



Felt and...



Thanks to Cathy Closson for this wonderful Lehmann still life of magnolia blossoms painted in the 1940s for Cathy's mother. This was probably painted in oil.



Frances, who also painted, giving Lehmann some tips.

In this scratchy phone interview for her 85th birthday, Lehmann speaks about her artwork.



One of Lehmann's felt creations



Das Rheingold, complete with the maidens



Every cushion got the LL treatment.



Jungle scene, without opera associations



With apologies to Klee – and the
hope that this bit of nonsense may
amuse you. — Lotte.

"With apologies to Klee—and the hope that this bit of nonsense may amuse you." Lotte



Oktoberfest?



LL's Salzburg Festival summers may have inspired this one.



The Vienna opera house in the background and the rest is imagination



No known opera connection



Almost abstract assemblage of animals



The nativity with lots of details; no known opera connection



LL loved animals



LL loved Toscanini



LL loved plants



Already limited by arthritis, LL displays a recent artwork.



LL's love of nature was bound to find its way into her artwork.





One of the few landscapes by LL



LL painted this scene a few times; *Pagliacci*?



An almost abstract forest scene. Unsigned.



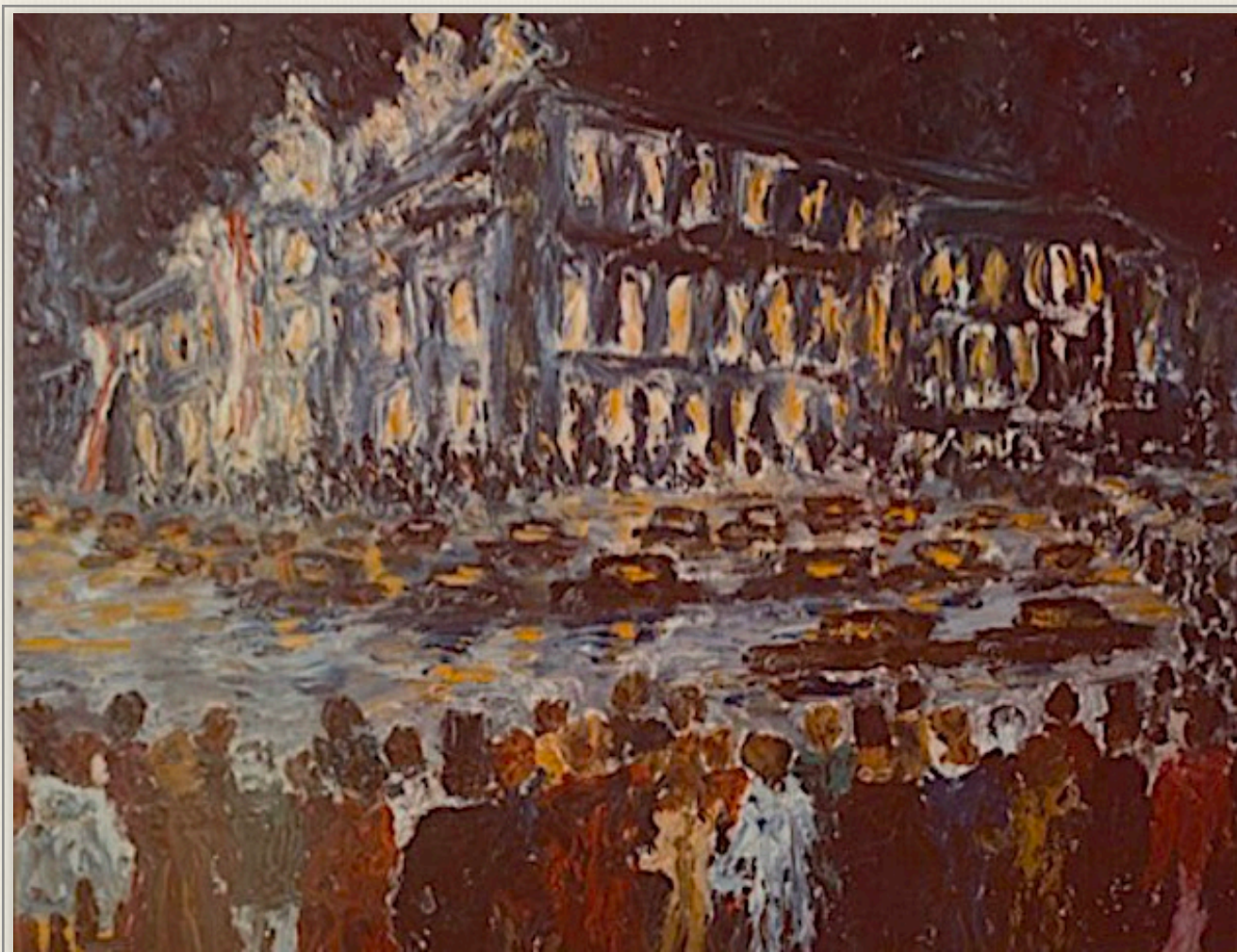
Lehmann could make flowers and leaves seem like ballet dancers.



This is originally in vibrant color.



LL was attached to the Vienna opera house for years and it stayed with her in her artistic works.





Another rare Lehmann landscape



Here and in the following nine pages are some of my favorite *Of Heaven, Hell & Hollywood* drawings found complete in the chapter of that name.

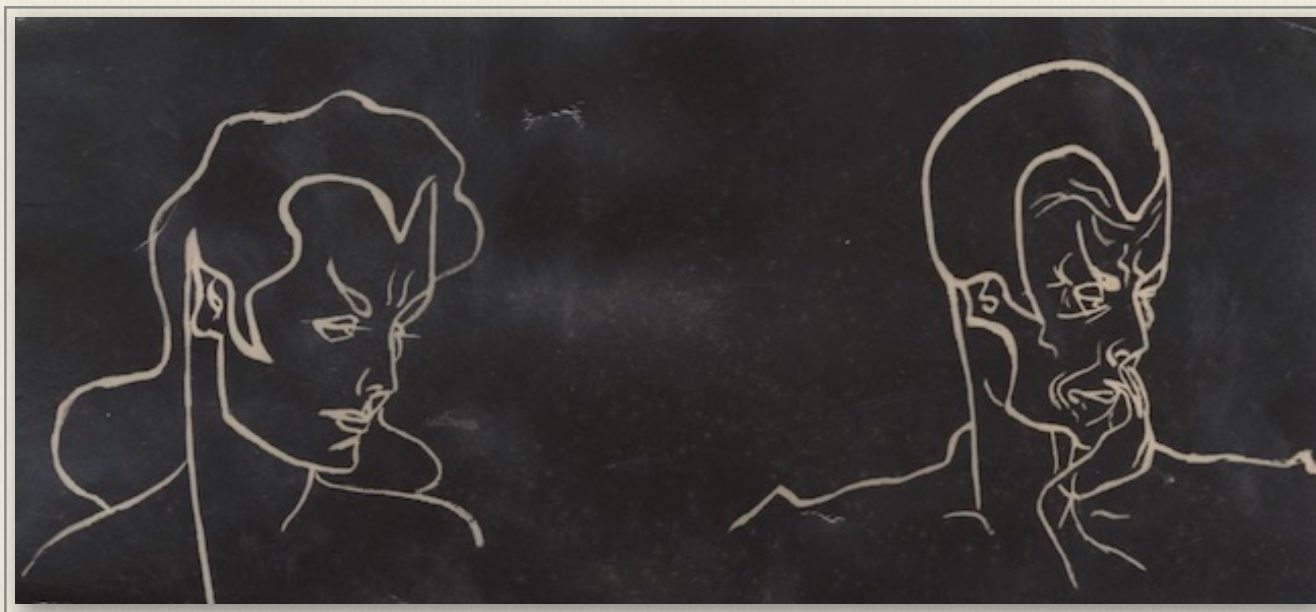








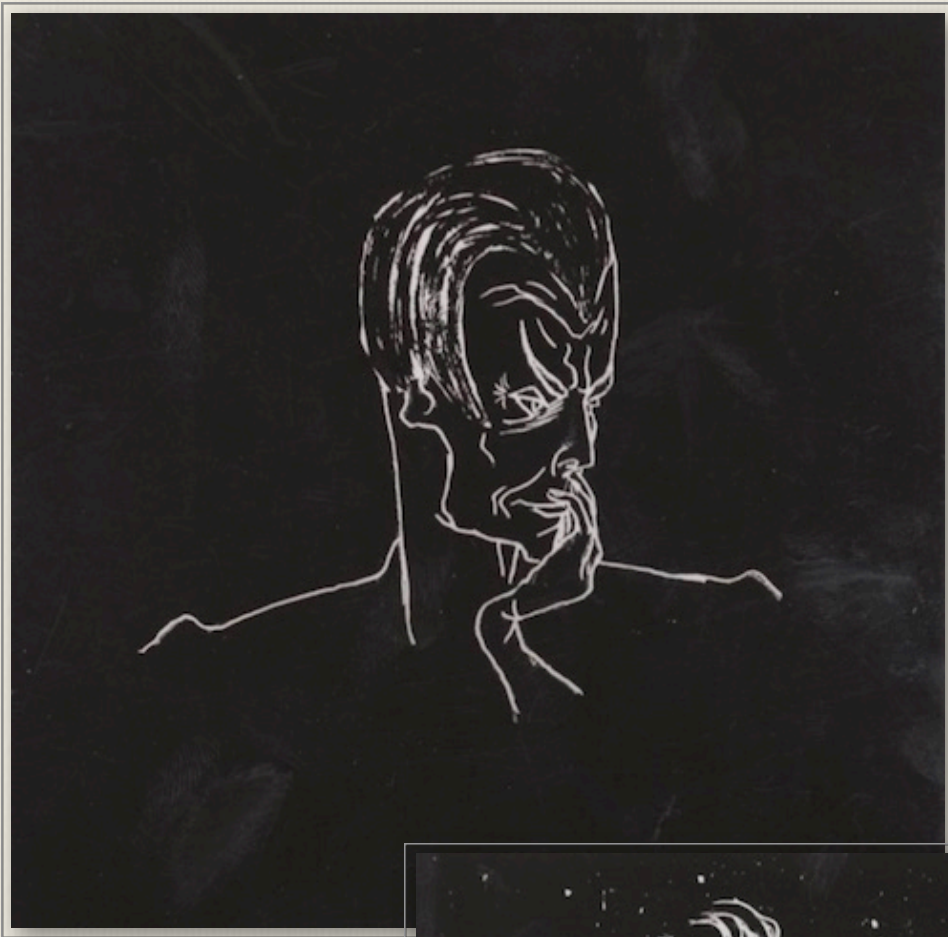






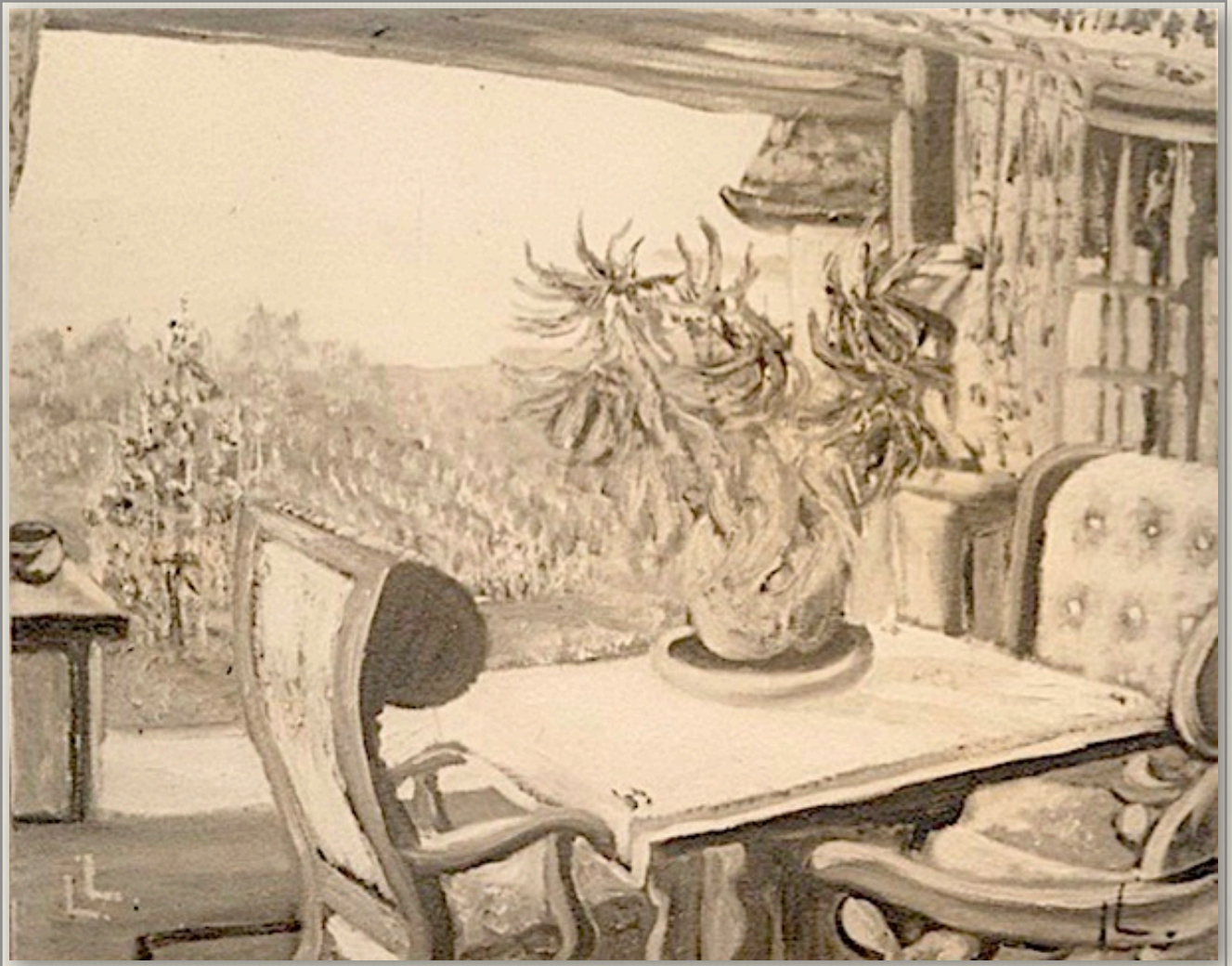




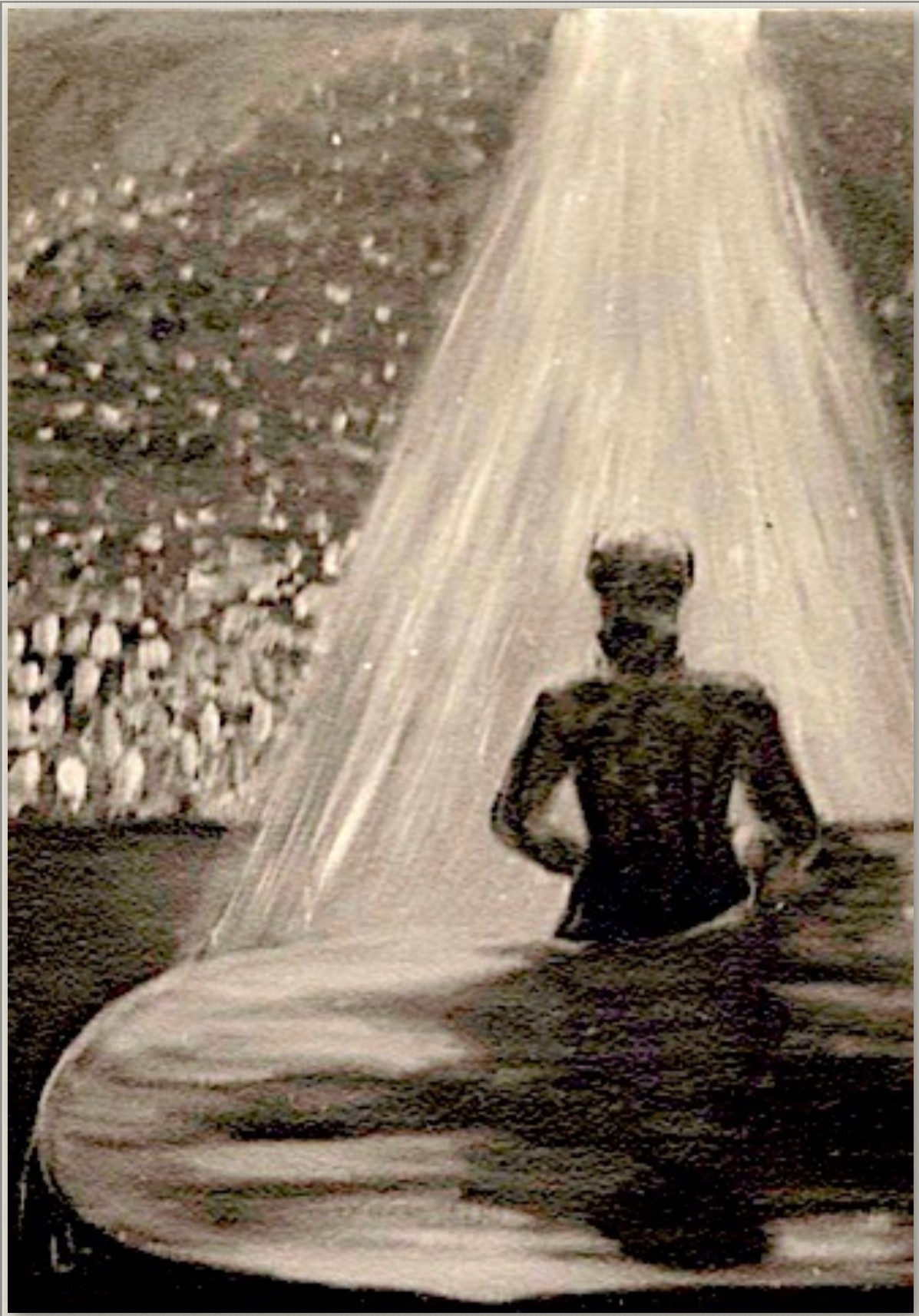




Slightly out-of-focus, but the same medium and subject matter
of Lehmann's black & white drawings for
Of Heaven, Hell & Hollywood.



This painting of the flowers and the view from their window was in color.



An unusual self-portrait



Craggy nature with a palate knife



LL was a dog person, so perhaps the cat here represents something spooky.



Another LL creation originally in color



A similar layout had a clown figure so I speculated *Pagliacci*; this one is possibly sheer fantasy.



Was this Lehmann's beach in Santa Barbara?



This is beautiful as it is, but originally probably in color.



A graveyard, perhaps inspired by "Auf dem Kirchhofe" by Brahms?



Thanks to Amanda De Lucia for this early Lehmann mosaic. "This photo of Lehmann's art thanks to the estate of her student Janice Gibson Cloud"



Thanks to Amanda De Lucia for this 1945 Lehmann painting. "This photo of Lehmann's art thanks to the estate of her student Janice Gibson Cloud"



Different lighting brings out different colors of these two photos of the same artwork.



Sent by Peter and Pat de Garmo "In loving memory of Tilly de Garmo and Fritz Zweig."



Sent by Peter and Pat de Garmo "In loving memory of Tilly de Garmo and Fritz Zweig." Lehmann's painting is a rendition of Susie, one of Fritz and Tilly's dogs at the time. The plate was broken and re-glued somewhere along the line.





Lehmann's version of Melisande's hair flow in which Pélée gets tangled. Sent by Peter and Pat de Garmo "In loving memory of Tilly de Garmo and Fritz Zweig."



Lehmann's tile painting of a ship, sent by Peter and Pat de Garmo "In loving memory of Tilly de Garmo and Fritz Zweig."



Thanks go to Christopher Nupen for sending this photo of a painting Lehmann personally gave to him. He met her at the reopening of the Vienna Opera in 1955. He first wrote: "it comes with love and remembered kisses." His second suggestion: "Given to Christopher Nupen in memory of happy days in London"