

RISE OF INDUSTRY



BACKGROUND

In its first one hundred years, Cincinnati evolved from an isolated frontier outpost to one of the nation's leading commercial centers. At the forefront of the American Industrial Revolution, the city flourished due to its location on the Ohio River. Between the 1780s and the 1850s, there were few towns in the United States which offered as many commercial opportunities as Cincinnati. During this period, Cincinnati quickly grew as a center for trade and commerce, and by 1859, the city was among the largest industrial centers in the United States, second only to Philadelphia. The Queen City manufacturers were among the leading producers of pork, machinery, clothing, soap and candles, boots and shoes, whiskey, ales, books, and printed materials. This rise of industry in the Queen City also led to the development of art industries like furniture, silver, and ceramics.

The furniture industry in Cincinnati started soon after the city was incorporated, established as early as the 1820s and 1830s by artisans like James Reed and William Hawkins. The furniture created in the city during this period reflects a desire for stylish, high-quality goods. By mid-century Cincinnati had become one of the leading centers for furniture manufacturing in the United States with 120 furniture manufacturers employing 2,850 workers by 1859. The early availability of steam power and machinery in the city greatly changed the business character of the furniture industry and increased the amount of wares produced and sold. The Mitchell & Rammelsberg furniture Company, established in 1847, was one of the largest furniture companies in Cincinnati. The Museum holds many important pieces of

Mitchell & Rammelsberg furniture, including an ornate *Hall Tree* from the mid-nineteenth century.

Along with the furniture industry, the manufacture of silver also appeared early in the city's history. Around 1802, Samuel Best opened shop, promoting himself as a maker of clocks, watches, silver, and jewelry. The need for everyday wares and the taste for fancy goods rose as the city's population grew. Soon other silversmiths came to Cincinnati from cities in the east and countries such as England, France, and Germany. The silver trade thrived in Cincinnati with over two hundred businesses dedicated to it by 1850. Many of the silversmiths that came to Cincinnati also worked as clock makers. The Museum's *Tall-Case Clock* by Samuel Best is an example of this phenomenon. Duhme & Company, established by German immigrant Herman Duhme in 1842, was Cincinnati's largest and best-known silver manufacturer. The company was recognized for producing handmade objects of high quality at a time when most manufacturers produced machine-made pieces. The Museum has one of the finest collections of Duhme & Company silver, ranging from a tea and coffee service to a lidded tureen to a solid silver railroad spike. The latter was created to commemorate the laying of the last rail of the Cincinnati Southern Railway in 1879.

In the ceramic industry Cincinnati took the lead in technological innovations and artistic quality. The city's women made the ceramic industry prosperous. Two significant figures, M. Louise McLaughlin and Maria Longworth Nichols Storer, vied for prominence. Their fierce competition resulted in making Cincinnati the art pottery capital of the country. McLaughlin wrote ground-breaking books on china painting and was the first in the country to discover the formula for underglaze slip decoration. Storer founded The Rookwood Pottery Company. The story of their rivalry and Rookwood's development as the foremost art pottery in the world is explored in detail in *The Cincinnati Wing*, and demonstrates how Cincinnati's ceramic industry quickly became world renowned.

Art industries, like other prominent industries in Cincinnati, used steam power and mass production in order to increase output. During the late nineteenth century, a turn away from handcrafted work to more efficient steam-powered manufacturing and mass production led to structured processes and specialization for workers. During the first half of the century, workers would put in long hours with a piece from start to finish. Workers involved with the mass production

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. Due to the Ohio River, Cincinnati became one of the most important towns west of the Alleghenies.

1802 Silver trade begins in Cincinnati when the Best family of silversmiths arrive in 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 The first Cincinnati brewery opened by Davis Embree.

1812–14 War of 1812

1815 Samuel Best creates the clockworks for the Museum's *Tall-Case Clock*.

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. . ."

1820 Cincinnati reaches a population of 10,000.

1821–1830

1825 The Ohio Canal opens, linking the Great Lakes and the Ohio River.

1826 Daniel Drake and Edward D. Mansfield

of goods had a set schedule of twelve to eighteen hours. This allowed workers some leisure time to spend with family and friends. By 1854, the city housed over 800 saloons and beer halls, 450 card parlors, 30 pool halls, 30 bowling alleys, and a number of theaters. Often workers organized a wide range of activities to provide themselves and their families with fun, relaxation, and amusement. The impact of industrialization and the need for leisure time activities became a popular subject for many American Impressionist painters. Edward Potthast's *Brother and Sister* from around 1915 depicts a pair of children at a beach on the Atlantic Ocean perhaps enjoying free time with their family.

After the Civil War, industry moved south across the river to Kentucky. Cities like Covington and Newport soon became part of Cincinnati's booming metropolitan area. In 1866 the opening of the Roebling Suspension Bridge connected Ohio and Kentucky with more efficiency and convenience. Up to this point, small foot bridges and ferries were the only way to cross the Ohio River. This and the construction of four more bridges before the turn of the century, allowed commerce to swiftly move back and forth across the river. The Museum's painting *C & O Railroad Bridge Construction* of about 1929 depicts this building boom in Cincinnati and the surrounding area that continued into the twentieth century.

In only a few decades, Cincinnati evolved from a frontier town to a booming metropolis and became one of the nation's leading commercial centers. The rise of industry in the Queen City resulted from the development of commercial industries, like pork and beer, and art industries, like furniture, silver and ceramics. The city's industrial success also had a crucial impact on the cultivation of the fine arts in the city. Many of the painting and sculpture in *The Cincinnati Wing* were created for wealthy industrialists who lived in the city.

What were some predominant types of industry in Cincinnati during the eighteenth and nineteenth centuries?

What did the silver railroad spike by Duhme & Co. commemorate?

How does *Brother and Sister* by Edward H. Potthast reflect the rise of industry?

What role did bridges and railroads have on the rise of industry in Cincinnati and other cities during the nineteenth century?

How was the Ohio River an important factor in the growth of the Mitchell & Rammelsburg Furniture Company?

Why was a clock one of the most important items a person could own during the late eighteenth and early nineteenth centuries?

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.

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

1840s Steam power introduced into Cincinnati furniture factories.

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 The Mitchell & Rammelsburg Furniture Company build the Museum's *Hall Tree*.

Furniture makers Robert Mitchell and Frederick

Rammelsburg partner to form Mitchell and Rammelsburg Furniture Company, which will become the largest furniture maker in Cincinnati.

1851–1860

1852 Findlay Market, an open air food market, opened for the first time in Cincinnati.

1853 Christian Moerlein opens his brewery on Elm Street. It becomes the largest brewery in Ohio by the 1890s.

1857 Edward Potthast born in Cincinnati, Ohio. He grows up in the Over-The-Rhine neighborhood of Cincinnati.

1861–1870

1861–65 America's Civil War

1864 Louis Vogt born in Cincinnati, Ohio.

1866 "Roebling" Suspension Bridge connects Cincinnati to Covington.

1869 McMicken School of Design opens, becomes the Art Academy of Cincinnati in

1887. In 1900, Frank Duveneck accepts full-time position and teaches there until his death in 1919.

The Cincinnati Red Stockings become the first professional baseball team.

1870 Eden Park opens in Walnut Hills. Cincinnati begins producing the largest annual fairs in the country to celebrate the industrial and fine arts.

1871–1880

1876 Alexander Graham Bell invents the telephone.

1879 Thomas Alva Edison develops the incandescent light bulb.

1879–80 Duhme & Co. creates the Museum's *Spike*. It was presented by Duhme & Co. for use in laying the last rail of the Cincinnati Southern Railway.

1880 Maria Longworth Nichols Storer founds The Rookwood Pottery Company.

SUGGESTED READINGS

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VOCABULARY

cantilever
 Cincinnati Museum
 Association
 commemorative
 drip plates
 Federal Period
 hall tree
 Impressionism
 inlay
 lithography
 motifs
 naturalistic style
 painterly
 palette
 Rococo Revival
 steam power
 sterling silver
 truss
 veneer



NATIONAL
 ENDOWMENT
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 HUMANITIES

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NATIONAL
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 FOR THE ARTS

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cover image: Louis C. Vogt, *C&O Railroad Bridge Construction*, ca. 1929, Museum Purchase; Bequest of Mr. and Mrs. Walter J. Wichgar, 2002.129

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Cincinnati's population reaches 255,139.
 Cincinnati Southern Railroad completed.

1881–1890

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

1888 Cincinnati celebrates its 100th birthday.

1890 Cincinnati known as the beer capital of the world, with 36 breweries in the city.

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

1912 Henry Ford begins mass production of

motorcars.

1914–18 **World War I**

1915 Edward Potthast paints the Museum's *Brother and Sister*.

1921–1930

1927 Edward Potthast dies in New York at the age of 70.

1929 Louis Vogt paints the Museum's *C&O Railroad Bridge Construction*.

1929–41 The Great Depression

1931–1940

1933 Cincinnati Union Terminal completed.

1937 Great Flood devastates the Midwest, including Cincinnati.

1939 Louis Vogt dies in Palo Alto, California, at the age of 75.

1941–1950

1940–45 **World War II**

1951–1960

1950–53 **The Korean War**

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 in 200th birthday.**

1981–1990

1988 Cincinnati celebrates its 200th birthday.

1991–2000

1991 **Persian Gulf War**

RISE OF INDUSTRY

SAMUEL BEST

ABOUT THE ARTIST

Samuel Best was born in Ilminster, England, in 1776. His father, Thomas, and two brothers, Robert and Thomas, Jr., were also craftsmen who worked as silversmiths, jewelers, watchmakers, and clockmakers. The Best family left England for America in 1801. They arrived in Philadelphia and stayed there for a short time. Samuel, however, traveled to Kentucky where he worked in Bourbon (now part of Paris). When the Best family settled in Cincinnati around 1802, then part of the western frontier, Samuel joined them.

Samuel quickly became the most prosperous of the three Best sons, who had learned the family trade from their father. The same year Samuel arrived in Cincinnati he established a business in his home, a log cabin located at the corner of Front and Walnut Streets. Best assembled and repaired watches and clocks and made such items as silver tumblers, milk and soup ladles, teaspoons, sugar spoons, watch seals, and keys. By 1805, Best was regularly advertising his business in local papers, an indication of his success. The following year he published an advertisement, which read “a smart active lad of about twelve or fourteen years of age wanted as an apprentice to the clock and watch making and silversmith business. A boy from the country would

be preferred.” During this time Best expanded his business and began to mend seals, rings, and thimbles.

With the city’s growth came a refinement of taste, and in general, Cincinnati residents became much more astute. In response to this, Best began offering French



Samuel Best, *Tall-Case Clock*, 1810–15, Museum Purchase, 1966.1175

lessons in his home in 1814. The classes were held in the evenings for men, but women who wanted to learn the language were able to do so in the afternoon between two and four. During the same year, Best also played the violin at the Shellbark, Cincinnati's first formal theater. As his business continued to thrive, he involved himself in making engraving plates that were used to print money for the city's banks. Best also continued to offer a variety of silver forms, including specialized military equipment, as a result of the continuation of the War of 1812.

ABOUT THE WORK

The *Tall-Case Clock* was made by Best between 1810 and 1815. The case is made of mahogany and cherry wood, with maple veneer and inlay. Standing nearly nine feet tall, the clock has simple, but elegant decoration. Three round brass finials with pointed tips are on the top of the pediment. The finials are modern replacements; they would have originally been made out of wood. Just below the pediment is the patera, the decorated oval ornament on the clock. It is inlaid with a classical urn and three flowers.

The face of the clock, which is behind a glass door, is painted. The revolving dial is decorated with different phases of the moon, from full to crescent. The numbers above this area correspond to the days of the month. On either side of this dial are maplike illustrations of the world. The circular dial below has three metal hands and painted numbers that correspond to the hours and minutes as well as the days of the month. Around the dial are painted floral motifs in red, green, and gold. Although the face is signed "SAMUEL BEST CINCINNATI" he did not make it. It was most likely made in Boston by either Knowland and Curtis or Curtis Manufacturer. In the nineteenth century it was common for the labor of clock making to be divided between craftsmen. Although the *Tall-Case Clock* is attributed to Best, the only thing he actually manufactured is the internal machinery. It is unknown who created

Best's whereabouts are unknown after around 1817, and he is not listed in the city's first directory, published in 1819. It is known that he moved to Rising Sun, Indiana, and lived there for a number of years towards the end of his life. Best died in 1859.

and assembled the clock case. This clock is one of about forty that Best made throughout his career.

During the Federal Period (1789–1815) the tall-case clock was one of the most expensive objects in the American home. It was often prominently displayed as an expression of the owner's wealth in the parlor, where the family did most of its entertaining. In the years between 1810 and 1820, around the time the *Tall-Case Clock* was made, Cincinnati's population nearly quadrupled, increasing from 2,320 to nearly 10,000. Many of its inhabitants at this time had come from the East, and when they moved to the city, they brought with them their good taste and desire for fine things. Best's *Tall-Case Clock* is an example of the need for accurate timekeeping and the demand for high style goods during Cincinnati's early history.

SUGGESTED READINGS

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.

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RISE OF INDUSTRY

SAMUEL BEST

MATH CONNECTION WHAT TIME IS IT?

OBJECTIVE

In this lesson, students will use Samuel Best's *Tall-Case Clock* in activities related to telling time and time zones.

PRE-LESSON

Discuss the following questions with your students:

What is a clock? What time is it?

What time is it on the *Tall-Case Clock*?

What is a time zone?

MATERIALS

poster board
brass fasteners
crayons
scissors
pencils
construction paper
world time zone map found
at greenwich2000.com/ or
www.worldtimezone.com/

POST-LESSON

Discuss with students the importance of time and how knowing what time it is in certain parts of the world affects how and why we do things?

OHIO ACADEMIC CONTENT STANDARD: MATH

Data Analysis and Probability
Mathematical Process

LESSON

Discuss with students why it is important to be able to read a clock? During one class period have students, using poster board and construction paper, create a flat reproduction of the *Tall-Case Clock*. The students need to make sure that the clock face has moveable hour and minute hands.

Show students a time zone map of the world. Discuss with students the importance of knowing the time in different places in the world. Point out Greenwich, England, (0 ° longitude) on the world time zone map, explaining to them that from here all world time zones are based. Discuss with students how many hours difference there is between Cincinnati and certain parts of the world. Example: If the Tall-Case Clock reads 4:13 p.m. in Cincinnati, what time is it in London if we are five hours behind them? (9:13 p.m.)

Using the clocks that students created, have them compute the times in the following cities.

If it is 4:13 p.m. in Cincinnati, what time is it in Moscow, Russia? (eight hours ahead)

If it is 4:13 p.m. in Cincinnati, what time is it in Johannesburg, South Africa? (six hours ahead)

If it is 4:13 p.m. in Cincinnati, what time is it in Sydney, Australia? (fourteen hours ahead) Is it a new day in Sydney?

If it is 4:13 p.m. in Cincinnati, what time is it in San Francisco, California? (three hours behind)

ASSESSMENT

Students create a working clock in the style of the Samuel Best's *Tall-Case Clock*. Students write three short story problems which teach their colleagues to compute the time in the three world cities that they chose.

NATIONAL STANDARD: MATH PRE-K-12

Data Analysis and Probability
Communication



Samuel Best, *Tall-Case Clock*, 1810–15. Museum Purchase, 1966.1175

RISE OF INDUSTRY

MITCHELL & RAMMELSBERG

ABOUT THE COMPANY

In 1850, Cincinnati was the sixth largest city in America as well as the commercial and industrial center of the West. Soon after the city's founding in 1788, the manufacturing of furniture played a strong role in Cincinnati's economic development and growth. This was due to the availability of lumber from the surrounding woodlands; the city's proximity to the Ohio River, which provided energy and transportation; as well as the influx of skilled craftsmen to the city. Aware of the likelihood of success in the industry, two European immigrants, Irish-born Robert Mitchell and German-born Frederick Rammelsberg, started their own furniture business.

The two men, both cabinetmakers by trade, established the Mitchell and Rammelsberg Furniture Company in Cincinnati in 1847. Their company soon became the city's premier furniture company, and one of the largest producers of fine furniture in America during the nineteenth century. Part of the success of Mitchell and Rammelsberg was because of their use of innovative technology. They were one of the first companies in Cincinnati to use steam-powered machines, which enabled the company to produce more furniture in less time.



Attributed to Mitchell & Rammelsberg Furniture Company, *Hall Tree*, mid-19th century, Museum Purchase: Gloria W. Thomson Fund for Decorative Arts, Mark Herschede Endowment, Hannah Rauh Fund, and miscellaneous Decorative Arts funds, 2001.166a-e

Soon after the company's establishment, it began to grow quickly. By 1850, the factory had 150 employees and produced \$145,000 worth of goods annually. During the first few years of business, the principal product was the common chair, which was produced at a rate of 2,500 a week. Other early pieces made by Mitchell and Rammelsberg were rocking chairs, chests of drawers, and rocking baby cribs.

The business continued to expand throughout the 1850s. With the access to trade routes that the Ohio River provided, the Mitchell and Rammelsberg Furniture

Company had growing markets in the West and the South, and they soon began to open stores in other cities. The company's first branch store opened in July of 1855 in St. Louis, Missouri. Other showrooms were later opened in New Orleans, Louisiana, and Memphis, Tennessee.

In 1858, Mitchell and Rammelsberg opened a new store in Cincinnati on West Fourth Street. This seven-story building was much larger than the original. By 1859, the company's annual production was valued at \$500,000, more than three times that of 1850. As the company became more successful, it was able to produce and sell an enormous variety of furniture. Mitchell and Rammelsberg price lists from 1863 contain sixty-three different categories of furniture, including beds, dressing bureaus, sideboards, kitchen tables, and chairs. In addition to domestic wares, the company also produced goods for hotels, banks, stores, offices, churches, and schools. Customers could purchase their furniture directly from their stores or from sales catalogues. If consumers could not find what they were looking for through either of these means, furniture could also be commissioned from the company.

Even with the death of Frederick Rammelsberg in 1863, the company continued to grow. By 1870, the gross annual product of the company was \$700,000, and their

employees numbered 600, including 550 men, 10 women, and 40 children. The headquarters of the business moved once again in 1873 to a larger complex located on Fourth Street, just west of the previous location. The new six-story building provided nearly ninety thousand square feet of operating space.

By 1881, Mitchell had bought out Rammelsberg's interest in the company from his estate, ending the era of the Mitchell and Rammelsberg Furniture Company. However, Mitchell continued to produce furniture, and his business, the Robert Mitchell Furniture Company, thrived until the 1930s.

ABOUT THE WORK

This *Hall Tree* is attributed to the Mitchell and Rammelsberg Furniture Company and dates to the mid-nineteenth century; the exact date is unknown. This hall tree is very unique, and although there are similar hall trees produced Mitchell and Rammelsberg Furniture Company, none are identical. Therefore, it is believed that this piece was most likely commissioned by an unknown individual.

The decorative motifs on this hall tree are striking. The upper portion of it consists of an elongated, arched mirror, surrounded by carved oak branches. The branches and limbs are accented with carved acorns and oak leaves. Amid the entwined branches at the apex of this section is a carved stag head. The lower portion of the *Hall Tree* consists of a serpentine marble top over a carved wooden base. On either side of the marble top there is an opening where umbrellas or walking sticks could be stored. Directly below these openings on the base are cast iron drip plates in the form of scalloped shells. The drip plates caught any moisture that might be on an umbrella. The wood base of the hall tree is also decorated with natural elements, including acorns and oak leaves, and a sunflower in the central part of the curved skirt.

The nature-inspired motifs on the *Hall Tree* demonstrate America's fascination with nature and the wild frontier during the nineteenth century. This interest grew as the country expanded westward, and it was particularly popular in cities like Cincinnati,

which was considered the Queen of the West during the mid-nineteenth century. These ideas influenced the development of the naturalistic style in the design of decorative arts. This style featured the combination of natural motifs, such as fruit, flowers, and leaves—especially oak leaves—with elements of the Rococo Revival style, which included carved scrolls, serpentine forms, marble tops, and scalloped shells.

While the Mitchell and Rammelsberg Furniture Company was well known for its use of technology, especially in the use of steam powered machinery, it also employed carvers to execute unique designs. This *Hall Tree* was created through both machine and handwork. The case was manufactured with the assistance of machinery, but the intricately carved details were undoubtedly fashioned by an unknown artisan. This *Hall Tree* is truly a unique piece of American furniture. in Cincinnati for over fifty years.

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.

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RISE OF INDUSTRY MITCHELL & RAMMELSBERG

LANGUAGE ARTS THE HALL TREE TALKS

OBJECTIVE

Students will research Victorian culture of the late nineteenth century.

Students will write and illustrate a picture book based on Mitchell and Rammelsberg's *Hall Tree*.

PRE-LESSON

Discuss the following questions with your students:

Where do you put your coat when you get home from school?

What is a coat rack? Do you have one at your house?

How is furniture made? Have you ever made a piece of furniture?

Does furniture talk? If it did, what do you think it would say?

MATERIALS

Paper

Pencils

Markers

Crayons

Colored pencils

POST-LESSON

Discuss with students the way people lived during the Victorian era compared with today?

Discuss with students the differences and similarities in furniture from the late nineteenth century to today.

LESSON

Have each student examine the *Hall Tree* by Mitchell and Rammelsberg. Discuss the purpose of this piece of furniture. Have students list what could be hung on it.

During one class period have students research the Victorian Era and make a list of things that they found interesting. Encourage them to look at what people wore, what they ate, how they decorated their homes, where they worked, and how they spent their free time.

Using facts obtained while researching Victorian life, have each student write and illustrate a picture book from the point of view of the *Hall Tree*. Students are encouraged to creatively tell the story of one day in the life the *Hall Tree*.

Students should answer the following questions in their stories:

- How and where was the *Hall Tree* made and how did it come to its house?
- What are the *Hall Tree's* surroundings? Are there other pieces of furniture in the room? How is the room decorated?
- Who owns the *Hall Tree*? Who visits the house? What do they look like? (remind them that the *Hall Tree* has a mirror and would see everyone that looks in it.) How does the *Hall Tree* feel about these people.
- Does it like being a *Hall Tree*? If it could be another type furniture, what would it like to be?

Have students share their books with class when they are finished.

ASSESSMENT

Students use their imagination and creativity to write and illustrate picture book from the point of view of the *Hall Tree*.

Students include facts from their research on Victorian life.

NATIONAL STANDARDS: LANGUAGE ARTS

Reading for Perspective

Communication Skills

Applying Knowledge

Applying Language Skills

OHIO ACADEMIC CONTENT STANDARDS: LANGUAGE ARTS

Acquisition of Vocabulary Standard

Literary Text Standard

Writing Conventions Standard



Attributed to Mitchell & Rammelsburg Furniture Company, *Hall Tree*, mid-19th century, Museum Purchase: Gloria W. Thomson Fund for Decorative Arts, Mark Herschede Endowment, Hannah Rauh Fund, and miscellaneous Decorative Arts funds, 2001.166a-e

RISE OF INDUSTRY

DUHME & CO.

ABOUT THE COMPANY

Soon after the founding of Cincinnati in 1788, the production of silver pieces and goods became one of the city's strongest industries. The demand for utilitarian wares and luxury objects, such as silver goods, grew as the population of the city increased. Arriving first from the east coast, as well as from a number of European countries, silversmiths brought with them the tools and skills needed to produce fine objects in Cincinnati, then a frontier town.

One of the city's best-known silver manufactories was established by Herman Duhme. Duhme, one of the city's many German immigrants, had settled in Ohio by 1834. He established Duhme & Co. in 1842. The company excelled at making high-quality silver pieces by hand at a time when many other silver manufacturers relied on machines for production.

Duhme & Co. soon became Cincinnati's finest silver manufacturer, as well as one of the best in the entire Midwest during the late nineteenth century. Its reputation was described in Daniel J. Kenny's *Illustrated Cincinnati* of 1875:

"In all large cities it appears that some business houses become so thoroughly noted and prominent that they become features of the city itself. Such a house is that whose name heads this article, and



Duhme & Co., *Spike*, ca. 1879–80, Gift of the Trustees of the Southern Railroad, 1884.309

it may be further stated that this house has for nearly half a century been closely identified with the growth and prosperity of Cincinnati. For many years it has been not only the great representative house of Cincinnati, but the West. It was to this house that the fathers and mothers of the past generation resorted when they desired to adorn themselves with jewelry, a custom which has been practiced in all countries from time immemorial....

...The visitor who desires to see one of the finest displays of jewelry on the continent will not be disappointed in visiting Duhme's.... Upon many pieces of the finer description of silverware, great expense is incurred in order to give them the character of art productions.

In particular branches of manufacture, there may be and doubtless are larger houses than Duhme & Co., but in the regular work of the gold and silver smiths' profession, there is none more extensive. Every department, such as designing, engraving, chasing, enameling, and electro-plating, is fully represented by workmen whom none can excel.... Many of Duhme & Co.'s own designs in spoons and other articles are preferred to all others...."

Duhme & Company's dedication to hand workmanship, as opposed to machine work, secured its reputation as the city's premier silver manufacturer. It also anticipated the Arts and Crafts movement that dominated the production of the decorative arts

ABOUT THE WORK

during the late nineteenth century. Even with the death of Duhme in 1888, Duhme & Company continued to flourish in Cincinnati until it closed in 1910.

This silver railroad spike was created by Duhme & Co. upon the occasion of the completion of the Cincinnati Southern Railway (CNSR) and the laying of its last rail. It was presented to the Cincinnati Museum Association, the forbearers of the Cincinnati Art Museum, in 1884, two years before the doors of the Museum opened. This commemorative spike is made out of sterling silver. With blunt head and pointed end, it is in the same shape as the iron spikes used on railroad tracks.

Before the Civil War, the Ohio River was the principal means of trade between Cincinnati and other cities, especially in the South. As a result of the war, the commerce on the river was severely affected, and industry in Cincinnati was at risk of declining. To remedy this deterioration and to reestablish trade with the southern cities, railways, such as the Cincinnati Southern Railway, were constructed as carriers for goods to and from the city.

The CNSR was incorporated in 1869 in Cincinnati. That same year the Cincinnati Reds became the first professional baseball club. The city was proud of its two new

ventures, and they used the wishbone C of the Reds emblem for the corporate logo of the railway.

The main line of the Cincinnati Southern Railway connects Cincinnati and Chattanooga, Tennessee, and runs a distance of 336 miles. It has branches that also travel to Harriman Junction and Knoxville, Tennessee, and Louisville and Lexington, Kentucky. The primary product that was shipped on the CNSR was coal that had been mined in Kentucky and Tennessee. The coal was then shipped to Cincinnati manufacturers to be used in a variety of ways.

The CNSR still runs today, and coal is still one of its largest freights. It continues to play an important role in the industrial growth of Cincinnati.

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.

Cincinnati Art Museum. *The Collections of the Cincinnati Art Museum*. Cincinnati, Ohio: Cincinnati Art Museum, 2000.

RISE OF INDUSTRY

DUHME & CO.

SOCIAL STUDIES CONNECTION CINCINNATI SOUTHERN RAILROAD

OBJECTIVE

Students will learn about the evolution of river travel to rail travel and how this affected where people settled. Students will also learn about the Cincinnati Southern Railroad and how it affected the rise of industry in Cincinnati.

PRE-LESSON

Discuss the following questions with your students.

What is a steamboat? What is a train?

Have you ever traveled somewhere by boat? By train?

What sorts of products are carried by boat? By train?

POST-LESSON

Discuss with students the railway industry in North America, comparing it in the nineteenth century and today.

Discuss with students their individual railway companies and how they differed according to where they were in the country.

ASSESSMENT

Students research a railway company and create a map charting that company's route, including where the railway started and ended and in what other cities it stopped. Students indicate major products that the railway carried in the legend of their map.

LESSON

Until the start of the Civil War, Cincinnati was a booming river town. As a major stop on the Ohio River, goods were transported from north to south through Cincinnati. When the Civil War began, almost all trade with the South stopped, causing a severe decline in commerce. Discuss with students how the Civil War affected commerce in Cincinnati. Why did the city stop all trade with the South?

To cure the ailing economy and reestablish trade with the South, Cincinnati constructed railways, such as the Cincinnati Southern Railway, to transport goods. Discuss with students why Cincinnati moved from steamboat trade to rail trade.

Look at the image of the Duhme & Co. *Spike*. Explain to your students that this railroad spike was made of silver to commemorate the laying of the last rail of the Cincinnati Southern Railway. With the laying of this last rail, Cincinnati was now another stop on the vast railway network that covered the country. Discuss with students how the railroad changed the country.

Have students research the railroad industry in North America. Each student should pick a different line from the nineteenth century to research.

Now that students have researched a railway company, have them on a blank map of North America chart its route. Students need to include where the railway started and ended and in what other cities it stopped. Students should also include the major products the railway carried.

NATIONAL STANDARDS: SOCIAL SCIENCES

Grades K–4

The History of the Students' Own State or Region

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 6: The Development of the Industrial United States (1870–1900)

Geography :The World in Spatial Terms

OHIO ACADEMIC CONTENT STANDARD: SOCIAL STUDIES

History

Geography



Duhme & Co., *Spike*, ca. 1879–80, Gift of the Trustees of the Southern Railroad, 1884.309

PATRONAGE

EDWARD POTTHAST

ABOUT THE ARTIST

Edward Potthast was born in Cincinnati in 1857 to German immigrant parents who worked as artisans in the city. He grew up in Over-the-Rhine, the city's boisterous German neighborhood. As a child, Potthast became interested in art and enrolled in the McMicken School of Design at age twelve. He attended that school intermittently between 1869 and 1882. His training under Thomas S. Noble was strictly academic, focusing on the skill of realistic drawing. The school stressed the importance of history painting (depicting Biblical, historical, or literary subjects) and portraiture. In addition to his art classes, Potthast began working as a lithographer. He worked at Ehr Gott and Krebs Lithography Company from 1874 to 1879 before joining Strobridge and Company Lithographers.

Desiring a less conservative artistic atmosphere in 1882, Potthast traveled to Europe with fellow artist Joseph Henry Sharp. There he studied in Antwerp and Munich. As a result of the time Cincinnati artist Frank Duveneck spent there, Munich was an especially popular location for young Cincinnati artists to study. The painting style that was taught in Munich at that time emphasized painterly brushwork, the use of dark or



Edward H. Potthast, *Brother and Sister*, ca. 1915, Bequest of Mr. and Mrs. Walter J. Wichgar, 1978.333

subdued colors, and striking use of light and dark.

Potthast returned to Cincinnati in 1885 and remained there for about two years. He returned to his work at Strobridge and Company as an illustrator. He also resumed his evening studies at the McMicken School of Design under Noble. In 1887 Potthast made his second trip to Europe to further his artistic study. He returned first to Munich where he had previously trained, but before long he

ventured to Paris, which was quickly becoming the center of the art world in Europe. Potthast stayed in the French capital until 1891. While there his work was accepted by the jury of the Salon of 1889, as well as that year's Paris Universal Exposition. In Europe, Potthast received stimulating instruction in painting that was much different from what he had taught in Cincinnati. These lessons would have a lasting effect on his artistic career. Potthast was also first introduced to Impressionism during his visits to Paris in the 1890s, and he would continue to explore that style in his mature works.

Potthast returned to Cincinnati in 1892. Eager to give up his job as a lithographer and focus on a career as a painter, he began to send his paintings to various institutions, including the Cincinnati Art Museum, to be included in annual exhibitions. In the late nineteenth century, New York City was the art capital of America, and it lured many midwestern artists to live and work there. Potthast was no exception and left his native Cincinnati on June 8, 1895, and settled in New York by May 1896. In New York, Potthast worked as an illustrator for a number of magazines. In the late 1890s and around the turn of the century, he began to receive national recognition for his artwork. He won major awards from the National Academy of Design, the American Watercolor Society, and the 1904 Louisiana Purchase Exposition.

Potthast opened a studio overlooking Central Park in 1910. Around that time

ABOUT THE WORK

of American Impressionism. He died in his New York studio in 1927.

Brother and Sister was painted by Potthast around 1915. It is a prime example of his best known work: an image of a carefree day spent at the beach. *Brother and Sister*, typical of Potthast later work, is impressionistic in style. Many areas of this painting are loosely painted and only suggest the forms, such as the girl's right hand and the grassy area in the upper left corner. The palette of the work is very light, and Potthast has used predominantly pastel blues, pinks, and greens throughout the composition. His use of bold loose brushwork is also evident in this work, particularly in the pool of water that the children are standing in and in their reflections.

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.

he was also discovered the work of the Spanish artist Joaquin Sorolla y Bastida in an exhibition at the Hispanic Society of America, and afterward Potthast began to paint beach scenes. Potthast often spent weekends on the shores of the Atlantic Ocean to observe people frolicking on the beach. He became best known for pictures of sun-drenched seashores that he created during the last twenty years of his life.

Although Potthast never lived again in Cincinnati after he left for New York, he often returned to visit his friends and family in the area. His work was well received here, and he had many patrons in the city that collected his work. Today, Potthast is considered one of the masters

With the rise of industry in the late eighteenth and early nineteenth centuries came an increase in leisure time. Working people now had the freedom to enjoy vacations from time to time. Potthast thrived on this fact and would spend many weekends at beaches along the East Coast. The carefree people he saw there would inspire many of his works of art. During this time there also developed a taste for images of leisure, which were enjoyed by collectors who wanted an escape from their workday world. Potthast's paintings of people enjoying leisure time at the shore became his most

RISE OF INDUSTRY

EDWARD POTTHAST

VISUAL ARTS CONNECTION AMERICAN IMPRESSIONISM

OBJECTIVE

In this lesson, students will learn about American Impressionism through the work of Edward H. Potthast, using his painting *Brother and Sister* as an example. They will also gain an understanding of the Impressionist movement in American art and create an Impressionist painting.

PRE-LESSON

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

What are the brother and sister doing in this painting? Where are they?

Why do some areas of the painting look so blurry or fuzzy?

How are light and shadow represented in this work?

POST-LESSON

Discuss with students their paintings. Why did they choose that particular scene for their painting?

LESSON

Using Potthast's *Brother and Sister* as an example, explain to the students the ideas of the American Impressionist movement in art and its importance. Ask the students to look at scenes around them, paying particular attention to how light and shadow are related. With that in mind, have the students choose a scene or setting that they would like to recreate in a painting. Using paints, various brushes, and paper, the students will create a painting of their chosen scene or setting in an impressionistic style, focusing particularly on color and light.

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

Understanding the Visual Arts in Relation to History and Cultures

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



Edward H. Potthast, *Brother and Sister*, ca. 1915, Bequest of Mr. and Mrs. Walter J. Wichgar, 1978.333

RISE OF INDUSTRY

LOUIS VOGT

ABOUT THE ARTIST

Louis C. Vogt was born in Cincinnati in 1864. As a young man he became interested in art, and by the age of fifteen he was enrolled in art classes at the Ohio Mechanics Institute, which was located in the Cincinnati neighborhood known as College Hill. He attended that school for about two years before beginning studies at the Art Academy of Cincinnati.

Much of Vogt's life was spent traveling, and as an adult, he often wandered from place to place. As a result, it is sometimes difficult to determine where he was and what he was doing at a particular time. However, it is known that his first long journey was to New York City. Vogt wanted to expand his artistic studies, and he signed up for classes at the Art Students League under Henry Siddons Mowbray. Vogt soon began to receive national acclaim for his paintings. In 1890, his works were exhibited at the National Academy of Design in New York and at the Boston Art Club. He spent the rest of the 1890s primarily in New York. To supplement his income as an artist, he began working as an illustrator for periodicals such as *Harper's* and *The Century*.

When the Spanish-American War began in 1898, Vogt left America for the Philippines. It is not known how long he



Louis C. Vogt, *C&O Railroad Bridge Construction*, ca. 1929, Museum Purchase: Bequest of Mr. and Mrs. Walter J. Wichgar, 2002.129

remained there, but it is believed that during the Boxer Rebellion, which occurred in the early months of 1900, Vogt was in China and had witnessed the event. His whereabouts are not known during the next eight years either, but by 1909, he had returned to Cincinnati where his work was exhibited at Closson's Gallery. That year he also received his biggest commission, a series of scenes of the Queen City for the interior of the Hamburg-American steamship *Cincinnati*.

In 1911 his work was included in an exhibition at the Art Institute of Chicago, and the following year at the Pennsylvania Academy of Fine Arts. Vogt also had a solo exhibition in 1912 at Barton's Gallery in New York City, where thirty-eight of his paintings were shown. The remaining years of his life are somewhat of a mystery. However, it is known that Vogt was in Cincinnati and had a solo exhibition at Closson's in 1929. By 1937 he was living in a soldiers' home in Palo Alto, California, where he died in 1939.

As an almost constant traveler, Vogt was once described in the *Cincinnati Enquirer* as someone who had "traveled across the country 'blind baggage' [as a stow away on trains], and has gone to sleep smoking cigarettes on the trucks of limited express trains. He has painted pictures of houses for his keep and a night's lodging. He has

ABOUT THE WORK

shared his last cent with a Knight of the Road, and has spent many a night under the stars or on the warm side of a haystack.”

Vogt painted *C&O Railroad Bridge Construction* around 1929. It is one in a series of works he created that depicts the construction of the new Chesapeake and Ohio Railroad bridge.

Since the late 1880s the Chesapeake and Ohio (C&O) Railroad Company had a bridge on this site on the Ohio River. The original bridge was constructed as part of an ambitious westward expansion plan of the C&O Railroad. As a result of the Civil War, the railroad lost many of its markets in the South. Finally, in the 1880s, the railroad's owner, Collis P. Huntington, tried to remedy the company's losses. He created a new railroad line that began in West Virginia, passed through Kentucky, and ended in Cincinnati. This line required that a new bridge be built between the Queen City and Covington, Kentucky. The original truss bridge, which was designed by William Burr and constructed by the Philadelphia Bridge Company, was built in 1889 and was Cincinnati's first double-track bridge. At the time of its construction, it had the longest center span of any railroad bridge in the world at 545 feet, and at \$5,000,000, it was the most expensive bridge ever built up to that time. When the bridge was completed, it was considered an engineering triumph. However, as railroad freight grew heavier, it needed to be replaced with a bridge that could withstand more weight.

Construction on the new C&O Bridge began in 1929, adjacent to the West side of the old bridge. This bridge was a cantilever bridge with a double track and its central span measured 675 feet, over one hundred feet longer than the old bridge. The new C&O Bridge was built by the J.E. Greiner Company, and with its continuous 850-foot truss, it is the second largest cantilever bridge in the world.

Drawn to the mix of smoke, steel, and manpower that was characteristic of technology in the 1920s, Vogt was fascinated with construction sites. In 1929, he created a series of paintings depicting the construction of the new C&O Bridge. In the foreground of this painting is a group of workers to the right, and on the left is

a pile of rubble and steel beams. There is a rail car to the left, just below the metal support beams. The partially completed bridge recedes into the distance diagonally. On the right, behind the group of construction workers, is a train engine complete with billowing smoke. This smoke seems to cover the entire scene. The composition is rather sketchy, and Vogt has used loose brushstrokes to suggest forms, shapes, and the sooty conditions.

In 1929, the year *C&O Railroad Bridge Construction* was completed, Closson's Gallery held a solo exhibition of Vogt's work. The show included at least eight large paintings, including his views of the C&O Bridge construction, it is not known if this small painting was included. Vogt and his works were praised in *The Cincinnati Enquirer*: “Here is an honest, capable artist who is an eye witness to our constructive spirit. Here is the new Cincinnati which is destined to spring to new glory.... Amid the awful clamor of riveting machines our artist has worked to transcribe those fearful holes, earth disemboweled, those jib cranes whose towering iron ribs point upward to an agitated sky that blends its sulphurous hue with the pall of smoke and steam, puffed from gigantic engines.” These words also succinctly describe *C&O Railroad Bridge Construction*.

SUGGESTED READING

Haverstock, Mary Sayre (compiler). *Artists in Ohio, 1787–1900: A Biographical Dictionary*. Kent, Ohio: Kent State University Press, 2000.
<http://www.cincinnati-transit.net/claywade.html>

RISE OF INDUSTRY

LOUIS VOGT

SCIENCE CONNECTION BUILDING BRIDGES

OBJECTIVE

Students will learn about the three types of bridge design using Louis C. Vogt's *C&O Railroad Bridge Construction* as a visual tool.

PRE-LESSON

Discuss the following questions with your students:

What is a bridge? What are the three types of bridges?

MATERIALS

60 drinking straws

3 small rolls of masking tape

6 stacks of books or clock of wood

3 yard sticks

POST-LESSON

Discuss with students the differences between bridge types. Discuss with students what influences bridge design.

LESSON

Look at Louis C. Vogt's *C&O Railroad Bridge Construction*. Discuss with students that this painting depicts a railroad bridge construction scene. Using this painting as a visual tool, discuss with students the three bridge types: **arch**, **suspension**, and **beam**. Once you have introduced the three types of bridges, discuss with students that the distance a bridge can span is the biggest difference between bridge types. Using the website www.howstuffworks.com/bridge.htm, have students research the different types of bridge design. Break class into three teams; each team will research a different bridge type. Students should find at least three examples of their bridge type. Each team should record their findings in their science journal and present findings to the rest of the class.

Once teams have researched bridge construction and have presented their findings, give each team one class period to design and build a bridge like that which they researched. Students should work together to brainstorm ideas, make sketches, and choose a final design for their bridge. Students will then use the materials supplied to build their bridge. Each team will get the following materials:

20 drinking straws, 1 small roll of masking tape, two stacks of books or blocks of wood (acting as the ends for their bridges span), yardstick

Students should record their designs in their science journal.

ASSESSMENT

Student teams work together to research bridge types and record data in their science journal.

Student teams work together to design, construct and test their bridges..

NATIONAL STANDARDS: SCIENCE

Science and Technology

Science as Inquiry

OHIO ACADEMIC CONTENT STANDARDS: SCIENCE

Science and Technology

Scientific Inquiry



Louis C. Vogt, *C&O Railroad Bridge Construction*, ca. 1929, Museum Purchase. Purchase: Bequest of Mr. and Mrs. Walter J. Wichgar, 2002.129