don Russell Clayton



*Golden-crowned Kinglet and Canada Lily*  
Oil on paper  
20" x 16"  
c. 1970  
Promised gift of Don Russell Clayton





*Magnolia Grandiflora* (Magnolia blossoms and two butterflies)

Oil on art board

16" x 12"

c.1951

Promised gift of Don Russell Clayton



*Magnolia Grandiflora* (Magnolia leaves with spider and worm)

Oil on art board

16" x 12"

c.1951

Promised gift of Don Russell Clayton



*Canal in Livorno*

Oil on wood panel

10 1/2" x 7"

c. 1928

Promised gift of Don Russell Clayton





*Becolini*  
Oil on canvas  
24" x 18"  
c.1930  
Promised gift of Don Russell Clayton





*La Torre del Marzocco* (The Tower of Marzocco in Livorno, Italy)

Oil on paper illustration board

29 1/2" x 17 1/2"

1979

Promised gift of Don Russell Clayton



*Il Faro* (The lighthouse at Livorno, Italy during a storm)

Oil on wood panel

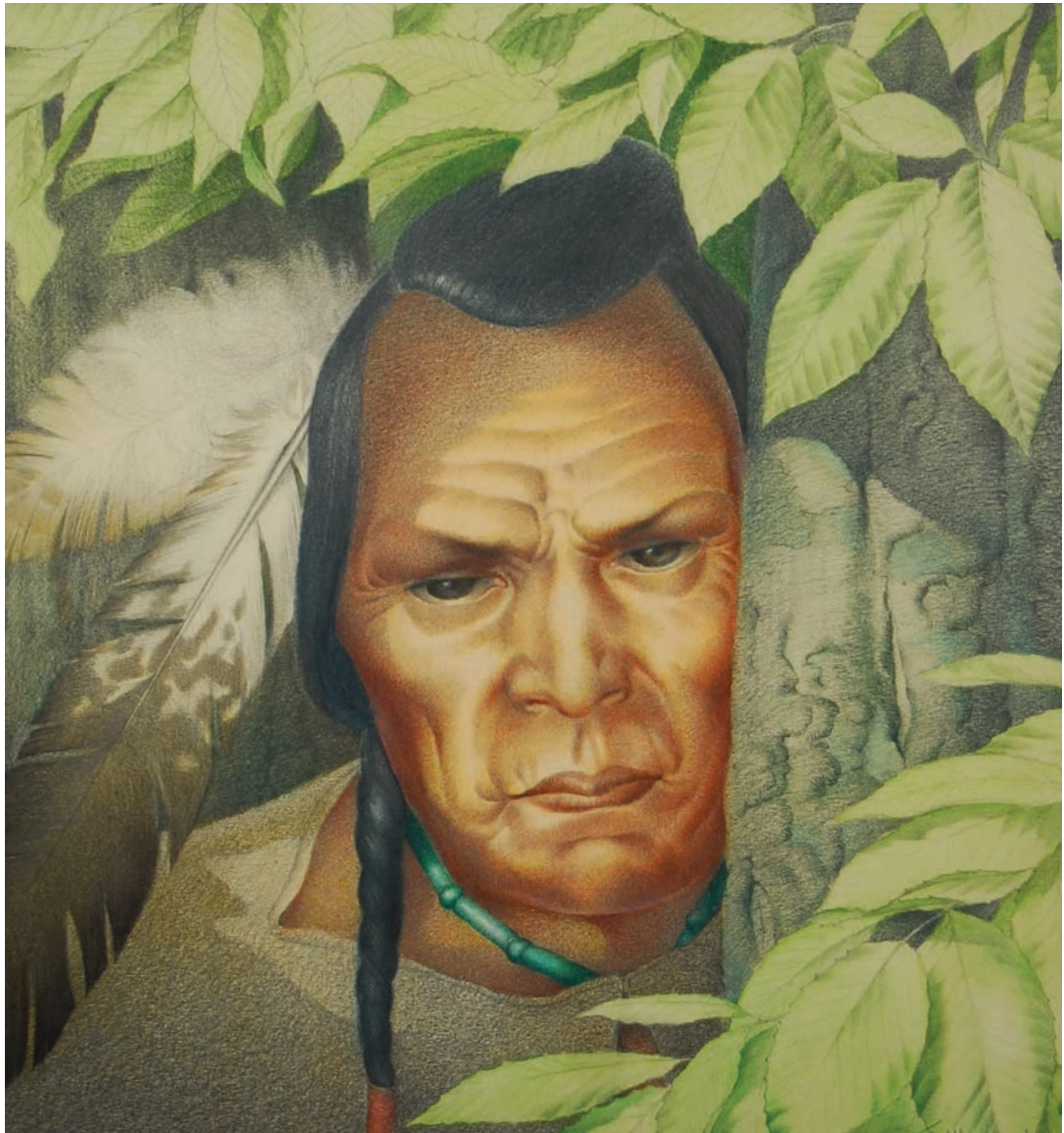
27 3/4" x 18 1/4"

c.1980

Promised gift of Don Russell Clayton



*Ani*  
Oil on paper  
19 3/4" x 14 1/2"  
c. 1970  
Gift of Don Russell Clayton



*Etowah Indian*  
Oil and pencil on paper illustration board  
16" x 15"  
c. 1953  
Gift of Don Russell Clayton



*Ducks in Springtime*

Oil on canvas

18" x 26"

1928

Promised gift of Don Russell Clayton



*Eastern Crow and Eastern Kingbird*  
Oil on paper  
35" x 26"  
c. 1950  
Gift of Janice and David Miller



*African Surprise*  
 Oil on canvas illustration board  
 16" x 13 3/4"  
 c.1932  
 Promised gift of Don Russell Clayton



*Trees*  
Oil wash on masonite  
23 3/4" x 16 3/4"  
c.1975  
Promised gift of Don Russell Clayton





*Frog Fountain*  
Glazed and fired clay  
16 1/2" x 10" x 10"  
c. 1940  
Gift of Don Russell Clayton



*The Garden of Dreams*  
Gouache on paper  
19 1/4" x 12 1/2"  
c. 1925  
Gift of Don Russell Clayton



*Street in an Arab Village – Tripoli*

Watercolor on paper

7 3/4" x 11 1/2"

c. 1920

Gift of Don Russell Clayton





*Arab House in the Desert*  
Watercolor on paper  
8 1/4" x 12"  
c. 1920  
Gift of Don Russell Clayton



*Butterfly Boats – Tripoli*  
Watercolor on paper  
7 3/4" x 11 3/4"  
c. 1920  
Gift of Don Russell Clayton





*Livorno*  
Oil on illustration board  
13 1/4" x 17"  
1935  
Gift of Don Russell Clayton





*Winding Road*

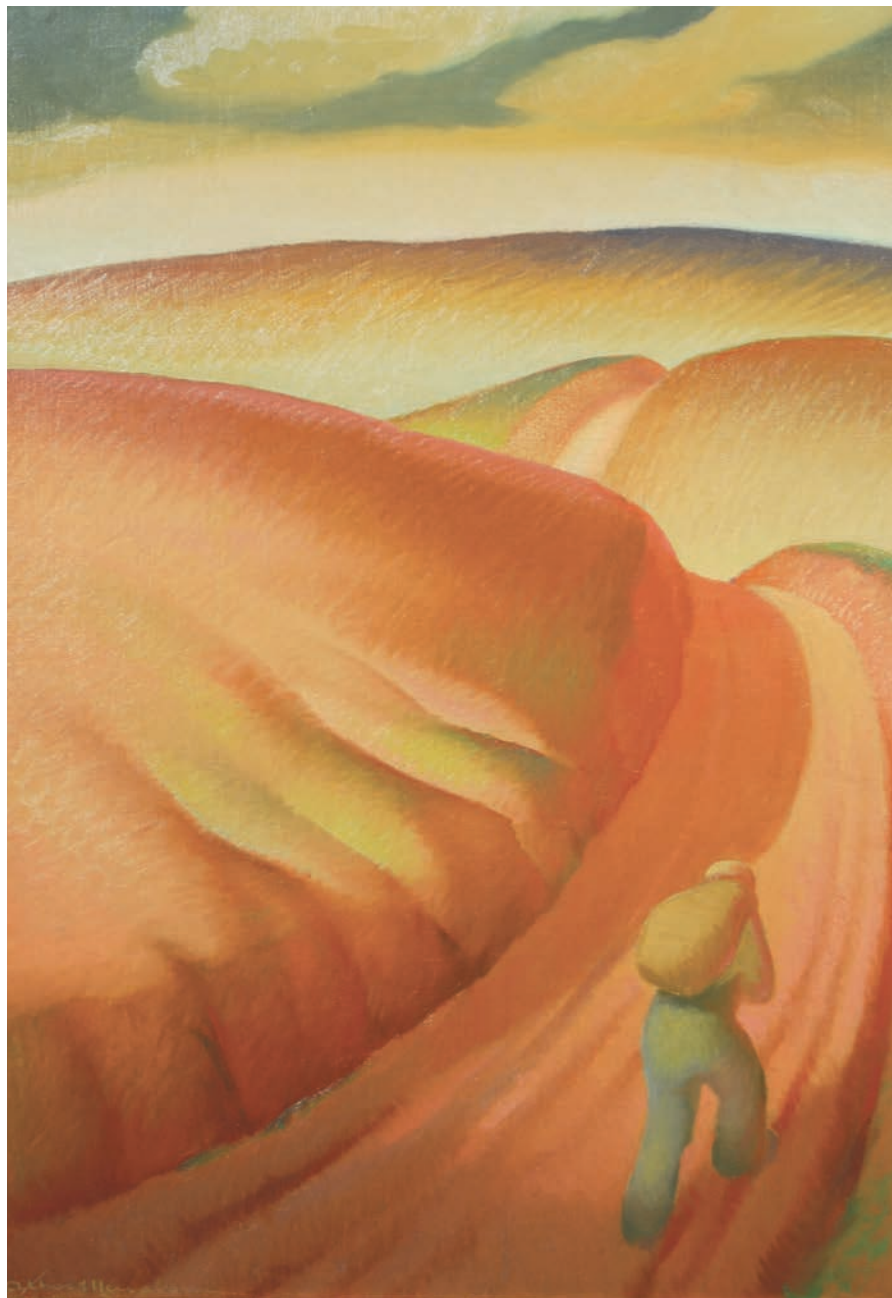
Oil on canvas attached to wood

22" x 15"

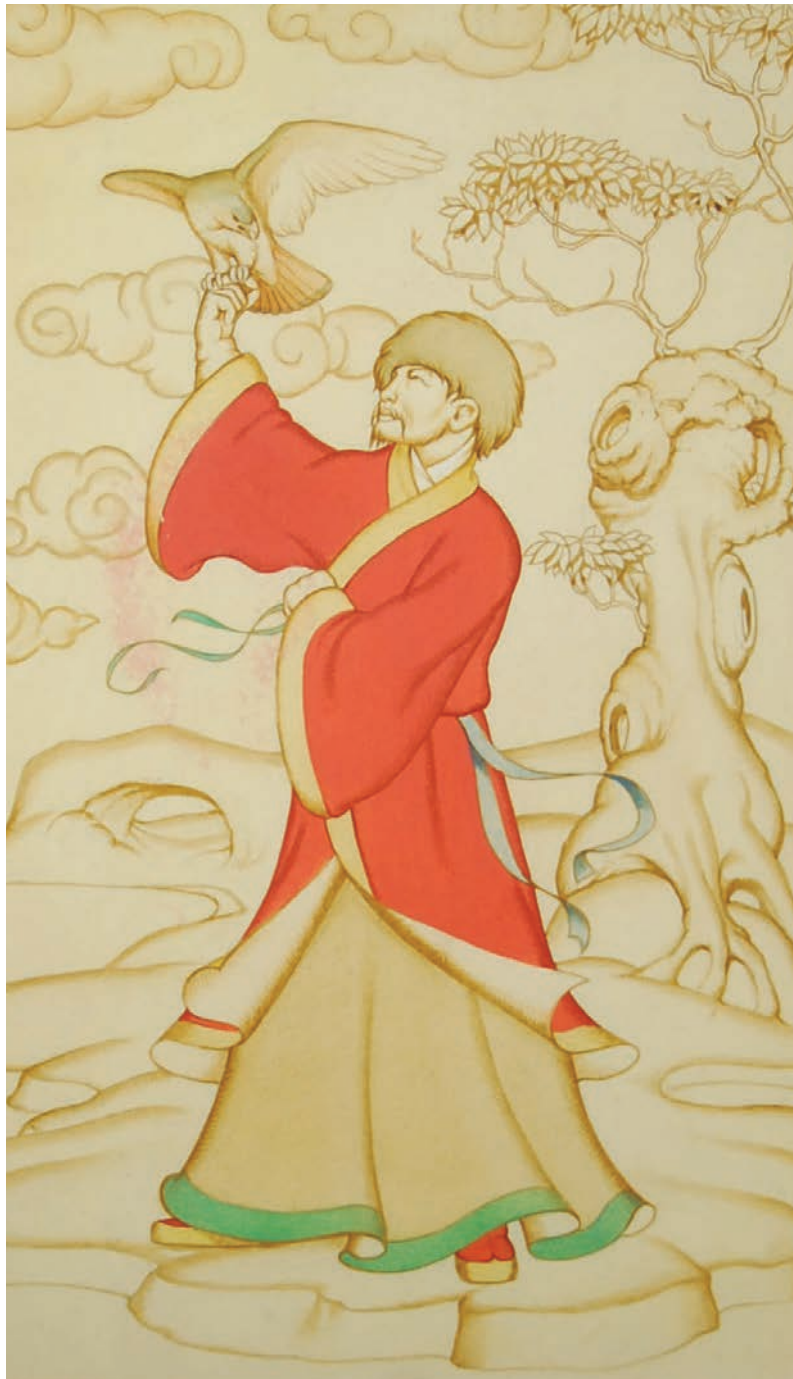
c. 1950

Gift of Don Russell Clayton





*The Long Journey*  
Oil on canvas attached to wood  
22" x 15"  
c. 1950  
Gift of Don Russell Clayton



*Chinese Man*  
Mixed media on illustration board  
17" x 10"  
c. 1935  
Gift of Don Russell Clayton



*Boy and Girl*  
Oil on illustration board  
18" x 15"  
c. 1930  
Gift of Barbara and Ron Taylor



*Carolina Wren with Black-Eyed Susan*  
Syracuse China  
10" diameter  
1955  
Gift of Edith Murphy



*Painted Bunting with Carolina Jessamine*  
Syracuse China  
10" diameter  
1955  
Gift of Edith Murphy





*Golden-Crowned Kinglet with Fringed Gentian*  
Syracuse China  
10" diameter  
1955  
Gift of Edith Murphy



*Eastern Bluebird with Hedge Bindweed*  
Syracuse China  
10" diameter  
1955  
Gift of Edith Murphy





*Cardinal with Sweet Shrub*  
Syracuse China  
10" diameter  
1955  
Gift of Edith Murphy



*Cedar Waxwing with Red Chokeberry*  
Syracuse China  
10" diameter  
1955  
Gift of Edith Murphy





*Indigo Bunting with Mullein*  
Syracuse China  
10" diameter  
1955  
Gift of Edith Murphy



*Common Goldfinch with Chicory*  
Syracuse China  
10" diameter  
1955  
Gift of Edith Murphy



# The Athos Menaboni Collection at Kennesaw State University

## Lithographs

*Blue Jay*, 1942  
Foote and Davies, Inc.

*Bob-White*, 1943  
Quaker State Lithographing Co.

*Bufflehead*, 1943  
Quaker State Lithographing Co.

*Green-Winged Teal*, 1943  
Quaker State Lithographing Co.

*Valley Quail*, 1943  
Quaker State Lithographing Co.

*Cardinal*, hand colored, 1948  
Foote and Davies, Inc.

*Red-winged Blackbird*, hand colored, 1948  
Foote and Davies, Inc.

*Brown Thrasher and Cherokee Rose*, 1950  
Atlanta Historical Society

*Cardinal*, c.1950  
Friendly Shoes.

*Christmas Cheer from Southern Woods*, 1950  
Progressive Farmer

*Brown Leghorn*, 1956  
Preston Rose Co.

*Black Minorca*, 1956  
Preston Rose Co.

*Bobwhite*, 1962  
Preston Rose Co.

*Mourning Dove*, 1962  
Preston Rose Co.

*Hibiscus*, 1964  
Progressive Farmer

*Tulip Tree*, c.1969  
C & S Bank

*Snowy Egret #161*, 1974  
Jekyll Island Art Community

*Bald Eagle #317*, 1976  
Atlanta Historical Society

*American Kestrel #193*, 1978  
Atlanta Historical Society

*Wood Duck #308*, 1978  
Atlanta Historical Society

*Azalea #103*, 1993  
Callaway Gardens

### Lithographs Promised to KSU:

*Blue Jay*, c. 1942  
Foote and Davies, Inc.

*Red-headed Woodpecker*, c.1942  
Foote and Davies, Inc.

*Chinese Hibiscus*, 1945  
Foote and Davies, Inc.

*Golden Rod, Orange Blossom, Magnolia, Bluebonnet*, 1949  
Progressive Farmer

*Blue Grosbeak*, c.1950  
Friendly Shoes

*Camellia Japonica Selma Shelander*, hand colored, 1950  
Foote and Davies, Inc.

*Dogwood, Red Bud, Peach Blossom, Yellow Jasmine*, 1950  
Progressive Farmer

*Evening Grosbeak*, c. 1950  
Friendly Shoes

*Rose-breasted Grosbeak*, c.1950  
Friendly Shoes

*Crepe Myrtle, Azalea, Camellia, Lilac*, 1952  
Progressive Farmer

*Cherokee Rose, Apple Blossom, Iris, Rhododendron*, 1953  
Progressive Farmer

*Robin Feeding Babies*, 1953  
Prudential Insurance Company

*Hummingbirds in Morning Glories*, 1956  
Progressive Farmer

*Red Maple*, c.1969  
C & S Bank

*Mocking Bird #52*, 1973  
Atlanta Music Club

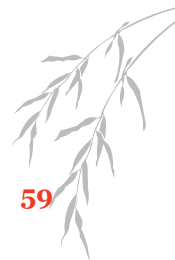
*Bald Eagle #330*, 1976  
Atlanta Historical Society

*Enterprise Sailing Ship*, 1987  
Enterprise Bank

# The Athos Menaboni Collection at Kennesaw State University

## Robert W. Woodruff Christmas Cards (issued from 1941 to 1984)

1941 *Doves*  
1942 *Bobwhite Quail*  
1943 *Cardinals*  
1944 *Red-winged Blackbirds*  
1945 *Wild Turkey*  
1946 *Little Blue Heron*  
1949 *Snowy Egret*  
1952 *Mountain Bluebirds*  
1953 *Bluebirds*  
1954 *Wood Duck*  
1955 *Ruby-throated Hummingbird*  
1956 *Common Goldfinch*  
1957 *Meadow Lark*  
1958 *Wilson's Snipe*  
1959 *Towhee*  
1960 *Woodcock*  
1961 *Robin*  
1962 *Mallards*  
1963 *Summer Tanager*  
1964 *Red-headed Woodpecker*  
1965 *Barn Swallow*  
1966 *Painted Bunting*  
1967 *Bobolink*  
1968 *Green-winged Teal*  
1969 *Killdeer*  
1970 *Hooded Warbler*  
1971 *Flicker*  
1972 *Pintails*  
1973 *Mourning Doves*  
1974 *Bobwhite Quail*  
1975 *Cardinal*  
1976 *Blue Grosbeak*  
1977 *Baltimore Oriole*  
1978 *Cedar Waxwing*  
1979 *Rose-breasted Grosbeak*  
1980 *Scarlet Tanager*  
1981 *Hooded Merganser*  
1982 *Belted Kingfisher*  
1983 *Bufflehead*  
1984 *Great Blue Heron*



# The Athos Menaboni Collection at Kennesaw State University

## Originals

*Arab House in the Desert*

Watercolor on paper

8 1/4" x 12"

c. 1920

Gift of Don Russell Clayton

*Butterfly Boats – Tripoli*

Watercolor on paper

7 3/4" x 11 3/4"

c. 1920

Gift of Don Russell Clayton

*Street in an Arab Village – Tripoli*

Watercolor on paper

7 3/4" x 11 1/2"

c. 1920

Gift of Don Russell Clayton

*The Garden of Dreams*

Gouache on paper

9 1/4" x 12 1/2"

c. 1925

Gift of Don Russell Clayton

*Christmas Eve*

Watercolor on paper

13 3/4" x 9 3/4"

c. 1928

Gift of Don Russell Clayton

*Boy and Girl*

Oil on illustration board

18" x 15"

c. 1930

Gift of Barbara and Ron Taylor

*Chinese Man*

Mixed media on illustration board

17" x 10"

c. 1935

Gift of Don Russell Clayton

*Livorno*

Oil on illustration board

13 1/4" x 17 1/4"

1935

Gift of Don Russell Clayton

*Frog (Fountain)*

Glazed, fired, clay

6" x 10" x 10"

c. 1940

Gift of Don Russell Clayton

*Hooded Merganser*

Oil on paper illustration board

19 3/4" x 14 7/8"

c. 1944

Gift of Don Russell Clayton

*Wood Duck*

Oil on paper illustration board

19 3/4" x 14 7/8"

c. 1944.

Gift of Don Russell Clayton

*Eastern Crow and Eastern Kingbird*

Oil on paper

35" x 26"

c. 1950

Gift of David and Janice Miller

*Song Thrasher*

Pencil on paper

8 3/4" x 4 1/2"

c. 1950

Gift of Don Russell Clayton

*The Long Journey*

Oil on canvas attached to wood

22" x 15"

c. 1950

Gift of Don Russell Clayton

*Winding Road*

Oil on canvas attached to wood

22" x 15"

c. 1950

Gift of Don Russell Clayton

*Etowah Indian*

Oil and pencil on paper illustration board

16" x 15"

c. 1953

Gift of Don Russell Clayton

*Carp*

Oil on Nakora wood

25" x 8 1/2"

c. 1958

Gift of Don Russell Clayton

*Kingfisher*

Oil on Nakora wood

25" x 8 1/2"

c. 1958

Gift of Don Russell Clayton

*Hotei*

Painted plaster

7 1/2" x 3 1/2" x 3 1/2"

c. 1963

Gift of Don Russell Clayton



# The Athos Menaboni Collection at Kennesaw State University

*Mushrooms*  
Oil on paper  
18" x 15"  
c. 1965  
Gift of Don Russell Clayton

*Ani*  
Oil on paper  
19 3/4" x 14 1/2"  
c. 1970  
Gift of Don Russell Clayton

*Morpho*  
Oil on paper  
20" x 16"  
c. 1975  
Gift of Don Russell Clayton

## Promised gifts to KSU's Permanent Collection

*Tampa*  
Oil on canvas panel  
12" x 16"  
1925  
Promised gift of Don Russell Clayton

*Canal in Livorno*  
Oil on wood panel  
10 1/2" x 7"  
1928  
Promised gift of Don Russell Clayton

*Ducks in Springtime*  
Oil on canvas  
18" x 26"  
1928  
Promised gift of Don Russell Clayton

*The Old Gateway – Tuscany, Italy*  
Watercolor on paper  
12 3/4" x 9"  
c. 1928  
Promised gift of Don Russell Clayton

*Becolini*  
Oil on canvas  
24" x 18"  
c. 1930  
Promised gift of Don Russell Clayton

*St. Simons Island*  
Oil on canvas art board  
10" x 13 1/2"  
1930  
Promised gift of Don Russell Clayton

*African Surprise*  
Oil on canvas illustration board  
16" x 13 3/4"  
c. 1932  
Promised gift of Don Russell Clayton

*Cortile Sant' Ambrogio, Milano*  
Oil on gesso on wood  
28" x 22"  
1932  
Promised gift of Don Russell Clayton

*Redemption*  
Oil on gesso on wood  
28" x 22"  
c. 1932  
Promised gift of Don Russell Clayton

*Magnolia Grandiflora*  
(*Magnolia blossoms and two butterflies*)  
Oil on art board  
16" x 12"  
c. 1951  
Promised gift of Don Russell Clayton

*Magnolia Grandiflora*  
(*Magnolia leaves with spider and worm*)  
Oil on art board  
16" x 12"  
c. 1951  
Promised gift of Don Russell Clayton

*Golden-crowned Kinglet and Canada Lily*  
Oil on paper  
20" x 16"  
1970  
Promised gift of Don Russell Clayton

*Trees*  
Oil wash on masonite  
23 3/4" x 16 3/4"  
c. 1975  
Promised gift of Don Russell Clayton

*La Torre del Marzocco*  
(*The Tower of Marzocco in Livorno, Italy*)  
Oil on paper illustration board  
29 1/2" x 17 1/2"  
1979  
Promised gift of Don Russell Clayton

*Il Faro (The lighthouse at Livorno, Italy during a storm)*  
Oil on wood panel  
27 3/4" x 18 1/4"  
c. 1980  
Promised gift of Don Russell Clayton



Dr. Bobbie Bailey & Family Performance Center



## About the Don Russell Clayton Gallery

Anna F. Henriquez Atrium  
and Don Russell Clayton Gallery

Located in the Dr. Bobbie Bailey & Family Performance Center, the Don Russell Clayton Gallery offers 1,800 square feet of exhibition space. The building was designed by the architectural firm of Stevens and Wilkinson Stang and Newdow and built by The Facility Group. The gallery is named for a KSU alumnus who generously donated his extensive collection of works by Italian-born artist Athos Menaboni to the university's Permanent Collection of Art. Devoted to the art of Menaboni, the Clayton Gallery will present exhibitions of works from the KSU collection and loaned works from other collections.

Along with the Anna F. Henriquez Atrium, the Clayton Gallery comprises Phase I of Kennesaw State University's Art Museum, which was funded by a \$1 million gift from the Robert W. Woodruff Foundation.



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Art Museum & Galleries  
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