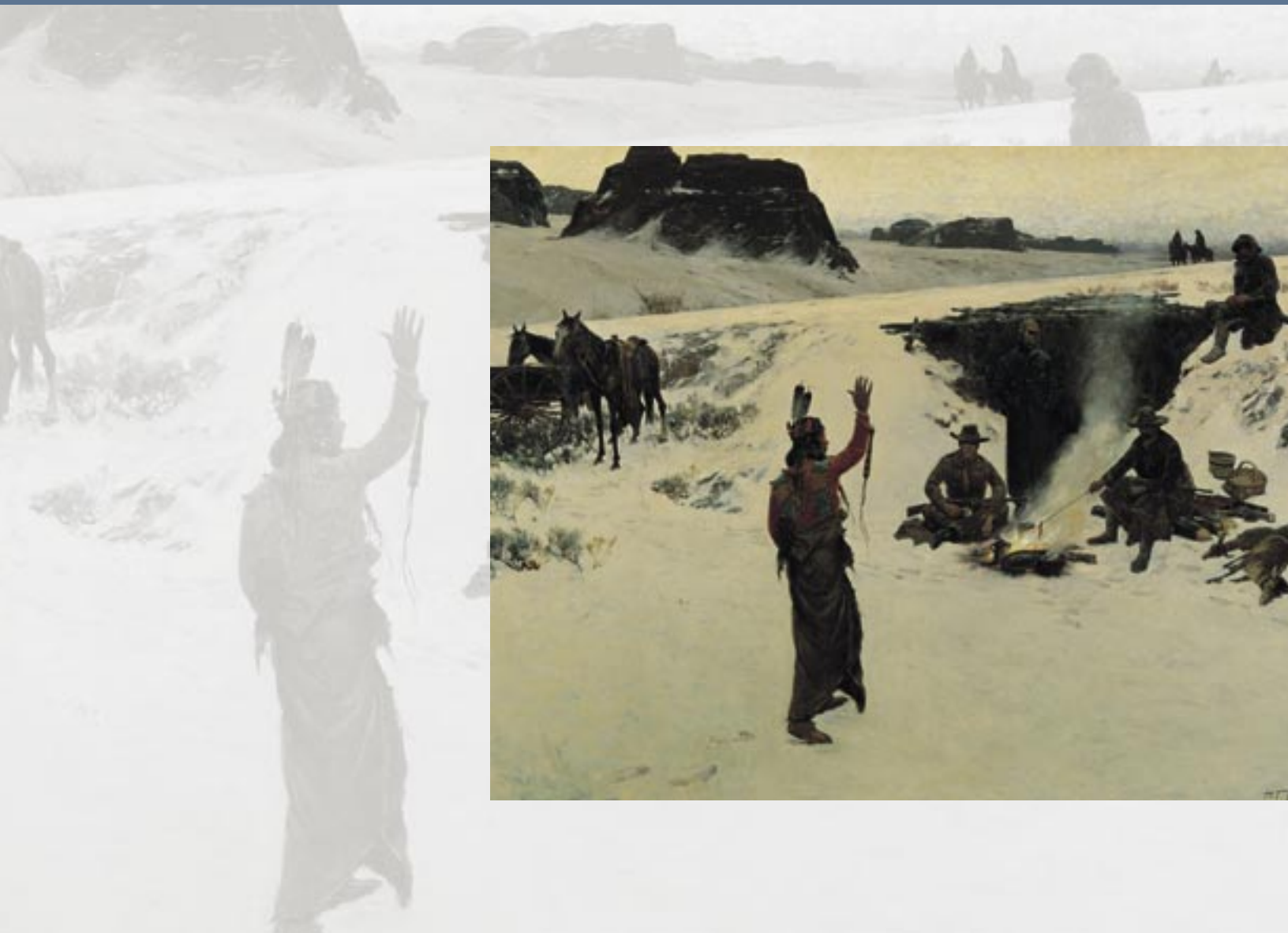


SHIFTING FRONTIERS



BACKGROUND

In the 1780s, southwest Ohio lay at the edge of the frontier. Since 1774, settlers had been streaming across the Alleghenies into Kentucky, and by 1788, it was home for over seventy thousand settlers. However, due to violent confrontations with the Indians, few people ventured north of the Ohio River. In 1786, Benjamin Stites traveled to the Ohio territory. Impressed by the land, Stites went to the Continental Congress in New York to interest land speculators in Ohio. In late 1788, three settlements were organized in the area that is now Cincinnati. The first settlement, called Columbia, was settled by Stites and twenty-six settlers. A second settlement was organized by Mathias Denman, Colonel Robert Patterson, and John Filson and was called Losantiville. The third settlement, called North Bend, was organized by John Cleves Symes and his family. Losantiville would become what is today Cincinnati.

Cincinnati was founded in 1788 on the Ohio River. Fort Washington, a military defense, was built to protect the settlement from Indian attack. The Treaty of Greenville in 1794 saw that threat diminished, and the land became more welcoming to settlers. With the river as the main source of transportation, flatboats brought people from the east in growing numbers, and by 1800, there were 750 inhabitants. The most important area in the new city was around Front Street. Built up with log and frame houses from Walnut Street to Broadway, Front Street was the hub for river craft that traveled up and down the Ohio River. Here boats landed from New Orleans with cotton, tobacco, sugar, ammunition, and fine clothes. It was here also that Cincinnati farmers brought their grain and livestock to trade.

The development of the young city over the next twenty years, as witnessed in the rapid growth of commerce and the emergence of urban life, is reflected in the works of art. Many objects were created out of necessity; however, some were intended to meet a growing demand for finer goods. In response to the settlers' desires, early artisans, like the Best family of silversmiths, opened businesses as early as 1802. Silver objects, such as spoons and beakers (drinking cups) like the Museum's *Set of (4) Beakers* by Best and Deterly, reflect a growing interest in luxury items.

By 1820 the population of the city grew to 9,642. During that decade the emergence of a fine furniture industry and the growth of the silver industry confirmed that the Ohio River carried both new settlers and goods, supporting a lively culture in an area then known as "the West" by Americans. Cincinnati's location on the edge of the frontier made the city the center of the rapidly developing Ohio River valley. Increasing wealth, the development of schools, and generous support of the arts helped Cincinnati grow rapidly and surpass in cultural and economic importance many other prosperous cities. In 1819, Daniel Drake and Edward Mansfield made the first reference to Cincinnati at the "Queen of the West". This was a response to the city's beauty and culture as well as its central importance in the nation's development of the West.

As the city approached mid-century, Cincinnati became America's boomtown. It was then that the city and the Ohio River saw their most prosperous times. Trade on the Ohio River still brought new settlers to the city, and the steamboat industry was the chief employer. As Cincinnati became the leader in steamboat manufacturing and river trade, industries which supported the steamboat industry began to emerge. Furniture makers, like John Mitchell, no longer simply concerned with creating fine pieces of furniture for the wealthy, began creating pieces like the Museum's *Pair of Armchairs* for use on steamboats and in saloons. By 1850 the great westward movement from the East increased the population by nearly 150 percent from the previous decade. Robert S. Duncanson's painting entitled *Cincinnati from Covington, Kentucky* is a wonderful example of the frontier looking at the big city. Painted from Kentucky side of the river, you see slaves working as the growing metropolis of Cincinnati is seen in the background.

The city's rate of growth slowed with the introduction of the railroad to middle America. Unlike river transportation, railroads did not need to pass through Cincinnati and many westward lines bypassed the city altogether. Trouble for the city escalated in the 1860s with the outbreak of the Civil War. The war caused social, economic, and political disruption

TIME LINE

1780–1790

1783 American Revolution ends.

1786 Benjamin Stites arrives at Limestone (Maysville), Kentucky. Impressed with land in southwest Ohio, he travels to the Continental Congress to generate interest among speculators.

1787 The United States Constitution adopted.

1788 Stites returns to Ohio with 26 settlers and creates a community called Columbia. The second settlement in the territory, Losantiville, becomes the most successful colony in southwestern Ohio and marks the founding of Cincinnati.

1789 Fort Washington built at Losantiville.

1789–92 French Revolution

1790 On January 2, 1790, General Arthur St. Clair, governor of the Northwest Territory, arrives at Fort Washington and changes the name to Cincinnati in honor of the Society of Cincinnati.

1791–1800

1791–94 Series of bloody battles fought against the Miami and Shawnee Indians in and around Fort Washington.

1795 The Treaty of Greenville signed, ending Indian Wars in Ohio.

1795–1819 Cincinnati grows, as farmers, businessmen, and workers of all kinds move into town.

1801–1810

1802 Cincinnati made an official city by the territorial government.

1803 Ohio becomes a state on March 1, 1803.

1811–1820

1811 The steamboat, Orleans, arrives in Cincinnati, making the city the midpoint of commerce on the Ohio River. It also provides the city with one of its earliest industries.

1812–14 War of 1812

1813 Best and Deterly create the Museum's *Beakers (Set of four silver julep cups)*.

1819 Cincinnati becomes a city.

B. Cooke writes to the readers of the *Inquisitor*, "The city is, indeed, justly styled the fair Queen of the West. . ."

1821–1830

1821 Robert S. Duncanson born in New York. He moves to Cincinnati in 1840.

1826 Daniel Drake and Edward D. Mansfield make a reference to Cincinnati as the "Queen City of the West." It is a response to the city's beauty and culture, as well as its placement; the farthest city to the west in the United States.

1828 Frances Trollope, English novelist, moves to Cincinnati and establishes a Bazaar containing a shop, a ballroom and an exhibition gallery. When her two-year experiment fails, she returns

and also caused Cincinnati to lose her economic connections with the South. By the 1870s, the frontier moved further west. Cincinnati, no longer at the edge of the frontier; became known as a gateway to the West. The growing distance between Cincinnati and the frontier, as a result of westward expansion, was both geographical and psychological. Industrial prosperity continued to bring about cultural growth, and Cincinnati prospered as an important urban center. However, she was no longer considered as the “Queen of the West.”

In the 1880s, the romantic view of the American West rose in popularity. Cincinnati artists Henry F. Farny and Joseph H. Sharp, both fascinated with the Indian culture, created some of the most compelling images of Native American life at this time. Farny traveled west on several occasions and, upon his return to Cincinnati, used artifacts and costumes he had collected in his paintings of the West. The Museum’s painting *The Unwelcome Guests* skillfully blend fact and fiction. Unlike Farny, the younger Sharp lived close to his subject matter. After several trips to Montana and New Mexico, he moved west permanently and founded the Taos Art Colony in New Mexico.

By the end of the nineteenth century, Cincinnati was no longer a destination city. The city became increasingly inward-looking and self-serving. Looking to escape the pollution of downtown industry, Cincinnatians began to move out of the city to suburban neighborhoods, and the downtown was no longer the only hub of commercial and social activity. Without the river to rely on for commerce, people no longer felt the need to live and work downtown. The city, while still large and prospering, soon became a city of suburban neighborhoods. Communities like Mount Adams, Hyde Park, and Cumminsville were established and flourished. The city’s close-knit artistic community often painted local scenery and neighborhood streets in celebration of their love of their hometown. Edward Timothy Hurley’s *The Midnight Mass* is a wonderful example of this sense of community pride.

The shifting image of Cincinnati is revealed in *The Cincinnati Wing*. During the nineteenth century, Cincinnati’s urban culture and identity shifted with the nation’s western boundary, from frontier outpost to “Queen of the West” to the gateway to the West and on to its lasting reputation as a thriving midwestern city.

What was Cincinnati like when it was founded in 1788?

Why might early settlers of Cincinnati want luxury items, such as the Best and Deterly beakers?

Based on Robert Duncanson’s *View of Cincinnati from Covington, Kentucky*, what were some differences between the two cities in the nineteenth century?

The *Midnight Mass* by Edward T. Hurley depicts Mount Adams, a Cincinnati neighborhood. What are some other neighborhoods in the city and when were they settled?

What type of shifting frontier is depicted in Henry Farny’s *Unwelcome Guests*?

Why did the manufacturing of furniture become such an important industry in Cincinnati as the city grew?

to England to write *Domestic Manners of the Americans*, which is said to be inspired by her time in Cincinnati.

1831–1840

1837 On April 12, 1837, William Procter and James Gamble begin making and selling their soap and candles forming The Procter and Gamble Company.

1841–1850

1841 Cincinnati’s population climbs to more than 47,000 with over 7,000 buildings, including forty-eight furniture factories, eight bedstead factories, eleven chair makers, and one desk maker.

1847–81 Henry Farny born in Ribeauville, Alsace, France. He moves to Cincinnati in 1859.

1849–77 John Mitchell builds the Museum’s *Pair of Armchairs*.

1851–1860

1851 Robert S. Duncanson paints the Cincinnati Historical Society’s *View of Cincinnati, Ohio, from Covington, KY* around 1851.

1861–1870

1861–65 America’s Civil War

1866 “Roebling” Suspension Bridge connects Cincinnati to Covington.

1869 Edward T. Hurley born in Cincinnati, Ohio.

1870 Eden Park opens in Walnut Hills.

1871–1880

1872 Robert S. Duncanson dies in Detroit, Michigan at the age of 51.

1880 Cincinnati’s population reaches 255,139.

1881–1890

1886 The Cincinnati Art Museum opens to world acclaim on May 17, 1886, heralded as “The Art Palace of the West.”

1887 Henry Farny paints the Museum’s *The Unwelcome Guests*.

1888 Cincinnati celebrates its 100th birthday.

1890 United States Government declares the frontier closed.

1891–1900

1893 Cincinnati Artists exhibit to great acclaim at the World’s Columbian Exposition in Chicago.

1901–1910

1903 Ohio natives Orville and Wilbur Wright make the first successful airplane flight at Kitty Hawk, North Carolina.

1911–1920

1911 Edward T. Hurley paints the Museum’s *The Midnight Mass*.

1914–18 World War I

1916 Henry Farny dies in Cincinnati at the age of 69.

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VOCABULARY

- Abolitionist
- allegory
- beakers
- crest
- dry point
- etching
- flatboat
- genre
- Impressionistic
- Indian
- landscape
- monogram
- monotype
- Native American
- patron
- silversmith
- spindles
- Windsor chair

cover image: Henry Farny, *The Unwelcome Guests*, 1887, Gift of Harry S. and Eva Belle Leyman, 1943.14



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NATIONAL
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FOR THE ARTS



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Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

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1920 Nineteenth Amendment gives women the right to vote.

1921–1930

1929–41 The Great Depression

1931–1940

1933 Cincinnati Union Terminal completed.

1937 Great Flood devastates the Midwest, including Cincinnati.

1941–1950

1940–45 World War II

1946 New Cincinnati Airport opens in Boone County, Kentucky.

1950 Edward T. Hurlley dies in Cincinnati at the age of 81.

1951–1960

1950–53 The Korean War

1959 Alaska and Hawaii become the 49th and the 50th U.S. States.

1961–1970

1962 Ohio native John Glenn becomes first astronaut to orbit the earth.

1965–74 The Vietnam War

1969 On July 20, 1969, Ohio astronaut Neil Armstrong becomes first person to walk on the moon.

1971–1980

1976 The United States celebrates its 200th birthday.

1981–1990

1988 Cincinnati celebrates its 200th birthday.

1990 Cincinnati Museum Center opens in the renovated Union Terminal.

1991–2000

1991 Persian Gulf War

2000 The Big Pig Gig, celebrating Cincinnati's Porkopolis heritage, occurs in Greater Cincinnati

and Northern Kentucky.

2001–2003

2001 On September 11, 2001, terrorists attack the World Trade Center and the Pentagon.

2003 On May 17, the Cincinnati Art Museum opens *The Cincinnati Wing: The Story of Art in the Queen City*, a new wing dedicated to celebrating the art by, for, and of Cincinnati.

Ohio celebrates its 200th birthday.

SHIFTING FRONTIERS

BEST & DETERLY

ABOUT THE COMPANY

Robert Best, born in Illminster, England, in 1790, was the youngest of five children born of Thomas and Sara Best. The family settled in Cincinnati around 1802. In 1811, Best opened his first of many businesses in Hamilton, Ohio, as a watch and clock maker. In 1812, Best returned to Cincinnati to work with Samuel, his oldest brother. In the following year, he formed a short-lived partnership with Jacob Deterly, known as Best & Deterly. It lasted only six months but would be reestablished until 1815 as R. Best and Co. This company would last two years, after which Best returned to working with his brother Samuel, and then later working alone. After nine years in the silversmith business, Best redirected his focus and became curator of the Western Museum, a collection of artifacts and curiosities exhibited to the public. He later moved to Lexington, Kentucky, to become a chemistry professor and, in 1826, a licensed physician. Best died in 1831.

Best's partner, Jacob Deterly, was born in 1876 in Maryland to Johann Ludwig Deterly and Mary Elizabeth Keither. The year in which Deterly arrived in Cincinnati is unknown. The *Liberty Hall* newspaper announcement regarding his partnership with Robert Best on November 7, 1812, is the



Best and Deterly, *Set of (4) Beakers*, 1812–13, Gift of Doctors James and Betty Sutherland

first documentation of Deterly's presence in Cincinnati. After the Best & Deterly partnership and R. Best & Co. dissolved, Deterly continued to work in Cincinnati until 1833. He resided in Marietta, Ohio, until 1839, when he moved to a farm in Athens, Ohio, dying there on February 10, 1846.

ABOUT THE WORK

The "BEST & DETERLY" mark on the base of the *Set of (4) Beakers* dates them to between November 1812 and September 27, 1813, the dates of Best & Deterly's partnership. These small round drinking cups, also referred to as tumblers or julep cups, are simple and elegant in their design.

The family that owned this particular set of beakers is not known. The crest that

is used does not match that of the Best family nor does the monogram identify any one member. The crest is the head of a wolf in profile, with a cross on the side of its neck and the initials “RMB” located below it. The crest is found on the side of each beaker. An “S” is also found on the bottom inside of each beaker. This may suggest that Best’s brother Samuel had a hand in the making of these particular beakers. The alternative is that the “S” signifies that the beakers were created with the intention of being a set, since each beaker has the same marking. Nevertheless, the amount of weight of the silver used in creating the cups, as well as the customized crest, all suggest that the beakers were indeed crafted for a very special and affluent client.

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- Sikes, Jane. “The Best Family of Silversmiths,” *The Magazine Antiques*, July 1974.

SHIFTING FRONTIERS

BEST & DETERLY

MATH CONNECTION

VOLUME

OBJECTIVE

Students will learn about the concepts of volume using the Best and Deterly *Set of (4) Beakers*.

Students will use multiplication as it pertains to volume measurement.

PRE-LESSON

Discuss the following questions with your students:

What is a cup? Is it something you use for drinking? Is it a unit of measurement?

Look at the Best and Deterly *Set of (4) Beakers*. Do they look like something your parents would use to measure ingredients for baking cookies? Why? Why not?

POST-LESSON

Discuss with students the concept of volume as it pertains to measurement.

Ask them whether a cup you drink from and a cup you measure with are the same. Why? Why not?

ASSESSMENT

Students will answer the above problems on a piece of paper.

Students will answer similar problems to those above which you have created for homework.

LESSON

Look at the Best and Deterly *Set of (4) Beakers* with your class. Ask them to brainstorm how this sort of vessel could be used. Do they think it was used for drinking? Or was it used to measure ingredients for cookies, much like modern measuring cups.

Discuss the concept of volume with your class and review with them the following measurement units.

1 tablespoon = 3 teaspoons	1 pint = 2 cups, 16 fluid ounces
1 fluid ounce = 2 tablespoons, 6 teaspoons	1 quart = 2 pints, 4 cups
1 cup = 8 fluid ounces, 16 tablespoons	1 gallon = 4 quarts, 8 pints, 16 cups

Ask your students to imagine that the *Set of (4) Beakers* are measuring cups and they are going to measure wet ingredients for cookies.

Remember 1 beaker = 1 cup

Have students answer the following questions:

If one beaker measures one cup, how many cups are there in four beakers? (4 cups)

If sixteen tablespoons make one beaker, how many tablespoons in four beakers? (64 tablespoons) In three beakers? (48 tablespoons)

If one pint equals two beakers, how many beakers would it take to fill five pints? (10 beakers)

Continue on with other measurement combinations until students understand the concept of volume.

NATIONAL STANDARDS: MATH

Grades K–12

Number and Operations: Compute Fluently and Make Reasonable Estimates
Measurement: Understand the Measurable Attributes of Objects and the Units, Systems, and Processes of Measurement

OHIO ACADEMIC CONTENT STANDARDS: MATH

Measurement Standard

Mathematical Processes Standard



Best and Deterly, *Sir of (4) Beakers*, 1812–13, Gift of Doctors James and Betty Sutherland

SHIFTING FRONTIERS

ROBERT S. DUCANSON

ABOUT THE ARTIST

Robert S. Duncanson was born in 1821 in Fayette, New York. He grew up in Monroe, Michigan, where he learned the family trade of house and ornamental painting, as well as carpentry. Working in Monroe from 1838 to 1839 as a painter and glazier, he dreamed of becoming an artist. Duncanson moved to Cincinnati in 1841. Cincinnati was on the border with the Southern states at a time in American history when the abolition of slavery was an important issue. The city was both a place of opportunity and danger for free blacks. The year that Duncanson arrived in Cincinnati is coincidentally the same year that a white mob attacked Cincinnati's "Bucktown," an African American neighborhood. However, the city also played an important role in the Underground Railroad, an organization devoted to assisting runaway slaves. During his first year in Cincinnati, he received several portrait commissions and exhibited in 1842 at the Society for the Promotion of Useful Knowledge. He often traveled back and forth between Cincinnati and Detroit, trying his hand at different subjects, including history, genre, and still life.

It was not until Duncanson was commissioned to paint *Cliff Mine, Lake Superior* for Charles Avery, an



Robert S. Duncanson, *Cincinnati from Covington, Kentucky*, 1851, Lent by the Cincinnati Historical Society

abolitionist minister, that he became well known as a landscape painter. By this time, he was familiar with the works of landscape painters Worthington Whittredge, Thomas Cole, and William L. Sonntag (his neighbor). His good friend Sonntag had initially been the more experienced, but Duncanson soon equaled him in skill. In addition to his relationship with Sonntag, Duncanson also formed a friendship with Cincinnati patron Nicholas Longworth. Longworth selected Duncanson to decorate his mansion (Belmont, now the Taft Museum of Art) with eight landscape murals from 1850 to 1855. While working on this commission, he gained access to Longworth's art collection and broadened his interest in landscape painting. He began to use landscapes to present allegorical subjects. Longworth was so impressed with Duncanson's capabilities that the patron sponsored his first trip to Europe.

The trip occurred between April 1853 and June 1854 and was the first time an African American artist had the opportunity to make the "Grand Tour" of Europe. It would not be until 1866, when he exhibited a painting entitled the *Lotus Eaters* in England, that he received the acclaim of the British press and the recognition he had sought since this first journey to Europe. By the late 1860s, his prolonged exposure to lead paint led to the poisoning of his body and mind, causing delusions

ABOUT THE WORK

and instability. Nevertheless, he continued to paint until shortly before his death in 1872, in Detroit, Michigan.

Cincinnati from Covington, Kentucky, most probably painted as a commission, is the first visual representation of Duncanson's attitudes toward slavery. The painting, neither signed nor dated, has been credited to Duncanson based on the painting style and has been dated to 1851 with the help of a print, based on a daguerreotype, of the scene that was produced that same year.

Duncanson's richly detailed painting interjects features that were not included in the print. The print depicts rural Kentucky in the foreground, with a white man leaning on a rifle and directing two children to notice a black man with a scythe. In the painting the white man holding the rifle is replaced by an African American slave holding a scythe. He and the black woman hanging laundry behind the cabin depict tasks associated with their labors as slaves. In contrast to the working life of the slaves, a white couple is seen leisurely lounging on the hillside, enjoying the view

of Cincinnati. This scene contrasts to a great extent with that of Cincinnati in the background. Depicting the booming city with its numerous churches, smokestacks, and riverboats, Duncanson presents a startling comparison between the two locales. It becomes apparent when viewing this scene that the economic prosperity and freedom represent by the city across the river are what the slaves desire—unattainable yet seemingly within reach.

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SHIFTING FRONTIERS

ROBERT S. DUNCANSON

LANGUAGE ARTS CONNECTION AFRICAN AMERICAN STORYTELLING

OBJECTIVE

In this lesson, students will be introduced to four types of work that form the basis of African American storytelling from the slave era. These include animal tales, supernatural tales, tall tales, and freedom tales. Duncanson's *View of Cincinnati from Covington, Kentucky* of 1851 will be used as a visual tool.

PRE-LESSON

Discuss the following questions with your students:

Find the man in the foreground of the painting wearing a hat. What story might he be telling to the children?

What types of stories have you been told?

POST-LESSON

What kinds of stories were popular in America when this painting was created?

Do you know any tales or legends about your family or ancestors?

LESSON

Using Duncanson's *View of Cincinnati from Covington, Kentucky* as a starting point for the conversation, discuss the history of African American storytelling. Be sure to include animal tales, supernatural tales, tall tales, and freedom tales, which are the four different types common in the eighteenth and nineteenth centuries. After the students have a thorough grasp on each type of tale, they will each write their own story in the style of one of these tales. Students can use personal experience, traditions, or oral history as subjects for their stories (for example, a student can make up an animal story to explain why there is thunder).

ASSESSMENT

After the students' stories are complete, each student will read them in front of the class. The class will then discuss how their new stories compare to traditional African American tales. Students will realize that their own stories will empower them, just as the traditional stories empowered African American slaves in the eighteenth and nineteenth centuries.

NATIONAL STANDARDS: LANGUAGE ARTS

Reading for Perspectives

Understanding the Human Experience

Evaluation Strategies

Communication Strategies

OHIO ACADEMIC CONTENT STANDARD :

ENGLISH LANGUAGE ARTS K-12

Literacy Text



Robert S. Duncanson, *View of Cincinnati from Covington, Kentucky, 1851*, Lent by the Cincinnati Historical Society

SHIFTING FRONTIERS

JOHN MITCHELL

ABOUT THE ARTIST

Born in Fermanagh County, Ireland, in 1813, John Mitchell, one of nine children, moved with his family to Indiana in 1824. In 1831, John came to Cincinnati to apprentice himself as a cabinetmaker. Between 1829 and 1844 two of John's brothers, Robert (cofounder of Mitchell and Rammelsburg Company) and William, arrived in Cincinnati. From 1844 to 1847, the three brothers went into business together. When the partnership dissolved, John was tempted by the opportunities available in the gold rush (gold had been discovered in California in 1848).

After living in San Francisco for two years, he returned to Cincinnati with several thousand dollars in his pocket and proceeded where he had left off, successful and fortunate. Two years after his return to Cincinnati, he opened a wholesale chair business that prospered from 1849 to 1877. In 1879, he acquired a rolling mill and launched Mitchell Transfer and Co., an iron business in Covington, Kentucky. In 1890, he decided to leave that business due to poor health and sold his portion of the company to his partners. Mitchell finally retired with quite a fortune.



John Mitchell, *Pair of Armchairs*, 1849–77,
Museum Purchase: Decorative Arts Miscellaneous Fund, 2000.162a,b

ABOUT THE WORK

The John Mitchell *Pair of Armchairs* are commonly known as American Windsor captain chairs. American chair makers adapted the basic Windsor style and created a number of variations. These armchairs, with their low backs and smaller size, were very popular and sold by the hundreds of thousands during the time period in which John Mitchell manufactured them. The two arm bows of the chairs are supported by a framework of eight spindles. The chair's turned legs are connected by box stretchers. Fragments of the original painted surface still exist. One of the Windsor chairs has been stamped on the underside of the seat reading: "John Mitchell Wholesale Manufacturer of Chairs 280 Second Bet. John Smith Sts. Cincinnati, O." Chairs like

these were commonly found in homes, taverns, and on river steamboats.

Windsor chairs were constructed from various kinds of wood to accommodate the varying amounts of strain placed on specific parts of the frame. Because different woods were used, the surface of the chairs would have been painted, usually dark green or black, though other colors were also used. At the time these chairs were made there was a series of economic depressions that could have been detrimental to the booming industry of furniture makers and carpenters, but the furniture market thrived. Factories and manufacturers continued to advance in their trade. Just as one craftsman faltered, another was eager to take his place, realizing the “American Dream”.

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SHIFTING FRONTIERS

JOHN MITCHELL

SCIENCE CONNECTION HOW WE USE TREES?

OBJECTIVE

Students will use the John Mitchell *Pair of Armchairs* as a research tool in learning about products that are made from trees.

Students will learn that trees are important and will plant a tree of their own.

PRE-LESSON

Discuss the following questions with your students:

From what are the John Mitchell *Pair of Armchairs* made? What other types of products come from trees?

Is it responsible to cut down trees to make products? Why or why not?

POST-LESSON

Discuss with students their thoughts on cutting down trees to make products like chairs and paper. Would they be willing to use products made from other materials in order to save the trees?

Discuss with students the importance of recycling paper products.

ASSESSMENT

Students will plant a pine tree and take care of it for several weeks.

Students will write in their science journals the products that can be made from the tree that they planted.

LESSON

Discuss with students the process the trees went through to make the *Pair of Armchairs* by John Mitchell. Provide the class with different paper and wood products (including paper towel, toilet paper, notebook paper, cardboard, and pencils). Discuss with the class how each of these products were made.

Lead students in a discussion about the effects that cutting down trees for manufacturing purposes has on the environment.

Explain to students that responsible manufacturers of wood products plant new trees to replace those that they cut down. Discuss with students the importance of planting new trees.

Pass out plastic containers (one for each student), potting soil, pine seeds (that have been soaked over night), and gravel (placed in the bottom of plastic container for drainage) to each student. Have each student plant a pine tree. Students will take care of their trees for several weeks, keeping them covered, watered, and out of direct sunlight. Once trees have grown too large for their containers, students will take them home.

Once students have planted their trees, have each of them brainstorm in their science journals about the products that can be made from the tree that they just planted. Students should include whether they would want the tree they planted made into a chair or a pencil. Why or why not?

NATIONAL STANDARDS: SCIENCE

Life Science

Science as Inquiry

Personal and Social Perspectives

History and Nature of Science

OHIO ACADEMIC CONTENT STANDARD: SCIENCE

Life Sciences Science and Technology Scientific Inquiry



John Mitchell, *Pair of Armchairs*, 1849–77. Museum Purchase: Decorative Arts Miscellaneous Fund, 2000.162a,b

SIFTING FRONTIERS

HENRY FARNY

ABOUT THE ARTIST

Henry Farny was born on July 15, 1847, in Ribeauville, Alsace, France. He was the son of Charles and Jeanette Farny. The family moved to America in search of a safe home far from the oppressive regime of Louis Phillippe, nephew of Napoleon I. Farny's father moved his family to a wooded area of western Pennsylvania near the Allegheny River and Seneca Indian country. This move began Farny's fascination with the activities of American Indians as well as instilling empathy for their changing way of life. He began taking part in the everyday customs of eating, hunting, sleeping, and riding in an attempt to learn and become familiar with their traditions. In 1858, his father, growing tired of the isolation of the wilderness, built a large flatboat, loaded it with the family's possessions, and with his family set off down the Allegheny and Ohio Rivers. After six weeks of searching for a new place to settle, the family arrived in Cincinnati and decided to stay.

Farny's father was killed in the Civil War, and he was left to support himself. Turning to art, he started a career producing lithographs for Gibson & Co., often depicting bloody Civil War battle scenes, and he became widely known for his scenes of Indian life



Henry Farny, *The Unwelcome Guests*, 1887, Gift of Harry S. and Eva Belle Leyman, 1943.14

in the West. However, Farny's artistic productions did not stop at lithographs. Farny also apprenticed under painter Thomas Buchanan Read and benefited from his friendship with renowned painter Frank Duveneck. Throughout his life Farny proved to be a versatile artist—succeeding as an illustrator, etcher, designer, caricaturist, photographer, and teacher.

Farny's realistic depictions of Native American life are the most recognized of all of his work. Fascinated with Native American customs since childhood, Farny made his first trip to the far West in 1881, traveling to Fort Yates in the Dakota Territory. He would return on several occasions over the next thirteen years, making his last trip in 1894. While on his travels, he became very familiar with the Native Americans who lived there and their customs, artifacts, and languages. Farny would return to Cincinnati with large quantities of sketches, photographs, and artifacts, which he would use to recreate scenes he had witnessed. Farny's paintings depict his

sympathy for the plight of Native Americans who were struggling to maintain their cultural traditions while losing their homelands.

After his final trip to the West in 1894, Farny returned and became an active participant in the Cincinnati art community. In 1896, he became a member of the executive board for the newly formed Society of Western Artists. In addition, he served on the Fine Arts jury of the 1893 Chicago World's Fair. In 1897, he was elected to the U.S. Commission on Fine Arts of that year's Paris Exposition. At the age of sixty, he married Anne Ray and his son Daniel was born in 1908. Farny died

ABOUT THE WORK

large painting, a Native American silhouetted by a campfire proceeds toward four white men, three of whom are holding rifles across their laps. These two visitors are part of a sportsmen's party. The Indian's comrades cautiously approach on horseback in the distance. With his hand raised in an effort to portray an offering of peace, the Indian walks slowly toward the newcomers, not sure what response he will get. In this encounter both parties are aware of the other's power. No sudden moves can be made in the fear that intentions may be misinterpreted. The figure standing between the two seated men could be interpreted as an English sportsman. The model for this figure was Edward Flynn, a Cincinnati friend of Farny's, who would become the editor of *The London Daily Mirror*.

Farny created paintings that hold merit as both artistic experiences and documents

SUGGESTED READING

Aronson, Julie (editor), Anita Ellis, Jennifer Howe (contributors). *The Cincinnati Wing: The Story of Art in the Queen City*. Athens, Ohio: Ohio University Press, 2003.

Carter, Denny. *Henry Farny*. New York: Watson-Guption, 1978.

Haverstock, Mary Sayre (compiler). *Artists in Ohio, 1787–1900: A Biographical Dictionary*. Kent, Ohio: Kent State University Press, 2000.

Saunders, Richard. *Henry Farny, 1847–1916*. Austin, Texas: Archer M. Huntington Art Gallery, 1983.

in Cincinnati on December 23, 1916.

In the work *The Unwelcome Guests*, Henry Farny has shown great attention to detail. Set in the foreground of this

of American history. The viewer is drawn into the painting by the glowing campfire and the snow peaked mountains in the distance. The composition suggests a story that could have been played out numerous times in encounters between Native Americans and white strangers. Although the winter landscape is somewhat stark, the way that Farny has filled the scene with penetrating details engages the viewer in his storytelling technique.

SHIFTING FRONTIERS

HENRY FARNY

SOCIAL STUDIES CONNECTION TRAIL OF TEARS

OBJECTIVE

Students will learn about Anglo-American and Native American relations during the nineteenth century. Students will learn about the Native American Removal Act and the Trail of Tears.

PRE-LESSON

Read the information in the *Artist Profile* and discuss the following questions with your students:

Who were the first people to live in the United States? What is a Native American?

Where do many Native American people live today? Why do you think they live there?

POST-LESSON

Discuss with students their feelings about the Trail of Tears and the Indian Removal Act. Do they think this was an acceptable action to take against the Native Americans? Why? Why not?

ASSESSMENT

Students will then write a first-person narrative from the point of view of a Native American traveling on the Trail of Tears. Students must include key aspects like what their tribe is, where they lived, where they traveled, and customs of their particular tribe.

LESSON

Look at Henry Farny's *The Unwelcome Guests* with your class. Discuss with students what is going on in the painting. Where does it take place? Does this look like a friendly meeting?

Discuss with students the history of the Native American people in the United States, making sure to cover first contact with European settlers up through the Indian Removal Act.

Discuss the Trail of Tears with students. Where did it start? Where did it end? What was its purpose? How did Native American people feel about being relocated? Who was responsible for the Indian Removal Act?

Now that you have discussed the Trail of Tears with your students, look at Farny's *The Unwelcome Guests* again. The painting depicts an event out West, in Indian Territory. Ask your class again whether they think this meeting is friendly one. Did their answer change? Why? Why not?

Have students research further the Trail of Tears. Students will then write a first-person narrative from the point of view of a Native American traveling on the Trail of Tears. They should be encouraged to be creative and thorough, making sure to include the following key aspects: what their tribe is, where they lived, where they traveled, what the trip was like, and the customs of their tribe.

SUGGESTED TEACHER RESOURCE

Information on the Trail of Tears <http://www.trailoftears.org/>

NATIONAL STANDARDS: SOCIAL STUDIES

Grades K–4

The History of the United States: Democratic Principles and Values and the People From Many Cultures Who Contributed to Its Cultural, Economic, and Political Heritage

Grades 5–12

Era 4: Expansion and Reform (1801–1861)

OHIO ACADEMIC CONTENT STANDARD: SOCIAL STUDIES

History



Henry Farny, *The Umpire Game* 1887, Gift of Harry S. and Eva Belle Leyman

SHIFTING FRONTIERS

EDWARD T. HURLEY

ABOUT THE ARTIST

Edward T. Hurley graduated from Saint Xavier College in 1887. After working as a salesman for several years, he decided to study drawing, painting, sculpture, and illustration at the Art Academy of Cincinnati. Perhaps his decision to become an artist was inspired by a visit to the Chicago World's Fair of 1893. The young artist's talent was encouraged when four of his monotypes were displayed at an exhibition held at the Cincinnati Art Museum in December 1896. Through the support of artists Otto Walter Beck and Frank Duveneck, Hurley began perfecting his skill in dry point and etching, utilizing the landscape of Cincinnati as his primary subject. He once noted, "Just as soon as a thing is good and ripe for the etcher, when the grays and browns come sneaking into it, as the edges get just a bit out of shape, the city condemns it, and it gets pulled down."

In addition to his success as a printmaker, Hurley was also known as a fine painter. He incorporated both of these skills in the work he created for The Rookwood Pottery Company. Hurley was one of the art pottery company's most able decorators. His unique decorations helped Rookwood establish itself internationally. Hurley's creativity also played a part in his



Edward Timothy Hurley, *The Midnight Mass*, 1911, Gift of Mr. And Mrs. Simon Hubig, 1911.1372

experimentation with metalworking. Using subjects similar to those of Rookwood founder Maria Longworth Nichols Storer and inspired by Japanese sources, he embellished many of his objects with seahorses, lobsters, and spiders. Paying great attention to color and detail, Hurley's pieces incorporate rich green or black patinas. Hurley married Irene Bishop, a fellow Rookwood worker, on August 6, 1907.

In 1903, he began exhibiting at places such as the National Academy of Design, the Pennsylvania Academy of the Fine Arts, the Art Institute of Chicago, and the Corcoran Gallery of Art. His relationship with these cultural institutions lasted until 1933 when he implemented the first etching class into the curriculum at Xavier College. At this time Hurley was still employed at Rookwood, where he would

work for fifty years and retire in 1948, two years before his death on November 29, 1950.

ABOUT THE WORK

Hurley recognized that a wealth of subject matter could be found in his own community, and repeatedly sketched the surroundings in his own Mt. Adams neighborhood. *The Midnight Mass*, like many of Hurley's works, was painted in a somewhat impressionistic style. He used muted colors to portray the light altering effects of snow on a landscape darkened by the passing of day. On this particular night, Christmas Eve, the glow of yellow lights from the church penetrates the dark winter night and confirms the warmth of the gathering of people inside. The Immaculata Church in Mt. Adams depicted in Hurley's painting was built in 1862 for the German speaking population of Catholics in Cincinnati.

The Immaculata Church in Mt. Adams is an important landmark in Cincinnati.

During the Lenten Season, after midnight on Good Friday, those celebrating the Easter tradition climb the eight-two steps in front of the church, pausing briefly on each step to recite a prayer. The church is a popular gathering place for many people, especially during Christmas and Easter seasons. The Midnight Mass and the Easter Climb still take place today at Immaculata. Not only does this church serve as a place of worship and a traditional landmark, it is also an excellent overlook, serving as a spectacular sightseeing point to view Cincinnati, the Ohio River, and Northern Kentucky.

SUGGESTED READING

Aronson, Julie (editor), Anita Ellis, Jennifer Howe (contributors). *The Cincinnati Wing: The Story of Art in the Queen City*. Athens, Ohio: Ohio University Press, 2003.

Haverstock, Mary Sayre (compiler). *Artists in Ohio, 1787–1900: A Biographical Dictionary*. Kent, Ohio: Kent State University Press, 2000.

SHIFTING FRONTIERS

EDWARD T. HURLEY

VISUAL ARTS CONNECTION CITY SCAPES IN ART

OBJECTIVE

In this lesson, students will create a diorama of their neighborhood using Edward Timothy Hurley's *The Midnight Mass* as inspiration.

PRE-LESSON

Discuss the following questions with your students:

What is depicted in *The Midnight Mass* by Hurley?

This scene takes place in Cincinnati. What neighborhood is this?

Have you ever seen any of the buildings in this painting?

In the painting, what time of year is it? Does the title tell you anything about the season?

POST-LESSON

Discuss with students the area which they chose for their cityscape. Why was this location important.

LESSON

After looking at Hurley's *The Midnight Mass*, the students will look for an area around their school from which they can create a diorama. Students can make sketches or take photos of the location to refer to while they work on their dioramas. Ideally, the location should include both buildings and land for contrast and compositional interest. Using an empty shoebox for support, the students will recreate the location they chose three-dimensionally. Encourage students to use found materials in their projects, such as Styrofoam, cardboard, twigs, Popsicle sticks, leaves, etc. Secure these objects with glue, paste, or tape. Paint, crayons, or markers can be used to add color to certain buildings or areas of the landscape.

ASSESSMENT

Each student will present his or her diorama to the class. The student will then compare their diorama to the actual location, the sketch, or photo. The student will tell the class what areas he or she chose to emphasize and why.

NATIONAL STANDARDS: VISUAL ARTS

Understanding and Applying Media, Techniques, and Process

Using Knowledge of Structures and Functions

Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

Reflecting Upon and Assessing the Characteristics and Merits of Their Work and the Work of Others



Edward Timothy Hurley, *The Midnight Mass*, 1911, Gift of Mr. And Mrs. Simon Hubig, 1911.1372