

ART EDUCATION



BACKGROUND

Cincinnati has long been known as a leading center for art education. As the city developed from a small town over the course of the nineteenth century to one of America's largest cities during the twentieth century, it has constantly attracted young artists eager to study at the city's many art institutions and from its many influential artists. Schools founded early, such as the Art Academy of Cincinnati, provided a valuable forum for noteworthy teachers to share their artistic skills with their students. Today, the academy as well as the Cincinnati Art Museum and the University of Cincinnati's College of DAAP (Design, Architecture, Art, and Planning) continue the city's rich tradition as a vital place to study the visual arts.

From the city's founding in 1788, Cincinnati, like other frontier towns, had limited money and time to devote to the fine and decorative arts. Yet very early in the town's development an emphasis on the need for the arts and culture arose because of an influx of wealthy arts patrons. During the early 1800s a number of short-lived art academies were established. One such academy was opened in 1812 by Edwin Smith, who gave instruction in portraits, miniatures, landscapes, and ornamental painting. Unfortunately, students were scarce, and Smith's academy closed within a year. Students during this period also received informal art education from the growing number of artists living in the city. Painters Minor Kellogg and James Henry Beard were both known to accept students. Young artists who came to the city also learned from the growing private art collections found in some of the wealthiest homes in Cincinnati. Landscape painter Worthington Whittredge is known to have studied

the private collection of Nicholas Longworth for his artistic inspiration. Organizations like The Society for the Diffusion of Useful Knowledge and the Western Art Union held exhibitions that made art available to students and local artists.

During the Civil War years (1860–1865) the arts in Cincinnati struggled. However, because of industrial fortunes gained during the conflict, the arts thrived in the following decades, and the building of cultural institutions increased. Ten years after the founding of McMicken University (later renamed the University of Cincinnati) in 1859, the McMicken School of Design opened its doors in 1869. The McMicken became the Art Academy of Cincinnati in 1887, and painter Thomas Satterwhite Noble was the academy's first principal. He trained his students in the French academic style which advocated a thorough preparation in drawing and the making of studies before students embarked on finished paintings. His students painted subjects favored by the Paris Salon, such as those found in literary or historical subjects and those with moral weight. The Museum's *The Underground Railroad* by Charles T. Webber is an example of the academic style.

The most influential painter in Cincinnati, Frank Duveneck was also one of American art's most esteemed teachers. Born in Covington, Kentucky, Duveneck returned to the Cincinnati area from Munich, Germany, in 1873 with a progressive painting style that suggested form without rendering it in detail. Duveneck's style is well illustrated by one of his most famous paintings, *The Whistling Boy*, of 1872. His first class at the Ohio Mechanics Institute included three of the better known painters to come from Cincinnati: Robert F. Blum, John H. Twachtman, and Kenyon Cox. From the late 1870s through 1888, Duveneck worked and taught in Europe, mostly in Germany and Italy. He returned to Cincinnati and was hired in 1890 to teach a painting class at the Cincinnati Art Museum. In 1900, he accepted a position at the Art Academy, where he would teach for the remainder of his life.

In addition to painting and sculpture, Cincinnati was also a leader in decorative arts education, including woodcarving, ceramics, and china painting. Henry and William Fry and Benn Pitman began teaching woodcarving during the popular art-carved furniture movement when the demand for such instruction rose in the early 1870s. The interest in woodcarving developed when the Frys carved the interior of Maria Longworth Nichols Storer's home. Visitors to the home, many of whom were women, were so enthused by the Frys' work, like the Museum's *Corner Cupboard*, that they requested training in woodcarving. The Frys

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 George Washington becomes the first president of the United States.

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

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

1801–1810

1802 Cincinnati made an official city by the territorial government.

1803 Ohio becomes a state on March 1, 1803.

1807 Henry Fry born in Bath, England. Moves to Cincinnati in 1851.

1811–1820

1812–14 War of 1812

1819 Cincinnati College founded; renamed the University of Cincinnati in 1870.

1820 Cincinnati reaches a population of 10,000.

1821–1830

1822 Benn Pitman born in Wiltshire, England. He moves to Cincinnati in 1853.

1825 Charles T. Webber born in western New York State. He moves to Cincinnati in 1860.

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

1830 William Henry Fry, son of Henry Fry, born in Bath, England. He moves to Cincinnati with his father in 1851.

1831–1840

1830s Landscape painters Worthington Whittredge, William Louis Sonntag, and Robert S. Duncanson arrive in Cincinnati and make the city the "Western School of Landscape Painting."

1841–1850

1847 The Western Art Union due to large art market in the city.

Abolitionists Levi and Catharine Coffin move to Cincinnati.

soon after began offering private classes. From 1873 to 1893, Benn Pitman, designer of the Museum's intricately carved *Bedstead*, taught woodcarving at the McMicken School of Design. Over one thousand students had instruction in woodcarving at McMicken between 1873 and 1926.

By the turn of the twentieth century, Cincinnati was overshadowed by newer cities, most notably Chicago, as the center of art education in the Midwest. Art students who once came to Cincinnati for instruction now found options closer to home. Yet the city's artists and art institutions prospered and the quality of creative work did not diminish. The early part of the century saw a continuation of late nineteenth-century artistic traditions. Duveneck dominated the teaching of painting until his death in 1919. As a result of his influence, the first half of the century was shaped by local artists who had studied at the Art Academy with Duveneck. Pupils Herman Wessel, John Weis, and Frank Meyers went on to follow in Duveneck's footsteps by becoming instructors at the academy.

Beginning in the late 1930s, significant changes began to transform the Cincinnati art world. A new era began in 1939 with the founding of the Modern Art Society, later renamed the Contemporary Arts Center in 1956. After World War II, the city's colleges and universities, including the Art Academy of Cincinnati and the University of Cincinnati, steadfastly continued to nurture artistic talent. Some of the finest resident artists remained in the city, while others moved here from other Midwestern cities to take up the torch of art education. One such artist was Robert Knipschild. Originally from Freeport, Illinois, he moved to Cincinnati in 1966 to become a professor of art at the University of Cincinnati and later became director of graduate studies in fine arts. He remained at UC until his retirement in 1991. The Museum's *Blue Pencil Sky* was completed during his tenure at UC.

Art education in Cincinnati has taken many forms during the course of its history, from the formation of The Society for the Diffusion of Useful Knowledge, which shared works of art with aspiring artists, to the establishment of the Art Academy of Cincinnati and University of Cincinnati's College of DAAP, which to this day continue the tradition of formal arts education. Throughout this rich history, the Cincinnati Art Museum has supported the careers of local artists through collecting, exhibiting, and educating the public about their works. In doing so the Museum has contributed to the city's rich tradition as a lively place to study the arts.

CRITICAL THINKING

Discuss with students why Cincinnati became an important center for art education during the nineteenth century.

Discuss with students the history of art education in Cincinnati during the nineteenth and twentieth centuries.

Compare Thomas S. Noble's method of teaching, which focused on the academic tradition, to Frank Duveneck's revolutionary teaching style.

Discuss with students Frank Duveneck's role as a teacher of Cincinnati artists John H. Twachtman, Robert F. Blum, and Kenyon Cox.

Discuss with students why Cincinnati became the center of the art-carved furniture movement in the United States.

1848 Frank Duveneck born in Covington, Kentucky.

1851–1860

1852 Harriet Beecher Stowe writes *Uncle Tom's Cabin*, inspired by her time in Cincinnati during the early 1830s.

1859 Elizabeth Nourse and Adelaide Nourse Pitman born in Mt. Healthy, Ohio.

1860 Abraham Lincoln elected president.

1861–1870

1861–65 The United States Civil War

1865 13th Amendment of the Constitution outlaws slavery.

1868 Ohio native Ulysses S. Grant elected 18th president of the United States.

1869 McMicken School of Design opens. It becomes the Art Academy of Cincinnati in 1887. In 1900, Frank Duveneck accepts full-time

position and teaches there until his death in 1919.

1871–1880

1871 Henry Fry carves the Museum's *Corner Cupboard*.

1872 Frank Duveneck paints the Museum's *The Whistling Boy*.

1876 Ohio native Rutherford B. Hayes elected 19th president of the United States.

1880 Ohio native James A. Garfield elected 20th president of the United States.

1881–1890

1882–83 Benn Pitman, designer; Adelaide Nourse Pitman, carver; and Elizabeth Nourse, painter, create the Museum's *Bedstead*.

1886 The Museum opens on May 17, 1886.

1888 Ohio native Benjamin Harrison elected 23rd president of the United States.

Cincinnati celebrates its 100th birthday.

1891–1900

1893 Charles T. Webber paints the Museum's *The Underground Railroad*.

Adelaide Nourse Pitman dies at the age of 34.

1895 Henry Fry dies at the age of 88.

1896 Ohio native William McKinley elected 25th president of the United States.

1901–1910

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

1908 Ohio native William H. Taft elected 27th president of the United States.

1911–1920

1911 Charles T. Webber dies at the age of 86.

1914–18 World War I

1919 Frank Duveneck dies at the age of 71.

1920 Ohio native Warren G. Harding elected 29th

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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- Regina, Karen. *Cincinnati: An Urban History Source (Cincinnati Public Schools textbook)*. Cincinnati: Cincinnati Historical Society, 1989.
- Vitz, Robert. *The Queen and The Arts: Cultural Life in Nineteenth-Century Cincinnati*. Kent, Ohio: Kent State University Press, 1989.

VOCABULARY

- abolitionist
- Aesthetic Movement
- bedstead
- commission
- decorative art
- Freiya
- genre
- Gothic Revival or Modern Gothic
- impasto
- masterpiece
- Meningiart
- mythology
- Old Master
- slavery
- studio
- stylized
- Thor
- Underground Railroad

cover image: Charles T. Webber, *The Underground Railroad*, 1893, Subscription Fund Purchase, 1927.26



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES



NATIONAL
ENDOWMENT
FOR THE ARTS



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president of the United States.

The 19th Amendment gives women the vote.

1921–1930

1927 Robert Knipschild born in Freeport, Illinois. He moves to Cincinnati in 1966.

The Taft family donates home and private art collection to the people of Cincinnati. The home opens as the Taft Museum of Art in 1932.

1929 William Henry Fry dies at the age of 99.

1929–41 The Great Depression

1931–1940

1938 Elizabeth Nourse dies at the age of 79.

1939 The founding of the Modern Art Society, later becomes the Contemporary Arts Center.

1941–1950

1940–45 World War II

1951–1960

1950–53 The Korean War

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

1961–1970

1965–74 The Vietnam War

1967 Carl Stokes becomes the first African American mayor of a major city (Cleveland, Ohio).

1971–1980

1972 The Arts Consortium of Cincinnati (ACC) formed becoming Cincinnati's center for African American art and culture.

1980 Robert Knipschild paints the Museum's *Blue Pencil Sky*.

1981–1990

1988 Cincinnati celebrates its 200th birthday.

1990 Cincinnati Museum Center opens in the renovated Union Terminal.

1990 The Contemporary Arts Center and its

director, Dennis Barrie, indicted for pandering obscenity hours after the opening of the photography exhibition *Robert Mapplethorpe: The Perfect Moment*. Both found not guilty.

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 September 11, 2001 terrorists attacks the World Trade Center towers in New York City and the Pentagon in Washington, D.C.,

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.

ART EDUCATION

BENN PITMAN

ABOUT THE ARTIST

Benn Pitman was born in Trowbridge, Wiltshire, England, in 1822. He trained as an architect, but decided to assist his older brother, Sir Isaac Pitman (1813–1897), who invented phonographic shorthand in 1837. This system soon became one of the most used writing systems in the world.

In the early 1830s, Benn settled in Bath, England, to begin training as an architect. Isaac also had a school there, and Benn soon became actively involved in advertising his brother's shorthand method. For ten years, he promoted his brother's phonography method throughout England through lectures and teachings. At Isaac's urging, Benn immigrated to the United States to introduce the country to phonography.

Pitman arrived in Cincinnati in 1853 with his wife and children. Once the family was settled, he established Pitman's Phonography Institute where courses were offered in the shorthand technique. The school became popular, and Pitman sold hundreds of thousands of copies of his instruction manuals. A student himself of his brother's technique, Pitman served as the official stenographer at the trial of President Abraham Lincoln's assassin in 1865 and the Ku Klux Klan trials of 1871.

During the 1860s and 1870s, interest



Benn Pitman, designer; Adelaide Nourse Pitman, carver; Elizabeth Nourse, painter, *Bedstead*, 1882–83, Gift of Mary Jane Hamilton in memory of her mother Mary Luella Hamilton, made possible through Rita S. Hudepohl, guardian, 1994.61

in decorative woodcarving was growing in Cincinnati, particularly as a result of the work of Henry (1807–1895) and William Fry (1830–1929), two British expatriates who worked as woodcarvers in the city. Pitman also began to experiment in woodcarving around this time, although it is not known exactly when.

Pitman offered to teach a course in decoration, to provide “instruction in woodcarving, metal work, enameling, lettering, and illuminating.” His offer was

accepted by the University of Cincinnati's School of Design, and in 1873 he headed the newly opened Department of Woodcarving, with the help of his daughter, Agnes Pitman (1850–1946).

During his first term as an instructor, 121 students had enrolled in his classes, the majority of which were women. In 1876 Pitman's students' work was exhibited at the Philadelphia Centennial Exposition. The following year Pitman and his students began work on the decoration of an organ screen, which measured fifty by sixty feet, for Music Hall, which was then under construction. The carving of this massive work was based on forms in nature.

In 1878, Pitman's first wife passed away. He remained a widower for four years until 1882 when Pitman married Adelaide Nourse (1859–1893), who had been one of his students. As his wife, Adelaide continued to work under Pitman's supervision in copper, silver, brass, and woodcarving.

Pitman continued teaching until 1893. His treatise on decorative art and a compilation of his teachings, titled *A Plea for American Decorative Art*, was

published for the 1895 Cotton States and International Exposition in Atlanta, Georgia. He wanted to create an American "look" for decorative arts, based on local plants and wildlife. Many of Pitman's views were based on his philosophical mentors, including John Ruskin (1819–1900), Ralph Waldo Emerson (1803–1882), and William Morris (1834–1896). Pitman's ideas on the decorative arts positioned him as a staunch proponent in the forefront of the American Aesthetic Movement. He died in Cincinnati in 1910.

ABOUT THE WORK

This mahogany bedstead was designed by Benn Pitman on the occasion of his marriage to his second wife, Adelaide Nourse. Adelaide carved the decorative motifs on the bed, which was made for the Pitman home on Columbia Parkway. The interior of the home was decorated with carved floral and geometrical motifs based on native plant life. Everything in the home was carved by hand, from the baseboards to ceiling moldings and all its furniture.

The bedstead is Modern Gothic in style and is composed of a headboard, footboard, and two side rails. The headboard is divided into three sections: two lancet panels with egg molding and a central trilobate arch. The central panel is carved with a flock of swallows flying in the evening sky. The birds are depicted in various stages of relief, some projected nearly four and a half inches from the headboard. Others are shown in low relief to suggest a sense of depth. Hydrangea blossoms in high relief are carved into the lower section of this panel. In the lower left is a carved inscription that reads, "Good night, good rest." Extending above this is an arched hood that is carved with four panels of overlapping daises. The four finials of the headboard are carved in the shape of wild parsnip leaves.

In the two lancet panels on either side are painted images of human heads on gold discs representing night and morning. These panels were painted by Elizabeth Nourse (1859–1937), Adelaide's twin sister, who was an internationally acclaimed painter. The corners of these panels are carved with stylized leaves and berries.

The rectangular footboard is divided into three sections and is framed along the top and bottom by a border of stylized leaves. The central panel is decorated with carved palmeris in high relief. The two smaller panels on either side are carved

with geraniums on the left and lilies on the right. The interior of the footboard is also carved. It is divided into three panels and is bordered by rosettes. The central panel depicts a wild rose climbing behind a trellis, and the two side panels are carved with poppies. The two rails on either side of the bedstead are decorated with a highly stylized border of leaves and berries.

Today, the Pitman Bedstead is considered one of the finest examples of American Aesthetic Movement furniture ever produced. The proponents of the Aesthetic Movement often turned to nature for inspiration in the design and decoration of household furnishings, such as furniture, ceramics, stained glass, metalwork, and textiles. Pitman, a staunch advocate of the Aesthetic Movement in America, designed this bedstead with plants and birds that are all found in the Cincinnati area. He believed that it was important that American decorative arts, such as this bed, reflected the landscape of this country.

SUGGESTED READINGS

Burke, Mary Alice H. *Elizabeth Nourse, 1859–1938: A Salon Career*. Olympic Marketing Corporation, 1983.

Howe, Jennifer L., ed. *Cincinnati Art-Carved Furniture and Interiors*. Athens, Ohio: Ohio University Press, 2003.

Lambourne, Lionel. *The Aesthetic Movement*. New York: Phaidon Press Inc, 1996.

ART EDUCATION

BENN PITMAN

MATH CONNECTION FIND THE AREA

OBJECTIVE

Students will use the Pitman *Bedstead* to learn about area.

Students will use the Pitman *Bedstead* to learn the U.S. and Metric scales.

PRE-LESSON

Discuss the following questions with your students:

What does your bed look like? What size is it?

Look at the image of the Pitman *Bedstead*. Does this look like your bed? Is it bigger than your bed or smaller?

POST-LESSON

Discuss with students the outcomes of their measurement activities.

Review with students the units of measure used in this lesson.

Why do you think the U.S. has a different scale of measurement than the rest of the world which uses the metric scale.

LESSON

Discuss with students the concepts of length and width. Introduce your students to the difference between U.S. Measurements and Metric Measurements for area. Share with them the following terms and conversions:

$$1 \text{ inch} = 2.540 \text{ centimeters}$$

$$12 \text{ inches} = 1 \text{ foot} = 30.48 \text{ centimeters}$$

$$39 \text{ inches} = 3.25 \text{ feet} = 1 \text{ meter}$$

Once students understand the difference between U.S. and Metric forms of measurement, measure the length and width of at least 10 square or rectangular classroom items.

Discuss with students the concepts of area and how they can compute the total area of an object. Look at Benn Pitman's *Bedstead*, the measurements of the bed are as follows: Length 85 inches (215.9 centimeters) Width: 59.25 inches (149.9 centimeters). What is the total area of the bed? Example: Length X Width = Area

Repeat the above activity with the previously measured 10 classroom items. For a homework activity, students will measure at least 10 square or rectangular items at home, including their bed.

ASSESSMENT

Students will create a conversion chart for the classroom objects they measured. Students will create a conversion chart for the homework objects they measured. Students will compute the area of all the above objects.

NATIONAL STANDARDS: MATH

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



Benn Pitman, designer; Adelaide Nourse Pitman, carver; Elizabeth Nourse, painter, *Bedstead*, 1882–83,
Gift of Mary Jane Hamilton in memory of her mother Mary Luella Hamilton, made possible through Rita S. Hudepohl, guardian, 1994.61

ART EDUCATION

HENRY FRY

ABOUT THE ARTIST

Henry Lindley Fry was born in Bath, England, in 1807. He began working as a woodcarver and gilder in Cheltenham, England, about forty-five miles northwest of Bath. At the age of fifteen, Fry worked as an apprentice on William Beckford's (1760–1844) sanctuary, Landsdowne Tower, a home created to house the writer's vast collection of art and rare books. Fry claimed that he worked on various other commissions while in England, including the carving of Queen Victoria's (1819–1901) throne, and architectural decorations in the houses of Parliament and Westminster Abbey. These declarations have not yet been confirmed.

Fry left England for Cincinnati, arriving in the Queen City in 1851. His son, William H. Fry (1830–1929), whom Henry had taught, joined his father in Cincinnati around 1870. In the mid-nineteenth century, one of Cincinnati's largest industries was furniture manufacturing, and the Frys quickly used that to their advantage. They set up their own business as carvers and designers of both furniture and architectural elements, both religious and secular.

The Frys soon began to receive commissions to decorate the interiors



Henry L. Fry, *Corner Cupboard*, 1871, Gift of Mrs. James Morgan Hutton, 1964.222

of the homes of some of Cincinnati's most prominent citizens, including Henry Probasco (1820–1902) and Joseph Longworth (1813–1883). In the late 1850s Longworth hired the Frys to decorate his home, Rookwood, and the men created furniture specifically for the home. Longworth also hired the Frys to carve the interior of the home of his daughter, Maria Longworth (1849–1932) and her husband, George Ward Nichols (1831–1885). They worked on that project from 1868 to 1872.

As a result of the accolades the Frys received for their work in the Nichols' home,

they began to offer private classes in woodcarving in the early 1870s. Objects to be carved and decorated—whether a desk, a table, or a mantelpiece—were not constructed by the students. Instead, the piece of furniture was built and assembled by “joiners.” The furniture was disassembled and its component parts were then decorated by the students. After the carved decoration was complete, the parts were reassembled by the joiners.

With the start of the Frys’ private woodcarving classes, the Cincinnati art-carved furniture movement began. Another important figure in this movement was Benn Pitman (1822–1895). Under Pitman and the Frys, woodcarving was taught in Cincinnati for more than fifty years, and the work of their students gained national attention. The art-carved furniture movement in Cincinnati was based on the late nineteenth-century principles of the English Aesthetic Movement, which was a reaction to industrialization. The Aesthetic Movement and its proponents, including John Ruskin (1819–1900) and William Morris (1834–1896), advocated the creation of beautiful, unique objects that would, by their nature, elevate the

ABOUT THE WORK

Henry Fry’s *Corner Cupboard* of 1871 is made of American black walnut with brass hardware and was inspired by the medieval or Gothic style. The cupboard has two large doors on the front, rails in the center, and a triangular top with carved molding. The cupboard’s hinges were also designed and hand wrought by Fry.

Of all the fanciful carving on the cabinet, the most intriguing are the two figures, found within the pointed arches of the doors. The figure on the left is Freiya, the goddess of love and fertility found in Norse mythology. She is also associated with music, spring, and flowers. According to Norse mythology, she is the daughter of the god Njord and the sister of Freyr. Freiya married the god Od, who disappeared soon after their union. When she mourned for her lost husband, her tears turned into drops of gold. Freiya is shown on the cupboard with a sword in her right hand and with her attributes, including the precious necklace of the Brisings (four mythological Norse dwarves), and a cloak of bird feathers that allows her to transform into a falcon.

The figure on the right door of the cabinet is Thor, the Norse god of thunder and lightning. Thor is associated with agriculture, craftsmanship, defense, and strength. He is typically represented with long hair and a beard, as he is on this cupboard. Thor is shown wearing his belt, known as Meginjard, which increases his strength. He is shown in battle dress and in his right hand is his hammer, Mjollnir, which means “the destroyer.” The Norse believed that thunderstorms occurred when Thor rode through the sky on his chariot and that lightning flashed when he threw Mjollnir. Despite his fierce appearance, Thor was very popular as the protector of both gods and humans against evil.

SUGGESTED READING

Howe, Jennifer L., ed. *Cincinnati Art-Carved Furniture and Interiors*. Athens, Ohio: Ohio University Press, 2003.

decorative arts to a status equal to fine art and elevate the people using them.

The Frys’ woodcarving classes were taught in the city for over fifty years. When Henry died in 1895, William and his daughter, Laura Fry (1857–1943), continued teaching. However, after the turn of the century, interest in woodcarving declined. The end of the Cincinnati art-carved furniture movement came in 1926, when William taught his last class in woodcarving at the Art Academy of Cincinnati.

Both Thor and Freiya are associated with specific days of the week. Thursday is named after Thor, and Friday after Freiya. Beneath each figure are inscriptions which identify them. Another inscription found on the inside of the door is Luke 12:27 from the Bible, “Consider the lilies how they grow: they toil not, they spin not; and yet I say unto you, that Solomon in all his glory was not arrayed like one of these.”

Fry created this cupboard for the home of Maria Longworth Nichols Storer. The carving and decoration of the Nichols home was one of the Frys’ earliest commissions and was the impetus for the Cincinnati carving movement. As a result of their magnificent work in the house, including this work, Fry wrote that their carving “claimed so much attention that nearly every one that saw it wished they could be taught how to do it.” Soon after the work in the Nichols house was completed, Fry and his son, William, began to offer private courses in woodcarving. These classes continued in Cincinnati for over fifty years.

Lambourne, Lionel. *The Aesthetic Movement*. New York: Phaidon Press Inc, 1996

ART EDUCATION

HENRY FRY

LANGUAGE ARTS CONNECTION NORSE MYTHOLOGY

OBJECTIVE

In this lesson students will learn about Norse mythology using Henry Fry's *Corner Cupboard*. Students will use research skills to learn about mythological characters and will create a character in response to their findings.

PRE-LESSON

Discuss the following questions with your students:

Which two figures are located on the doors of the *Corner Cupboard*?

From where did these people come? Where is Scandinavia?

Are these people from a story or a myth? What is a myth?

POST-LESSON

Discuss with your students the similarities and the differences between Greek and Norse mythology.

NATIONAL STANDARDS: LANGUAGE ARTS

Reading for Perspective

OHIO ACADEMIC CONTENT STANDARDS: LANGUAGE ARTS

Reading Applications: Literary Text

LESSON

In this lesson, students will explore Norse mythology. Alone or in a small group, students will read a Norse myth to learn about Norse gods and goddesses.

Students/groups will then write a short paragraph or draw a picture of what type of mythological character they would like to be. Students/groups will then share their mythological character with the class at the end of the lesson.

ASSESSMENT

Short Paragraph: Students write a short paragraph containing at least five detailed sentences on their mythological character (example: Thor is the god of thunder).

Drawing: Students draw a portrait of their mythological character containing at least five details (example: Thor's hammer, representing strength).

SUGGESTED READING ON NORSE MYTHOLOGY

Pre-K–3rd Grades

Branston, Brian, Caselli, Giovanni (illustrator). *Gods and Heroes From Viking Mythology (World Mythology Series)*. Lincolnwood, Illinois: Peter Bedrick Books, 1994.

Climo, Shirley, Koshkin, Alexander (illustrator). *Stolen Thunder: A Norse Myth*. New York: Clarion Books, 1994.

4th–8th Grades

Bowen, Betsy, Lunge-Larsen, Lise (illustrators). *The Troll With No Heart In His Body*. Boston: Houghton Mifflin, 1999.

Picard, Barbara Leonie (Author), Fowler, Rosamund (illustrator). *Tales of the Norse Gods (Oxford Myths and Legends)*. Oxford, United Kingdom: Oxford University Press Childrens Books, 2001.

9th–12th Grades

Smith, Doris Buchanan. *Voyages*. Austin, Texas: Kestrel Printing, 1989

Colum, Padraic, Willy Pogany (Illustrator). *Children of Odin: The Book of Northern Myths*. New York: Simon & Schuster, 1984.



Henry L. Fry, *Corner Cupboard*, 1871, Gift of Mrs. James Morgan Hutton, 1964.222

ART EDUCATION

FRANK DUVENECK

ABOUT THE ARTIST

Frank Duveneck was born in Covington, Kentucky, in 1848. As a child he became interested in art, and his mother, who had worked as a servant in the home of Cincinnati artist James Henry Beard (1812–1893), encouraged him. She often took him across the river to Cincinnati to look at works of art in the city's galleries and store windows.

In 1861 Duveneck began work as an apprentice under two German church decorators, Johann Schmitt and William Lamprecht. He worked with the two older artists on a number of commissions in the region and as far away as Quebec, Canada.

Duveneck traveled to Munich, Germany, in 1869 to study painting at the Royal Academy. His first courses there were in drawing from antique sculpture, but he soon made such progress that he was quickly promoted to Wilhelm Diez's painting class, where he was able to work from Old Master paintings at the Alte Pinakothek, an art school in Munich. He won several awards for his paintings while at the Royal Academy, and during his time there he was exposed to art that made a profound impact on his work.

Duveneck returned to Covington in 1873. The following year he worked as an unpaid instructor at the Ohio Mechanics Institute, where he taught



Frank Duveneck, *The Whistling Boy*, 1872, Gift of the Artist, 1904.196

an evening life drawing class. This would mark the beginning of his career as an art educator, the role for which he is most remembered today. Young artists were drawn to Duveneck because of his inventive teaching methods, which differed from the more traditional ones that were offered by other schools in the city. Some of his students included Joseph DeCamp (1858–1923), Kenyon Cox (1856–1919), and

John H. Twachtman (1853–1902), all of whom became well-known artists.

In 1875, Duveneck's work was shown at an exhibition in Boston and was met with critical acclaim; all but one work was sold. Encouraged by his success, he returned to Munich where he became one of the leading artists in the American art community there. Duveneck's continued success and growing reputation as a teacher continued in Munich, and many young artists came to him for instruction. His core group of students became known as the Duveneck Boys. The Duveneck Boys followed him from Germany to Italy, when he decided to go there upon the advice of his future wife, Elizabeth Boott (1846–1888). While working in Venice, Duveneck met James McNeill Whistler (1834–1903), who had a great deal of influence on both him and his students.

Boott, the daughter of a wealthy Bostonian, had been a pupil of Duveneck. In 1886, the two were married in Paris where Duveneck was studying and exhibiting his work. Both continued to paint, and in 1887 they had a son, Francis. Soon after their child's birth, Elizabeth was struck ill with pneumonia and died in 1888.

After his wife's death, Duveneck's attention turned primarily to teaching. Distraught, he returned to Cincinnati in 1889 after placing his son in the care of his in-laws in Boston. He began teaching at the Cincinnati Art Museum in 1890, where

he remained until 1892. Duveneck also taught at the Cincinnati Art Club in the mid-1890s. In 1900 he began teaching at the Art Academy of Cincinnati where he would remain for the rest of his life. While there, he inspired a new generation of Cincinnati artists.

Although Duveneck received many offers to teach outside of Cincinnati, including invitations from the Art Institute of Chicago and the Art Students League in New York, he remained here. In 1915 he donated a large number of his works to the Cincinnati Art Museum, and even bought back some he had sold to private collectors to be included in his gift to the Museum. Duveneck died in Cincinnati in 1919.

ABOUT THE WORK

The Whistling Boy was painted in 1872, during Duveneck's first trip to Munich while studying at the Royal Academy, home to some of the most innovative artists in Europe. This character study is considered his masterpiece and illustrates his skill and the realist style that was taught in the Munich School.

The painting depicts an unknown working class boy. He is shown wearing work clothes and an apron and is holding what may be a basket over his right arm. Duveneck created several paintings of similar working-class ruffians in the early 1870s. The subject matter of these works derived from the genre tradition of Diego Velázquez (1559–1660) and Frans Hals (ca. 1582/83–1666), two seventeenth-century masters whose work Duveneck studied in Munich's Alte Pinakothek.

The Whistling Boy seems to emerge out of a dark, shadowy background. Duveneck created the figure through the use of thick layers of paint, complete with bold brush strokes. Many areas of the figure appear almost unfinished and only suggest the forms, such as the boy's right hand and the basket. Other areas of the painting are highly finished, such as the boy's eyes. This work illustrates Duveneck's use of impasto and the application of undiluted paint directly onto the canvas.

Duveneck had revolutionary ideas about painting and believed it was important to depict a variety of subject matter. He thought, particularly in character studies, that the person must be portrayed realistically and that the inclusion of his or her

flaws was necessary. He also believed first and foremost that brush strokes in a painting must be strong and vigorous. Duveneck's innovative painting technique quickly brought him critical acclaim, and many students sought to study with him. However, he did not push his students to imitate his work or his style of painting. Instead, Duveneck encouraged them to find their own styles and not to feel bound by rigid, academic rules of painting.

As a result of his painting style, Duveneck was known as a virtuoso of the brush. As a painter, he was respected by many great artists of his day, including John Singer Sargent (1856–1925), who called him "the greatest master of the brush of his generation." During his career as a teacher, Duveneck influenced many artists in Cincinnati, throughout this country, and abroad.

SUGGESTED READING

Duveneck, Josephine. *Frank Duveneck, Painter-Teacher*. San Francisco: John Howell—Books, 1970.

Neuhaus, Robert. *Unsuspected Genius: The Art and Life of Frank Duveneck*. Bedford Arts, 1987.

Quick, Michael. *American Painter Abroad: Frank Duveneck's European Years*. Cincinnati: Cincinnati Art Museum, 1987.

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ART EDUCATION

FRANK DUVENECK

SCIENCE CONNECTION WHAT IS PAINT?

OBJECTIVE

Students will learn about the natural and chemical makeup of different types of paint.

PRE-LESSON

Discuss the following questions with your students:

What is paint?

What are the ingredients of paint?

What kind of paint did Duveneck use in painting *The Whistling Boy*?

POST-LESSON

Discuss the history of paint and how it has changed over time.

MATERIALS

egg yolks

water

powdered pigment

canvas

brushes

SUGGESTED TEACHER

RESOURCES

History of Paint

<http://webexhibits.org/pigments/>

ASSESSMENT

Students will discuss tempera paint, will make tempera, and then use it.

LESSON

Share the following definition of paint with your students:

Paint consists of a coloring agent called a pigment suspended in a liquid called a vehicle (water, oil, etc). Pigments are the solid particles in paint which determine its color, opacity and, to a degree, its consistency. The same pigments are always used—it is the vehicle that is changed to produce a particular kind of paint (egg tempera, oils, acrylics, watercolors, etc.).

Read and discuss the following kinds of paint with your students. Remember paint types vary due to the vehicle that is mixed with the pigment:

Tempera Paint: The distinctive feature of tempera painting is the emulsion of egg yolk and water used as the vehicle.

Oil Paint: Pigments are added to varying amounts of oil which acts as the vehicle. Suspending pigments in oil produced a slower drying paint that could be manipulated by the artist to achieve more painterly effects. Turpentine is used to dilute the paint.

Acrylic Paint: The same pigments used in oil and tempera paint are mixed with acrylic polymer, a white liquid plastic which dries colorless, to make acrylic paint. Acrylic paint is water soluble.

Once students have explored what makes paint, have them create tempera paint using some of the powdered pigments from the above activity. While Frank Duveneck used oil paint to paint *The Whistling Boy*, it is much safer to make tempera paint with your students. Oil paints have toxic fumes and can only be used in well-ventilated areas. Explain this to them.

Look at <http://www.eggtempera.com/paint.html> for instructions.

Have students use their homemade tempera paint to create a simple painting.

NATIONAL STANDARDS: SCIENCE

Earth and Space Science

History and Nature of Science

Science as Inquiry

OHIO ACADEMIC CONTENT STANDARDS: SCIENCE

Earth and Space Sciences

Scientific Ways of Knowing

Scientific Inquiry



Frank Duveneck, *The Whistling Boy*, 1872, Gift of the Artist, 1904.196

ART EDUCATION

ROBERT KNIPSCHILD

ABOUT THE ARTIST

Robert Knipschild was born in Freeport, Illinois, in 1927. He received an undergraduate degree in art from the University of Wisconsin before completing his Master's Degree in fine arts at Cranbrook Academy of Art in Bloomfield Hills, Michigan. During his graduate studies he worked under Zoltan Sepeshy (1898–1974), an important artist working in America during the mid-twentieth century.

In 1950, at the age of twenty-three, Knipschild's work was included in the Metropolitan Museum of Art's highly acclaimed exhibition *American Painting Today*. He was also included in an article on contemporary American artists in *Life* magazine in 1952. Around that time, Knipschild became interested in not only creating works of art, but also in teaching. His first experience in education was at the Baltimore Museum of Art as assistant to the director of education. Knipschild then taught at various institutions in the early 1950s, including American University in Washington, D.C., and the University of Connecticut.

Knipschild continued teaching art on the college level through the 1960s, working first as an assistant professor at his alma matter, the University of



Robert Knipschild, *Blue Pencil Sky*, 1980, The Edwin and Virginia Irwin Memorial, 2002.58

Wisconsin, and then at the University of Iowa as associate professor. In 1966, Knipschild began his long career at the University of Cincinnati as the head of the fine arts department.

During his tenure at UC, Knipschild became the director of graduate studies in fine arts, a position he held for over twenty years. Although he lived in Cincinnati, Knipschild continued to exhibit his art throughout the county, including over seventy-five solo exhibitions. After nearly four decades at UC, he retired in 1991. During his forty-year career as an artist and art educator in Cincinnati, he has influenced numerous artists and students in the city.

Today Knipschild is no longer able to paint as a result of physical ailments that prohibit him to stand for long periods of time at his easel. He still resides in Cincinnati.

ABOUT THE WORK

Knipschild painted *Blue Pencil Sky* in 1980. As the title of the painting suggests, the painting represents an abstract landscape.

Although the work is a landscape, Knipschild has not tried to suggest a sense of three-dimensional space. Rather, the painting is nearly flat, with little or no suggestion of depth. Repeated in the composition are triangular or pyramidal shapes, which Knipschild often uses in his paintings. In *Blue Pencil Sky* these shapes, which appear horizontally on both the top and bottom of the painting, seem to emerge into the forms of mountains.

Knipschild is described as a nonnarrative, formalist painter, which means that instead of telling a story or narrative in his work, he is much more concerned with the act of painting itself. He focuses on the formal qualities of his work, including shape, size, structure, scale, composition, and color.

These qualities are seen in *Blue Pencil Sky*. Knipschild has only hinted at the fact that this may be a landscape, reinforced by the title of the work. The title of the work is derived from the two drawings in blue pencil within the two triangular shapes in the upper right and left of the painting. However, he instead has concentrated on the colors of the work, a limited palette of yellow ochres, browns, and olive greens,

and the application of the paint on the canvas. Compositionally, Knipschild has repeated throughout the painting the triangular shapes that suggest mountains and rocks.

Knipschild is fascinated with the origins of land, which he associates with the act of creation. It has been suggested that *Blue Pencil Sky* may represent a complete universe on the verge of existence. The depicted forms, including mountains and rocks, have been reduced to their most essential formal elements.

Blue Pencil Sky was painted while Knipschild was head of the department of fine arts at the University of Cincinnati. It was recently included in the Springfield Museum of Art's forty-year retrospective on the artist.

SUGGESTED READING

Durrell, Jane. *Lay of the Land*. *CityBeat*, vol. 7, issue 11, February 1–February 7, 2001.

Heilenman, Diane. *Knipschild's Last Paintings*. *The Courier-Journal* (Louisville, KY), December 1, 2002.

ART EDUCATION

ROBERT KNIPSCHILD

VISUAL ARTS CONNECTION LANDSCAPES IN ART

OBJECTIVE

In this lesson students will learn about the use of landscape in twentieth-century American art using *Blue Pencil Sky* by Robert Knipschild as an example. They will then create their own abstract landscape.

PRE-LESSON

Discuss the following questions with your students:

What is depicted in this painting?

Why do you think the artist titled this work *Blue Pencil Sky*?

In his paintings, Knipschild often focuses on formal qualities of art. What are some of the formal qualities in this work?

POST-LESSON

After their landscapes are complete, have the students compare them to *Blue Pencil Sky*. Compare the landscapes with the photographs of each student's location. How successful were they in their abstraction?

LESSON

Using Knipschild's *Blue Pencil Sky* as an example, have the students choose a place familiar to them to create a landscape. This can be their backyard, their street, or areas around the school building. If possible, take a photograph of each student's choice. Students can use paper and any other type of art materials (pencils, crayons, markers, tempera paints, etc.). As the students create their landscapes, have them focus on formal qualities rather than trying to create an exact illustration of the scene. Encourage the students to represent their landscapes in an abstract style, encouraging them to discover broad simple shapes in their work.

ASSESSMENT

Students will create a landscape in an abstract style, using Knipschild's *Blue Pencil Sky* as inspiration.

Students can effectively use paper and any type of other art materials (pencils, crayons, markers, tempera paints, etc.)

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



Robert Knipschild, *Blue Penel Sky*, 1980, The Edwin and Virginia Irwin Memorial, 2002.58

ART EDUCATION

CHARLES T. WEBBER

ABOUT THE ARTIST

Charles T. Webber was born in Cayuga County, New York, in 1825. As a child he became interested in art and would often draw and paint, using the attic of a woodshed as his studio. Despite his interest, he received no formal art training as a youth.

By 1844, Webber was living in Springfield, Ohio, about seventy-five miles northwest of Cincinnati. While there, he was befriended by the artist John Peter Frankenstein (1817–1881), who was apparently Webber's first and only teacher in the field of painting. During the mid-1850s, Webber began painting portraits and teaching students of his own.

In 1858, Webber moved from Springfield to Covington, Kentucky. He soon found employment tinting photographs in the Cincinnati studio of David R. Hoag. Webber's next venture was the opening of the Artists' Photographic and Picture Gallery on West Fourth Street with his partners, artists Joseph Oriel Eaton (1829–1875) and James Mullen (dates unknown). The trio offered "Photographs taken on canvas and Painted in Oil. Also Portraits Painted from Life..."

With the onset of the Civil War in 1861, the business was dissolved, and each went their separate ways. Webber



Charles T. Webber, *The Underground Railroad*, 1893, Subscription Fund Purchase, 1927.26

moved into his own studio at 14 East Fourth Street. He remained there until the early 1880s.

Webber was very active in the artistic climate of Cincinnati. He was a founding member of the Cincinnati Sketch Club, a group of artists who would meet to practice various painting and drawing exercises. In 1886 Webber was also elected president of the Associated Artists of Cincinnati.

Webber continued his role as an art educator by teaching a life class at the Ohio Mechanics Institute School of Design in 1878. His friends and colleagues in other cities often tried to persuade Webber to leave Cincinnati, but he never would. Although he never studied abroad, Webber's work was included in the exhibition of the 1881 Paris Salon.

Throughout his life, Webber created hundreds of paintings, including portraits, landscapes, genre subjects, and historical scenes. In the 1890s, he was regarded as Cincinnati's senior resident artist, and he remained active in the art community here until his death in 1911. As a tribute to Webber, his artist friends in Cincinnati started a subscription fund to purchase *The Underground Railroad* for the Cincinnati Art Museum. This gesture demonstrates the devotion and esteem others in the Queen City had for him.

ABOUT THE WORK

The Underground Railroad is a history painting, a tradition that was very popular in nineteenth-century America because it was both educational and entertaining. History painting often told a story with a moral and encouraged viewers to contemplate the subject matter that it depicted.

The subject of this work is the Underground Railroad, which today has become an American legend. The Underground Railroad was not a systematic means of transportation, but rather a secretive process that allowed fugitive slaves to escape from oppression in the years prior to the Civil War.

There are three identifiable figures in this painting: Levi Coffin (1798–1877), his wife Catharine Coffin (1803–1881), and Hannah Haydock (dates unknown), all of whom were friends of Webber. The Coffins were legendary in helping runaway slaves escape to freedom in the North, and Levi is often referred to as “President” of the Underground Railroad.

A native of North Carolina, Levi Coffin moved to Cincinnati in 1847 to open a wholesale warehouse that handled items produced by free labor, including cotton, sugar, and spices. Due to its geographic location, with only the Ohio River separating it from the slave holding state of Kentucky, Cincinnati was an important station on the Underground Railroad. Many slaves made from the South passed through Cincinnati on their way to freedom in the North.

Coffin and his wife continued their abolitionist efforts while in Cincinnati. They actively provided transportation for runaway slaves, often using their farm carriages. This is the event that is depicted in Webber’s *The Underground Railroad*. In the painting, Coffin, his wife, and noted abolitionist Hannah Haydock are leading a group of African Americans to freedom. Levi is standing in the wagon, helping the people out of it. Catharine is shown helping an elderly man walk through the snow. Haydock is to the left, helping a young child with his parcels. Although some of the figures in this painting are identified, the identities of the African Americans are not

known. Catharine has no coat or gloves, which suggests that she has just come outside to help unload the passengers. Levi and some of the runaways look cautiously behind them to make certain that they have not been followed. The scene takes place on a wintry morning, just after the break of dawn, perhaps at the Coffin farm, which was located between Avondale and Walnut Hills in Cincinnati.

Webber painted *The Underground Railroad* in 1893 for the World Columbian Exposition, which was held in Chicago. This work was created many years after the Civil War when the Underground Railroad was no longer necessary. *The Underground Railroad* does not depict an actual event; instead, it was created as a celebration of the abolitionists’ labors and their moral struggle against slavery. This painting celebrates the heroic efforts of Levi and Catharine Coffin, Hannah Haydock, and their role in helping to provide freedom for all people. It also has a universal message that individuals can make significant differences in the lives of those less fortunate if they are courageous enough to take the risk.

SUGGESTED READING

Coffin, Levi and Ben Richmond, ed. *Reminiscences of Levi Coffin: The Reputed President of the Underground Railroad*. Richmond, Indiana: Friends United Press, 2001.

Hamilton, Virginia. *Many Thousands Gone: from Slavery to Freedom*. New York: Knopf, 1993.

Haskins, Jim. *Get on Board: The Story of the Underground Railroad*. New York: Scholastic, 1993.

Hopkinson, Deborah. *Sweet Clara and the Freedom Quilt*. New York: Random House, 1995.

Ludwig, Charles. *Levi Coffin and the Underground Railroad*. Scottsdale, Pennsylvania: Herald Press, 1975.

Stowe, Harriet Beecher. *Uncle Tom’s Cabin*. 1852.

Swain, Gwyneth. *President of the Underground Railroad: A Story about Levi Coffin*. Minneapolis, Minnesota: Carolrhoda Books, 2000.

Yannessa, Mary Ann. *Levi Coffin. Quaker: Breaking the Bonds of Slavery in Ohio and Indiana*. Richmond, Indiana: Friends United Press, 2001.

ART EDUCATION

CHARLES T. WEBBER

SOCIAL STUDIES CONNECTION UNDERGROUND RAILROAD

OBJECTIVE

Students will closely examine Charles T. Webber's *The Underground Railroad*, and in doing so, students will use research skills to learn more about slavery, the Underground Railroad, and Levi and Catharine Coffin.

PRE-LESSON

Discuss the following questions with your students:

What is a railroad?

What is slavery?

What is the Underground Railroad?
How did it operate?

What is an abolitionist?

Who are Levi and Catharine Coffin?

POST-LESSON

Discuss with students the abolitionist activities in Cincinnati. What effects did the city's placement on the Ohio River have on their activities?

MATERIALS

Underground Railroad Map
www.cr.nps.gov/nr/travel/underground/routes.htm

blank U.S. Map

LESSON

Break class into teams. Give each one of the following topics to research: slavery, the Underground Railroad, abolitionist, and Levi and Catharine Coffin.

Teams should answer the following questions with their research. Have teams present their findings to the class.

What is slavery? When did slaves first arrive in the United States? Where in the country were there slaves? What was the Underground Railroad? What is a "conductor"? A safe house? What is an abolitionist? Who are Levi and Catharine Coffin? Where did they live?

Pass out or show Charles T. Webber's *The Underground Railroad*. Answer the following questions:

Who is in the painting? Where are they? What are the people doing? What time of year is it? Are the slaves dressed accordingly? Why or why not? As slaves were conducted to freedom, they carried many of their household items with them. What items has the artist included in that painting? Where do you think these people are going?

Pass out Underground Railroad and blank U. S. maps. Ask students to research and then draw the routes taken by many escaped slaves, concentrating on the routes which lead through Cincinnati. Answer the following questions:

What southern states did many escaped slaves come from? Where were they going? What routes were taken north? Why did they choose these routes?

ASSESSMENT

Students will use blank U.S. maps to trace the routes taken by escaped slaves on the Underground Railroad.

NATIONAL STANDARDS: SOCIAL STUDIES

U.S. History 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.

U.S. History Grades 5–12: Era 4: Expansion and Reform (1801–1861)

OHIO ACADEMIC CONTENT STANDARDS: SOCIAL STUDIES

History



Charles T. Webber, *The Underground Railroad*, 1893, Subscription Fund Purchase, 1927.26