

PATRONAGE



BACKGROUND

A patron of the arts is a benefactor who supports or champions an artist or an art institution. A patron of the arts can be a single person or a community of like-minded individuals working together to provide not only monetary support, but also valuable connections and advice. The thriving story of the arts in Cincinnati is one that depends upon patronage and one that can be linked directly to the growth of the city and its status as an industrial and cultural center.

Throughout the early decades of the nineteenth century, the rise of industry and the growing accumulation of wealth attracted and sustained increasing numbers of artists. At this time, art was supported largely by wealthy individuals who provided the means for artists they admired to obtain the best training available. These patrons developed close friendships with the artists, often commissioning works from them. As Cincinnati grew and the audience for art increased, growing numbers of artists found enough patronage to settle here, and the artistic community was formed.

The development of the city's artistic culture at this time would not have advanced without the support of Nicholas Longworth. When Longworth arrived in Cincinnati in 1818, he was a lawyer of limited means, often accepting land in lieu of payment. This proved to be a smart way to work as the land he acquired from his clients rapidly grew in value, making him a multimillionaire and one of the wealthiest men in the United States. From 1830 to his death in 1863, Longworth amassed a personal art collection, assisted a number of artists financially, offered advice and "letters of introduction" to others, and worked towards the development of arts institutions in the city. His most famous protégés were Hiram Powers and Robert S. Duncanson. With Longworth's assistance, Powers' became the leading American Neoclassical sculptor of the nineteenth century.

The sculpted *Portrait of Nicholas Longworth*, an idealized bust that depicts Longworth as a Roman statesman, is a testament to Powers' talent and his admiration for his patron. Known for his landscapes, Duncanson was commissioned to do a series of classical landscape murals in the entrance hall of Longworth's home. Longworth's support for Duncanson, an African American artist, is remarkable when one considers that at this time in Cincinnati's history, a slave holding state was just across the river.

The booming prosperity that Cincinnati experienced during the nineteenth century made the city very attractive to young artists from smaller towns west of the Alleghenies. Drawn to Cincinnati by opportunities for training and patronage, a significant number of artists lived and worked here, contributing to the city's emergence as a regional art center. Many successful businessmen and professionals became patrons devoted to promoting and collecting art. One such patron was Reuben Springer. Springer gave his entire art collection to the Museum at his death in 1884. A patron also of music, Springer is perhaps known best as an ardent supporter of the performing arts, having generously contributed to the construction of Cincinnati's renowned Music Hall. His patronage of the city's cultural life is commemorated by the Museum's sterling silver *Vase and Dedication Medallion* created by Tiffany & Co. of New York, the nation's leading maker of silver "fancy goods" at the time. This decorative object was awarded to Springer in 1878 during the first performance at Music Hall.

After the Civil War, the patronage of individual artists declined. Support for the arts became more indirect as collectors bought art on the world market and, like their predecessors who were also motivated by civic pride, supported the growth and the development of cultural institutions. In the late nineteenth century, it was institutions, like the Cincinnati Art Museum and the Art Academy of Cincinnati, that provided artists with a sense of community and support.

Among the patrons that promoted the arts out of a sense of civic pride in Cincinnati were Henry Probasco and The Mabley and Carew Department Store. Both this individual and this business shared the desire to commission art for Cincinnatians to enjoy. Henry Probasco's *Tyler Davidson Fountain* is an important public symbol of late nineteenth-century patronage and has become one of the city's most recognizable landmarks. The Mabley and Carew Department Store also joined in Probasco's desire to share art with the community. In 1892, the store commissioned Cincinnati artist Joseph Henry Sharp to paint *Fountain Square Pantomime*. The painting, which hung in the store window, depicts the faces of Cincinnatians as they enjoy the store's theatrical entertainments presented at Christmastime.

The desire to support cultural institutions was continued in 1877 with the formation of the Women's Art Museum Association (WAMA). WAMA

TIME LINE

1780–1790

1782 Nicholas Longworth, Cincinnati patron of the arts, born in Newark, New Jersey. Moves to Cincinnati in 1803.

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.

1801–1810

1802 Reuben Springer, Cincinnati Art Patron and financial sponsor of Music Hall, born in Lexington, Kentucky, moves to Cincinnati around 1817.

Cincinnati made an official city by the territorial government.

1803 Ohio becomes a state on March 1, 1803.

1805 Hiram Powers born in Woodstock, Vermont.

Moves to Cincinnati in 1818.

1811–1820

1812–14 War of 1812

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.

1821–1840

1840s Landscape painters Worthington Whittredge, William Louis Sonntag, and Robert S. Duncanson arrive in Cincinnati and make the city the "Western School of Landscape Painting."

1837–50 Hiram Powers sculpts the Museum's *Portrait of Nicholas Longworth*.

1841–1850

1847 The Western Art Union created due to large art market in the city. The Art Union promotes artists such as Hiram Powers, Robert S.

championed the cause for a formal art museum for the city. Its willingness and determination to enlist business leaders of the city resulted in a gift of \$150,000 from Charles W. West in 1880, which led to the formation of the Cincinnati Museum Association. WAMA's determination and West's support allowed the Cincinnati Art Museum to open on May 17, 1886. From the beginning, the Museum provided support for local artists by collecting and presenting their works. Following soon after and located at the same site, the Art Academy of Cincinnati, with monies bequeathed by Reuben Springer, opened in 1887.

The tradition of arts patronage in Cincinnati flourished after World War II. In 1946, Miss Mary Hanna, who previously had supported the construction of the Hanna Wing in memory of her parents, gave her collection of superb paintings to the CAM. Artworks by Joan Miró and Alexander Calder were commissioned by John J. Emery for the Terrace Plaza Hotel in downtown Cincinnati. Emery, proprietor of Thomas Emery's Sons Inc., owners and operators of the Terrace Plaza Hotel, also served as president of the Cincinnati Art Museum. From its beginning, this modern hotel included art in its design. Miró, a Spanish artist, came to America for the first time in 1947 to paint the mural, now titled *Mural for the Terrace Plaza Hotel, Cincinnati*, for the hotel's circular Gourmet Restaurant. In addition to the Miró mural, Emery commissioned a mobile by Calder titled *Twenty Leaves and an Apple*, for the eighth floor lobby. Both works were given to the Cincinnati Art Museum by Emery in 1965. The Fleischmann family has also given an array of important objects to the Museum, starting as early as 1911 with a gift of dolls and most recently in 2002 with a gift of over two hundred wax sculptures.

Many of today's leading Cincinnatians and companies continue the tradition of arts patronage in the city and at the Museum. In 1989, Cincinnati Financial Corporation, associated with the benevolent Schiff Family, gave a gift that allowed children under eighteen to be admitted free all the time and supported the Museum's library. A long-time supporter of the Museum, The Procter and Gamble Company gave over ninety pieces from its world-renown Folgers's Silver Collection in 2000 and, most recently in 2002, a collection of seventy-eight paintings by Cincinnati artists. Beginning on May 17, 2003, the Museum eliminated its general admission charge forever, made possible by a gift from The Lois and Richard Rosenthal Foundation. The foundation also made a lead gift for construction of the Lois and Richard Rosenthal Center for Contemporary Art in downtown Cincinnati.

The tradition of supporting the arts, which began with the inception of the city and continues today, can be traced through so many of the city's patrons—both individuals and companies. Without their generosity, Cincinnati would not have sustained as an art center for over two hundred years.

Discuss with students the idea of patronage.

What types of assistance did Nicholas Longworth provide to young artists in Cincinnati? Was his help purely financial?

In what ways was Reuben Springer influential on the arts in Cincinnati?

How is the Tyler Davidson Fountain a symbol of public art and patronage?

What role did the Mabley and Carew Department Store play in supporting the arts in Cincinnati?

How does patronage live on today in Cincinnati?

Duncanson, and James Henry Beard.

1851–1860

1851 Cincinnati takes its place as an international city with German immigrants making up 28 percent of the population.

1853 Sarah Worthington King Peter founds the Ladies Academy of Fine Arts to enhance the cultural life of the city.

1859 Joseph Henry Sharp born in Bridgeport, Ohio.

1861–1870

1861–65 America's Civil War

1863 Nicholas Longworth, Cincinnati patron of the arts, dies in Cincinnati at the age of 81.

1865 Thirteenth Amendment of the Constitution outlaws slavery.

1866 "Roebling" Suspension Bridge connects Cincinnati to Covington.

1868 August von Kreling's design for the

Museum's *Model for the Tyler Davidson Fountain* realized.

Henry and William Fry commissioned by art patron Joseph Longworth to carve the interior of his daughter, Maria Longworth Nichols Storer's home. Their work complete by 1872, this commission was seminal to the beginning of the Cincinnati art-carved furniture movement.

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

1871 Tyler Davidson Fountain erected in Fountain Square.

1873 Hiram Powers dies in Italy at the age of 68.

1875 Cincinnati Zoo and Botanical Garden opens to the public.

1877 Tiffany & Co. creates the Museum's *Vase and*

Dedication Medallion.

1878 Music Hall opens with help from arts patron Reuben Springer.

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

1881–1890

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

Cincinnati celebrates its 100th birthday.

1891–1900

1892 Joseph Henry Sharp paints the Museum's *Fountain Square Pantomime*.

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

1901–1920

1912 Henry Ford begins mass production of motorcars.

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VOCABULARY

amphora
 Apollo
 bas relief
 benefactor
 Cubism
 Dada
 fountain
 inspiration
 kinetic
 May Festival
 melpomene
 mobile
 model
 monument
 mural
 Neoclassical
 pantomime
 patron
 patronage
 portrait bust
 protégé
 Surrealism



NATIONAL
 ENDOWMENT
 FOR THE
 HUMANITIES

The *Cincinnati Wing* has been made possible in part by a major grant from the National Endowment for the Humanities, promoting excellence in the humanities.

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



NATIONAL
 ENDOWMENT
 FOR THE ARTS

The *Cincinnati Wing* is supported in part by an award from the National Endowment for the Arts.



This project was funded in part by a grant from the unrestricted funds of The Greater Cincinnati Foundation, made possible by generous donors since 1963.

cover image: Tiffany & Co., *Vase and Dedication Medallion*, 1878, Bequest of Reuben R. Springer

General operating support for the Cincinnati Art Museum is provided by

FineArtsFund



1914–1918 World War I

Nineteenth Amendment gives women the right to vote.

1921–1930

1927 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.
1929–41 The Great Depression

1931–1940

1933 Cincinnati Union Terminal completed.
1937 Great Flood devastates the Midwest, including Cincinnati.
1939 Modern Art Society founded, later becomes the Contemporary Arts Center.

1941–1950

1940–45 World War II
1940 Contemporary Art Center among the first American institutions to exhibit Picasso's *Guernica* (1937), which traveled throughout the United

States from 1939 to 1952

1946 Alexander Calder creates the Museum's *Twenty Leaves and an Apple*.
1947 Joan Miró paints the Museum's *Mural for The Terrace Plaza Hotel, Cincinnati*.

1951–1960

1950–53 The Korean War
1953 Joseph Henry Sharp dies in Pasadena, California, at the age of 94.
1959 Alaska and Hawaii become the 49th and the 50th U.S. States.

1961–1970

1965–74 The Vietnam War

1971–1980

1972 The Arts Consortium of Cincinnati (ACC) formed becoming Cincinnati's center for African American art and culture.
1976 The United States celebrates its 200th birthday.

1981–1990

1988 Cincinnati celebrates its 200th birthday.
1990 Cincinnati Museum Center opens in the renovated Union Terminal.

1991–2000

1991 Persian Gulf War
2000 The Big Pig Gig, celebrating Cincinnati's Porkopolis heritage, occurs in Greater Cincinnati and Northern Kentucky.

2001–2003

2001 On September 11, 2001, terrorists attack the World Trade Center and the Pentagon.
2003 On May 17, the Cincinnati Art Museum opens *The Cincinnati Wing: The Story of Art in the Queen City*, a new wing dedicated to celebrating the art by, for, and of Cincinnati.
 Ohio celebrates its 200th birthday.

PATRONAGE

TIFFANY & CO.

ABOUT THE COMPANY

In 1837, Charles Lewis Tiffany and John Young traveled from their hometown in New England to New York City, in hopes of accomplishing their dream of forming a business together. On September 18 of that year, the two opened Tiffany and Young, a stationary and “fancy goods” boutique at 259 Broadway.

Charles Lewis Tiffany renamed the business Tiffany and Co. in 1853. The company became known as a leader in the design of jewelry and luxury goods. Tiffany and Co., since its inception, also created magnificent silver pieces. Charles Tiffany’s passion for the simple elegance of classic silver design earned the company the highly coveted Award of Merit at the Paris Exposition Universelle in 1867. This was the first time an American company had been recognized by a European jury. This accolade is among many the company has received throughout its history. Tiffany and Co.’s greatest accomplishments were in establishing themselves as America’s preeminent house of design and the world’s premier jeweler.



Tiffany & Co., *Vase and Dedication Medallion*, 1878, Bequest of Reuben R. Springer

ABOUT THE WORK

In 1875, shortly after the second annual May Festival, Reuben Springer—a retired Cincinnati merchant, philanthropist, and lover of the arts—proposed the building of Cincinnati's Music Hall in which to house future festivals. Springer presented a challenge to the city. He promised to donate \$125,000 to the building's construction if the citizens of Cincinnati could contribute the remaining \$115,000. The final total for this magnificent building was \$300,000.

On May 14, 1878, Cincinnati Music Hall opened its doors in time for the celebration of the third annual Cincinnati May Festival. That evening during intermission, Springer was presented with an honorary gift of appreciation from the trustees of the Cincinnati Music Hall Association. The gift was the *Vase and Dedication Medallion* created by Tiffany and Co. in Springer's honor.

An order for the vase had been placed a year prior to the completion and opening of Music Hall. It was commissioned by the chairman of the Music Hall Building Committee, Julius Dexter. The vase is an amphora-shaped vessel with a narrow neck and two handles. It is Greek in form yet also possesses both Neoclassical and Japanese elements of design. Decorated with attributes associated with the god of music and poetry, Apollo, as well as the muse of tragedy, Melpomene, the vase is also adorned with applied laurel leaves and lyres, symbols of respectful commemoration.

The surface has been hand-hammered, alluding to Japanese design elements adopted by Tiffany & Co. in 1876. Because this texture is featured on the surface of the vase, a decision was made to place the dedication inscription on a separate medallion rather than interrupt the hand-hammered surface. To accentuate the

texture, Tiffany also decided to slightly oxidize the vase upon completion. The medallion reads "Presented to Reuben R. Springer to Commemorate the Completion of the Cincinnati Music Hall, May 14, 1878."

Like many of Tiffany & Co.'s commissioned pieces, this specific vase and medallion have an assigned pattern number and order number which correlate with the numbers found in Tiffany's commissioned records. The pattern number, 4936, and the order number, 6028, are both found engraved onto the base of the vase. Unfortunately, the artist who designed the vase is not recorded.

After Reuben Springer's death in 1884, the vase was received by the Cincinnati Art Museum's director, Sir General Alfred Traber Goshorn, also a trustee of the Cincinnati Music Hall Association and the gentleman who presented the vase to Springer on opening night.

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PATRONAGE

TIFFANY & CO.

SCIENCE CONNECTION WHY DOES SILVER TARNISH?

OBJECTIVE

Students will learn why silver tarnishes.

PRE-LESSON

Discuss the following questions with your students:

What is silver? Is it a metal? What color is it? What happens when silver tarnishes?

MATERIALS

tarnished silver (old silverware from garage sales)
aluminum foil
boiling water
baking soda
hot pads
tongs

POST-LESSON

Discuss with students the outcomes of the tarnish removal experiment.

Ask students why they think the aluminum foil turned black.

NATIONAL STANDARDS:

SCIENCE

Science as Inquiry
Physical Science
Science and Technology

OHIO ACADEMIC CONTENT STANDARDS: SCIENCE

Physical Sciences
Science and Technology
Scientific Inquiry

LESSON

Show students the image of the Tiffany & Co. *Vase and Medallion*. Explain to students that both the vase and medallion are made of silver. Discuss with students other things that are made from silver (jewelry, forks, knives, spoons, plates, etc).

Have students bring in one piece of tarnished silver (example: a spoon) from home. If parents do not allow students to bring something in, supply those students with pieces of silver that you have collected.

Have students describe their pieces of silver in their science journal. Students should describe how it looks while tarnished and hypothesize how it will look once it is polished.

Explain to students that with this experiment, they will change the silver sulfide (tarnish) back into silver. To do that, they will need to remove the sulfur.

Line a large pot or your classroom sink with aluminum foil. Sprinkle about a cup of baking soda over the foil. Pour in a couple quarts of boiling water (important: teachers should demonstrate this activity for students). Add the silver pieces that the students brought in from home. The silver should come in contact with the aluminum foil. Within minutes, students should see the tarnish disappear. At the same time the aluminum foil should darken.

Discuss with students what they think caused the tarnish to disappear and have them write their hypotheses in their science journal. Explain to students that the tarnish vanished because of a chemical and electrical reaction. The sulfur from the silver sulfide (tarnish) moves to the aluminum (in the aluminum foil) to form aluminum sulfide. The sulfur is being moved by electricity. Two different metals in a conducting solution (water and baking soda) can produce an electric current. As the current moves, it removes the sulfur from the silver, and it bonds to the aluminum.

ASSESSMENT

Students participate in the tarnish removal experiment.

Students document experiment and related hypotheses in a science journal.



Tiffany & Co., *Vase and Dedication Medallion*, 1878, Bequest of Reuben R. Springer, 1884.483

PATRONAGE

HIRAM POWERS

ABOUT THE ARTIST

Known as one of the first great American sculptors to achieve international recognition and fame, Hiram Powers made great contributions to the Neoclassical movement in sculpture both in the United States and abroad. Powers was born near Woodstock, Vermont, on July 29, 1805, to Stephen and Sarah Powers. Powers and his family moved to Cincinnati in 1819, just months before the untimely death of his father. By 1823, after working various jobs, Powers began his career as an apprentice to Luman Watson, a clock and organ maker, where he displayed a great talent in mechanical techniques. After seeing a cast of French sculptor Jean-Antoine Houdon's bust of *George Washington*, Powers began to develop an interest in sculpture.

Powers' inventive nature and mechanical inclination won him wide recognition in Cincinnati, due in part to his building of an automated organ with moveable wax figures called the *Panregal*. This piece, commissioned by Ralph Letton, proprietor of a small private museum, and an 1823 wax profile of Kentucky-born portrait painter Aaron Corwine are considered to be Powers' earliest sculptures. Letton and Joseph Dorfeuille, owner of the Western Museum, competed not only



Hiram Powers *Portrait of Nicholas Longworth*, designed 1837, carved 1850, Bequest of Alice Roosevelt Longworth and Paulina Longworth Sturm, 1954.112

for local recognition as proprietors of the greatest museums in the city, but also for Powers' talents. Upon completion of Letton's elaborate organ, Powers was asked to join Dorfeuille's staff as creator and caretaker of the museum's wax exhibits. In 1828, while continuing to work at the Western Museum, Powers began taking classes in drawing and sculpture from Frederick Eckstein. Eckstein then invited him to teach at Eckstein's Academy of Fine Arts. Although brief, Powers' education under Eckstein was the only formal training he had in sculpture.

During this time, Powers continued sculpting in his free time and began collaborative work with writer Frances Trollope and artist Auguste Hervieu to create the Western Museum's most famous wax exhibition, the *Infernal Regions*. The

attention Powers received after *Infernal Regions* opened marked a turning point in his career. After seeing the exhibition, wealthy real estate entrepreneur and Cincinnati art patron Nicholas Longworth offered to send Powers to Europe to study sculpture. In spite of Nicholas Longworth's offer to study abroad, Powers decided to continue his employment at the Western Museum until 1834. After Powers left the museum, he accepted another of Longworth's offers and traveled to Washington, D.C. While in the nation's capital, Powers established his reputation as a great sculptor of portraits, after completing many busts of politicians.

Powers traveled to Italy in 1837 to study sculpture with the financial assistance of another supporter, Colonel John Preston of South Carolina. Powers and his family packed up their belongings and moved to Florence, Italy. Once there, he produced one of his most famous works, *The Greek Slave*. This sculpture brought Powers

ABOUT THE WORK

Hiram Powers' interest in portrait busts began during his first job at the Luman Watson clock and organ factory. There he not only produced a sophisticated organ with moveable wax figures for Ralph Letton's small private museum in Cincinnati, but he also taught himself how to model busts out of wax. Powers began practicing this new medium through sculptures of family and friends. His extraordinary talent for portraiture allowed him to capture the essence of his subjects through incredible detail and naturalistic rendition.

Upon completion of the *Infernal Regions* display of wax figures at Joseph Dorfeuille's Western Museum, a wealthy Cincinnati named Nicholas Longworth developed an avid interest in Powers' work. Longworth saw the "prodigious talent" of Powers in his wax museum display and subsequently became Powers' patron. Longworth was a very important figure in the city of Cincinnati in the mid-nineteenth century as he was the second wealthiest man in the country. As a young law student in Cincinnati, Longworth began trading his services with his clients in exchange for real estate. After astute real estate investments, Longworth became a millionaire, retired, and focused on his interest in the arts. As a patron, Longworth was able to provide artists in Cincinnati with money for studying art abroad or commissioning artwork from them.

Prior to a trip to Washington, D.C., in 1834, Powers began modeling a bust of Longworth. By 1837, Powers returned to Cincinnati to prepare for his move to Italy. In 1849, while continuing to earn his reputation as sculptor in Italy, Powers continued his work on Longworth's bust. With help from his master carver, Antonio Ambuchi, Powers was able to finish Longworth's marble bust in June 1850.

Powers achieved a natural likeness of Longworth, including his balding head, an upraised eyebrow, and wrinkles surrounding his mouth and eyes. The portrait was

celebrity as a sculptor from the 1840s to the 1850s. Although his sculptures were seen in traveling exhibitions around the United States, Powers himself never returned to America. Until the day of the artist's death on June 21, 1873, his portrait busts and statues were highly regarded as naturalistic and masterful. After his death his studio in Florence was emptied, and many of his works became the property of the Smithsonian American Art Museum in Washington, D.C.

so lifelike that Catherine Longworth, Nicholas Longworth's daughter, wrote a letter to Hiram Powers stating, "My first impression upon beholding the faultless likeness of my beloved Father was to embrace what seemed to be almost breathing." Powers depicts Longworth bare-chested, in honor of the style of portrait busts that were popular in ancient Roman representations of heroes and other great men. His classical depiction reflects his importance as a patron of the arts in Cincinnati.

When Longworth passed away in 1863, the Museum's bust was passed down through two generations of his family to his great-grandson, Nicholas Longworth III. Upon his death in 1931, the bust became a possession of his wife, Alice Roosevelt Longworth, and his daughter, Paulina Longworth Sturm. In 1954 the bust was presented to the Cincinnati Art Museum as a gift from these women.

Historically, the portrait of Nicholas Longworth holds a special place among the multitude of fine portrait busts located at the Cincinnati Art Museum. It portrays with great affection and naturalism one of the city's most esteemed citizens of the mid-nineteenth century.

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PATRONAGE

HIRAM POWERS

MATH CONNECTION GOLDEN SECTION

OBJECTIVE

Students will learn about the Golden Section using Hiram Powers' *Portrait of Nicholas Longworth*.

PRE-LESSON

Discuss the following questions with your students:

What is proportion? Is your face in proportion with the rest of your body?

What is the Golden Section?

Does the *Portrait of Nicholas Longworth* by Hiram Powers show the Golden Section?

POST-LESSON

Discuss with students further the concept of the Golden Section.

Discuss with students why this ratio is considered that which most clearly defines balance and beauty.

ASSESSMENT

Students will turn in their classroom and homework sketches, which depict each drawing's adherence to the Golden Section.

OHIO ACADEMIC CONTENT STANDARDS: MATH

Reading Applications: Literary Text

LESSON

Discuss with students the concept of the Golden Section and how it relates to art and architecture. (For explanation, look at: <http://goldennumber.net>)

Pass out copies of Hiram Powers' *Portrait of Nicholas Longworth* to your students. Ask students to look closely at the face of the bust, does it look in proportion? Does it reflect the Golden Section?

Using graph paper, have students try drawing an aesthetically perfect rectangle, using the formula given in the *Concept* section. Have students use a ruler to measure their rectangle, is their ratio correct? Explain to students that their rectangle can be of any size as long as it reflects the correct ratio.

Once students understand the concept of the Golden Section and how it relates to proportion, have them sketch a portrait of their neighbor. Once they are finished have students do the following to their sketch.

Draw a rectangle around the face they sketched. Label the upper corner of the rectangle A. Label the lower right corner of the rectangle B. Draw a line across the center of the eyes. Label the intersecting line C. Once students have drawn their rectangles, have them measure the distance between A and C and B and C. Are these measurements the same ratio as A to B? If yes, they just constructed a rectangle and portrait in the Golden Section.

Explain to students that the Golden Section can also be applied to other works of art and architecture. For homework, have students sketch a landscape or a building that they see on their way home from school. Once their sketch is complete, have them do the above exercise to find out whether their sketch depicts the Golden Section.

NATIONAL STANDARDS: MATH

Algebra: Use mathematical models to represent and understand quantitative relationships.

Geometry: Analyze characteristics and properties of two- and three-dimensional geometric shapes and develop mathematical arguments about geometric relationships

Measurement: Understand measurable attributes of objects and the units, systems, and processes of measurement.



Hiram Powers, *Portrait of Nicholas Longworth*, designed 1837, carved 1850, Bequest of Alice Roosevelt Longworth and Paulina Longworth Sturm, 1954.112

PATRONAGE

AUGUST VON KRELING

ABOUT THE ARTIST

Very little is known about the designer of the Tyler Davidson Fountain, August von Kreling. Born in Osnabrück, Germany, on May 23, 1819, he studied painting and sculpture in Munich in the 1840s. Having first tried sculpture, he laid aside the chisel for the pencil because as he said “that school of art was not to my mind.” During this time the art community in Munich could be compared to that of a close knit family. Often business owners would invite young artists to their homes for dinner and lively conversations. One such person was bronze foundry owner Ferdinand von Miller. Among the young men who frequented von Miller’s home was August von Kreling. It is said that he was “especially noted for his ebullition of spirit, inexhaustible fund of imagination, and one who really drew all the others after him; for with genial talent he combined all of that wonderful vivacity which is the peculiar province of productive natures.” Recently arrived from Westphalia, von Kreling formed the center of this circle of active, artistic minds.

On one such occasion in von Miller’s garden, the lively group turned their conversation to bronze. Von Miller stated that fountains were among the most beautiful works of art and that he had long desired to make a large fountain.



August von Kreling, *Model for the Tyler Davidson Fountain, Cincinnati*, ca. 1868,
Bequest of Eugene Booth, 1952.198

He conceived of a fountain that would represent all the blessings of water, having a genius at the top, from whose fingers this gift of God would fall. Von Kreling agreed and added that the fountain should be designed without monsters, nymphs, and Tritons. He felt that if the blessings of water were symbolized more specifically, it would be more poetic and artistic. Von Miller felt that von Kreling’s idea had

merit and encouraged the artist to put the drawing to paper; however, to the disappointment of both men, neither a rich nor royal patron bought it. The design sat on the shelf at von Miller's foundry for twenty-five years before Henry Probasco chose it as the design for the Tyler Davidson Fountain in 1865.

ABOUT THE WORK

In downtown Cincinnati on Fountain Square sits the Tyler Davidson Fountain, the city's most widely recognized landmark. Henry Probasco commissioned the fountain in memory of Tyler Davidson, his brother-in-law and partner in the hardware business. The two men had often discussed the idea of giving a monument to the city. In 1865, saddened by the death of his brother-in-law, Probasco sold the hardware business and traveled to Munich to put in motion their idea of a fountain for Cincinnati. Once there, at the Royal Bavarian Foundries of Ferdinand von Miller, he saw the drawing August von Kreling had made twenty-five years earlier at the urging of von Miller. Probasco admired von Kreling's realistic vignettes of ordinary people engaged in water-related activities; however, Probasco wanted to make the fountain more elaborate by including figures which would serve as drinking fountains. He decided, after seeing the drawing, to buy the fountain for Cincinnati, if the city would care for and maintain it in perpetuity. On March 15, 1867, the Cincinnati City Council unanimously accepted the gift and responsibility.

Probasco followed the progress of the fountain closely. Photos of the models of the individual figures were sent to him for approval before casting, and a small-scale model of the completed fountain, now part of the Museum's collection, was sent to him as a gift from von Miller. Von Kreling, at the time the director of the Nuremberg Academy, was selected to sculpt the central figure, the Genius of Water, as well as the four groups of figures just under her and the four larger bas reliefs expressing the utilitarian uses of water. The Genius of Water is a gently smiling woman. She stands seven feet high, and just below her around the fountain are four figures, each illustrating the uses of water. One depicts an artisan standing on the burning roof of his home with an empty bucket in his hand, imploring the Lord to send water to save his home. Another is a young woman accompanying her sick father to the healing spring, offering him the curative water. The third represents a farmer

praying for rain as his panting dog lies at his feet. The fourth is a mother leading her son to his bath. The four bas reliefs represent the utility of water: navigation, fisheries, mills, and steam power. Von Miller's oldest son, Fritz, sculpted the four children in the niches above the drinking conduits. These four figures depict the enjoyment of water—a girl adorns herself with pearls and admires her reflection in the water, a boy puts on his ice skates, a child fishes for shells, and a boy holds high his freshly caught lobster. Finally, von Miller's younger son, Ferdinand, modeled the four boys training water animals which would serve as the four drinking fountains.

In the summer of 1870 the fountain was finished and tested in Munich. In the spring of that same year, excavations for the foundations began in the center of Cincinnati's Fountain Square. As the work progressed, the space was surrounded by a high fence, which remained until October 6, 1871, the day selected for the dedication. At the dedication, Probasco spoke about the culmination of this dream he had shared with his late brother-in-law.

SUGGESTED READING

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PATRONAGE

AUGUST VON KRELING

SOCIAL STUDIES CONNECTION

THE HISTORY OF CINCINNATI PUBLIC ART

OBJECTIVE

Students will learn about the history of public art in Cincinnati, using the *Model for the Tyler Davidson Fountain, Cincinnati* by August von Kreling as a visual aid and starting point.

PRE-LESSON

Discuss the following questions with your students:

Why was the *Tyler Davidson Fountain* created? Why has this fountain become Cincinnati's most recognized symbol?

What is public art?

What are some reasons that patrons give works of art to cities?

POST-LESSON

After the students have researched Cincinnati public art, discuss the following ideas:

Do the styles of the artworks change over the course of time?

What are some reasons behind the commissions of these works of art?

In what decade were the most new works of public art added to the city and why?

As an extension of this lesson, students could compare Cincinnati's public art with that of other American cities and European cities.

LESSON

Using "A Guide to Public Art in Cincinnati" from <http://www.idiotech.com/oacdocs/oachome.html> as a resource, discuss the history of public art in the city with students. Begin with the oldest piece of public sculpture in Cincinnati, the *Tyler Davidson Fountain*, and discuss why it was built. After they become familiar with the history of the *Tyler Davidson Fountain*, have each student choose another example of public art from the guide and research its significance. Students will write their findings in the form of a report. Students will then present their reports to the class.

ASSESSMENTS

Students will research one example of public art.

Students will write a report on their work and present findings to class.

NATIONAL STANDARD: SOCIAL SCIENCES

Civics: Roles of the Citizen

U.S. History: Living and Working Together in Families and Communities Now and Long Ago

The History of Students' Own State or Region

OHIO STANDARD: SOCIAL STUDIES

History

People in Societies

Social Studies Skills and Methods



August von Kreling, *Model for the Tyler Davidson Fountain, Cincinnati*, ca. 1868, Bequest of Eugene Booth, 1952.198

PATRONAGE

JOSEPH HENRY SHARP

ABOUT THE ARTIST

Sharp was born on September 27, 1859, in Bridgeport, Ohio, and raised by his father William Henry Sharp, a merchant. Raised in Ironton, Ohio, Sharp sought art instruction in Cincinnati by 1873. Upon his arrival, Sharp needed to earn money for the tuition costs to attend the university. Working as a water boy in the stockyards, he was able to raise enough money to enroll in the School of Design of the University of Cincinnati in 1874.

Although Sharp suffered from severe hearing loss due to a swimming accident when he was young, he excelled at school and in his chosen profession. During his three-year attendance at the university, he managed to establish himself as a credible portrait artist, using crayon as his preferred medium. In 1879 and 1880, Cincinnati hosted the Industrial Expositions where Sharp had the opportunity to exhibit some of his portraits. By the summer of 1881, he had moved to Antwerp to study under artist Charles Verlat for one year. During the year Sharp worked for Verlat, he also took a trip to France to visit artist S. Jerome Uhl. This visit proved to be very beneficial for Sharp as he confided in a letter to his hometown paper, the *Ironton Register*: “Antwerp don’t agree with me. Paris is clearly the great art center of the world. I have been lost about forty times.



Joseph Henry Sharp, *Fountain Square Pantomime*, 1892, The Edwin and Virginia Irwin Memorial and Gift of the CAM Docent Organization in celebration of its 40th Anniversary, 2000.68

I don’t care though, I have no place particular to go, until my money is gone, then I will be in America.”

Sharp’s traveling took a different turn upon his return to America. As a child, he was fascinated with American Indian lore, and in 1883, he visited several Native American reservations in New Mexico, Arizona, and the Pacific Northwest. Sharp chose to visit these specific reservations at the suggestion of fellow artist Henry Farny. Sharp returned to Cincinnati after visiting the West and continued to work on his crayon portraits. During the following nine years when Sharp lived in Cincinnati, he traveled to Europe twice in 1886 and 1889 to study at the Royal Academy in Munich. There, he continued to develop his skills in oil painting under the instruction of Carl von Moor and Nicholas Gysis. Back in Cincinnati in 1892, Sharp was asked to take a position teaching drawing and painting at the Art Academy of Cincinnati. That same year, he met and married his wife, Addie Josephine Byram. She shared with Sharp a love for Native American culture and joined him every summer to live alongside the Crow, Sioux, Cheyenne, and Pueblo tribes.

While working at the Art Academy of Cincinnati, Sharp was able to take a leave of absence from teaching, during the spring of 1894, to go to Spain, Italy, and France

with Frank Duveneck. During his trip to Europe, Sharp spent the majority of his time in Paris studying at the Académie Julian. In 1896, he entered a drawing of a nude in pastel entitled *La Paresseuse* into the Salon in Paris. After his exhibition at the Salon, Sharp spent the next ten years in Cincinnati working out of his new studio at 118 East Fourth Street. Sharp and his wife continued their summer travels, which included stops in Montana and the Dakotas.

During these years in Cincinnati, Sharp showed his work at the Art Institute of Chicago, the National Academy of Design, the Pennsylvania Academy of the Fine Arts, and the Society of Western Artists. By all accounts, he developed a solid reputation as a painter of Native American subjects. Because of his success in depicting Native Americans, Sharp was honored by the Cincinnati Art Museum with a solo exhibition. Sharp felt such a connection with Native American culture that he acquired a plot of land at the Crow Indian Agency, near the Custer battlefield in Montana, on which to build a cabin and studio.

ABOUT THE WORK

Fountain Square Pantomime is considered Joseph Henry Sharp's most ambitious early painting. In 1892, this oil painting was commissioned by downtown Cincinnati retail owners C.R. Mabley and J.T. Carew of Mabley & Carew Department Store, to be displayed in their store window. The painting shows the faces of a crowd watching a pantomime staged annually by Mabley and Carew to attract more customers to the store. These performances were often based on Mother Goose rhymes or fairytales. One writer who had the opportunity to see Sharp's painting in progress commented, "A notable oil painting now being finished is called 'Watching the Pantomime,' and there is no doubt that it will create a sensation."

Fountain Square Pantomime is large, measuring five feet across. What adds to the painting's sense of scale is the multitude of figures covering the canvas from end to end, creating a crowded composition. In his painting Sharp shows a mass of people, approximately sixty-five figures, standing curbside behind a rope with their bodies

and eyes shifted to the upper right. Not only does Sharp suggest the closeness of the figures huddled together, he also includes people from various social classes. Among the figures represented in this painting are his fiancée, Addie Byram, and local painters Leon Van Loo, Lewis Henry Meakin, John Rettig, and Lewis Lutz. The architect of the Cincinnati Art Museum, James McLaughlin, is also depicted. In addition, he included a couple of small children sitting or standing in the foreground and a policeman controlling the crowd to the right. This work is evidence of Sharp's mastery of drawing the human form and of his tight painting style that reveals no evidence of brushwork.

SUGGESTED READING

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PATRONAGE

JOSEPH HENRY SHARP

LANGUAGE ARTS CONNECTION WHAT IS PANTOMIME?

OBJECTIVE

Students will create a pantomime, which they will perform for the class.

BACKGROUND

Pantomime is a silent form of drama in which a story is developed through movement, gesture, and facial expressions.

—From www.encyclopedia.com

A play is a work of drama created primarily to be presented in public by a group of performers, each of whom pretends to be one of the characters in the story the play is telling. A play uses the spoken word to convey meaning and purpose.

—From www.encyclopedia.com

PRE-LESSON

Discuss the following questions:

What are the people in Joseph Henry Sharp's *Fountain Square Pantomime* watching?

What is a play? What is a pantomime? How are they the same? How are they different?

POST-LESSON

Discuss with the class the staging of pantomime. Was it easy? Why or why not.

LESSON

Discuss with students the difference between a pantomime and a play. Look at Joseph Henry Sharp's *Fountain Square Pantomime* and discuss with students what the crowd is watching. Explain that the Mabley and Carew Department Store in downtown Cincinnati put on Christmas pantomimes in order to increase sales during the holiday season. Discuss with students that fairy tales and nursery rhymes were often the subjects for pantomimes. Brainstorm some favorite stories that could make affective pantomimes. Remember pantomimes only use movements, gestures, and facial expressions to convey meaning.

Students will now break up into small teams and create a pantomime based on a favorite fairy tale or nursery rhyme. Students can also choose to make up their own story. In order to do this activity, groups must first write out what they want their pantomime to be. Students must include important aspects of the story, mannerisms of characters, and scenery descriptions.

Once student teams have completed the pre-work for their pantomime, give them time to practice their pantomime and perfect their performance. After they are finished practicing, each team will take turns acting out their pantomime. A fun twist would be to have the rest of the class guess what each team's pantomime is.

ASSESSMENT

Student teams will create a written plan for a five-minute pantomime, each student will hand in a copy of the plan.

Student teams will perform pantomime for the rest of the class with full participation from all team members.

NATIONAL STANDARDS: LANGUAGE ARTS

Participating in Society

Applying Language Skills Reflecting Upon and Assessing the Characteristics and Merits of Their Work and the Work of Others



Joseph Henry Sharp, *Fountain Square Pantomime*, 1892, The Edwin and Virginia Irwin Memorial and Gift of the CAM Docent Organization in celebration of its 40th Anniversary, 2000.68

PATRONAGE MIRO AND CALDER

ABOUT THE ARTIST

Born in 1893 in Montroig, Spain, Joan Miró studied at the School of Fine Arts in Barcelona, also known as the Academy Gaif. From 1912 to 1915, Miró established his own unique form of early Cubism. In the early 1920s, his interest in abstraction was also fostered by the Surrealist and Dada art movements, which both focus on nontraditional imagery and dreams. Interested in humor and expressing his personal response to the natural world, Miró began creating fantastic forms on canvas that could be interpreted freely by the viewer.

Between 1919 and 1939, Miró worked primarily in Paris. It was during this time that he was visited by his life-long friend and fellow artist Alexander Calder. Upon arrival at his friend's studio, Calder was immediately affected by Miró's inventive use of biomorphic forms and abstract shapes. The visit would lead to an immediate change in Calder's work. His mobiles soon became known as "moving Mirós."

It was not until the year 1947 that Miró would make his first trip to the United States. His visit was specifically for a commission offered to him on April 15, 1947, by John Emery of Cincinnati, for the circular, futuristic Gourmet Restaurant of the Terrace



Joan Miró, *Mural for the Terrace Plaza Hotel*, 1947, Gift of Thomas Emery's Sons, Inc., 1965.514



Alexander Calder, *Twenty Leaves and an Apple*, 1946, Gift of Thomas Emery's Sons Inc., 1965.56

Plaza Hotel. At that time, John J. Emery was the president of the Cincinnati Art Museum and also of Thomas Emery's Sons, Inc., the owner of the hotel. The project consisted of a mural proposed by Philip Adams, then director of the Cincinnati Art Museum. Adams suggested the display of original artworks in public places rather than reproductions. However, Miró was not the only artist to grace the hotel with his sophisticated artwork. Alexander Calder had been commissioned the previous year to create a mobile for the eighth floor lobby. The completed mobile was entitled *Twenty Leaves and an Apple*.

Alexander Calder was born in Philadelphia in 1893. He earned a degree in mechanical engineering from Stevens Institute of Technology in 1919. He held multiple jobs related to his field before studying at the Art Students League in New York from 1923 to 1926. Before deciding to follow his father's footsteps as a professional sculptor, Calder supported himself as an illustrator.

Living in Paris in the early 1930s, and relying on his interest in physics and kinetics, Calder designed what would later be known as the "mobile" and the

“stable”. Through the use of wire and sheet metal, Calder allowed his sculptural shapes to respond to air currents, thus making actual movement a crucial part of each piece. It was only three years later that he returned to the United States to receive widespread acclaim for this sculptural breakthrough.

Calder was offered the commission for the Terrace Plaza mobile from John J. Emery in 1946. The mobile would serve as a substitute for the traditional “pompous

cut-glass chandelier”. A central theme of Calder’s sculptures has always been fun, the creation of a sense of play and humor. However, the pieces also rely on the highly technical skill acquired through his engineering background for their success.

ABOUT THE WORK

Miró’s *Mural for the Terrace Plaza Hotel* was created in a truly modern style. Brilliant colors, lyrical lines, and irregular shapes combine in a childlike innocence. Although colorful shapes suggest, in some instances, recognizable objects, the artist’s intention was to simply portray a suggestion of the “patterns and figures one sees in nature.” The flowing lines and organic shapes represent Miró’s interpretation of an experience he had one afternoon while viewing some children flying their kites on the roof of his studio building. To capture the movements that the kite tails had made while they swirled through the air, he began, without hesitation, to permanently place on his canvas the invisible trails that the kites had made on the sky.

In creating this painting, Miró strove to free himself of conscious thoughts and drew spontaneously and automatically onto the canvas with a piece of charcoal, erasing and redrawing until he felt that the composition was correct. The entire surface of the large canvas had first been painted with a rich cerulean blue, applied with a house painter’s brush and resulting in a brilliant blue field of uneven texture. The blue background mimicked the blue sky outside the windows of the Gourmet Restaurant.

Alexander Calder’s *Twenty Leaves and an Apple* was constructed from sheet metal and steel wire. Painted black with one red spot of color, the mobile uses a strikingly simple palette. Hanging from the ceiling in the main lobby of Emery’s hotel, the mobile was carefully lit and placed in front of a marble panel over the elevators. In this position the mobile would have the capability of casting intriguing shadows onto the wall, breaking up the wall’s surface and making it less severe.

The Terrace Plaza Hotel was fortunate enough to enjoy the mobile and the mural until 1956, at which time John Emery sold the business to the Hilton Hotel Corporation, and the pieces were placed on reserve until the new hotel establishment could redecorate. At the time of redecoration the pieces were transferred to the Cincinnati Art Museum.

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PATRONAGE

MIRÓ & CALDER

VISUAL ARTS CONNECTION MURALS AND MOBILES

OBJECTIVE

In this lesson, students will create a mural using Miró's *Mural for the Terrace Plaza Hotel* and a mobile using Calder's *Twenty Leaves and an Apple* as examples.

PRE-LESSON

Discuss the following questions with your students:

What is a mural? What is a mobile?

Look at Miró's *Mural for the Terrace Plaza Hotel*. What was Miró trying to represent?

Look at Calder's *Twenty Leaves and an Apple*. What types of shapes are in the mobile?

POST-LESSON

Compare the two works by Miró and Calder. How are they similar? How are they different?

LESSON

Using Miró's *Mural for the Terrace Plaza Hotel* as inspiration, students will create their own mural. Students can use large sheets of paper and pencils, markers, crayons, and tempera paint.

Just as Miró did, encouraged the students often to draw freely and spontaneously. Once the murals are complete, the students will create a mobile based on their paintings. Have the students duplicate shapes from their murals and draw or trace these shapes onto cardboard or heavy paper. The shapes can be colored or painted by hand, or colored papers can be used instead. Cut out the shapes and attach various lengths of string to each one.

The structure of the mobile can be made out of picture wire or metal coat hangers, which can be cut into different lengths or bent into various shapes. Tie the free ends of the strings onto the metal wire to complete the mobile.

ASSESSMENT

After the murals and mobiles are complete, have the students compare them to each other. Have them talk to the other students about how they were made and whether or not they had any difficulties translating ideas from a two-dimensional work to a three-dimensional work. Compare the students' murals and mobiles to Miro's *Mural for the Terrace Plaza Hotel* and Calder's *Twenty Leaves and an Apple*.

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



Joan Miró, *Mural for the Terrace Plaza Hotel*, 1947, Gift of Thomas Emery's Sons, Inc., 1965.514



Alexander Calder, *Twenty Leaves and an Apple*, 1946, Gift of Thomas Emery's Sons Inc., 1965.56