American Art and Culture

Curriculum Resource Guide

THE ART INSTITUTE OF CHICAGO
American Art
and Culture
Curriculum Resource Guide

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Cover:
Frederic Remington (1861-1909)
The Bronco Buster, modeled 1895; cast 1895/98 by the
Henry-Bonnard Bronze Company, New York, N.Y.
Bronze; h. 24 in. (61 cm.)
George F. Harding Collection, 1982.808
(Slide 11)

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SLIDES
INTRODUCTION

The Department of Museum Education at The Art Institute of Chicago has a long and successful history of initiating programs on behalf of public education in its area schools, a task made challenging by such major factors as great cultural and socio-economic diversity that any large city museum must face. *Museum Classroom: Art and American Culture 1650-1993*, a pilot program funded by the National Endowment for the Arts, brought together social studies, history, literature and art teachers from three suburban high schools and three Chicago public grade schools in an eight-day summer program that afforded faculty and museum staff the opportunity to explore possibilities for integrating art studies more effectively into respective curricula, utilizing especially the resources of the Art Institute. Curators from the Art Institute's departments of American arts, architecture, photography, and prints and drawings worked with teachers in the galleries and special collection study rooms, enhancing the teachers' understanding of the historical and cultural context of American art through study of the museum's collections as primary resources. Faculty from the School of the Art Institute of Chicago and Columbia College's Interdisciplinary Arts Education Department led studio sessions on linking art, music, and literature.

The team teaching approach of the high schools served as a stimulating model for the grade school faculty, who had generally worked in self-contained classrooms. After the summer program, museum visits for students were planned over several hours.
resulting in various touring formats designed for the particular needs of each school. Certain teaching materials, such as interactive computer disks and portfolio notebooks, proved to be very effective as teaching tools.

*American Art and Culture: Curriculum Resource Guide* presents twenty-five works of art from the collections of the Art Institute in slide form. The works are divided chronologically and thematically, but works in different media and from different historical periods can be effectively compared. Each work of art is discussed in a short essay, followed by recommended questions and activities for students that emphasize possibilities for interdisciplinary study. Also included are ten sample lessons, based on lessons developed by *Museum Classroom* teachers after the summer session of the program.
1698-1720
*Kierstede, *Syllabub Cup

1735-50
*Desk and Bookcase, Boston, MA.

1759-63
Peter Harrison designs first synagogue in Newport, Rhode Island.

1764
*Copley, *Mrs. D. Hubbard

1767
The first permanent theater for the production of plays, the John Street Theater, opens in New York City. It operates until 1798.

1770
*Revere, *Bloody Massacre

1772
American painter Benjamin West, in England since 1763, becomes history painter to King George III. He is the first American painter to earn such recognition in Europe.

1773

1723
First house with running water in the Colonies is built. First permanent Native American school is established.

1737
Copper coins are used in the Colonies for the first time.

1755-63
French and Indian War. England wins.

1765
Parliament levies the first direct tax on the Colonies, the Stamp Act (a tax on printed items). It is repealed in 1766. Chocolate is first manufactured in Massachusetts.

1767
Parliament passes legislation to collect duties from colonists on imports such as glass, lead, paint and tea.

1768
John Hancock's ship *Liberty* is seized for alleged violation of trade acts.

1770
Five colonists are killed by British gunfire in the Boston Massacre.

1773
British Parliament passes the Tea Act, granting the East India Company a monopoly on all tea exported to the colonies; leads to Boston Tea Party.

1774
Continental Congress held in Philadelphia; all colonies attend except Georgia. Rhode Island is the first state to abolish slavery. Quaker Ann Lee emigrates from England. With several followers, she establishes self-sufficient religious communities whose members are known as Shakers.

* indicates slide included in guide
1775-83  
The Colonies win their independence from England by fighting the Revolutionary War.

1776  
Congress adopts the Declaration of Independence.

1778  
Treaty between the United States and Delaware Native Americans offers the Delaware tribe possible statehood.

1783  
First daily newspaper in United States is printed in Philadelphia.

1787  
Delegates draft and sign the Constitution of the United States in Philadelphia. African Americans petition the Massachusetts legislature for equal school facilities in Boston.

1789  
George Washington inaugurated as first President. First U.S. Congress meets and adopts the first ten amendments to the Constitution.

1790  
African-American Jean Baptiste Pointe Du Sable establishes the first permanent settlement at what is to become Chicago. New Jersey adopts an election law allowing some women to vote; by 1800, African-American women are included in this law. The law is repealed in 1807.

1791  
African-American Benjamin Banneker is appointed to serve as a member of the commission charged with laying out plans for the city of Washington, D.C.

1793  
Eli Whitney invents the cotton gin.

1796  
John Adams elected President.

1784  
Joseph Wright, son of Patience Lovell Wright, completes a wax bas-relief profile portrait of George Washington. Wright will be commissioned by the new U.S. government to make designs for coins it will print.

1785  
Thomas Jefferson designs the Virginia State Capitol in the neoclassical style.

1794  
*Tammany, or The Indian Chief,* an early American opera by James Hewitt, is performed.
1800s
White traders introduce metal carving tools to Northwest Coast settlements.
Native Americans carve monumental poles, grave markers, and doorposts to commemorate important tribal events.

C. 1800
*Shaker Living Room* (1930s miniature reconstruction)

1802
Charles Willson Peale opens his museum in Philadelphia, the first in the country.

1805-18
Benjamin Henry Latrobe designs the first American cathedral, the Roman Catholic cathedral in Baltimore.

1808
The first play about Native Americans, *The Indian Princess, or La Belle Sauvage* by James Nelson Barker, is produced.

1814
Francis Scott Key writes the poem "Defense of Fort McHenry," which will become the words to the U.S. national anthem, "The Star-Spangled Banner."

1815
Following the burning of Washington, D.C. by the British, Latrobe supervises the rebuilding of the Capitol and White House.

1820
Washington Irving publishes *The Sketch Book of Geoffrey Crayon, Gent.*
(includes the stories of Rip Van Winkle and The Legend of Sleepy Hollow)

1800
Thomas Jefferson elected President.

1808
James Madison elected President.

1816
James Monroe elected President.

1818
Illinois becomes a state of the U.S.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1823</td>
<td>James Fenimore Cooper publishes <em>The Pioneers</em>, the first of the Leatherstocking Tales.</td>
<td>1822</td>
<td>Cotton mills begin production in Massachusetts with water-powered machinery. A female labor force is used. Streets of Boston, MA lit by gas.</td>
</tr>
<tr>
<td>1824</td>
<td>Shakers build the first round barn.</td>
<td>1824</td>
<td>John Quincy Adams elected President.</td>
</tr>
<tr>
<td>1827</td>
<td>John James Audubon begins publishing <em>Birds of North America</em>.</td>
<td>1825</td>
<td>Erie Canal opens.</td>
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<tr>
<td>1830</td>
<td><em>Cole, Niagara Falls</em></td>
<td>1826</td>
<td>U.S. Academy of Design founded.</td>
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<tr>
<td>1835</td>
<td><em>Mount, Walking the Line</em></td>
<td>1828</td>
<td>Andrew Jackson elected President.</td>
</tr>
<tr>
<td></td>
<td>1830</td>
<td>1829</td>
<td>James Smithson, a British chemist, bequeaths 100,000 pounds to found the Smithsonian Institution, Washington, D.C.</td>
</tr>
<tr>
<td></td>
<td>1833</td>
<td></td>
<td>Oberlin College is established in Ohio. The college is a center of Abolitionist activity, and is the first to admit both sexes. In 1835 it also admits African Americans.</td>
</tr>
<tr>
<td></td>
<td>1835-8</td>
<td>1830</td>
<td>Cherokees forced into Oklahoma Territory from Georgia.</td>
</tr>
</tbody>
</table>
1840s
Photographers Albert Sands Southworth and Josiah Johnson Hawes become known for distinctive daguerreotypes of famous Americans.

1842
The New York Philharmonic Society is founded.

1845
The first American grand opera, *Leonora* by William Henry Fry, is performed in Philadelphia.
Edgar Allen Poe publishes "The Raven" in *The American Review* and *Evening Mirror*.

1846-47
Margaret Fuller publishes two feminist works, *Women in the 19th Century* and *Papers on Literature and Art*.

1836
Child labor laws require children to attend school 3 months of the year until age 15. It is illegal to hire children for more than 9 months of the year.
Ralph Waldo Emerson arouses controversy with the publication of his first book, *Nature*, which calls for spiritual transformation.
Martin Van Buren elected President.

1839
Army officer Abner Doubleday lays out first baseball field and conducts first game at Cooperstown, NY.

1841
First group of settlers follow the Oregon Trail.
William Henry Harrison dies one month after inauguration as President; John Tyler becomes President.

1843
John C. Frémont crosses Rocky Mountains to California.

1844
Samuel F. B. Morse's telegraph used for the first time between Baltimore and Washington.
James Knox Polk elected President.

1846-48
Mexican War. After the war, American settlers encounter Native American arts of the southwest for the first time.

1846
Elias Howe patents the lockstitch sewing machine.

1847
American Medical Association (AMA) is established in Philadelphia.
1849
Henry David Thoreau publishes "Resistance to Civil Government," ("Civil Disobedience") in *Aesthetic Papers*.

1850
Nathaniel Hawthorne publishes *The Scarlet Letter*.

1850-54
*Powers, America*

1851
Harriet Beecher Stowe publishes *Uncle Tom's Cabin*.
Herman Melville publishes *Moby Dick*.

1854
Stephen Foster composes "Jeannie With the Light Brown Hair."
Thoreau publishes *Walden*.

1855
The first American opera with an American subject, *Rip Van Winkle* by George Frederick Barstow, is performed.
Longfellow publishes *Hiawatha*, about the life of a member of the Ojibway tribe.
Walt Whitman publishes *Leaves of Grass*.

1858
The New York Symphony Orchestra gives its first public concert.

1848
Maria Mitchell, a physicist who discovered a comet the previous year, is the first woman elected to the American Academy of Sciences.
Women's Rights Convention is held in Seneca Falls, NY.
Gold discoveries in California lead to first gold rush.
Zachary Taylor elected President.

1849
Inventor James Bogardus builds the first prefabricated homes in New York City.

1850s
Inexpensive photographic portraits become available to all classes.

1850-80
First successful lobbying efforts by the AMA, Roman Catholic Church, and Protestant clergy to make abortion illegal in the United States.

1850
First national convention advocating women's suffrage is held in Worcester, MA.

1851
Isaac Singer patents the continuous stitch sewing machine.
The schooner "America" wins race around Isle of Wight and brings the America's Cup to the U.S.

1852
Franklin Pierce elected President.

1854
The Astor Library (the precursor to the New York City Public Library) opens with 80,000 volumes.

1856
James Buchanan elected President.
1861-65
Photographers Mathew Brady, Alexander Gardner, George Barnard, and Timothy Sullivan systematically chronicle the Civil War.

1861
Julia Ward Howe writes "The Battle Hymn of the Republic."

1863
*Gardner, Gettysburg

1866
*Watkins, Yosemite

1869
Louisa May Alcott publishes Little Women.

1860
Abraham Lincoln elected President.
Olympia Brown is admitted to St. Lawrence University, NY, as the first woman to study theology with men.
Pony Express begins.

1861-65
United States Civil War.

1863
Emancipation of slaves in the Confederacy is proclaimed.
Battle of Gettysburg; Lincoln's Gettysburg Address.

1864
Abraham Lincoln is re-elected President.
Congress passes legislation to protect Yosemite.

1865
President Lincoln is assassinated; succeeded by Andrew Jackson.
Yale University opens first Department of Fine Arts in U.S.
Ku Klux Klan founded, Pulaski, MS.
Union stockyards open in Chicago.

1868
"Velocipeding" (bicycling) becomes popular.
American burlesque, a form of theatrical variety show including dancing by chorus girls, begins.
Ulysses S. Grant elected President.

1869
National Women's Suffrage, led by Susan B. Anthony and Elizabeth Cady Stanton, and the American Woman Suffrage Association are organized to work for women's voting rights.
First Transcontinental railroad is completed.
Princeton and Rutgers originate intercollegiate football at New Brunswick, NJ.

1870
15th amendment is ratified, allowing African-American men to vote.
1875
Mark Twain (Samuel Clemens) publishes *The Adventures of Tom Sawyer*.

1877
Eadweard Muybridge generates a series of 24 images of a horse in motion, a key step in the development of motion pictures.

1871
Great Chicago Fire.
P.T. Barnum opens his circus, "The Greatest Show on Earth," in Brooklyn, NY.

1873
Economic Depression begins.
Gunsmith firm of E. Remington and Sons begins to produce typewriters.

1874
Women's Christian Temperance Movement is founded.
H. Solomon introduces pressure-cooking methods for canning foods.
First U.S. Zoo established in Philadelphia.
Mary E. Outerbridge introduces tennis to the U.S.

1876
The Sioux and Cheyenne defeat Custer.
Alexander Graham Bell invents the telephone.
The Centennial Exposition is held in Philadelphia.
Rutherford B. Hayes becomes President (chosen by electoral commission).

1877
General Rail Road Strike.

1879
By act of Congress, women lawyers are allowed to argue cases before the Supreme Court.

1880
J.A. Garfield elected President.

1881
Clara Barton founds the Red Cross.

1883
W. F. Cody ("Buffalo Bill"), organizes his "Wild West Show."

1884
Lewis and Clark Expedition.
Grover Cleveland elected President.
1885
First skyscraper is built in Chicago: the
10-story-tall Home Insurance Building,
designed by William Jenney.
Mark Twain (Samuel Clemens)
publishes *The Adventures of
Huckleberry Finn*.

1886
Painter Thomas Eakins is forced to
resign from the Pennsylvania Academy
of Fine Arts, for use of nude models in
art classrooms.

1889
Louis Henry Sullivan designs his first
skyscraper, the Wainwright Building, in
Chicago.
Mark Twain (Samuel Clemens)
publishes *A Connecticut Yankee in King
Arthur’s Court*.

1890
*Poems by Emily Dickinson* is published
posthumously by her sister.
Anna Sewell publishes *Black Beauty*.

1891
Chicago Symphony Orchestra founded.

1893
The World Columbian Exposition is
held in Chicago. The Art Institute of
Chicago is founded following the
Exposition.

1895
*Remington, Bronco Buster*

1885-1920
Millions emigrate to America from
southern and eastern Europe.

1885
John M. Fox introduces golf to the U.S.

1886
Statue of Liberty dedicated.

1887
Thomas Alva Edison invents the
phonograph.

1888
George Eastman develops a low-cost,
hand-held camera.
Benjamin Harrison elected President.

1890s
Sweatshops proliferate in the garment
industry, exploiting cheap female labor.

1891
Edison and W.K.L Dickson patent the
Kinetograph camera and Kinetoscope
viewer, the first motion picture system.
Basketball is invented by J. Naismith.

1892
Farmers and laborers form the Populist
Party.

1893
Henry Ford builds his first successful
engine.

1895
First "Gibson Girl" drawings by Charles
Dana Gibson appear in reproduction.
1896

1897
Scott Joplin composes the "Maple Leaf Rag," named for the social club above the saloon in Missouri where he played piano.

1899
*Sullivan, Medallion

1900
Frank L. Baum publishes The Wonderful Wizard of Oz.

1903-08
Isadora Duncan, American modern dance pioneer, performs dances informed by Greek art in the U.S. and Europe.

1896
First moving pictures are shown on public screen.
Plessy vs. Ferguson establishes "separate but equal" status for African Americans. William McKinley elected President.

1897

1898
Spanish-American War.
International Ladies' Garment Worker's Union founded.

ca. 1900
The Cakewalk, a dance of African origin, is popularized by African-American black entertainers Egbert Williams and George Walker.

1901
Army Nurse Corps is established.
President McKinley assassinated; succeeded by Theodore Roosevelt.

1902-12
Journalists called "muckrakers" expose corruption in government.

1903
Wright brothers make the first airplane flight at Kitty Hawk, North Carolina.
Richard Steiff designs first teddy bears (named after President Theodore Roosevelt).

1904
Ida Tarbell writes History of the Standard Oil Company, exposing the evils of its monopoly and stimulating reforms.
World exhibition and first American venue of Olympics held in St. Louis. Theodore Roosevelt elected President.
1905
William Haywood and others found
Industrial Workers of the World.
Albert Einstein formulates Special
Theory of Relativity; establishes law of
mass-energy equivalence; creates
Brownian theory of motion, and
formulates photon theory of light.
Rayon yarn manufactured commercially
through viscose process.

1906
Upton Sinclair publishes *The Jungle*;
the revelation of conditions in Chicago
stockyards leads to the U.S. Pure Food
and Drugs Act.
San Francisco earthquake kills 700;
property losses amount to $400 million.

1907
First daily comic strip, "Mr. Mutt" (later,
"Mutt and Jeff") by Bud Fisher, appears
in the *San Francisco Chronicle*.

1908
William Howard Taft elected President.

1909
Explorer Robert E. Peary reaches the
North Pole.
First commercial manufacture of
Bakelite, a type of plastic.

1910
U.S. population 91.9 million. 8.7
million immigrants have arrived since
1900.
Electric washing machines introduced.
W.E.B. DuBois founds National
Association for the Advancement
of Colored People (NAACP).

1910s
The Tango becomes a popular dance in
the U.S. and Europe.
"Tin Pan Alley," the New York base for
popular songwriting and publishing,
produces Irving Berlin, Sammy Cahn,
and Jerome Kern.

1909
*Burnham, Burnham Plan
Frank Lloyd Wright designs the Robie
House in Chicago.
1913
The International Exhibition of Modern Art in New York City (the "Armory Show"), introduces Americans to post-impressionist and cubist works, and has an enormous impact on American art. When the show arrives in Chicago, protesters of modern art burn an effigy of Matisse's Blue Nude.
Willa Cather publishes *O Pioneers!*

1914
Carl Sandburg publishes the poem "Chicago" in *Poetry* magazine.
Edgar Rice Burroughs, a resident of Oak Park, IL., publishes *Tarzan of the Apes*.

1918
Willa Cather publishes *My Antonia*.

1912
Congress authorizes an eight-hour day for all workers under federal contract.
*S.S. Titanic* sinks on her maiden voyage after colliding with an iceberg; 1513 drowned.
U.S. daily film attendance is 5 million.
Woodrow Wilson elected President.

1913
Zipper (in use since 1891) become popular.
Henry Ford pioneers new assembly line techniques in his car factory

1914
Hollywood becomes the center of the motion picture industry.
World War I begins

1915
Taxi industry begins when car owners discover that people will pay for a short automobile ride.
Henry Ford develops a farm tractor and sells his one millionth car.
Margaret Sanger publishes *Family Limitations* and is jailed for supporting birth control.

1917
President Wilson signs resolution declaring war on Germany.
Amplitude modulate (AM) radio is pioneered by the development of the superheterodyne circuit by Army Signal Corps officer Edwin Armstrong.
4.8 million motor vehicles are registered in the U.S. Average price: $750.00.

1918
World War I ends.
Regular airmail service established between NYC and Washington, D.C.
Daylight savings time introduced.
1919
Sherwood Anderson publishes *Winesburg, Ohio*.

1920s
Harlem Renaissance: African-American artists, dancers, musicians and authors living in New York City create a vibrant arts community.

1921
Edith Wharton publishes *The Age of Innocence* (wins Pulitzer Prize).

1925-41
Sculptor Gutzon Borglum, followed by his son Lincoln, carves the busts of Washington, Jefferson, Lincoln, and Theodore Roosevelt on Mount Rushmore, SD.

1925
F. Scott Fitzgerald publishes *The Great Gatsby*.

1926
The first feature film with sound sequences, *The Jazz Singer*, ends the era of silent films.
Ernest Hemingway publishes *The Sun Also Rises*.

1927
Thornton Wilder publishes *The Bridge of San Luis Rey* (wins Pulitzer Prize 1928).

1919
Prohibition amendment (18th) to U.S. Constitution ratified. Jazz becomes popular in Europe from performances by Paul Whiteman, Jelly Roll Morton, and Duke Ellington.

1920
19th Amendment to U.S. Constitution is ratified, giving women the right to vote. KDKA, America's first commercial radio station, begins operation in Pittsburgh, PA. Warren G. Harding elected President.

1921
Knee-length skirts for women become acceptable.

1923
Eastman Kodak Company introduces 16 mm. movie film for amateur use.

1924
2.5 million radios in U.S. Calvin Coolidge elected President.

1925
The Charleston dance becomes the rage.

1927
Charles A. Lindbergh flies across the Atlantic from New York to France in the "Spirit of St. Louis." A dance called the Lindy hop, named in his honor, becomes popular in the U.S. and Europe. Babe Ruth sets home run record when he hits 60 for the season.

1928
Walt Disney produces the first Mickey Mouse animated cartoons. George Eastman develops the first color motion pictures in Rochester, NY. Station WGY in Schenectady, NY airs the first scheduled television broadcasts. Amelia Earhart is the first woman to fly across the Atlantic. Herbert Hoover elected President.
American Arts

1929
Martha Graham founds dance troupe.
The Academy Awards, or Oscars, are
presented for the first time to honor
outstanding achievement in filmmaking.

1929-31
The Empire State Building is
constructed in New York City. At 1250
feet and 102 stories, it will be the tallest
building in the world until the
construction of the World Trade Center,
NYC, in 1972.

1930
*Wood, American Gothic
*Lozowick, Tanks #2
Robert Frost publishes Collected Poems
(wins Pulitzer Prize 1931).
Dashiell Hammett publishes The Maltese
Falcon.

1931
The New Negro Art Theater Dance
Troupe is founded in New York City
(the first professional black dance
group), by Helmsley Winfield.

1932
Alexander Calder creates a new kind of
sculpture that can be moved by air
currents or mechanical means. Marcel
Duchamp, after visiting Calder’s Paris
studio, names the sculpture "mobile."
Pearl S. Buck publishes The Good Earth.

1933-39
About 60,000 artists, writers and
musicians emigrate from Germany
during the rise of Nazi power. Many
settle in the United States.

1933
Public Works Administration (WPA),
the Depression-era government program
designed to alleviate unemployment
among artists, is founded. Grant Wood
is appointed Director.

1929
Stock market crash starts the Great
Depression. Unemployment, business
failures, and farm failures brought on by
drought and the "dust bowl" of the
midwest and continue until the
beginning of World War II.

1930
115 million Americans attend movies
weekly.

1932
The infant son of Charles and Anne
Lindbergh is kidnapped.
Franklin D. Roosevelt elected President.

1933
Tennessee Valley Authority created.
Edwin Armstrong develops frequency
modulation (FM).

1935
The rumba, a Latin-American dance,
becomes popular in the U.S. and Europe.
Swing music becomes popular, led by
Benny Goodman, the Dorsey Brothers,
and Glenn Miller.
1936
Margaret Mitchell publishes *Gone With The Wind* (wins Pulitzer Prize).

1936-7
Frank Lloyd Wright designs *Falling Water* in Bear Run, PA, a house cantilevered over a waterfall.

1937
Zora Neale Hurston publishes *Their Eyes Were Watching God.*
John Steinbeck publishes *Of Mice and Men.*

1938
*Olds, Miner Joe*
Marjorie Kinnan Rawlings publishes *The Yearling* (wins Pulitzer Prize).
Thornton Wilder publishes *Our Town* (wins Pulitzer Prize).

1939
*Wright, Desk and Chair*
Raymond Chandler publishes *The Big Sleep.*
John Steinbeck publishes *The Grapes of Wrath* (wins Pulitzer Prize).

1940
Richard Wright publishes *Native Son.*
Ernest Hemingway publishes *For Whom the Bell Tolls.*

1942
*Hopper, Nighthawks*

1943
*Motley, Nightlife*
Ayn Rand publishes *The Fountainhead.*
African-American poet Gwendolyn Brooks publishes *Annie Allen,* Chicago-based poems that win the Pulitzer Prize.
Construction ends on the Pentagon, the largest office building in the world (6.5 million square feet).
Betty Smith publishes *A Tree Grows in Brooklyn.*
Rogers & Hammersteins' *Oklahoma!* opens.

1937
Life magazine begins publication.
Margaret Bourke-White takes the first cover photograph, of Fort Peck Dam in Montana.
Walt Disney produces his first full-length animated feature, *Snow White and the Seven Dwarfs.*
Amelia Earhart lost on Pacific flight.

1940
First successful helicopter flight in U.S. by Vought-Sikorsky Corporation.
30 million U.S. homes have radios.

1941
Japanese bomb Pearl Harbor, HI.

1941-45
U.S. participation in World War II.

1942
Magnetic recording tape invented.

1943
Penicillin successfully used in treatment of chronic diseases.
1944
John Hersey publishes *A Bell for Adano* (wins Pulitzer Prize 1945).
Tennessee Williams publishes *The Glass Menagerie*.

1945
Center of the art world shifts from Paris to New York.

1947
Tennessee Williams publishes *A Streetcar Named Desire* (wins Pulitzer Prize 1948).

1948
*Blume, The Rock*
James Michener publishes *Tales of the South Pacific* (wins Pulitzer Prize).

1949
Carson McCullers publishes *The Member of the Wedding*.

1945
President Roosevelt dies; succeeded by Harry S Truman.
5000 U.S. homes have television sets.
Swing music transforms to bebop, led by saxophonist Charlie "Bird" Parker.

1947
Polaroid camera invented by Edwin Herbert Land.
"Flying Saucers" reported in the U.S.

1948
Long-playing (LP) vinyl phonograph record developed by CBS engineer Peter Goldmark.
Transistor developed for Bell Laboratories by physicists William Schochley, John Bardeen, and Walter Brattain.
Harry S Truman elected President.

1949
U.S. completes withdrawal of occupying forces in South Korea.
Eleven U.S. Communists are found guilty of conspiracy to overthrow the government.
The samba, a Latin-American dance, becomes popular in the U.S. and Europe.

1950-53
U.S. military involved in Korean War.

1950
Library of Congress consists of 8.6 million books and 20 million other resources (yearly newspaper vols., manuscripts, maps, microfilms, musical scores, and miscellaneous items).
1.5 million TV sets in U.S.

1951
About 15 million TV sets in U.S.
1952
Ernest Hemingway publishes *The Old Man and the Sea* (wins Pulitzer Prize).

1953
Arthur Miller publishes *The Crucible*.

1954
Tennessee Williams publishes *Cat On A Hot Tin Roof* (wins Pulitzer Prize).
William Golding publishes *Lord of the Flies*.

1955
Frank, *Trolley, New Orleans*
J. Lawrence and R.E. Lee publish *Inherit the Wind*.

1957
*West Side Story* opens on Broadway; music by Leonard Bernstein, lyrics by Stephen Sondheim.
Ayn Rand publishes *Atlas Shrugged*.
Dr. Seuss publishes *The Cat in the Hat*.

1958
Alvin Ailey American Dance Theater founded.
Truman Capote publishes *Breakfast at Tiffany's*.

1959
Lorraine Hansberry's drama *A Raisin in the Sun* is produced on Broadway, the first by an African-American woman.

1960
Harper Lee publishes *To Kill a Mockingbird* (wins Pulitzer Prize).

1961
Joseph Heller publishes *Catch-22*.
Rachel Carson publishes *Silent Spring*.

1962
Ken Kesey publishes *One Flew Over the Cuckoo's Nest*.
Edward Albee publishes *Who's Afraid of Virginia Woolf?*

1952
Dwight D. Eisenhower elected President.

1954
Senator Joseph McCarthy continues Congressional investigation into possible Communist infiltration into the U.S. government; his formal censure and condemnation by the Senate resolutions follow a nationally televised hearing.
RCA markets the first color TV set.
Elvis Aaron Presley records his first commercially successful record, "That's All Right, Mama"/"Blue Moon of Kentucky."

1955
8420 public libraries in U.S.
James Dean, age 24, dies in car crash.

1956
Prince Rainier of Monaco marries U.S. movie star Grace Kelly.

1957
Bobby Fischer, 13 years old, emerges as chess champion.

1958
Tension grows in U.S. as desegregation of schools is attempted in the South.
U.S. establishes National Aeronautics and Space Administration (NASA);
launches artificial earth satellite Explorer I and first moon rocket (fails to reach moon but travels 79,000 miles from earth).
The cha-cha, a Latin-inspired dance, becomes popular in U.S. and Europe.

1959
Fidel Castro becomes Premier of Cuba and expropriates U.S.-owned sugar mills.

1960
Presidential candidates Vice President Richard Nixon and Senator John Kennedy appear in a televised debate.
John F. Kennedy elected President.
1963
Neil Simon publishes *Barefoot in the Park*.

1963
President Kennedy assassinated; succeeded by Lyndon B. Johnson. 200,000 "Freedom Marchers" demonstrate in Washington, D.C.

1964
Major earthquake in Alaska; 114 die, $500 million in property damage. Rev. Martin Luther King, Jr. awarded the Nobel Peace Prize. Beatlemania sweeps the U.S. Lyndon B. Johnson elected President.

1965
Alex Haley publishes *The Autobiography of Malcolm X*.
U.S. Congress establishes the National Endowment for the Arts and The National Endowment for the Humanities.

1965-73
U.S. military involved in Vietnam War.

1965
Malcolm X, Black Muslim leader, shot in New York.

1966
Color TV becomes popular. U.S. car registrations total 78 million passenger cars and 16 million trucks and buses.

1967
50,000 people demonstrate against Vietnam War at Lincoln Memorial, Washington, D.C.
African-American riots in Cleveland, Newark and Detroit. 5.3 billion cans of soft drinks consumed in U.S.

1968
Rev. Martin Luther King, Jr. assassinated.

1969
Apollo 11, launched from Cape Kennedy, lands lunar module on the moon's surface July 20; Neil Armstrong steps out on the moon July 21. Woodstock Music & Art Fair, near Bethel, New York, attracts 400,000 enthusiasts for three days of "peace, love and music."

1967
*Hair*, one of the first rock musicals, opens in New York City.
Tom Stoppard publishes *Rosencrantz and Guildenstern Are Dead*.

1968
Aero Saarinen’s *Gateway Arch* in St. Louis, Missouri, is completed.
Muriel Spark publishes *The Prime of Miss Jean Brodie*.

1969
The Body Politic, a nonprofit theater, founded in Chicago. It begins Chicago's Off-Loop theater movement, providing high-quality, inexpensive plays in the midwest.
1970
*Catlett, Sharecropper

1971
Sylvia Plath publishes *The Bell Jar*.

1973
The Sears Towers in Chicago, designed by Skidmore, Owings & Merrill, becomes the tallest building in the world (1454 feet, 110 stories).

1975
Richard Adams publishes *Watership Down*.

1976
Alex Haley publishes *Roots*.

1970
Student Protests against Vietnam War result in killing of four by the National Guard at Kent State University, Ohio.

1972
U.S. returns Okinawa to Japan. District of Columbia police arrest five men for wiretapping inside Democratic National Headquarters in the Watergate complex.

1973
Spiro T. Agnew, U.S. Vice President since 1969, resigns and pleads "nolo contendere" to one count of income tax evasion. Gerald Ford, Republican leader in the House of Representatives, named vice president to replace Agnew. Arab oil-producing nations move to embargo shipments to the U.S., western Europe and Japan in retaliation for their support of Israel; the cutoff precipitates an energy crisis in the industrialized world.

1974
President Nixon resigns; Vice President Gerald Ford becomes President. Worldwide inflation causes dramatic increases in the cost of fuel, food and materials. "Streaking" becomes U.S. fad.

1975
Sony introduces Betamax, the first home videocassette recorder (VCR).

1976
1979
Sam Shepard publishes *Buried Child* (wins Pulitzer Prize).
Bernard Pomerance publishes *The Elephant Man*.
Peter Shaffer publishes *Amadeus*.

1977
Space Shuttle "Enterprise" makes its first manned flight.
Oil flows through the 800-mile trans-Alaska pipeline from Prudhoe Bay to the port of Valdez.
U.S. population reaches 216 million.

1979
Nuclear disaster is narrowly averted at Three Mile Island, PA; reactor building is badly contaminated.
U.S. President Jimmy Carter, Israeli Premier Menachem Begin, and Egyptian President Anwar Sadat agree on the Camp David peace treaty.

1980
Mount St. Helens volcano, Washington State, erupts; 36 die.
The wreck of the Titanic is found in the North Atlantic at 12,000 feet.
The World Health Organization formally announces the world-wide eradication of smallpox.
U.S. boycotts the 22nd Olympics in Moscow.
Ronald Reagan elected President.

1981
John Hinckley shoots President Reagan, Jim Brady (White House Press Secretary) and others outside the Washington Hilton Hotel.
I.B.M. launches its "home" or "personal" computer (P.C.).

1982
World's Fair held in Knoxville, TN.
28 million U.S. homes have cable television.

*Jahn, *Northwestern Atrium*
Maya Lin's *Vietnam Veterans Memorial* dedicated, Washington, D.C. Over 58,000 names are inscribed on the black granite memorial.
1983
Alice Walker publishes *The Color Purple*.

1983
U.S. Space Shuttle "Challenger" is launched and completes three missions this year; Sally Ride is the first American woman in space; Guion Bluford is the first African-American astronaut.

1984
The Apple Macintosh microcomputer with mouse is launched.
U.S. and French scientists identify Acquired Immune Deficiency Syndrome (AIDS).
Band Aid launches a Christmas record titled "Do They Know It's Christmas?" in aid of Ethiopian famine relief; it tops the charts worldwide.

1985
Live Aid Rock Concert in London and Philadelphia raises over $60 million for African famine relief.
U.S.A. for Africa record their Ethiopian benefit song, "We Are The World."

1986
Robert Penn Warren is appointed the first official Poet Laureate of the U.S.
Elie Wiesel, author and human rights campaigner, wins Nobel Peace Prize.

1986
The space shuttle "Challenger" explodes on take-off, killing all seven crew members.
President Reagan admits secret arms deals with Iran in breach of the U.S. arms embargo.

1987
Alfred Uhry publishes *Driving Miss Daisy* (wins Pulitzer Prize).

1987
U.S. President Reagan and U.S.S.R. President Gorbachev meet for three days in Washington and sign a treaty to ban all short-and medium-range nuclear weapons in Europe.

1988
Toni Morrison publishes *Beloved* (wins Pulitzer Prize).

1988
The first transatlantic optical fiber telephone cable to enter service links France, the U.K. and the U.S.; it can process 40,000 simultaneous conversations (almost five times more than a conventional copper cable).
George Bush elected President.
1989
*Neimanas, *M&H

1989
The Exxon "Valdez" causes the world's largest oil spillage (11 million gallons) when it runs aground in Alaska. 80 nations adopt a declaration agreeing to stop producing by 2000 A.D. chlorofluorocarbons (CFCs) which damage the world's ozone layer.

1990-91
U.S. military troops deployed in the Persian Gulf War.

1992
Riots in Los Angeles. Hurricane Andrew causes $22 billion property damage in the south. William Clinton elected President.

1993
World Trade Center is bombed. FBI raids Branch Davidian complex in Waco, TX.

1993

Timeline produced by Allison Day, NEA intern, 1994-95
Cornelius Kierstede (1675-1757)
*Syllabub Cup*, New York, New York, 1698-1720
Restricted gifts of Mrs. James W. Alsdorf, Pauline Seipp Armstrong,
Marshall Field, Charles W. Haffner III, Mrs. Burton W. Hales, Mrs.
Harold T. Martin, Mrs. C. Phillip Miller, Mr. and Mrs. Milo M. Naeve,
Mrs. Eric Oldberg, Mrs. Frank L. Sulzberger, and the Ethel T.
Scarborough Fund, 1984.1132

Although Cornelius Kierstede was a resident of New Haven,
Connecticut, and his family was German, he is considered to belong to
a group of early New York silversmiths of Dutch origin. Kierstede’s
*Syllabub Cup* is one of the finest examples of silverware in the Art
Institute, and his skill requires us to reevaluate the role of the
silversmith in the history of the decorative arts.

Kierstede was the third generation of his family in New York City;
accounts of his life vary, but the basic facts are consistent. His family
emigrated from Saxony, the Germanic state in northern Europe, to
New Amsterdam. He was born in New York City in 1675 (one year
earlier, New Amsterdam had fallen into the possession of the British
and become New York City). Kierstede was trained locally before he
opened a shop, and he eventually moved to New Haven in 1720. But
Kierstede’s New York training was influential, and he never
abandoned his Dutch flair in favor of New England’s reserve.

Seventeenth-century New York silver differs from that of the rest of
the colonies in that it was influenced by both the Dutch and the
English traditions. The Dutch suffered little loss of culture after New Amsterdam passed into British rule, and traditional Dutch silversmithing techniques were kept alive, but at the same time there was an increased flow of English silversmiths into the city who were bringing with them modern English styles. By the end of the seventeenth century, the number of Dutch and English silversmiths in New York City was about the same.

Silver’s appeal as a material lies in the fact that the metal is malleable, and can be worked into many shapes and then decorated in many styles by a variety of techniques. Silver is tempting to the consumer because it has the advantage -- unlike readily breakable ceramic and glass wares -- of being durable. There were regional variations in silversmithing techniques, but the basic process was the same, and remains so today. The first requirement was to get clean and pure silver; silversmiths, or more likely shop apprentices, had to melt down coins or old bowls, skim off the dirt, and pour the metal into a flat, round pan to cool. In order to be worked, the silver, now hardened, had to be warmed over a fire so that it could be shaped by a hammer. Or, the silver was heated until it turned into a jelly so it could be poured into a mold, a process which is called casting. Handles and ornaments were often put on with solder, which is melted lead or silver. The finished shape was decorated in a number of ways: additional decorative silver pieces could be added by soldering, or other, more complicated, techniques, but more frequently with Colonial silver, the smooth surface of the finished piece was engraved which required gouging the silver with a sharp tool. A design could also be embossed, or hammered out from the
back of the piece to produce a decorative relief. The truly skilled silversmith was one who was very gifted at the various methods of ornamentation.

The patron played as important a role in the development of silverware styles as the silversmith did. Patrons were very conscious of the latest fashions and sophisticated trends in the decorative arts, and often dictated to the artist how to complete a certain commission. This did not mean that silversmiths in seventeenth-century New York lacked creativity or originality; they had to be aware of both English and Dutch traditions, and capable of initiating innovations within these traditions. Style in silver was the significant issue in the late seventeenth and early eighteenth centuries for Dutch New Yorkers.

Throughout the seventeenth century, the Dutch remained the wealthiest group in the city, due to prosperous overseas trade, but the English had established political control over the region. Some Dutch families continued to commission silverware in the Dutch tradition, typified by a weighty bulkiness and highly decorative design, but others began to commission pieces in the English style to demonstrate their political alliance with the newly established British rule. While these families remained relatively constant in their taste, silversmiths, like Kierstede, would accept commissions for pieces in either style. But major works, such as Kierstede’s Syllabub Cup, had more than political significance. Coins, the primary source of silver in New York City, swiftly accumulated during the
seventeenth century as a result of prolific Dutch trade with Holland and the West Indies. Since silverware was equal in value to silver coins of equivalent quality and weight, it became much more fashionable, tasteful, and practical to display and store wealth in a collection of fine silverware. So silverware served a dual purpose for wealthy Dutch patrons in New York; it not only tastefully displayed a family’s wealth, but their political affiliations as well. All of these issues and influences must be considered when examining Cornelius Kierstede’s Syllabub Cup.

Syllabub cups were made for serving syllabub, a sweetened or flavored wine, cider, beer, or ale, into which a cow has been milked. Covers for the cups helped preserve the frothy drink. Wear and tear on the feet of the three legs of the covers indicates that the covers were inverted to become salvers or saucers for the cups. Kierstede’s cup was made for the Van Cortlandt family, as is revealed by the elaborate and costly engraving of the Van Cortlandt coat of arms on the side of the cup. The design, in terms of form and shape of this cup evolved in England, and was popular there from the 1670s into the 1680s; we can assume that the patron had a specific prototype in mind when he commissioned the work, and that he/she was conscious of the design’s English origins. (Some scholars claim to have located the specific English cup that Kierstede used as a model.)

In form, the type consists of a cup with nearly straight sides, two handles cast in scrolls, and a slightly domed cover. The Van Cortlandts, probably eager to display their acceptance of British rule, must have been quite aware that they were commissioning a cup
that had a design which originated in England. But at the same time that Kierstede was trying to please his patrons, he also remained loyal to his Dutch origins. Dutch silver of this period was generally marked by more elaborate decorations, usually vertical floral patterns, and the Art Institute’s *Syllabub Cup* displays typical Dutch floral designs embossed around the base. This version also has a swirl of leaves, also in relief, on the cover. The handle for the covers of these cups is usually a central knob, but this version has three equidistant prongs for conveniently removing the cover and also serving as legs when the cover is inverted. Popular opinion credits Kierstede with more originality than his contemporaries, and this is illustrated in the finely embossed foliage patterns along the base of the cup and around the rim of the cover.

So this cup tells the complicated story of a Dutch family who commissioned from a Dutch silversmith a syllabub cup to be made according to English tradition and that silversmith’s inclusion of elements that reflect Dutch silversmithing traditions. What is also significant is that all of this happened far from Europe, in New York City. We must remember all of the political motivations and artistic traditions that contributed to the production of seventeenth-century New York silver. Namely, Kierstede had to satisfy both his patron’s tastes and his own desire to maintain his artistic integrity with unique and original designs. The result testifies to his abilities as a diplomatic artist, and informs us not just about the history of a craft, but also about a culture and its response to historical circumstance.

JW
QUESTIONS & ACTIVITIES

1. Ask each student to design a cup for special occasions, such as holidays and celebrations. The cup should reveal the identity of the owner, with a coat of arms or personal symbols, and indicate the event and/or beverage for which it was made.

2. Have students examine the Syllabub Cup prior to receiving any information on its history or use. What can they speculate about the cup’s function, owner, production, and place in history?

3. Display a number of contemporary household objects and ask students to imagine that they are living in the year 2200. What can they speculate about life in the 1990s based upon these objects? Consider materials, production, and function.

4. Study other examples in history of two cultures coming together and producing a new culture and/or style. What are the specific monuments, art works, or artifacts that resulted from the blending? Consider examples of two cultures coming into contact in America today; what are the positive results of such a union? What are the challenges or difficulties?
Great fortunes were evident in eighteenth-century Boston. In 1708, over 70 wharves jutted out into the harbor to send and receive the goods that made this wealth possible. This busy but beautiful seaport was, more than any other in the colonies at the time, a truly elite, proper English town, which prided itself on excellent taste, a high regard for fashion, and a vain cultural superiority. Wealthy merchants and land speculators, eager to demonstrate their advanced positions within the colony, commissioned craftsmen to make elegant pieces of furniture for their impressive homes. More furniture craftsmen lived in Boston in the early 1700s than in any other city in the Colonies.

The more complex the design of a piece of furniture, the more craftsmen required to construct it, and the Art Institute’s desk and bookcase display the work of several individuals. Most of these craftsmen were native to Boston; immigrant furniture workers found it almost impossible to break into the furniture industry which was based upon a tight-knit system of apprenticeship. Once a cabinetmaker (also called a joiner) made enough money, he would open a cabinet shop and employ other craftsmen. These would include carvers, junior partners to the joiners, who specialized in
carving figures, foliage, and flowers, and turners who worked with a lathe and gave legs, posts, balusters (small columns), and spindles (thin rods used as upright supports in chair backs) their curved shapes and contours. Also employed were upholsterers and japanners, specializing in using varnishes to imitate the very refined and expensive Japanese lacquer. Sometimes craftspeople would not be employed by a particular shop, but would instead work on their own and charge the shop owner for their labor. Other times, shop owners would simply buy pre-fabricated spindles, balusters, etc. and have their joiner assemble the parts. Whatever the case, the craftsmen’s work received little recognition; it was always the shop owner’s name that was affiliated with the finished product.

Combination desks and bookcases were considered the most sophisticated piece of furniture that a family could own in eighteenth-century America. A patron’s wealth and taste were reflected in both its design and decoration, and it was placed prominently in the home for friends to admire. Desks and bookcases, however, were more than decorative pieces; they served as “centers” for communication (letter writing) and information (storage of important papers) for both business and personal matters. In this sense the desk and bookcase had to be a functioning piece of furniture with shelves, drawers, and cubby holes.

Decoration and function are beautifully balanced in the Art Institute’s desk and bookcase. Constructed of rich mahogany, the piece has an elegant simplicity befitting its Queen Anne style. (The Queen Anne period of Colonial American furniture is 1730 - 1760,
post-dating the Queen’s actual reign from 1702 - 1714. The colonial
Queen Anne style is characterized by curved forms and a lightness
influenced by the French Rococo style of the reigns of Louis XIV and
XV in the mid-1700s.) Its front or face has a blockfront design in
which the panels of wood are delicately curved. This blocking was
quite costly to produce, both from a standpoint of wood used and of
time invested, and required consummate skill on the part of the
cabinetmaker. The desk and bookcase’s beauty and value were
further enhanced by the mirrors on the case doors. The mirrors are
flanked by columns which, together with the pediment that crowns
the bookcase, recall classical architecture and give the piece a
structural solidity. Combined with these architectural forms are
decorative carvings of grapes, leaves, and flowers that attest not only
to the fine skill of the anonymous craftsman, but also to the
influence of the Rococo period’s love of the decorative. The
exquisiteness of the decorative features is matched only by the
ingenuity of the complicated system of shelves, drawers, and cubbies
behind the case doors. It was there that the owner stored documents
and managed the business affairs that brought wealth and
prominence to eighteenth-century Boston.

QUESTIONS & ACTIVITIES

1. Before informing students about the desk and bookcase, ask them
to examine it and speculate as to the variety of craftspeople and
skills necessary for its production. After exploring its production and
value, have students examine pieces of contemporary furniture in
school and at home and compare materials, production, and value. What has replaced the desk and bookcase in the contemporary home as the most valuable possession? What does this tell us about our lifestyle and times?

2. The desk and bookcase is both decorative and functional. Have students create on paper or as a three-dimensional model a desk for the 1990s that accommodates modern equipment such as a computer, fax machine, and telephone in an effective and attractive design. Students must consider materials, size, and desired appearance.

3. Elements of classical architecture, such as the column and pediment, appear on much American furniture in the eighteenth and early nineteenth century. Have students research the formal and symbolic importance of these elements on furniture of various styles and periods, particularly as they relate to the country’s developing identity as a democratic nation.

4. See “Furniture: Form and Function” activity sheet in “Sample Lessons” section.
John Singleton Copley (Boston, 1738-1815, London)
*Mrs. Daniel Hubbard (Mary Greene)*, 1764
Oil on canvas
The Art Institute of Chicago Purchase Fund, 1947.28

John Singleton Copley was born in 1738, in Boston, Massachusetts, to Irish immigrant parents. He grew up in a house built on the docks of busy Boston harbor, and it was there that he learned how to draw. A precocious artist, Copley began his career as a painter in his early teenage years under the tutelage of his step-father, the engraver Peter Pelham. Copley’s first portraits are dated 1753, and his career would prove to be long and successful, spanning two centuries and two continents. Copley is considered the greatest American portraitist of the eighteenth century.

The challenge confronting the early American painter was a formidable one; patrons, mostly wealthy New England merchants and businessmen, requested a sophisticated style in keeping with the English tradition of aristocratic portraiture. Copley and his peers, John Smibert, John Greenwood, and Robert Feke, studied mezzotint reproductions of English portraits, but these Colonial artists had little access to the paintings, or the training, that were necessary to develop a style in the English tradition. (Mezzotints, or half-tints, are engravings produced by working on steel or copper plates that have been previously roughened with a special tool called a cradle. The roughness is removed in some places by burnishing, which produces
the requisite light and shade areas. Mezzotints were important because they were very easy to reproduce, and since they could be bought and sold relatively cheaply they gave artists in the Colonies access to the art of England and the rest of Europe.) Most of Copley’s fellow colonists were tradespeople, not fine artists, and there certainly were no museums or art schools for a young artist to attend in search of inspiration. Thus the American artist had to fuse a knowledge of mezzotint reproductions with creativity and ingenuity, and the resulting styles were unique. These notions of the self-taught artist and a distinct American style soon began to appeal to the romantic sentiments of Boston patrons, professionals who were eager to prove that they were indeed building a New World, and wanted to be recorded for posterity in a portrait.

In 1755 the English portraitist Joseph Blackburn arrived in Boston. Blackburn’s presence in Boston provided Copley with the opportunity to study original English-style portraits for the first time. While Copley absorbed this new visual information, he was still able to cultivate his own manner, and from 1764 to 1775 he produced a convincing expression of the aristocratic ideal of the British Colonies during the eighteenth century. Like most American-born painters before the nineteenth century, Copley painted in a linear style; his figures are clearly outlined and contoured. While this hard, clear quality gives his figures weight and importance, it is his details, namely facial expression and texture, that set him apart from other Colonial portraitists. The honesty and sensitivity with which he treated his sitters won him acclaim in London, and caught the attention of the great English painter Sir Joshua Reynolds, who
encouraged Copley to come to London in 1774. While he never understood the English aristocracy as well as he did New England’s, Copley’s career in London was fruitful and he died there in 1815.

*Mrs. Daniel Hubbard*, 1764, is typical of Copley’s Boston portraits. The patron, Daniel Hubbard, commissioned this painting of his wife to complement a portrait of himself, also painted by Copley in the same year. Mary Greene was born in Boston on May 1, 1734, and she married her stepbrother, Daniel Hubbard, on July 3, 1757. The Hubbards epitomized New England’s wealthy aristocracy: they lived on Boston’s Beacon Hill, near the estate of wealthy merchant John Hancock. Mr. Hubbard was a popular businessman who was active mostly in local trade, but who also owned real estate as far away as the Virgin Islands. The composition for this portrait was borrowed from a widely distributed mezzotint, which reproduced Thomas Hudson’s portrait *The Rt. Honble. Mary Viscountess Andover*. Thomas Hudson (1701-1779) was one of the most successful portrait painters in England; he produced a large number of graceful, if impersonal, portraits of ladies, gentlemen, judges, and clergymen. He satisfied the conservative tastes of many mid-century sitters. Just as Copley was influenced by an English original, so were the Boston patrons who saw themselves as close relatives to Hudson’s clients. It was common during the mid-eighteenth century for Colonial patrons to choose mezzotints of well-known English portraits to serve as the compositional source of their own, so it can be assumed that Daniel Hubbard chose the reproduction of Hudson’s painting, not Copley. But Copley used the same composition in two other portraits, one of Mrs. John Murray and the other of Mrs. John Amory, which suggests
that Copley may have been partial to Hudson’s image. If Copley chose the source for all three of his portraits, opposed to the patrons, it would reveal a great deal about his attitude toward painting, suggesting that Copley used composition to define his sitters, rather than letting his sitters impose on the composition. Whatever the case, the compositional history of this portrait illustrates the Hubbards’ desire to identify themselves with England.

In this painting we see Mrs. Daniel Hubbard standing on a balcony or terrace, leaning informally on a pedestal. Behind her, restless clouds part dramatically, highlighting the graceful contours of her head and shoulders against the clearing sky. Copley shows Mrs. Hubbard in a very human moment; she has taken a break from her needlework project in order to look out at the viewer, or more accurately, at Copley, without coyness or artifice. This stare, combined with her delicate smile, portrays Mrs. Hubbard as a warm and gentle woman. The finely painted pearls that ornament her hair add to the sweetness of this portrait. It is this sensitive treatment of personality through facial features that is characteristic of Copley.

But in this portrait we also see the influence of Joseph Blackburn’s English style, particularly in the fashionable dress that Mrs. Hubbard wears. The clear and solid forms of her face give way to the elegance of her dress, which is consistent with the textures and decorative virtuosity of French and English Rococo art. (Rococo was a style that developed in France in the court of Louis XIV (1643 - 1715), but reached its peak during the reign of Louis XV, notably during the years 1730-1745. Rococo can be understood as a reaction against the seriousness of much sixteenth-century art; it is characterized by a
combination of light and elegant lines which produce ornate and airy
decorations. Painting and sculpture of this time are marked by a
concern for the trivial, such as the courtly life in France and the
aristocratic life in England.) In this fine portrait a tension exists
between Copley’s own style, marked by sincerity, and the decorative
motifs he has borrowed from England. This tension was not confined
to the art world; its final manifestation was the American
Revolutionary War of 1775 - 83.

QUESTIONS & ACTIVITIES

1. Before providing students with any information about Copley
other than that he was considered the premier portraitist in
eighteenth-century America, have them examine Mrs. Daniel
Hubbard and comment on the aspects of painting at which he
excelled. In exploring texture, for example, have students compare
Copley’s depiction of Mrs. Hubbard’s skin with the fabric
of her dress. How did he convince the viewer of the “realism” of
each?

2. Have students study Mrs. Hubbard -- her posture, facial
expression, and clothing. Then, have each student write a creative
description of her, basing assumptions about her personality,
demeanor, and lifestyle on visual clues.
3. Copley was one of several American artists in the late eighteenth century who traveled abroad to study with European painters. Have students research his experience and work produced in London or that of one of his contemporaries. Which European artists were influential and how was their influence manifested in the work of the American painters?

4. The background and props in the portrait serve as “attributes” or clues about Mrs. Hubbard’s lifestyle and role in eighteenth-century America. The restless clouds are ethereal and light (in contrast with the more serious “business” interior of Mr. Hubbard’s portrait) and the pedestal bears a carving of a cherub figure who alludes to love and playfulness. The materials resting on the pedestal are sketches of floral designs, perhaps a pattern for some needlework.

Have students create self-portraits, carefully selecting attributes that communicate their interests and identity. In what environment will each student place his/her figure and what clothes will be worn?

5. See “Portraying American Character” activity sheet in “Sample Lessons” section.
Paul Revere, artist (after Henry Pelham) and engraver (1735 - 1818)
The Bloody Massacre perpetrated in King-Street Boston, 1770
Line engraving and etching, watercolor on laid paper
1983.876

Printed maps and pictures were a feature in some colonial
households as early as 1650 and were part of the everyday lives of
many colonists by the end of the eighteenth century. The popularity
of these prints was due in great part to their affordability; from one
etching or engraving, multiple copies or “prints” could be made and
sold at a reasonable cost. Most of the prints, particularly the earlier
ones, were imported from England by settlers with strong ties to
their “home country.” Looking overseas for their culture, they
collected prints for information, entertainment, and decoration. The
increased immigration of artists, engravers, and printsellers to the
colonies in the 1700s spurred the growth of a native print trade,
resulting in the establishment of print shops and businesses by the
time of the Revolutionary War. Many prints had as their subject
events leading up to and taking place during the colonists’ war for
independence.

The year 1770 was a time of great tension in Boston. To the disdain
of the colonists, British troops were ordered to occupy the city to
enforce new taxation laws. On March 5, a group of colonists began
harassing a British sentry on guard in downtown Boston. Other
British soldiers arrived and attempted to quiet the colonists, but the
taunting prevailed. The colonists threw snowballs and oyster shells at the soldiers, shouting “lobsters” and “bloody backs” to mock their red uniforms. When a British soldier began firing in retaliation, other soldiers joined in, killing five colonists. The fight became known as the “Boston Massacre.”

Paul Revere, a pro-independence activist, immediately recognized the commercial and propaganda value of the massacre. Like many American-born engravers in the 1700s, Revere was a silversmith who also learned the techniques of incising (or cutting into) copper to produce a plate for printing. When Henry Pelham, his friend and fellow artist, showed Revere his drawing of the Boston Massacre, Revere copied the idea and made a print in an astonishingly short period of three weeks. Revere’s was available to the public for purchase weeks before Pelham’s own print was completed.

Revere’s pictorial record of the event was highly successful, presenting the colonists as victims of unfounded aggression. They are unarmed and appear bewildered and subdued, with dead and wounded compatriots lying bloody at their feet. The British soldiers, masked in smoke, stand in a firing-squad line as their superior signals them to shoot into the crowd. It is no surprise that the print incited further anti-British sentiment in the colonies.

Adapted from “To Please Every Taste: Eighteenth Century Prints from the Winterthur Museum” teacher packet, Terra Museum of American Art
QUESTIONS & ACTIVITIES

1. Prints were a way of visually documenting important events before the invention of the camera. Have students look at newspapers for photographs of recent new events; what “story” does each photograph tell? Have students explore objectivity of photography by questioning if each “story” is being told from a particular side or angle. What is each photograph’s intended purpose?

2. Paul Revere’s importance in American history extends far beyond his skill as a printmaker. Have students research his life and his contributions as silversmith, patriot, and manufacturer (Revere copper and brass).

3. With prints, artists can produce multiple copies of the same image. What technology do we use today to make reproductions of pictures? Have students name ways that printmaking is used today.

4. While the slide of this image is in black and white, the actual print is painted with watercolors. For an additional fee, handcolored prints could be purchased in the 1700s. Why do you think people were willing to pay more for color? In what ways can color affect the appearance of an artwork?

5. See “Printmaking Processes” in “Sample Lessons” section.
Shaker Living Room
(c. 1800)
Mrs. James Ward Thorne Miniature Room; 9 x 21 3/4 x 24 5/8
1942.498

The utopian sect commonly called Shakers, because of the physical gyrations its members engaged in as part of their worship, was founded in England by Quaker Ann Lee. The sect immigrated to the United States in 1774, settling first in Watervliet and New Lebanon, New York, and later establishing communities in New England, Ohio, Indiana, and Kentucky. Leading a highly regulated existence in which equal status was accorded to women and men but celibacy and separatism were imposed in the conduct of daily life, the Shakers numbered more than 6,000 at their peak around the middle of the nineteenth century. Striving for self-sufficiency, their communities developed innovative agricultural and crafts techniques, first to meet their own needs and, after the mid-19th century, to respond to outside demands as well. Several extinct Shaker communities are now museums open to the public.

In establishing guidelines for Shaker craftsmanship, Joseph Meacham, Ann Lee's successor as head of the sect, enjoined that "all things be made...according to their order and use," and "be faithfully and well done, but plain and without superfluity." These qualities are, indeed, the hallmarks of the originals of the furniture included in this miniature room. The interior includes a communal living
room, a study through the door at the right, and a bedroom at the left. While the main room gives the sense of order and harmony typical of a Shaker environment, the Shakers actually furnished their rooms far more sparsely and included many more built-in elements.

Shaker furniture is distinguished by its fine materials, flawless workmanship, and utilitarian design. A typical piece is the side chair next to the settee (or seat for two people), with its turned back posts topped by egg-shaped finials and slat back. Perhaps best known of all are Shaker rocking chairs, an example of which can be seen to the right of the central doorway. Also typical is the secretary or desk -- commonly built into the wall -- with its clean, geometric lines and turned wooden knobs. Such pieces were constructed of pine, maple, or ash with a natural finish or, in later years, stained red, yellow, blue, or green. The simplicity and efficiency of Shaker furniture, made by dedicated craftsmen who considered the work of their hands part of their service to God, have exerted particular impact on modern American furniture design.

This Shaker interior, with its 134 objects, is one of 68 miniature rooms in The Art Institute of Chicago. Assembled between 1920 and 1940 on the scale of one inch to the foot, the miniature rooms were the creation of Chicagoan Mrs. James Ward Thorne and a team of thirty craftsmen. Her inspiration for the design of the miniature rooms was threefold: a passion since childhood for collecting miniatures; the appearance in American museums in the 1920s of full-scale period rooms for educational purposes; and the simultaneous growing fashion among wealthy Americans for building
and furnishing residences in various historical styles. Mrs. Thorne traveled extensively in Europe and the United States, collecting miniatures and studying actual rooms to copy. Together, the 68 rooms depict highlights from the history of architecture, interior design, and decorative arts in Europe and the United States between 1600 and 1940.

Adapted from *Miniature Rooms: The Thorne Rooms at The Art Institute of Chicago*, 1983.

**QUESTIONS & ACTIVITIES**

1. Shakers are credited with inventing many household objects that we use today. Have students research these objects and explain how they are in keeping with Shaker design and philosophy.

2. Compare the Shaker desk (or secretary) from c. 1800 with the Boston desk and bookcase from 1735-50 (slide 2). How do materials, design, and decoration differ? How is each desk a reflection of its owners’ values?

3. Have students create a miniature room for an early eighteenth-century Boston home that includes the desk and bookcase from 1735-50 (slide 2). Research will be necessary on homes and decorative arts of the time. The miniature room can be constructed
with a shoe box and simple materials such as cardboard, construction paper, and markers. Ask students to design the room's contents on a set scale, such as Mrs. Thorne's scale of one inch to the foot, to ensure the room's harmony.

4. See “Furniture: Form and Function” and “Living Spaces: Then and Now” activity sheets in “Sample Lessons” section.
Thomas Cole (1801 - 1848)
*Niagara Falls*, 1830
Oil on Panel
Friends of American Art Collection, 1946.396

Nature as an artistic subject received very little attention in eighteenth century America. The early settlers’ understanding of the land during the colonial period rarely extended beyond that of daily provider. The early nineteenth century, however, marked a new relationship between nature and the individual. After the Revolutionary War, Americans developed a great sense of identity with the country and found in nature a symbol of their unity, pride, and optimism. It became the artist’s mission in the 1820s to define for the public the character of American geography and God’s presence within it.

Thomas Doughty (1793 - 1856) was one artist who accepted this mission and recorded landscapes all over New York, New Hampshire, and the northeast coast. He became the senior member of a group of artists who painted scenes of the sparsely settled Catskills, Adirondacks and White Mountains. With their similar styles and choices of subject matter, these artists became known as the “Hudson River School.” Their compositions included mountain and lake scenes, broad wilderness panoramas, interior woodland, and shore scenes.
Thomas Cole, born in England and coming to the United States at age 18, became the leader of the next generation of Hudson River School artists. It was his goal to go beyond the reportive landscapes of Doughty and endow his paintings with the moral imperatives associated with the more traditional paintings of European art academies. According to Cole, one would just need to “read” the language of nature to discover a “source of delight and improvement.” His landscapes combined selected elements from observed nature, literature, allegory, and religion, providing spiritual inspiration at a time of tremendous change and development in the young nation.

Cole first visited Niagara Falls in 1829. “I anticipated much”, he wrote, “but the grandeur of the falls far exceeds anything I had been told of them -- I am astonished that there have been no good pictures of them -- I think the subject a sublime one -- but I may fail in my representation as others have done before me.” He filled his sketchbook with drawings of the falls from various points -- from below, upon Table Rock, and from a projection on the eastern brink where the eye commands the entire sweep of the cataract. As a compilation of these different views, the finished painting *Niagara Falls* portrays a uniquely American scene: the sugar maples with their red autumn leaves, the two Native Americans dwarfed by the falls gazing in reverence, and the powerful falls with their status as one the world’s natural wonders. The awesomeness of the falls was recalled years later when, in 1835, Cole delivered a lecture on American scenery:
"And Niagara! that wonder of the world! -- where the sublime and the beautiful are bound together in an indissoluble chain. In gazing on it we feel as though a great void had been filled in our minds -- our conceptions expand -- we become part of what we behold! At our feet the flood of a thousand rivers are poured out -- the contents of vast inland seas. In its volume we conceive immensity; in its course, everlasting duration; in its impetuosity, uncontrollable power. These are the elements of sublimity. Its beauty is garlanded around in the varied hues of the water, in the spray that ascends the sky, and in that unrivaled bow which forms a complete cincture round the unresting floods."

To the artist, Niagara represented the grandeur of God's creation, and the wilderness the splendor of the new land. In its vastness, the falls, the river, and the forest also symbolized the possibilities for the country's expansion. Cole wrote:

"American associations are not so much of the past as of the future... Where the wolf roams, the plough shall glisten; on the gray crag shall rise temple and tower -- mighty deeds shall be done in the now pathless wilderness; and poets yet unborn shall sanctify the soil."

Cole's words were prophetic; by the 1850s, development in the United States had transformed America's landscape. The issue of industrialization made many doubt the wholesomeness of God's chosen land, and the work of Hudson River School painters reflected this questioning of nature and the country's progress. Landscape paintings became either nostalgic views of unspoiled wilderness before civilization intervened (and, by extension, pleas for the
prevention of further destruction) or idealistic pictures of nature and progress working in harmony. MR

QUESTIONS & ACTIVITIES

1. Since the painting of this picture in 1830, Americans’ understanding of Native Americans and their rights have changed dramatically. How might a viewer in 1830 have regarded their presence in Niagara Falls? What role did Cole intend for them in the painting? How does a viewer in the 1990s understand their relationship to the scene? How does the season portrayed in the painting foretell the Native Americans’ future?

2. **Niagara Falls** is a compilation of many different views that Cole sketched and then combined to form an effective and dramatic picture. Have each student select an area near home or school to sketch in various drawings. Have each student combine the most interesting views into one picture, creating an ideal representation of the area.

3. At what point in United State’s history did Americans recognize the toll that “civilization” was having on our country and natural resources? Have students research what steps were taken to monitor and/or preserve our disappearing wilderness. What president led this effort?
4. Compare Cole’s *Niagara Falls* with Watkin’s *Yosemite* photograph (slide 10). Explore with students the advantages and disadvantages of “reproducing” nature with each medium. How does the medium determine the artist’s working process and style?

5. See “Discovering Virtues in the Land” activity sheet in “Sample Lessons” section
William Sidney Mount (1807 - 1868)
*Walking the Line*, 1835
Oil on Canvas
Goodman Fund, 1939.392

Genre painting, or scenes of everyday life, came into prominence during the presidency of Andrew Jackson (1829 - 37) as an expression of popular taste. The artist most credited with giving genre painting its form and character is William Sidney Mount, a Long Island native who, in 1826, received formal training in drawing at the National Academy of Design in New York City. Despite offers, he declined travel and training in Europe, preferring his way of life in America. An illness necessitated Mount’s return to Long Island in 1830, and the artist turned from portraiture and religious paintings to genre scenes of the people and places around him.

Mount transformed the house of a local military general into a tavern interior for this 1835 painting *Walking the Line*. The six figures in this bar scene were probably friends and family that modelled for Mount. (The African American was identified in Mount’s written records as Paul Cuffee, a Black and Indian preacher living on Long Island.) The artist’s selection of the models was by no means random; two races are represented as well as a range of ages and social standing. And in keeping with the custom of the time, no women are present in the male environment of a public tavern. Five of the males fill the center of the picture, forming a triangle with the clapping gentleman’s hat, the dancing man’s drinking vessel, and the
arrangement on the floor of his ax, hat, and jug. This compositional device is more clearly defined for the viewer than the story taking place within it. Is the man in the tattered jacket, a “backwoodsman” judging by his attire and belongings, dancing to earn a beverage? Or has he already imbibed in the tavern’s ale and is attempting to “walk the line” to prove his sobriety? As a visual storyteller, Mount often provides clues in his paintings; on the otherwise barren wall hangs a notice about temperance. Was the artist commenting satirically on this heated issue of the 1830s?

Regardless of the actual story, it is clear that the backwoodsman is the source of amusement for all, including the African American gentleman who is physically separated from the group. Mount is credited as being one of the first artists to give African Americans a place of “dignity” in American painting -- dignity according to standards in the 1830s. African Americans were a part of the artist’s everyday life growing up in Long Island, and he fully recognized them as an integral part of the rustic American life he idealized. Yet, while he included African Americans in many of his paintings, he never painted them in their own social life, outside of the white context. He portrayed them as an American type, yet never put them in roles that challenged the accepted stereotype of the African American in pre-Civil War America. In *Walking the Line* then, the African American was considered by Mount to be “included” rather than “excluded”; in fact, it was the artist’s intention that the backwoodsman be regarded as the outsider in this scene. MR
QUESTIONS & ACTIVITIES

1. Genre paintings are scenes of everyday life. In Walking the Line, Mount depicted a slice of life in rural Long Island while also addressing temperence, a heated issue of the time. Have students create genre scenes that acknowledge and comment on important issues of the 1990s. As a research component, students can clip articles from newspapers and magazines that examine in depth the issue each selects.

2. Have students study African American history at the time of this painting (1835). Who were some important leaders and what were their contributions? What was the status of slavery in the states and, in particular, in New York in 1835? Did the legal abolishment of slavery necessarily mean the end of slavery?

3. Before providing students with the above information about the painting, have students examine Walking the Line and discuss its composition. How did Mount divide the space? How did he group the figures? What other “groupings” of objects exist in the painting? How did Mount use color to unify the scene?

4. See “Art Imitates Life: Jacksonian America” activity sheet in “Sample Lessons” section.
Hiram Powers (1805 - 1873)
*America*, 1850-54
Marble
The Art Institute of Chicago Purchase Fund, 1910.30

Crowned with a diadem emblazoned with thirteen stars representative of the original states in the union, *America* is derived from a full-length statue Hiram Powers executed as a memorial to the 1848 revolutions in Europe and a celebration of democratic values embodied by the United States government. In 1848 Powers explicated the theme to his Cincinnati patron Nicholas Longworth, “I am making a statue to suit the times, at least it ought to suit the times if Liberty is to triumph.... I wish her to say that where crowns are exalted I cannot abide, and if you would have me live with you, and you would enjoy the blessings which I can give, you must be united and you must trample in the dust, every semblance of despotism.” Originally titled “Liberty,” Powers altered the title to reflect more specifically the virtues of his home country; this shift in title was symptomatic of the sculptor’s nationalistic desire to reflect upon the United States’ role as a model for burgeoning democratic states and gain a coveted government commission -- the one honor that had eluded Powers for many years.

Living in Florence, Italy, Powers witnessed firsthand his adopted country’s struggles for unification under the leadership of Garibaldi, participated in peaceful demonstrations, and was part of an
international community concerned with the establishment of
democratic nations in Europe. Support for the 1848 uprisings in
France, Italy, Germany and other European nations was
overwhelmingly positive in the United States for both political and
economic reasons. To the citizens of a country founded upon the
principles of liberty and equality for all, the tyranny of kings was
reprehensible. On a more pragmatic note, favorable trade treaties
were expected to result from the initiation of republican leadership
in these countries. One statement among many, Powers’ sculpture
was unique in that it bridged a gap between Italy and the United
States, the two cultures to which the sculptor felt patriotic allegiance
and was therefore a personal as well as a political statement.

Begun in 1848, the full-sized marble version of America was not
completed until 1858. A partially nude figure draped around the
hips with her left arm raised, America takes her pose from the
ancient Greek sculpture Venus de Milo. Symbolic attributes of
Powers’ figure include a laurel wreath and a diadem; she stands on
broken chains. Congress passed a resolution in 1855 to commission a
work by Powers for the Capitol Building in Washington D.C.; up to this
point, the sculptor had altered his statue’s iconography many times
so as not to offend potential clients. For example, America once trod
upon a crown to symbolize the successful revolt of the Colonies
against the British Crown; so as not to discourage a British patron,
Powers removed the crown from beneath the foot. A vehement
opponent of slavery, the sculptor censored himself many times from
carving chains beneath America’s foot in case a southern patron
might become interested in the work and interpret the attribute as
an anti-slavery statement. Only after Congress passed its 1855 resolution and Powers seemed assured of receiving a government commission for a sculpture did he finally carve the chains in reaction to the controversial Kansas-Nebraska Act of 1854, which allowed the two states to decide slavery issues by popular sovereignty.

At the time that the 1855 resolution was passed, Powers was certain that America would be the work chosen by the government to adorn the Capitol. However, when President James Buchanan finally ordered work from Powers in 1859, the commission was for two life-size statues, one of Thomas Jefferson and one of Benjamin Franklin. America did not find an exhibition site until 1861 when it was shown to critical acclaim at the first Italian National Exhibition where it was interpreted as representative of Italy’s struggles for unity, achieved that same year.4 The marble America was destroyed in 1865 by a fire; the plaster cast is now housed at the National Museum of American Art in Washington, D.C.

The Art Institute’s bust of America is one of twenty-eight produced by Hiram Powers between 1850 and 1873; it was purchased directly from the artist’s daughter in 1910 for considerably less than a nineteenth-century patron would have been expected to pay. Its patriotic subject matter and pronounced Graeco-Roman features such as the himation, or cloth, draped over one breast, head in partial profile, and blank, yet ideally beautiful expression made it one of the sculptor’s most popular pieces with mid-nineteenth century American clients.5 Stripped of most of its iconographic detail, save
for the crown of stars, the *America* bust is a simplified, more easily digestible symbol than the complex full-size statue.

Allegorizing the United States as a dignified, classically beautiful woman dates back to the early years of the new nation when leaders of the country were searching for an apt symbolic depiction of democratic values. As a continent, a mere geographical area, America had been represented as an Indian princess, a Greek goddess, and various other female incarnations. With independence from England came the desire to embody the nation’s political philosophy in a single figure; subsequent images of “America” sought not only to embrace the republican aspirations of the country, but its revolutionary origins and aesthetic ambitions as well. Hiram Powers’s bust of *America* emblematized the country’s values in a traditional manner without the complications implicit in his inclusion of chains in the full-length statue, hence the bust’s popularity.

It is informative to compare the original statue to its companion bust to gain insight into ideas that otherwise have been lost in translation. Whereas a full-size piece can incorporate a much more complex iconographic web into its composition, a bust relies upon a simplified structure to express its meaning. The ambiguity Powers felt toward the United States’s slavery policies has been lost in the bust. Instead, one is left with the sculptor’s idealistic conception of a statue that would “...emphasize the blessings and charms of our splendid union” and symbolize the country that “Europe beholds afar off...the light and hope of mankind.”

KR
QUESTIONS & ACTIVITIES

1. Explore the symbolism in Hiram Powers’ *America* sculptures (both the full-length figure and the bust.) Next, have students sketch designs for sculptures that incorporate their personal symbols of America. Discuss their choice of symbols; would they have been relevant in 1850 or are they the results of incidents and issues of recent times?

2. Powers’ *America* bust was heavily influenced by classical art. Have students research the formal similarities between the two as well as political or philosophical reasons that Powers and many other artists and architects may have looked to ancient Greece and Rome during a time of great pride in America’s democratic values.

3. Discuss with students the concepts of realism versus idealism. Under which category does *America* fall, and why? Have students imagine that Powers sculpted the bust in a more realistic style; would the impact have been the same? Compare *America* with other images in this resource guide for a comparative look at realism and idealism. Suggestions are: *Mrs. D. Hubbard* (slide 3); *American Gothic* (slide 16); *Miner Joe* (slide 17); *Trolley, New Orleans* (slide 22); *Sharecropper* (slide 23); and *M & H* (slide 25).

4. See “America Personified” in “Sample Lessons” section.


3 For a complete overview of the iconographic evolution of *America* see Vivien Green Fryd.


7 Fryd, p. 66

8 Fryd, p. 64.
The American Civil War was the first conflict to be thoroughly photographed, with cameramen on hand from the early Union defeat at Bull Run in 1861 to the final surrender of the Confederate forces at Appomattox in 1865. While credit is due to Matthew Brady for recognizing photography’s role as historian of the war, it was actually a number of photographers from his successful portrait studios in New York City and Washington D.C. who photographed the majority of the war images. These assistants, or “operators”, included Alexander Gardner, George Barnard, and Timothy Sullivan. Using 16 x 20”, 8 x 10”, and stereograph cameras, they photographed all aspects of the conflict except actual battles; the slowness of recording an image on the wet plates made action photographs an impossibility. Work was cumbersome and conditions were difficult; cameras, glass plates, lenses, and chemicals needed to be carried and processing took place with impure water and ever-present dirt in cramped tents or special wagons. In total, over 7,000 images were made, with Brady publishing most under his name. This false crediting angered Gardner and the others and led to their establishment in 1863 of an independent photography corps and publishing enterprise that credited images of individual photographers.
Some of Gardner’s most moving photographs include those of the Battle of Gettysburg on July 1-3, 1863. In this small town in Southern Pennsylvania, the Army of the Potomac, under General George Meade, defeated Robert E. Lee’s forces in what is regarded as the greatest battle of the war. Lee’s daring charge, led by General George Pickett, almost broke through the center of the Union lines, but reserves finally held the key positions and the effort of the Southern troops failed. It was the battle that marked the beginning of the end for the Confederacy, and Gardner’s stirring photographs document its casualties strewn across the otherwise barren battlefield.

The high volume of photographs produced of Gettysburg and other Civil War conflicts was largely in response to the demand of weekly illustrated journals like Harper’s for war images. Photographs were copied as wood engravings and then reproduced in magazines. The public could be kept up-to-date as events unfolded. Gardner took the last portrait of Abraham Lincoln, shortly after the surrender at Appomattox on April 10, 1865, and also documented the hangings of Lincoln’s conspirators on July 7 of the same year. These photographs, taken from the roof overlooking the gallows in the courtyard of the Arsenal (or Old) Penitentiary building, form the first photographic essay of an event as it happened. MR
QUESTIONS & ACTIVITIES

1. In an age of television and video, we constantly witness events as they are happening or shortly afterward. Have students cite examples of recent events that they have viewed through images. What has been the impact? What are the advantages and disadvantages of such access? What are the privileges and abuses of such access?

2. What similarities are there between the production of photography under Matthew Brady and the production of furniture such as the Boston desk and bookcase (slide 2)? Encourage students to voice their opinions on this issue of labor and recognition in art. Can they think of other examples in the arts of this practice? In what other industries does it exist?

3. In studying the Civil War, have students research primary and secondary sources of “news from the front” such as personal correspondence and articles in illustrated journals such as Harper’s. How did reporters get their news? How do reporters get their stories today? One example of personal correspondence from the Civil War is typed on the following page.
Major Sullivan Ballou
2nd Rhode Island Regiment

Written to his wife in Springfield one week before Manassas

July 14, 1861
Camp Clark, Washington

My very dear Sarah:

The indications are very strong that we shall move in a few days -- perhaps tomorrow. Lest I should not be able to write again, I feel impelled to write a few lines that may fall under your eye when I shall be no more...

I have no misgivings about, or lack of confidence in the cause in which I am engaged, and my courage does not halt or falter. I know how strongly American Civilization now leans on the triumph of the Government, and how great a debt we owe to those who went before us through the blood and sufferings of the Revolution. And I am willing -- perfectly willing -- to lay down all my joys in this life, to maintain this Government, and to pay that debt.

Sarah my love for you is deathless, it seems to bind me with mighty cables that nothing but Omnipotence could break; and yet my love of Country comes over me like a strong hand and bears me irresistibly on with all these chains to the battle field.

The memories of the blissful moments I have spent with you come creeping over me, and I feel most gratified to God and to you that I have enjoyed them so long. And hard it is for me to give them up and burn to ashes the hopes of future years, when, God willing, we might still have lived and loved together, and seen our sons grow up to honorable manhood, around us. I have, I know, but few and small claims upon Divine Providence, but something whispers to me -- perhaps it is the wafted prayer of my little Edgar, that I shall return to my loved ones unharmed. If I do not my dear Sarah, never forget how much I love you, and when my last breath escapes me on the battle field, it will whisper your name. Forgive my many faults, and the many pains I have caused you. How thoughtless and foolish I have often times been! How gladly would I wash out with my tears every little spot upon your happiness....

But, O Sarah! if the dead can come back to this earth and flit unseen around those they loved, I shall always be near you; in the gladdest days and in the darkest nights...always, always, and if there be a soft breeze upon your cheek, it shall be my breath, as the cool air fans your throbbing temple, it shall be my spirit passing by. Sarah do not mourn me dead; think I am gone and wait for thee, for we shall meet again...

Sullivan Ballou was killed at the first battle of Bull Run.
In America, two great events shaped the development of photography -- one was the Civil War (1861 - 65) which brought photographers out of their studios and into the fields (see Gettysburg, slide 9) and the other was the opening of the western American wilderness. The west’s untrammeled scenery was a welcomed focus during and after the Civil War, representing in its beauty and bounty promise for the nation’s spirit and economy. In the 1860s and 1870s, photographers accompanied geological survey teams, often directed by the Army, and/or were employed by railway companies to document unknown terrain in the West for future mineral exploitation and civilian settlements. These photographers of the land beyond the Mississippi River sought out vantage points that would convey for Easterners the grandeur of the region and would enshrine the ideas of Manifest Destiny. Manifest Destiny was the nineteenth-century belief that it was the destiny of the United States to expand across the continent of North America. As the frontier moved westward and industrialization began to change the character of the landscape, Americans increasingly turned to photographs as a means of celebrating technology as well as of expressing reverence for the landscape being threatened by technology’s advance.
In 1861 and 1866, Carleton Watkins produced two series of photographs of Yosemite Valley, the recently discovered “garden paradise” about a two-day ride on horseback from San Francisco. Watkins used a giant wet-plate camera with thick glass negatives that were often as large as the average easel painting. The negatives, coated with a sensitized emulsion called collodion, were exposed while still wet to produce the image. The technical perfection of his work is remarkable considering the difficulty of the wet-plate process for the frontier photographer. Watkins transported all of his equipment (cameras, lenses, chemicals, and up to 400 glass plates) in special vans and by pack animals. Dark tents and developing boxes were used when vehicles that doubled as “dark rooms” could not handle the terrain. In processing, he faced the challenges of a lack of pure water and the tendency of dust to adhere to the sticky collodion. Watkins’ technical achievements were matched only by the aesthetic beauty of the resulting photographs. His works combine a sense of the picturesque with a Romantic expression of nature’s timelessness, immensity, and silence. So pure and stirring were the photographs that they helped persuade the United States Congress to pass legislation in 1864 protecting the Yosemite Valley’s wilderness.

QUESTIONS & ACTIVITIES

1. Have students research the United State’s belief in Manifest Destiny -- its origins, evolution, and impact. What role did photography play in promoting westward expansion?
2. In the 1860s, photography served to educate and entice individuals about regions of the country considered ripe for travel and/or development. Have students research an area of great beauty in the United States and collect pictures that capture its character and grandeur. Next, have students write a description of the region’s resources and attractions that would inform and intrigue a potential traveler. Note: If your school is near any of our region’s special landscapes such as Zion State Park, northern Lake County, or the Indiana Dunes, you might plan a field trip to visit one of them and have the students photograph, sketch, or write about the landscape.

3. Have students research congressional legislation to protect Yosemite Valley and other natural treasures in the United States. Investigate the impetus, scope, and impact of these federal mandates.

4. Photography, used in the nineteenth century as a means of documenting and reporting, came to be recognized in the twentieth century for its sheer artistic merit. Have students discuss what makes photography an art form, using Watkins’ Yosemite as a reference. Consider formal qualities as well as decisions that photographers make regarding subject, equipment, and process.
At the turn of this century, Frederic Remington's sculptures, paintings, magazine illustrations, and articles, together with The Virginian and other novels by his friend Owen Wister, and the "Wild West Show" of William F. ("Buffalo Bill") Cody, shaped one of the most cherished and enduring aspects of culture in the United States -- the idea of the American Old West. Of all the mythic heroes of the non-urban territories west of the Mississippi, none was more colorful and popular than the cowboy, a character who was generally portrayed in art and literature as at one with "wide open" nature, a haven for free spirits, where life was virile, physically hard, women were protected, and basic values of right and wrong were clearly understood. The American Indian was often portrayed as the cowboy's antagonist, a dangerous savage to be fought, but also admired as a noble adversary.

Remington's The Bronco Buster of 1895 is not the first sculpture of an American cowboy (that distinction goes to a work by Solon Borglum of 1891), but it is the first statue in the United States of a rider atop a bucking horse. The bronze was also Remington's first sculpture of any subject. It marked a turning point in his career and
is a landmark in art of the West. Approximately one hundred copies of *The Bronco Buster* were cast in the first edition and sold widely. Its immediate success inspired Remington to produce a number of other bronze sculptures with multiple figures of cowboys, American Indians, and calvalrymen. The creation of *The Bronco Buster* coincided with Remington's publication of illustrations in *Harper's Weekly* and in his own short stories such as "Pony Tracks" (1895), "Crooked Trails" (1898), and "Men with the Bark On" (1900).

Bronze was the perfect medium to achieve one of Remington's goals, that of preserving a documentary sense of life in the West, just as it was disappearing with the flood of settlers and the fencing of the open range. The medium lends itself readily to the depiction of anatomy, movement, and details of costume. Remington maintained a large collection of western wear and gear and took great pride in his knowledge of the anatomy of horses. With characteristic western hyperbole, he once said: "Only those who have ridden a bronco the first time it was saddled, or have lived though a railroad accident, can have any conception of such an experience."

In *The Bronco Buster*, Remington achieves a composition of exuberant energy, representing the cowboy in a precarious state of balance atop the horse at the peak of its vertical thrust. Together, rider and horse might be seen allegorically as symbols of the Old West -- untamed wildness coming under the control of the conquering cowboy. The concept of two conflicting forces recurs in the western novel or movie (*The Bronco Buster* was created just eight years before the first western movie, Edwin Porter's "The Great
Train Robbery"), in which outlaws, American Indians, or natural beasts ultimately fall to the ordering power of law and civilization. Often a rugged, lone cowboy defeats lawless forces on behalf of the settlers and, when restless "good" strength is no longer needed, moves on, leaving a bittersweet nostalgia for the heroic past. As one old cowboy said: "The West is built up and tame now, but, by gum, wouldn't it be fun to tear her down and start all over again?"

Frederic Remington was born in a small town in upstate New York. His lifelong interest in horses was developed at an early age when his father, who had been a cavalry officer in the Civil War, taught him to ride. He briefly attended the newly created art school at Yale University in 1878, but left the East to explore the West, mostly on horseback. He married Eva Caten in 1884 and resided in Kansas City until 1895, when the couple moved to New York where Remington's rise in fame as an artist was rapid. Remington died of appendicitis at the age of forty-eight.

President Theodore Roosevelt was given a copy of The Bronco Buster as a gift from the disbanded "Rough Riders", the cavalry troop he had commanded in the Spanish-American War. Later, he praised Remington for having "...portrayed a most characteristic and yet vanishing type of American life. The soldier, the cavalry and rancher, the Indian, the horses and cattle of the plains, will live in his pictures and bronzes, I verily believe, for all time." RE
QUESTIONS & ACTIVITIES

1. Ask students to study *The Bronco Buster* and determine how Remington conveyed a sense of action and energy. Have them consider the design of the sculpture as well as the material and its effect.

2. In the late 1800s and early 1900s, myths about cowboys and Indians abounded. Have students explore the perceptions of cowboys and Indians and how they differ from the realities. Who created these myths and out of what fears, misconceptions, desires, and motives did these myths take shape?

3. How were 100 bronze copies of *The Bronco Buster* made? Have students learn about the casting process and the meaning of an “edition.” What other art forms allow for multiple copies of a single image to be made?

4. See “America Personified” in “Sample Lessons” section.
Louis Sullivan (1856-1924)
_Circular Medallion_, 1893
(from the Elevator Doors of the Shlesinger and Mayer Company Store, now Carson, Pirie, Scott & Co.)
Copper-plated cast iron
1971.450

"The function of a building must organize its form," are the words of Sullivan that best summarize his philosophy of architecture. It was a philosophy arrived at through synthesizing divergent influences from his formal education, constant reading, and discussion with other young architects.

Summers during his boyhood were spent on his grandparents’ farm near Boston where he observed nature in hours spent out-of-doors. He also studied botany and biology with great seriousness in his high school science classes. He was fascinated with the growth pattern of plants, and even more fascinated by every bridge he saw, making endless drawings of flowers, leaves, and the trusses of bridges.

At sixteen, after passing rigorous examinations, Sullivan entered MIT as a third-year student, studying for one year at the first school of architecture in the United States. A year of working for established architects -- first Frank Furness in Philadelphia and then William LeBaron Jenney in Chicago followed. A few years later, in 1883, Jenney was to design the first Chicago building with a skeleton framework. The seed of this idea was said to have been stilt houses
Jenney saw in Manila; other sources undoubtedly were Joseph Paxton’s Crystal Palace in London (1851) with its “neutral skin of glass stretched over a delicate frame of iron members,” and the arched trusses of suspension bridges which would so strongly influence Sullivan.

Among the young draftsmen in Jenney’s office at the time Sullivan worked there was John Edelman who involved Sullivan in a lively group of young intellectuals and athletes. Encouraged by Jenny, however, Sullivan left Chicago and his cohorts for Paris in July of 1874. After two terms of study at L’Ecole des Beaux Arts and several weeks of travel in Italy, he returned to Chicago in March, 1875, drawn by the tremendous construction boom still going on as a result of the fire of 1871. It was time for his ideas to take shape.

Sullivan, in addition to believing that “form follows function,” advocated that a building express the environment from which it grows. In America, this meant using modern technology and reflecting in his designs and ornament an industrial and democratic society, rather than copying classic structures which represented the aristocratic traditions of a bygone age. The Chicago buildings that perhaps best represent these theories are Adler and Sullivan’s Auditorium Theatre Building (1887-1889); the lost Stock Exchange (1893-4); and Sullivan’s Carson Pirie Scott (originally called Schlesinger and Mayer Company Store, 1899, 1903-4). Sullivan’s theory of ornamentation was that “its presence or absence...should be determined at the very beginning of the design...” It should not look
“stuck on” but “...seem a part of the surface...there, by the same right that a flower appears amid the leaves of its parent plant.”

In the ornamentation of Carson Pirie Scott, a department store designed to sell primarily to women, he used flowing lines and “...a delicate, airy and lacelike pattern” (VanOrmer). The display windows look like framed pictures, with the motion of the design leading the passerby to the entrance tower at the corner of State and Madison “...one of the finest transitions ever made at the corner of a building.” Surrounding the street-level windows and encrusting the entrance pavilion at the corner are design motifs derived from natural, leafy forms which seem “to bloom on the building” (VanOrmer).

Sullivan carried these motifs into the interior of the department store, where richly detailed balusters and column capitals contain stylized seed forms and interlaced ribbons on a background of geometric shapes. The elevator medallion was installed at hand height on the original cage elevators, which were removed in the 1960s for fire safety reasons. The drawings for the ornamentation were made by Sullivan, with the final detailed studies from which the Winslow Brothers foundry produced the iron work executed by George Grant Elmslie, one of his associates. In some cases, the iron ornamentation is applied in as many as three layers (VanOrmer).

In contrast, the Stock Exchange Building, largely used by men, was a heavier, more massive structure. Its ornamentation was based on geometric forms, which also are infinitely varied, but which Sullivan
had deliberately not used in the store decoration, feeling they were not sufficiently feminine. The building’s elevator enclosure grilles, with their strong horizontal lines, added rhythm and grace to the Stock Exchange lobby.

Sullivan’s last years were bitter ones. He felt the World Columbian Exposition of 1893 denied everything he stood for in its copying of classical styles. The Art Institute, built as a meeting place for the World’s Congress during the fair, is an example of the classical concept, but whether it is more suited to its function - or less - than a Sullivan design would have been, can be endlessly debated. JC

QUESTIONS & ACTIVITIES

1. Sullivan’s ornamentation consists of artistically designed patterns based on organic or geometric shapes. After examining his elevator medallion for Carson Pirie Scott, have students design medallions for a building in their neighborhood or city. Each medallion should be composed of natural or geometric shapes, with attention given to the overall pattern of the shapes.

2. Sullivan believed that form should follow function and that a building should express the environment from which it grows. Have students investigate contemporary examples of architecture in their community or city. What function does the building serve and (how) does its design support or relate to this function? What materials
and decorative elements have been used and what can they tell us about the technology, values, and aesthetics of our time?

3. Sullivan’s contributions to midwestern architecture were many. Have each student select a building designed by Sullivan (or Adler and Sullivan) to research. Issues for students to consider are: the building’s designated function; Sullivan’s design as it relates to the function; the materials and technology used in construction; the decorative elements; and the building’s status today.
In the early 1900s, a group of American artists advocated a "democratic art" in which everyday lives of ordinary people in urban settings were depicted in an honest and straightforward manner. The artists' philosophy developed in response to the social, political, and artistic climate of the time. By the beginning of the century, half of all Americans were living in cities (versus one in ten Americans in 1830); in addition, the reforms initiated by Theodore Roosevelt in his second term as president (1904 - 08) gave rise to an awareness in the country of the plight of the common man. Finally, the artists rebelled against the light and airy themes of Impressionism, very popular in the early 1900s, as well as the conservative teaching and artistic guidelines of the National Academy of Design. The Academy was established in New York in 1825 as the premier institution for the education and promotion of fine art.

The American group of artists came to be known as "The Eight" or, in reference to their depictions of back-alley life of the working class, the "Ashcan school." Led by Robert Henri (1865 - 1929), the group included George Luks, William Glackens, Everett Shinn, Maurice Prendergast, Ernest Lawson, Arthur B. Davies, and John Sloan. Sloan,
like many other artists in the group, began his career as a newspaper illustrator. He began painting seriously in 1897, when he and Henri shared a studio in New York. Encouraged by Henri to “make pictures from life”, Sloan began in 1904 to observe the everyday drama of the city, strolling the streets endlessly and, in his own words, being an “incorrigible window watcher.” He sketched on the spot, as well as kept a diary, using both sources in executing the final works in his studio. Sloan’s favorite haunts included New York’s lower East Side, the West Side below 14th Street, and the Bowery. He found subjects in people crossing streets, seated in cafes, and, in the case of this etching, sleeping on the roof of an apartment building. *Roof, Summer Night* is at once harsh and charming; the heat of the summer evening and economic hardship are softened by the roof dwellers’ resourcefulness and acceptance of the situation. The scene is both commonplace and romantic.

Sloan was the most political of the Ashcan school, joining the Socialist party in 1909 and running as the party’s candidate for the New York State Assembly that same year. In 1912, he became the art editor of the left-wing news journal, *The Masses*. Sloan’s art, however, reveals little of his convictions; he tried to keep his art and his politics quite separate. What emerges in his work is a humanist vision of democracy, similar in spirit to the poetry of Walt Whitman which Sloan read and admired greatly. MR
QUESTIONS & ACTIVITIES

1. In 1905, Sloan etched his *New York City Life* series, ten scenes of middle-class life that are similar in subject and style to *Roof, Summer Night*. He could not find a single buyer. In 1906, when he submitted the etchings to an exhibition at the National Academy of Design, four were rejected as “vulgar” and “tainted.”

Have students research the reaction by the American public and art world to work produced by the Ashcan school. How did these paintings differ from the work espoused by the Academy? How long-lived was the school and what was its impact?

2. Etching is described in “Printmaking Processes” in the section of this guide marked “Sample Lessons”. Explain the process to your students and ask them to look at *Roof, Summer Night* with their new knowledge. Do the darkest areas of the print indicate a minimum or a maximum amount of drawing on Sloan’s part? Have them examine the variety of lines and the range of dark and light that are possible with etching.

3. Sloan began his career as a newspaper illustrator and cartoonist. Have students study *Roof, Summer Night*; what evidence do they see of Sloan’s talent and background in this type of work? Discuss.

4. See “Realism and Idealism” and “Sights and Sounds of the City” in “Sample Lessons” section.
SLIDE 14

Daniel Burnham (American, 1846-1912)
Edward Bennett (American, 1874-1954)
*View of Chicago from Jackson Park to Grant Park, 1907, plate 49 from the Plan of Chicago, 1909* (detail)
Rendered by Jules Guérin (American, 1866-1946)
Watercolor and pencil on paper
On permanent loan from the City of Chicago

"Drawing is the mother of all arts," wrote Giorgio Vasari (1511-74) in the 16th century. And this is as true of architecture as of painting and sculpture. Houses, skyscrapers, building ornament, even city plans start with a pencil in the hand of an architect, and often this preliminary drawing, the germ of the idea, is made on the back of an envelope or a paper napkin. One of the most famous city plans ever conceived, the *Plan of Chicago*, published in 1909, began with drawings.

Often called the Burnham plan, because the organizer and director of this major design for a city was Daniel H. Burnham, the *Plan* was the work of many people, one of whom was the renderer Jules Guérin, the artist who turned the sketches by Burnham into the watercolor painting seen in the slide, his associate Edward Bennett, and other architects. Guérin lived in New York, and the planners worked in Chicago in an office in the Santa Fe Building (designed by Burnham's firm in 1903), which still stands across the street from the Art Institute. As soon as Burnham, Bennett, or another planner had finished a rough drawing, it was rolled up and rushed to a train station for a two-day trip to New York. Guérin would spend about a week transferring the rough drawing into one of his beautiful
watercolors, and then rush it back to the train station for the trip to Chicago. Guerin's stunning, impressionistic views, with their unusual perspectives and dramatic use of color, bring the Plan to life, imbuing it, as Burnham stated about his own aims, with "the magic to stir men's blood."

This view from above shows the city as the planners envisioned it, with an enlarged harbor formed by manmade peninsulas, the Lake Michigan shoreline turned into parks, and great diagonal boulevards channeling traffic into a new city center at the intersection of Halsted and Congress Streets. "The Chicago work has extended through three years ... it has been glorious fun, I can assure you," Burnham wrote a friend when the Plan was finished. And, "Make no little plans," he reputedly exclaimed around the time the Plan was made public. In his big plan, which emulated the grand classical design of European cities, Chicago was to become "a Paris on the Prairie."

In the flat plains of the Midwest, only the Great Lakes are a dramatic, natural feature. And only Chicago of the cities that border the lakes—Detroit, Cleveland, Buffalo—embraces its lakefront with grace and elegance, a result of this foresighted plan. What else can we attribute to this Plan? The Magnificent Mile of Michigan Avenue for one thing. The first major bond issue passed to bring this dream on paper into reality was in 1910 for the widening of Michigan Avenue from Roosevelt Road (12th Street) to Randolph Street. When a new bridge was completed over the River at Michigan Avenue in 1920, another Plan recommendation, the widening continued, from Randolph to Oak Street. Trees and planters down the middle of the
Avenue were also part of the Plan; they were not installed until 1992. So, a plan made at the beginning of the 20th century is still affecting our city at the century's end. Another recommendation of the plan, to line the river with an esplanade and small parks, only began to become a reality in the 1980s and has a long way to go.

Burnham's renown in large-scale city planning began when he was Director of Works for Chicago's 1893 World's Columbian Exposition. He supervised the building of the exhibition halls, lagoons, islands, bridges, roads, gardens and walks, creating a "White City" in what had been a swamp. He and his partner John Root were among the best known architects in the city when planning started for the Fair; two of their buildings, the Rookery (1885) and Monadnock (1891) still stand. The two architects were chosen for the Fair job, but when Root died in 1891 Burnham became the single director.

Unlike Louis Sullivan (see Medallion, slide 12) who was well educated for an architect of the 19th century, Burnham had no college education; his training was all on the job, including working for William Le Baron Jenney as Sullivan did a few years later. Burnham is part of the great triumverate who put Chicago on the world map: Sullivan for his skyscrapers, Frank Lloyd Wright for his Prairie style houses, and Burnham for the Plan of Chicago. JC
QUESTIONS & ACTIVITIES

1. Have students research the Plan of Chicago and compile a list of its recommendations. What was completed and when? What was not completed and why not? Which of the manmade peninsulas were finished? (the smaller, inner ones) What stands at the end of each one? (Navy Pier and Adler Planetarium) What is on the one manmade island that was completed? (Meigs Field)

2. Ask students which is stronger and lasts longer, a piece of paper or a building. Explain that buildings are demolished but that their plans on paper can have a lasting impact. Have students research buildings by Sullivan, Burnham, and Wright that no longer exist. Visit the Art Institute to view Sullivan’s reconstructed Stock Exchange Room, architectural fragments, and architectural plans. What can we learn about Chicago and its history by looking at these “clues to the past”?

3. Burnham was the Director of Works for Chicago’s 1893 World’s Columbian Exposition. Have students learn about the great “White City” -- its development, scope, and impact on Chicago and on history.
SLIDE 15

Louis Lozowick (1892 - 1973)
Tanks #2, 1930
Lithograph on paper
Gift of Mr. and Mrs. T. Stanton Armour, 1991.659

The dominant trend in America today, beneath all
the apparent chaos and confusion, is towards order
and organization which find their outward sign and
symbol in the rigid geometry of the American city:
in the verticals of its smoke stacks, in the parallels
of its car tracks, the squares of its streets, the cubes
of its factories, the arc of its bridges, the cylinders
of its gas tanks....

The whole of mankind is vitally affected by
industrial development and if the artist can make
his work clear in its intention, convincing in its
reality, inevitable in its logic, his potential audience
will be practically universal.

Louis Lozowick, "The Americanization of Art", from
the catalogue of the "Machine Age Exposition", May
1927

One of the most characteristic aspects of twentieth-century American
printmaking is the persistent image of the city. Particularly during
the late 1920s and early 1930s, the era dubbed the machine age,
American artists looked to the modern city as the symbol of
progress, strength, and rationality.

Louis Lozowick, born in Russia and emigrating to the United States in
1906, was the most eloquent spokesperson for "urban optimism" in
American art. In his lithographs of 1928 to 1931, he celebrated the
clean, crisp beauty of New York's buildings, bridges, and industry. In various credos and essays written during the same period, Lozowick elevated the graphic images of the modern city to new moral and aesthetic dimensions.

For Lozowick, the modern city was most appropriately described with a Modernist vocabulary. Aspects of European-based Cubist, Futurist, and Constructivist vocabularies were used to present the city in its most dynamic light. American precisionist artists such as Charles Sheeler and Charles Demuth were particularly influential. While never reaching total abstraction, Lozowick's urban images have simplified volumes, strong compositional balance, crisp and clearly defined edges, and a minimum of textures. The mark of the artist, some sign of his actual involvement in making the work, is rarely visible. Also rare are the inclusion of human beings and indications of weather and climate. Simply put, Lozowick responded to forms in the environment rather than to the environment itself.

MR

The shapes arise!
Shapes of factories, arsenals, foundries, markets,
Shapes of the two-threaded tracks of railroads,
Shapes of the sleepers of bridges, frameworks, girders,
arches,
Shapes of the fleets of barges, tows, lake and canal craft...

Walt Whitman
QUESTIONS & ACTIVITIES

1. Have students research the machine age in America. What technological advances were made and what practices and processes became obsolete? It was a time of great optimism; from the students' viewpoint in the 1990s, what was gained and what was lost or put at risk with the advent of the modern city?

2. Louis Lozowick was recognized in his own lifetime as one of the great lithographers of the first half of the 20th century. Have students study the process of lithography (see “Printmaking Processes” in the “Sample Lessons” section) and discuss the challenges of creating a work such as Tank #2.

3. Louis Lozowick focused on forms of the modern city, eliminating details and subtle nuances. Have students create a work of art that celebrates the forms of their neighborhood or city. Encourage students to experiment with the delineation and overlapping of forms to design a strong composition.

4. See “Realism and Idealism” in the “Sample Lessons” section.
Grant Wood (1891 - 1942)
*American Gothic*, 1930
Oil on Beaverboard
Friends of American Art Collection, 1930.934

The Stock Market Crash of 1929 and the onset of World War II in 1939 monumentally frame 1930s America. During this decade between economic collapse and international military conflict came the overwhelming tragedy of the dustbowl and mass unemployment, feuding political fronts, and technological breakthroughs, such as radio. The country struggled to rebuild and stabilize its economy and vision on a constantly shifting foundation of social and public attitudes. From this confusion rose the Regionalist Art Movement, a genre that championed everyday themes, common citizens, and the pastoral American values of rural mid-America. Three midwestern artists led the Regionalist movement: Thomas Hart Benton of Missouri, Kansas native John Curry, and Iowian Grant Wood. Regionalist Art, with its direct story-telling approach, homespun naturalism, and matter-of-fact style, affirmed American values and, in doing so, became a welcomed alternative to modern art which post-World War I Americans regarded as an alien and inferior European import. This perception was in part due to America’s disenchantment and distrust of Europe after the disastrous war. Also, modern art’s abstractions and intellectual discourses had little practical value amidst breadlines and shantytowns. An art about
America and for Americans was needed, and Grant Wood answered the call.

Grant Wood spent much of his life in medium-sized modern American cities but his earliest roots were old-fashioned and agrarian. He was born on a farm near Anamosa, Iowa, a town of 2,000 people. His parents, Francis Maryville Wood and Hattie Weaver Wood, were a hard-working, deeply religious couple who had met at the local Presbyterian church when he was Sunday school superintendent and she played the organ.

Grant Wood was the second of four children and experienced a typical farm child’s early years in the late nineteenth century; he enjoyed farm pets, did his chores, and explored the countryside. He received a basic one-room schoolhouse education but knew little of the world outside Anamosa. In 1901 the sudden death of his father thrust the family into a burgeoning new world. Hattie Wood sold the farm and moved her children to Cedar Rapids where young Grant had to attend large public schools, wear “city clothes,” and seek odd jobs to help support his family. The painful transition from being a rural, Victorian child to an urban, burden-laden young man would forever haunt Wood. His work would demonstrate his romanticized fondness for his late-19th-century midwestern childhood.

His adult years were spent studying and teaching art. Wood’s education included courses at The School of the Art Institute of Chicago and the Minneapolis School of Design and Handicraft and Normal Art. Wood spent 1923-1924 in Europe attending the
Academie Julian in Paris. Upon his return, he taught at schools in or near Cedar Rapids, Iowa. In 1933, Wood was named Director of Public Works of Art Projects, a Depression-era government program designed to alleviate unemployment among artists. The same year he was selected as an associate professor of Fine Arts at the University of Iowa where, in 1941, he accepted a full professorship appointment. Tragically, he died of liver cancer on February 12, 1942.

*American Gothic* was painted in August 1930 when Grant Wood, demonstrating painting techniques in Eldon, Iowa, was attracted to a modest five-room house. The structure, built in the 1880s, had a strong vertical design further enhanced by a prominent Gothic window in the gable. The style of the house is known as “carpenter Gothic” and its vertical, rigid lines appealed to Wood’s taste for repetitive geometries. He immediately set to work on the painting. “I imagined American Gothic people with their faces stretched out long to go with this American Gothic house.”

He envisioned a lean, dour couple standing guard before the farmhouse. The figures, wearing practical and dowdy clothes, were reminiscent of vintage photographs in Wood’s family album. Not only did Wood dress the figures in traditional fashions but their rigid, formal posture and grim features were characteristic of tintypes and daguerreotypes -- early forms of long-exposure photography.
By positioning the couple squarely before their home, Wood was paying homage to another photographic tradition; during the years after the Civil War many rural Americans were photographed using their homes as a background. The men and women often posed with emblems representing their gender and status: men bore shovels, rakes, or tools while women leaned on brooms or cradled potted plants. In American Gothic one spies the snake plant and begonia beyond the woman’s shoulder and the elderly male clasps a pitchfork.

Although American Gothic is inspired by American photographic traditions, it also owes much to European painting. During Wood’s travels abroad, he studied Flemish Renaissance art which is noted for its highly detailed, and polished style, rigid figures, and formal composition. One can see this influence in American Gothic figures; Wood minutely observes the stark details of the couple’s clothing and environment. Their erect, frozen appearance mirrors the works of Jan van Eyck, notably his 1434 Arnolfini Wedding (Giovanni Arnolfini and His Bride), located at the National Gallery in London.

Wood completed American Gothic in time to send it to The Art Institute of Chicago’s 1930 annual American painting and sculpture exhibition. The work was awarded a bronze medal and a $300 prize and was purchased by the Art Institute. The accolades surprised Wood who had never garnered a major prize or sold a work to a museum; more startling, however, was the polarity of the public and media’s reaction to American Gothic. While one camp believed the painting celebrated pioneer strength, Protestant diligence, honesty,
and folk fortitude, the other perceived the straight-laced, unblinkingly
couple as acerbic, venomous, and fanatical. Even within his native
Iowa, Wood created controversy: was he praising these people or
slyly mocking them?

In defending *American Gothic*, Wood claimed that he never intended
to paint a satirical image of married Iowa farmers. He was
affectionately portraying the late-Victorian lifestyles and
relationships with which he had been reared. Wood had “no
intention of holding them to ridicule...these people had bad points
and I did not paint them under, but to me they were basically good
and solid people.” In their stable and well-crafted world, with all
their strengths and weaknesses, they represented survivors during a
time of great dislocation and disillusionment.

The artist conceived the couple not as husband and wife but as
father and daughter. He made the unmarried -- “spinster” --
daughter look older and unbecoming, contrasting her appearance
with the young, beautiful goddess adorning the cameo brooch at her
neck. Wood also allowed a golden strand of hair to mischievously curl
down her neck, the only untidy, free element of her stiff and prudish
demeanor.

The steely, menacing father glares out at the viewer, his pitchfork a
warning to anyone contemplating trespassing on his property: his
land, his home, *and* his daughter. To stress the role religion plays in
the figures’ lives, Wood put a dark jacket on the man suggesting that
if he is not a minister himself, he is at least a devout church-goer
Also, the Gothic window hangs like a Christian cross between the heads of father and daughter while a church steeple rises in the distance amongst the tree tops.

Perhaps the reason so many viewers see the couple as husband and wife is because the duo create such a cohesive unit; their closeness blocks our entrance. Neither they nor their home, with its drawn curtains, make us feel welcome. Many critics, whether they believe the painting reveres the couple or snubs them, agree that there is something wholly American about this work of art, that it touches a vein of what is quintessential America.  

QUESTIONS & ACTIVITIES

1. Inspired by Flemish Renaissance art, Grant Wood painted American Gothic with a very structured formal composition. Have students look for a series of circles/ovals as well as a repetition of vertical lines. What effect do these repeated elements have on the finished painting?

2. Thousands of American Gothic political and commercial parodies have been created during the last thirty years, from fast-food, car, and fashion advertisements to statements about women’s liberation, environmental concerns, nuclear power, and generation X. Every U.S. President and First Lady of the last few decades have found themselves in the editorial pages with pitchfork and apron or other attributes.
Have students parody a prevalent political, social, or commercial issue using *American Gothic* as a framework. What will the two figures wear and hold, and what will the background and environment reveal?

3. Ironically, the glorification of a simple lifestyle which held the Regionalist Movement in good stead eventually led to its demise by the early 1940s. What was once a Depression-era salve soothing a nation’s fears and frustrations, was re-evaluated as a narrow attitude impeding America’s global modernism.

Have students research this shift in attitude and the subsequent artistic output by American painters. What styles developed in the 1940s and how did Americans respond?

4. This painting has long been revered as an icon of America. Have students discuss: 1) what aspects of the painting give it this status; 2) the appropriateness or relevance of *American Gothic* as an icon of America in the 1990s. See “America Personified” in the “Sample Lessons” section.
The younger artists of America are conscious as they have never been of the social revolution that our country and civilization are going through; and they would be eager to express these ideals in a permanent art form if they were given the government’s cooperation. They would be contributing to and expressing in living monuments the social ideals that you are struggling to achieve.

George Biddle, in a letter to President Franklin Delano Roosevelt, May 9, 1933

With the stock market crash of October 1929, America began its descent into the Great Depression. In the decade that followed, American painters and printmakers set forth in images the fears and frustrations of a broken nation. Artists as a group had been extremely hard hit; by 1940, as few as 150 American artists earned more than $2000 a year from the sale of their work. When President Roosevelt took office in 1932, he instituted a series of federally sponsored work programs for the unemployed as a means of sparking the economy and restoring the self-respect of American workers. In 1933, Roosevelt received a letter from his former classmate, the artist George Biddle, praising the social significance of state-sponsored murals in Mexico and encouraging the president to extend his own work relief programs to artists. Reportedly, it was
Biddle's letter that motivated the largest federally sponsored art project in American history -- known as the Public Work of Art Project (PWAP) from 1934 to 1935, the Works Progress Administration (WPA) and the Federal Art Program (WPA/FAP) between 1936 and 1939, and the Works Projects Administration of the Federal Works Agency (WPA/FWA) from 1939 to 1943.

The WPA/FAP workshops were established in major U.S. cities by 1935. Once accepted into the program, visual artists were assigned to one or more of the various divisions, which included mural and easel painting, graphics, sculpture, and education. Prints, paintings, and sculptures produced in the WPA workshops were placed in schools, hospitals, courthouses, jails, colleges, and housing projects; WPA murals still decorate many schools, post offices, libraries, and other public buildings. While the quality and particularly the content of the WPA mural commissions had to meet the approval of the Treasury Department, the easel and graphics divisions retained a fairly free hand as to the style and type of subjects that an artist could explore. The graphics division, in particular, placed a high value on experimentation; the development of serigraphy, or color silkscreen, was one outcome of this openness to experimentation.

WPA prints were intended for a broad public. As a result, their imagery was both socially conscious and easy to "read". Strongly influenced by the broad, symbolic figures of the Mexican muralists praised by Biddle, WPA prints are often described as "Social Realism." Social Realism addressed traditional themes in the American graphic arts, such as the city, the street scene, and the
landscape, in a very different way than these subjects had been dealt with before. WPA prints addressed the theme of the worker and the inequities suffered by the working class with poignancy and compassion. Just as the public sponsorship of the WPA/FAP engendered a greater sense of "belonging" to society for many artists, the public structure of the program also eliminated long-standing barriers of prejudice in the arts. Females, immigrants, and black artists were not faced with the obstacles usually presented by the art market, and were able to experiment and contribute to the forum of public art. One of the most innovative and focused WPA/FAP female artists was Elizabeth Olds.

Elizabeth Olds' commitment to art and to art as a vehicle for social change was apparent at an early age. In the early 1920s, she studied at the New York Art Students' League with George Luks, a member of the Ashcan School who painted the gritty realities of modern urban life (see Roof, Summer Night, slide 13). Olds credited Luks with developing her artistic sensibilities as well as her interest in socially relevant themes. In 1926, she received the first Guggenheim Fellowship to be awarded to a woman for work and study abroad; she traveled in Europe for a period of three years, visiting great museums and observing the peasants who inhabited the countryside. In 1932, Olds viewed the murals by Mexican muralist Jose Clemente Orozco at Dartmouth College in New Hampshire, reinforcing her commitment to creating art about and for the common man and worker.
Olds became a member of the year-long PWAP pilot program in Omaha in 1934 and produced a set of ten black-and-white lithographs depicting various jobs involved in the city’s meat-packing factories. Dressed in a white work apron and rubber boots, Olds first sketched the workers out on the "killing floor." It was a subject that she found worthy of her talent. *The Stockyard Series*, as the set is called, received national recognition. Olds' imagery of the working class became popular with the leftist movement of the 1930s, and many of her pictures appeared in issues of the radical journal *New Masses*.

In 1935, the artist returned to New York and, as a member of the WPA/FAP's graphic division, spent the next several years exploring the subjects of miners and steel workers. Both large groups of workers were fighting for unionization, and Olds worked as a reporter at large, sketching the workers in their job settings and at union meetings. *Miner Joe* was produced as both a silkscreen and a lithograph, two printing processes which Olds helped both to develop and popularize. (She was one of the first artists to transform silkscreening from a commercial process into an expressive fine art medium; furthermore, she was a pioneer in using lithography as an expressive, artistic medium rather than as a mechanical process for reproducing paintings.) Influenced by the Mexican muralists, Olds created *Miner Joe* with strong, geometric shapes, bold lines, and aggressive areas of light and shadow. The light plays over the dirt and grime on the miner's face, accentuating his fatigue and deprivation of fresh air and sunshine in the dark, cramped, and sooty mining shafts.
The early 1940s marked the beginning of World War II and the dwindling of federal interest and funding for art projects. Graphic divisions shifted their focus to map making and war posters, and by 1943 the WPA/FAP workshops were closed. Elizabeth Olds turned to teaching, writing, and illustrating children’s books. After the war, all federal funding for the arts was discontinued until the National Endowments for the Arts and Humanities were established under the administration of President John F. Kennedy. MR

QUESTIONS & ACTIVITIES

1. Have students research the WPA/FAP -- its origins, its scope, and its impact. Assign them the project of learning about any WPA/FAP murals that might exist in buildings in their community (and possibly in their own schools).

Federal funding for the arts is now provided by the NEA. Have students learn about the NEA’s beginning, purpose, and contributions to the arts in the United States.

2. Elizabeth Olds was very influenced by the Mexican muralists Diego Rivera and Jose Clemente Orozco. Have students research these two artists and their work, noting similarities in philosophy and style to Olds’ work.
3. Olds’ *Miner Joe* and Louis Lozowick’s *Tank #2* (slide 15) are both lithographs. Have students compare the two works of art; how has each artist handled the medium and the process? What similarities and differences can students notice?

4. See “Realism and Idealism” and “Printmaking Processes” in the “Sample Lessons” section.
Frank Lloyd Wright (1867 - 1959)
Desk and chair for the S.C. Johnson and Son Administration Building, 1939
armchair: painted steel tubing, maple armrests, upholstery; desk: painted steel tubing, maple work surface, with later laminated surface
manufactured by Steelcase, Inc.
Gift of the Johnson Wax Company
1972.310 and 1972.311

Moving through the Depression era (1929 - 39) with style, American designers incorporated the speed and efficiency of machine-age technology with sweeping horizontal lines, rounded corners, and metallic materials. Automobiles such as Chrysler’s Airflow, trains such as the Twentieth-Century Limited, airplanes, skyscrapers, alarm clocks, toasters, refrigerators, desk, and chairs alike sported this sleek new streamlined look. For a country in the throes of economic turmoil, streamlining optimistically suggested the power of technology, industry, and consumerism to overcome the hardships brought on by the stock market crash of 1929.

Introducing streamlined forms into the modern home and workplace harmoniously integrated American domestic life with the rapidly changing technological world. Frank Lloyd Wright’s desk and chair for the "Great Workroom" of his Johnson Wax building in Racine, Wisconsin (1936 - 39), headquarters of a major American industry, reflect attributes of the machine -- speed, shiny surfaces,
precision -- that relate art and industry to life. In fact, the desk and chair were designed to "fit" with the design of the building itself, to form a totally integrated environment, just as the many mechanical parts fit together to form a functioning machine. Wright designed all of the building's interior elements with a uniform whole in mind -- the mushroom-shaped columns, glass tubing, walls, skylights, heating and lighting systems, and furniture.

An early design for the desk and chair (published in *Architectural Forum* in January 1938) shows that Wright originally thought about welded heavy sheet-aluminum components. The tubular steel version was certainly cheaper to produce and was perhaps suggested by Steelcase or Warren McArthur, the two firms which submitted prototypes for the project. Tubular steel furniture had been designed by Marcel Breuer in 1925, and shortly thereafter by both Ludwig Mies van der Rohe and LeCorbusier.

Executed by Steelcase, Inc., Wright wanted the desk and chair to reflect both the mushroom shape of the columns and the cantilevered quality of the building itself. The three-legged chairs for the secretarial pool were made of russet-painted steel tubing and matching upholstery. Wright believed that the design would allow employees free movement of their feet and promote better posture. The desks, with swinging undartables for typewriters, were supported by tubular steel and had maple work surfaces, with a cantilevered shelf to hold files (the worn work surfaces were later laminated with a plastic surface.) A wastebasket is supported by the tubular steel frame. In their completeness and self-sufficiency, the
desks and chairs are early expressions of the now-common idea of modular furniture used in open office planning.

QUESTIONS & ACTIVITIES

1. Ask students to imagine sitting in and using the Frank Lloyd Wright desk and chair. How comfortable/practical are they? If a visitor to the United States in 1939 toured the Johnson Wax building, what impression might a room filled with the desks and chairs have made? What message might the Great Workroom have conveyed about the country’s technology? work ethic? future?

2. Wright’s desks and chairs, while still being used in the Johnson Wax building today, were obviously not designed in 1939 with the computer in mind. Individuals today, with modern technology and fast-paced working styles, use desks in ways unique to the 1990s. Have each student sketch a design for a desk and chair to meet his/her working needs and styles. What form and features will each have? What materials will be appropriate and durable?

3. Have students research Frank Lloyd Wright’s contributions as an architect. How does his philosophy of architecture relate to that of Louis Sullivan (slide 12)? What elements of his architectural style are apparent in the desk and chair? Have each student select one Frank Lloyd Wright building to study in depth. If possible, tour some of his buildings in the Chicago area.
Edward Hopper (1882 - 1967)

*Nighthawks*, 1942

Oil on canvas, 76.2 x 144 cm.

Friends of American Art Collection, 1942.51

During an artistic career that spanned 60 years, Edward Hopper gathered his subject matter from a “self-selected slice of American life.” Hopper’s cityscapes and scenes of small-town streets, farm houses, gas stations, and country roads preserve a visual portrait of America during a fast-paced, modern era as the country was recovering from the Depression and entering World War II (1939 - 45). He is most often described as a master of pictorial drama because of the abundance of paintings that depict bleak images of human isolation in urban settings far removed from nature. What did the scene depicted in *Nighthawks* have to say to American viewers of the forties? And what can it tell us about modern America and Hopper as an American painter?

Edward Hopper was born in Nyack, New York. His family owned a dry goods store where Hopper sometimes worked. As a boy, he drew constantly. At the age of seventeen Hopper decided to become an artist. After high school his parents persuaded him to study commercial illustration because they felt it offered a financially secure future. In 1900, after an unsatisfactory year at an academy for commercial illustrators, Hopper enrolled at the New York School of Art. For the next six years he studied painting with three well-
known artists: William Merritt Chase, Robert Henri, and Kenneth Hayes Miller. The three teachers had distinct styles and methods that affected the young artist. Robert Henri, a member of the so-called Ashcan School of painting whose interest was in depicting the gritty realism of urban America, was the most influential. It was Henri who told his students to “paint pictures of what interests you in life” and introduced Hopper to the works of Rembrandt, Velazquez, Hals, and Goya, along with Manet, Monet, and Degas. Hopper eventually developed his own style and retained a lifelong interest in the paintings of the French Impressionists and their treatment of the outdoors, in particular their depiction of light and use of wide angle views.

After Hopper’s formal training and with the financial assistance of his parents, he left for a nine-month study trip to Paris (he would return to Paris two more times for extended visits). The first paintings of this period show the influence of these trips on his work. His subject matter focused on figures and urban scenes, with an intense experimentation with the effects of outdoor light.

The fifteen years after Hopper’s trips to Paris were filled with struggles and disappointments. Supporting himself as an illustrator, he painted in his free time. Hopper saw himself as part of a new generation of American artists who were firmly grounded in observation and straightforward depiction of the world around them: “my aim in painting was always to paint the most exact transcription possible of the most intimate impressions of nature.” He found no support for his un-romantic, bare-bones realism and was continually
denied exhibitions. In 1913, when he was included in the controversial Armory Show, Hopper sold only one oil painting and would not sell another one until 1923.

This lack of recognition drove Hopper into seclusion and he turned his attention to the complex process of etching. (See “Printmaking Processes” in the “Sample Lessons” section.) Over the next eight years and approximately sixty etchings later, Hopper became a fastidious printmaker. In the process of mastering the precise medium, he began to refine and delete incidental subjects. Hopper felt that this process helped him progress in painting: “After I took up etching, my paintings seemed to crystallize.” In urban and rural scenes that were improvised from memory, Hopper expressed his personal vision of the world around him; these etchings were the first of Hopper’s works to achieve success.

In 1923, encouraged by the response to his etchings, Hopper began to explore the medium of watercolor. He developed his technical ability and painted only what he felt were essential images. This kind of “editing” reinforced Hopper’s interest in the geometry of architecture with simple masses and planes and sharply defined light and shadow. Hopper’s visual images centered on spareness and alienation, loneliness, and the silent, brooding interiors and exteriors of the urban landscape. They conveyed a sense of passing time and were characterized by the absence of a narrative. With this expressive content in place, Hopper merged his watercolor (painted outdoors without first sketching) and etching (sketched in his studio from memory) techniques into his oil painting process. Hopper first
made preliminary sketches outdoors and then developed them into oils in his studio.

At the age of 42, the same year he married painter Josephine Nivison (who became his frequent and only model, for example the red-headed woman in *Nighthawks*), Hopper had a successful exhibition of watercolors at The Brooklyn Museum. This marked a turning point in his career. He stopped commercial work. Within three years he gained a reputation as a major American realist painter. His deliberate and self-critical pace was rewarded with years of continued success. Nevertheless, Hopper and his wife led a quiet and orderly life, frugal and focused: they lived in a small apartment in New York City, ate at diners such as the setting of *Nighthawks*, spent summers in Cape Cod, and went on frequent car trips throughout the United States. Keen observations of these experiences can be found in Hopper’s mature work. A regular movie- and theater-goer, Hopper utilized in his paintings devices from set design, stage lighting, and cinematic cropping and use of unusual angles. An unbroken foreground horizontal that resembles a stage is seen repeatedly throughout his work.

As “a moment frozen in time,” *Nighthawks’* psychological tension is powerful. The interior and exterior of the city are separated by a curved pane of glass that literally seals off the four people inside who seem to be waiting for time itself to pass. The diner provides the only source of light, a harsh fluorescent light (a recent innovation) which dramatically accentuates all inside details while casting shadows on the deserted corner outside. Against this
deserted night, inside the diner, Hopper placed three figures across from an anonymous single man. Again, the foreground horizontal of the composition suggests a stage set. We, the viewers, become the "silent witnesses" to this mysterious moment.

Hopper's reputation as the painter of loneliness and estrangement stems primarily from his paintings of city life. He was drawn to the city for the "interior life the buildings contained -- scenes observed through windows." Hopper was interested in painting the interior and exterior of a building seen simultaneously, a common visual sensation. Like *Nighthawks*, paintings done in the 1940s address Hopper's lucid interpretation of the dichotomy of the city as a place for life and a place for work: nature (man/woman) and civilization (architecture) are juxtaposed. Hopper wrote to a friend, "My aim in painting is always using nature as the medium, to try to project upon canvas my most intimate reaction to the subject as it appears when I like it most; when the facts are given unity by my interest and prejudices. Why I select certain subjects rather than others, I don't exactly know, unless it is that I believe them to be the best mediums for a synthesis of my inner experience." Perhaps a large part of the appeal of *Nighthawks* is that the deepest meaning speaks from the unconscious of the artist to that of the viewer. It is this quality that seems to elicit the viewer to project his/her own stories onto this painting. JML
QUESTIONS & ACTIVITIES

1. Have students discuss Hopper’s utilization of set design, stage lighting, and cinematic devices in *Nighthawks*.

2. The ambiguity of *Nighthawks* allows viewers to create their own narratives for the scene taking place. Have students write a short story about or dialogue for the four characters in the diner, studying the painting carefully for clues and ideas. What might the inner dialogue (thoughts) of the people be? Have students present their writing to the class and discuss similarities and differences.

3. Hopper depicted a particular vision of modern American life and its effect on people. Have students research one or more technological breakthroughs (between 1900 and 1950) that contributed to the accelerated pace of Hopper’s America (Industrial mass production, communication systems, transportation, etc.)

4. From 1924 until his death in 1967, Edward Hopper’s work remained stylistically consistent. Have students research his career and familiarize themselves with many of his paintings. What formal similarities do they have? Do they, as is widely believed, depict bleak images of human isolation in modern, urban settings?

5. See “Nightlife” and “Sights and Sounds of the City” in the “Sample Lessons” section.
Archibald J. Motley, Jr. (1891-1981)
_Nightlife_, 1943
Oil on canvas
Restricted Gift of the James W. Alsdorf Memorial Fund, Mr. and Mrs. Marshall Field, Jack and Sandra Guthman, Ben W. Heineman, Ruth Horwich, Lewis and Susan Manillow, Beatrice C. Mayer, Charles A. Meyer, John D. Nichols, Mr. and Mrs. E.B. Smith, Jr.; Goodman Endowment, 1992.89

The art of Chicagoan Archibald John Motley Jr. was shaped to a great extent by a strong sense of who he was and where he came from. His representational style was rooted in the thriving, conservative, commercial and industrial city that was his home. His choice of subject matter was driven by the desire to portray his fellow African Americans with honesty and affection, to help break down barriers and stereotypes that had heretofore characterized the representation of blacks in the larger American culture.

Raised in Chicago in a comfortably middle class home, Motley was encouraged in his dreams of becoming an artist. Rigorous academic coursework at The School of the Art Institute of Chicago and the requisite year abroad in Paris helped him achieve a degree of early success; in spite of the endemic racism of the time, he was able to find influential patrons and exhibition opportunities, which led to both commercial and critical success. In a one-man show at the New Gallery in New York in 1928, twenty-two of the twenty-six paintings he exhibited were sold.
Although he disassociated himself from most of the major figures of the contemporary cultural movement known as the Harlem Renaissance (1920s- early 1930s), Motley drew his own unique inspiration from the lives and activities of his fellow African Americans. He said, “In my paintings I have tried to paint the Negro as I have seen him and as I feel him in myself, without adding or detracting, just being perfectly honest.” He was convinced that black life and culture were intrinsically interesting and worthy of depiction; his decision, at a relatively young age, to paint only black subjects and to paint them in a frank and straightforward manner was a measure of his commitment both to his people and to the truth.

To achieve this he turned his attention to the neighborhood known as Bronzeville, the South Side community that was home to most of Chicago’s African American population. Just as millions of Europeans flocked to the promise of the New World in the years before World War I, millions of African Americans fled the economic and physical insecurities of the rural south to the promise of greater employment prospects and personal safety in the industrialized north. Many who participated in what became known as the "Great Migration" were attracted to Chicago, whose black population mushroomed from a mere 14,000 in 1890 to over a quarter-million in 1920. Restricted housing opportunities led to the establishment of predominantly black neighborhoods; the most celebrated, known as Bronzeville, was a vibrant community on the city’s near South Side.
Motley affectionately portrayed nearly every aspect of life in Bronzeville during the course of his long career, from backyard barbecues to backroom card games; from the ecstasies of the sacred to the pleasures of the profane. Perhaps the most celebrated of his many records of Bronzeville life is *Nightlife*.

Executed in 1943, during the darkest days of America’s involvement in World War II, *Nightlife* takes place inside one of the many night spots for which Bronzeville was famous. Clubs like this one provided temporary havens for the black residents of Chicago, who had to cope with the dual hardships of a constricted national economy and job discrimination. But the spirit with which they managed to support these burdens is evident in this work. Leaving their cares behind them, at least for an evening, the people of *Nightlife* dance, talk, flirt, and drink, clearly enjoying the music, the company, and the excitement in the air.

Motley has here used both color and composition to convey a sense of energy and high spirits. A rich, vibrant red-pink dominates the color scheme, with accents of its complementary color, green, utilized to attract the viewer’s eye to strategic points throughout the room. The bar on the left, the tables on the right, and the placement and gestures of the figures in between comprise a series of diagonals that rush toward the dancing crowd in the background. The tilted perspective and overlapping limbs convey a sense of constriction and compression, heightening the impression of clamor and movement.
Motley was interested in color as both an artistic and sociological phenomenon. Here he has assembled a representative group of Bronzeville residents who reflect the actual range of African American skin color, from the richest ebony through the lightest rose/gold. Although the general American preoccupation with color was often reflected in the social dynamics of the black population itself, in this work Motley seems to be celebrating a sense of community cohesion. Nearly all of the patrons of this establishment have found pleasure and enjoyment in their surroundings and in each other, freed for the moment from the constraints and influences of the larger society. JB

QUESTIONS & ACTIVITIES

1. Ask students to describe the mood of Nightlife. How did Motley convey the spirit of the scene with his subject, composition, and colors? The nightclub is filled with energy and motion; how did he create a sense of rhythm and movement? Can students find a pattern of diagonal lines that lead the viewer’s eyes through the bar and the dance floor to the back of the club?

2. Jazz was an important part of urban entertainment in Motley’s lifetime. Paintings such as Hot Rhythm, Stomp, and Syncopation reflect the music scene at the time. Ask the students to look up jazz terms such as syncopation, improvisation, swing, bop, and rhythm. Can these words be used to describe Nightlife?
Listen to the music of some of the great artists of the era, many of whom performed in Chicago, such as Duke Ellington, Count Basie, Louis Armstrong, Cab Calloway, Johnny Griffin, Bud Freeman, and Dempsey J. Travis. Describe the colors that the music seems to express. (Blues or reds? Warns or cools?) Describe the mood created by the music. (Energetic? Restful?) What instruments can be identified? (Horns? Drums? Strings?) Do any of the instruments carry the melody? Is there more than one melody? What instruments provide the rhythm? Are there any instrumental solos? Can you relate these concepts to the painting? (Are colors used in harmony? Does there seem to be a “melody” carried by a color or a line? Do any colors or shapes function like instrumental solos? What colors or shapes provide a sense of rhythm in the painting?)

3. Have students research the “Great Migration” from the South in 1916 - 20. From what conditions were African Americans fleeing? Where in the country did they go? What was the attraction of Chicago for the 250,000 people who came to the city? Where in Chicago did they settle and what opportunities did they seek and find?

4. See “Nightlife” and “Sights and Sounds of the City” in the “Sample Lessons” section.
SLIDE 21

Peter Blume (1906 - 1992)
The Rock, 1948
Oil on canvas
Gift of Edgar Kaufmann Jr., 1956.338

The sense of stillness and waiting in Hopper’s 1942 Nighthawks (slide 19) is nowhere to be found in this jarring image of 1948 by Peter Blume. The Russian-born artist painted The Rock three years after the end of World War II and the atomic bombs dropped on Hiroshima and Nagasaki. It was a time of destruction and disbelief; people realized the vulnerability of themselves and their world and questioned the meaning “of it all.”

Surrealist artists in Europe, evolving from their movement’s beginning in the 1920s with the investigation (and celebration) of dreams and the unconscience, explored in their work this sense of life’s randomness. Peter Blume was one of the first American artists to embrace Surrealism, focusing on its questioning of life’s purpose and the dream-like juxtaposition of disjunctive and unrelated objects and figures. Unlike some Surrealists who experimented with automatic, or spontaneous, painting, Blume typically labored tirelessly over his work, first creating many sketches and then painting with a painstaking technique that echoes northern European painting of the fifteenth and sixteenth centuries. His forms are concise and his colors are strong and pure.
In keeping with Surrealist imagery, *The Rock* is composed of the artist’s deeply personal iconography. A single interpretation is not possible; instead, each viewer brings to the picture his/her thoughts and associations. Few would argue the presence of a number of images that allude to decay and rebirth, and Blume’s deliberate balancing of them in the painting. For example, the skeleton, signifying death, lies near the blooming flower, a reference to life. The smoke from the ruins flows across the top of the picture toward the new building, linking the contrasting symbols of destruction and rebuilding. Looming in the center of the painting is a monumental rock, scarred, blasted, yet enduring. As the center of the composition and the inspiration for the painting’s title, it is perhaps Blume’s powerful symbol of humanity’s tenacity and capacity to survive. MR

**QUESTIONS & ACTIVITIES**

1. *The Rock* is a visually rich painting with its many colors, figures, and objects. Before providing students with the above information, have them look at the picture for 30 seconds. What do they remember seeing? How many people were depicted and what were they doing? What was the environment like in which they were working? What are some words that describe the scene in the picture? How did the artist create the mood? After discussing their impressions and recollections, have students reexamine the painting and explore its composition and meaning in greater depth.
2. Have students find Blume’s symbols of death and life, destruction and rebuilding. How do they connect formally in the composition? Debate whether *The Rock* is ultimately a picture of despair and futility or optimism. What significance do they find in the rock and what is its importance to both the formal composition and title?

3. With its vivid, somewhat eerie colors and juxtaposition of unrelated objects, *The Rock* is somewhat like a dream. Assign a creative writing exercise in which students imagine and describe a dream that includes the scene in the painting. What happened prior to this scene to cause such destruction and flurry? Where is this place and what is the importance of the rock? Have students share their written work.
Robert Frank (b. 1924)
*Trolley, New Orleans*, 1955
Gelatin silver print
1961.943

Swiss-born Robert Frank emigrated to the United States in 1947 and became a fashion photographer for *Harper’s Bazaar*. A six-month trek in South America in 1948 was a turning point in his career, providing him “with the beginning of a whole new way of photography.” There, in Peru and in the Andes Mountains, he was an outsider unable to speak the language; he reveled in the muteness of the experience, taking photographs that are “seen simply, as through the eyes of the man in the street” and then walking away.

It was this style of photography that led to the works in his book *The Americans*, a photographic odyssey through the United States in 1955. Funded by a Guggenheim grant, he traveled the country with a 35 millimeter Leica camera, capturing, in his words, the “people you don’t see” -- the unnoticed and overlooked. Many of these photographs are non-traditional in composition, the results of chancy shots that, when viewed alone, have uncertain impact or meaning. It is in Frank’s brilliant juxtaposition of the images -- the creation of a “picture book” -- that their collective power is unleashed and his story of America is told. And it is a story that was not appreciated by many Americans; viewed as an attack on the United States, *The*
Americans was rejected by American publishers and was finally accepted by a Parisian publisher in 1958. It is not surprising that Frank’s interest in sequencing images led to a career in filmmaking in the 1960s.

Trolley, New Orleans is one photograph from The Americans that certainly stands on its own. Its composition is striking and orderly with the trolley windows framing individual pictures within the photo itself. No one “vignette” is emphasized over another. Moreover, it is a powerful documentation of Jim Crow, of American apartheid, with the white woman in the front of the trolley and the African American man in the back. Racism was neither new nor foreign to Frank; as a Jew growing up in Nazi Europe, he was painfully aware of bigotry and persecution and was thus particularly sensitive to Jim Crow’s presence in the South. MR

QUESTIONS & ACTIVITIES

1. Have students explore the composition of Trolley, New Orleans. What aspects of the photograph suggest that Frank captured an ordinary moment in time? Given its candid quality, what aspects of the photograph seem formal and planned? How do the the informal and formal elements work together to produce an effective photograph?

2. Have students research Jim Crow and its manifestations in life in the South.
3. If students have cameras, assign them the project of capturing the “unnoticed and overlooked” in their community, as Robert Frank did on his photographic odyssey through the United States in 1955. After developing the photographs, each student can create a “picture book that tells the story of the town, placing the photographs in an order based upon formal qualities and/or subject matter.

4. See “America Personified” and “Sights and Sounds of the City” in the “Sample Lessons” section.
Elizabeth Catlett (b. 1919)
*Sharecropper*, 1970
Color Linocut on cream Japanese paper
1992.182

Between the onset of the Great Depression and the beginning of the Civil Rights Era, a period which embraces the 1930s, 1940s, and 1950s, Americans collectively experienced the New Deal and World War II. For most African Americans, both were sources of moderate optimism: the New Deal with its concessions to African Americans in the vast overall program of economic recovery, and World War II with Franklin Delano Roosevelt’s slogans of “Four Freedoms” -- Freedom from Want, Fear, Hunger, and Oppression -- and their domestic implications for the future. Within the narrower confines of the intellectual and artistic milieu of Black America, the Harlem Renaissance (1920s) fueled a commitment in the arts to social concerns in the 1930s and the war paved the way for an increasingly militant emphasis on civil rights in art and literature.

As a university student in the 1930s, Elizabeth Catlett inherited the optimism of Black America and the aesthetic ethnocentrism of the principal participants of the Harlem Renaissance. Most influential was Black philosopher Alain Locke, a professor at Howard University which Catlett attended. Locke led the movement to encourage Black artists to reclaim their ancestral heritage as a means of strengthening
and enriching their own expressions. Catlett’s study of African art greatly influenced the form and spirit of much of her work.

Catlett’s artistic and racial sensitivities were further developed by her work with two WPA-art programs: the South Side Community Art Center in Chicago and the Harlem Community Art Center in New York. (See Miner Joe, slide 17.) By 1942, she had established relationships with Margaret Burroughs, Archibald J. Motley Jr. (see Nightlife, slide 20), Aaron Douglass, and Jacob Lawrence. In 1945-46, with support from a Rosenwald grant, she went to Mexico and studied with the Tailler de Grafica Popular, a printers’ studio with the mission of expressing proletarian needs and ideals directly through popular art. Catlett adopted this use of art as a vehicle for expressing social concerns and worked on a series of prints about African American women. It was a subject to which she would return throughout her career in both sculpture and prints.

Sharecropper was created by Catlett in response to President Johnson’s “Great Society” program of the 1960s which established domestic programs intended to improve education, eliminate poverty, and provide medical care for the aged. This towering portrait of a tenant farmer serves as a powerful reminder that backward social conditions prevailed in spite of policy changes and rhetoric to the contrary. Stylistically, the print reflects Catlett’s studies in Mexico and at Howard University; the Tailler de Grafica Popular introduced her to hard-edged patterns and African art inspired her use of multi-directional planes and surfaces and mask-like features. The image also bears some similarities to the work of
Grant Wood (see *American Gothic*, slide 16), with whom Catlett studied briefly in 1940. Both artists were highly disciplined in procedure and delineated form with painstaking clarification. MR

**QUESTIONS & ACTIVITIES**

1. A linocut is a print made from a carved piece of soft cork linoleum. The processes of carving and printing are similar to those used in making a woodblock print (see “Printmaking Processes” in “Sample Lessons” section). After explaining the process to students, have them examine *Sharecropper* and indicate which marks and areas were carved or incised and which areas were left largely untouched.

2. Catlett studied with Grant Wood in 1940. Have students compare *Sharecropper* and *American Gothic* (slide 16) and discuss similarities in style, subject, and intent.

3. Catlett’s artistic and racial sensitivities were developed throughout her life by a number of key individuals as well as by various policies, programs, and movements that she experienced. Influences noted in the above information include: the Harlem Renaissance and Alain Locke; WPA programs and Margaret Burroughs, Archibald J. Motley, Jr., Aaron Douglass, and Jacob
Lawrence; the Tailler de Grafica Popular; President Johnson’s “Great Society” program; and Grant Wood.

Have each student select and research one individual or program/movement that influenced Catlett as an artist and an individual. Is each influence apparent in *Sharecropper*? How?
Helmut Jahn (b. 1940)  
*Axonometric Rendering of Northwestern Atrium Center, Madison and Canal Streets, Chicago* (now Citicorp Center), 1982.  
Airbrushed ink on resin-coated paper  
Anonymous gift, 1982.629

German-born Helmut Jahn came to the United States in 1966 to study at the Illinois Institute of Technology, where a philosophy of design based on that of Mies van der Rohe still reigned. But the distinctive style Jahn developed incorporates an inventive, even playful, use of color, materials, light, and structural form. As a designer and then as director of design and planning for C.F. Murphy Associates, and, finally, since 1982, as president and chief executive officer of Murphy/Jahn, the architect demonstrates in his work a sensitivity to historical references, symbolism, and building context, as well as to both the rational and intuitive aspects of design.

This rendering depicts the fluid setbacks of his Northwestern Atrium Center, completed in 1987, which rises above a grand entrance arch that recalls the work of Adler and Sullivan (see *Medallion*, slide 12). The skyscraper’s mass of cascading glass has suggested to some viewers an immense jukebox of the 1950s, while others have seen in it allusions to the 1920s and 1930s streamlined locomotives that pulled in and out of the train station before it was demolished to make way for Jahn’s skyscraper. This drawing for the office building is an axonometric view, which shows both elevation and plan of the
highrise and new train station, with tracks zooming off into the distance. Typical of Jahn’s presentation renderings, the drawing is large in scale (72 x 40 in.), dramatic in composition, and deliberately airbrushed with transparent layers of color. (SRM, The Art Institute of Chicago: The Essential Guide)

QUESTIONS & ACTIVITIES

1. Helmut Jahn has designed a number of buildings in Chicago in recent years: Xerox Center (1978 - 80); One South Wacker (1981 - 83); Northwestern Atrium (1979 - 87); The State of Illinois Building (1979 - 85); 120 N. LaSalle Street (1989 - 91); and United Airlines Terminal at O’Hare Airport (1983 - 87). Have students read about/visit one of the sites. What can they learn about Jahn’s designs? His use/creation of space? His choice of materials? His historic and cultural references? What function does each building serve and how did its intended function influence all of the above decisions that Jahn made?

2. Northwestern Atrium demonstrates Jahn’s sensitivity to historical references, symbolism, and building context. Its entrance arch recalls the work of Adler and Sullivan while its facade is suggestive of a 1950s jukebox or a streamlined locomotive from the 1920s and 1930s.

Have students find a building in their community or city with historical or cultural references. Can they identify the source(s)?
How are they used and what relationship, if any, do they have to the function of the building that the students have selected?

3. What is an atrium? When were atriums first designed and used? How is Northwestern Atrium Center used today? By how many people daily? annually? Where do these people come from and where are they going? What can this information tell students about living/working in the Chicago area in the 1990s?
Since the photograph has such a strong connection to “real life” and particularly to memory (which is itself often airbrushed), the artist photographer should not be seduced into a desire to conform to a preconceived notion about it as a medium. Society will continue to look for pictures (and literature) that confirm previously held truths and ideals. In that narrowness, even reality is held accountable. “That is as pretty as a picture.” Any deviation becomes suspect. Photography, on the other hand, does not have to suffer from such a rational philosophical dictum as observed reality. The photographer need not illustrate society’s temporary truths. There is no morality in mixing media -- no positive or negative mark. The right color process does not exist, nor does the perfect black-and-white print. The ideal subject is an illusion, as is the perfect archival print. Art is an attitude that produces an object by using media. Media does not produce Art.

Joyce Neimanas

Joyce Neimanas’ philosophy about art is an outgrowth of her formal training and two decades of teaching and personal exploration. She studied at The School of the Art Institute of Chicago in the 1960s, a time when established notions about art and artistic conventions were being scrutinized. Photographers were encouraged to use whatever tools, materials, methods, or media were necessary for the full realization of an image. Artists crossed boundaries of media
freely and were combining and inventing new forms to create imagery that was coherent with the increasingly more technical world.

This reevaluation of art’s methods and purpose led Neimanas to explore the processes and role of photography; it is an exploration which she continues today as a practicing artist and the Chair of the Department of Photography at the School of the Art Institute. She plays with the general perception of photography as a mechanical representation of the world, demonstrating in her work that photography is subject to conventions like all other forms of pictorial representation. Her various strategies call attention to the surface of the photograph itself and to its maker, not simply to the representation of “reality.” With the purchase of an SX-70 camera in a pawn shop in 1980, Neimanas began creating assemblages in which prints of unrelated objects and spaces were arranged to create the illusion of a realistic subject. It was in these works that Neimanas’ interest in gender and stereotypes first emerged. In 1985, she started making collages of clipped magazine images which she printed mural size in black and white. These pieces address issues of female identity and the relationship between a woman’s psychological and physical “being.”

Male and female stereotypes and behavior are explored in Neimanas’ M & H of 1989. Nearly full-size images of Marilyn Monroe and Hulk Hogan are superimposed, uniting two personalities from separate eras who epitomize stereotypical gender roles. Neimanas’ skilled arrangement of the images gives the illusion that the figures are
reacting to one another’s presence. Hulk Hogan, with rippling muscles and wrestling boots, clutches Marilyn Monroe across her voluptuous breasts. Dressed in fish-net stockings and her characteristic short dress, Marilyn gestures resignation and submission with her arms and hands.

*M & H* is a photogram, a photograph made (without a camera) by laying objects directly on a light-sensitive surface. Neimanas juxtaposed a photographic image of Hulk Hogan with one of Marilyn Monroe and placed them on top of photographic paper that was then exposed to light. The result is a fabricated image that crosses time periods and merges genders. Neimanas challenges the viewer and breaks down the long-held belief that photography is a reliable and immediate record of reality. MR

**QUESTIONS & ACTIVITIES**

1. Before providing students with the above information on *M & H*, have them look at the photograph and discuss their observations and opinions. How do they think it was made? What message do they think Neimanas was conveying in her selection and arrangement of these celebrities?

2. Many contemporary artists use art, at least in part, as a vehicle for commenting on prevalent political and social issues. Ask students to discuss the issue(s) that *M & H* raises. Next, have each student select a current issue to address in a work of art of their design. Like
Neimanas’ photographs, their works can incorporate magazine pictures and/or images from popular culture.

3. The 1960s were a time of great experimentation in American art. Have students research an artist who crossed boundaries in his/her interpretation of art’s materials, production, and/or meaning.

4. See “America Personified” in the “Sample Lessons” section.
Grade level: elementary or secondary, with adaptations  
Work of Art: Mrs. Daniel Hubbard (slide 3)

John Singleton Copley was considered the most accomplished portrait painter in the colonies in the 1760s. In looking at the portrait of Mrs. Daniel Hubbard, why do you think he held this status? What were Copley's greatest skills in painting portraits?

Given Copley's great status, only wealthy individuals could afford to commission him to paint a portrait. What visual evidence in this portrait makes the case for Mrs. Hubbard's social and economic status?

Now that you have identified evidence in the painting that establishes Mrs. Hubbard as an exemplary member of American colonial upper-class society, examine how Copley emphasized her role as a woman in the 1760s. What feminine traits did he represent? Look carefully at the background and "props" in the painting as well as at the lines with which Copley created her figure. Has the artist manipulated her figure to exaggerate its feminine qualities? How?

Adapted from work by Museum Classroom Participants from Evanston Township High School
DISCOVERING VIRTUES IN THE LAND: AMERICAN LANDSCAPE PAINTING

Grade level: secondary; can be adapted for elementary
Work of art: Niagara Falls (slide 6)

"I am by no means desirous of lessening in your estimation the glorious scenes of the old world -- that ground which has been the great theatre of human events -- those mountains, woods, and streams, made sacred in our minds by heroic deeds and immortal song -- over which time and genius have suspended an imperishable halo... And Niagara! that wonder of the world! -- where the sublime and beautiful are bound together in an indissoluble chain. In gazing on it we feel as though a great void has been filled in our minds -- our conceptions expand -- we become a part of what we behold!"
From Thomas Cole: Essay on American Scenery, 1834

The vantage point is the view or angle from which you observe a scene. Landscape painters like Cole choose their vantage point very carefully. What is Cole’s vantage point in Niagara Falls -- an eye-level view, a bird’s eye view, a view from below? How does Cole’s vantage point of American nature in the painting convey the economic potential of the new nation?

Based on evidence in the painting, how does Cole indicate that spiritual values will play a significant role in the development of the nation? What role does weather play in conveying a sense of divinity pervading the land? What might sunlight symbolize? Storm clouds?

Cole carefully represents particular seasons and times of day in his landscape paintings. How does the time of day and season emphasize where these respective cultures (the Native American and the American settlers) are in their development?

Adapted from work by Museum Classroom Participants from Evanston Township High School
ART IMITATES LIFE:
JACKSONIAN AMERICA

Grade level: secondary
Work of art: Walking the Line (slide 7)

"Give me insight into to-day, and you may have the antique and future worlds...The meal in the firkin; the milk in the pan; the ballad in the street; the news of the boat; the glance of the eye; the form and gait of the body..."
Ralph Waldo Emerson

William Sidney Mount is credited with having established American genre painting, the painting of scenes of everyday life. He was a storyteller in paint, creating scenes within the frame that mirrored the larger "story" of everyday life in the villages and homes of rural America in the Jacksonian era.

Determine the "characters" in this story. What relationships do they have with one another, and what roles do they play within their community? What clues has Mount provided to indicate their social position and how they live?

How does this painting reflect American society in the Jacksonian period? How does the scene challenge the notion of a democratic America?

How might this scene be portrayed differently today?

Adapted from work by Museum Classroom participants from Evanston Township High School
AMERICA PERSONIFIED

Grade level: secondary
Works of art: America (slide 8)
Bronco Buster (slide 11)
American Gothic (slide 16)
Trolley, New Orleans (slide 22)
M & H (slide 25)

Over the past two centuries artists have created images that, intentionally or unintentionally, personify America and express its values at the time.

Examine the works of art listed above as personifications of America. What does each image tell students about the time in which it was created and the “climate” of the country? Does the image present a positive image of America? Do students think that each image is “read” or understood by Americans today in the same way that it was when it was created? Do they think that all Americans today respond to the images in the same way? Discuss. Do any of these personifications of America still ring true in the 1990s?

Student Projects:

1. Have students find images that personify contemporary America in newspapers and magazines. What do these images “say” about the United States and its values?

2. Assign students an imaginary commission for a sculpture or painting that is a personification of contemporary America. What aspects of the United States will students address and with what props, costumes, backgrounds, etc. will students “dress” their personifications to convey their intended meanings?

3. American Gothic is one of the most replicated and mimicked images in the world today. Using the same two figures and basic composition of the painting, have students update the image so that it personifies America in the 1990s. What will the man and woman wear? What will the man hold in place of the pitchfork? What will the barn and home look like, as well as the environment in the background?
REALISM AND IDEALISM:
Art and Literature

Grade level: secondary
Works of art:
Niagara Falls (slide 6)
Yosemite (slide 10)
Roof, Summer Night (slide 13)
Tanks #2 (slide 15)
Miner Joe (slide 17)
Nighthawks (slide 19)
Nightlife (slide 20)

Explore with students the concepts of realism (or naturalism) and idealism (or romanticism) in art and literature of nineteenth- and twentieth-century America. For example, have students study and compare:

Realism: Roof, Summer Night
          Miner Joe
Works by:
          Stephan Crane
          Jack London
          Upton Sinclair
          Jack London

Idealism: Niagara Falls
          Tanks #2
Works by:
          James Fennimore Cooper
          Ralph Waldo Emerson
          Herman Melville
          Henry David Thoreau
          Walt Whitman

What elements do realistic works of art and literature have in common? What are the similarities in approach and/or style of artists and writers exploring idealism?

Student Project:

Assign each student the exercise of selecting a nearby rural or urban landscape and creating a realistic/naturalistic or idealistic/romantic work of art in response. The direction taken by the student must be evident in the final work and the student must be able to articulate his/her decision and process of creating. Students may also respond to the landscape by writing in the style of realistic or romantic writers studied in class.

Adapted from work by Museum Classroom participants from Barrington High School and New Trier Township High School
FURNITURE: FORM AND FUNCTION

Grade level: elementary or secondary, with adaptations
Works of art: Shaker furniture (slide 5)
Desk and bookcase (slide 2)

Examine the Shaker furniture in slide 5. This furniture was made and owned by members of the Shaker religious sect, active in several states in America by 1774. What kinds of values and lifestyle are suggested by the design and decoration of Shaker furniture? For example, despite the fact that America has always had a large resource of wood, how does Shaker furniture seem to have been inspired by the virtuous saying, "waste not, want not"?

The design of Shaker furniture remained constant throughout the history of the sect. Why should this be particularly understandable for a religious community?
Now compare the Shaker furniture with the Boston desk and bookcase (slide 2).

"All things be made...according to their order and use,"
and "be faithfully and well done, but plain and without superfluity."
Joseph Meacham, head of Shaker sect

Contrast this statement about Shaker furniture with your assessment of the Boston desk and bookcase. The design of Shaker pieces allowed for little storage and, therefore, little accumulations of belongings. What do the desk and bookcase indicate about their owner's lifestyle and values?

The desk and bookcase were made for people like Mrs. Daniel Hubbard (slide 3), and furniture was the most valuable object in the home. What makes this Boston piece a work of art? What evidence can you find on it that indicates high levels of skill in design, carving, and decoration by its makers?

Adapted from work by Museum Classroom participants from Evanston Township High School
LIVING SPACES: THEN AND NOW

Grade level: elementary
Work of Art: Shaker Living Room (slide 5)

Compare the following two rooms:
Shaker Living Room (slide 5)
Each student's living room or all-purpose room

1. List the pieces of furniture (e.g. chair) in each of the living spaces:
   Shaker Living Room       Student's Room

2. Which pieces of furniture do both living spaces have?

3. Which pieces of furniture are unique to only one of the living spaces? What can those pieces of furniture tell us about the Shaker lifestyle or about our lifestyle today?

4. Examine a piece of furniture that both living spaces share. What material is each made of? How was each made? What can the materials and processes tell us about lifestyles and values, industry, and technology?
   Shaker Living Room       Student's Room

5. Are both living spaces designed for the same purposes? For relaxation? For work? For entertaining? List 3 items in each room that are clues to how the room is/was used.

Adapted from work by Museum Classroom Participants from Beasley Academic Center, Howland School of the Arts, and Armstrong School
NIGHTLIFE

Grade level: elementary or secondary, with adaptations
Works of art: *Nighthawks* (slide 19)
              *Nightlife* (slide 20)

Both paintings depict aspects of nightlife in 1940s America. Compare the two works of art by answering the following questions:

1. What adjectives describe the mood of each scene? Make a list of adjectives for each painting:

   *Nighthawks*  
   *Nightlife*

2. How did Edward Hopper and Archibald J. Motley, Jr. each use color, line, and composition to create the mood or effect? What role does space play in evoking the mood? Is the space in each painting crowded or empty? shallow or deep? How do viewers "get in" to each space? Are they, in fact, even able to "enter?"

3. What is going on in each depicted space? What interactions, activities, and conversations are taking place? What are the sounds and smells? What is the temperature? Back up your answers with evidence in the works of art.

4. What time of night is it in each scene? How did you arrive at your answer?

5. How is each painting grounded in the 1940s? What visual clues place the works of art in that time period? What aspects of each scene, while looking dated to us, were actually "modern:" in the 1940s?

6. On a separate piece of paper, write a short story based upon the scene in *Nighthawks* or *Nightlife*. Who are the main characters and what has happened or will happen next? Be creative, but look to the painting for clues.
SIGHTS AND SOUNDS OF THE CITY

Grade level: elementary
Works of art:  
Roof, Summer Night (slide 13)
Nighthawks (slide 19)
Nightlife (slide 20)
Trolley, New Orleans (slide 22)

Suggestions for exploring sights and sounds:

1. Using the slides, have students describe the urban images. If they could step inside each scene, what would they see and hear? What clues in the works of art influenced their responses? Have them imagine each "slice of the city" extending beyond what the artist depicted; what might be above, below, to the left, and to the right of the scene? Have students describe their "extended view" in written or pictorial form.

2. Have students spend time outside, preferably in an area with considerable activity. Have them list the sounds that they hear -- airplanes, trucks, horns, wind, children's voices, etc. Back in the classroom, have students cut from colored construction paper shapes and lines that suggest the different sounds. What color expresses a particular sound? What type of line suggests a loud noise versus a quiet sound? Arrange all the different cut-outs on a bulletin board and discuss with students their creations. Can classmates guess other students' interpretations of sounds?

3. Take a bus ride or walk with students to explore the sights of a city. Have each student record as many observations as possible, such as "woman in red hat", "stop sign", "beeping horn", and "shoe store". Back in the classroom, have each student compose a poem about the city from his/her list of observations. Can students structure their poems to reflect the spontaneity, unpredictability, and excitement of their urban experience?

4. Using the slides, discuss the images as "snapshots" of urban life. What vantage point (the angle from which a scene is observed) does the viewer have in each work of art? Have students imagine how different each scene looked either before or after the moment "captured" by the artist.

If the students have cameras, assign them the project of taking snapshots of life in their neighborhoods. Encourage them to experiment with vantage point and with capturing the overlooked and/or unplanned happenings of daily life.

Adapted from exercises introduced during the music and creative writing workshops of Museum Classroom.
PRINTMAKING PROCESSES:
A Description and Activity

Grade level: elementary or secondary, with adaptations
Works of art: Bloody Massacre (slide 4)
Roof, Summer Night (slide 13)
Tanks #2 (slide 15)
Miner Joe (slide 17)
Sharecropper (slide 23)

Descriptions:

ETCHING
Examples: Bloody Massacre (slide 4) and Roof, Summer Night (slide 13)

An etching is an intaglio print: the areas that hold the ink are below the surface of the plate. Other intaglio techniques include engraving, drypoint, aquatint, and mezzotint.

1. The printmaker covers a metal plate with a waxy coating (the ground), then draws an image in the ground with a sharp needle. The needle scrapes through the ground and exposes the metal, but the needle does not scrape into the plate. Wherever a line is drawn with the needle there will be a line in the final print.

2. The plate is placed in a pan of dilute acid. The acid eats into the exposed metal and makes a groove. The acid-resistant ground protects the other areas. The printmaker removes the plate from the acid when the grooves are deep enough. The ground is removed.

3. The printmaker covers the plate with thick, sticky ink, rubbing ink into all the grooves.

4. The printmaker wipes the surface of the plate clean, so only the ink in the grooves is left. Printmakers often use the side of their hand to wipe off the last traces of ink.

5. A sheet of damp paper is placed on top of the plate and padded with a blanket. They are rolled through the press. The paper picks up the ink in the grooves in the plate. When the paper is pulled away from the plate, the image has been printed on it in reverse.

continued
LITHOGRAPHY
Examples: *Tanks #2* (slide 15) and *Miner Joe* (slide 17)

A lithograph is a **planographic** print; the surface from which it is printed is **flat**.

1. The printmaker **draws or paints an image on a special slab of smooth limestone or a metal plate**. Greasy crayons are used or a greasy ink called tusche.

2. The surface of the stone is treated with a mild mixture of gum arabic and nitric acid. As a result the image will attract greasy ink and the blank areas will attract water. Grease and water do not mix. The printmaker dissolves the ink of the original drawing with turpentine. However, a ghostlike image of the drawing remains on the stone.

3. The surface of the stone is kept wet during printing. Water collects on the **blank areas**.

4. **Greasy ink is rolled on with a roller.** It is repelled by the wet areas. *The ink sticks only where the marks of the drawing were.*

5. A sheet of paper is placed on top of the stone and is covered with a backing sheet and a stiff, slick-surfaced board called a **tympan**. A scraper bar creates pressure as they pass through the press. When the paper is pulled away from the stone, the image has been printed on it in **reverse**.

WOODCUT
Example: *Sharecropper* (slide 23)

A woodcut is a **relief print**; the raised areas hold the ink. A rubber stamp is an everyday example of a relief print.

1. The printmaker cuts an image on a block of wood.

2. The printmaker uses **sharp tools to cut away areas that will not print**. *The raised shapes will print.*

3. The printmaker rolls thick, sticky ink over the surface of the block with a **roller**.

4. The printmaker places a sheet of paper on the block and rubs the back of the **paper**. The ink transfers from the block to the paper. A press can also be used for this step.

5. The printmaker carefully pulls the paper away from the block. The image has been printed on it in **reverse**.
Activity:

RELIEF PRINTING

Materials needed:
- foam plate (from meat packaging)
- drawing paper (same size as foam plate)
- printmaking paper
- pencils
- waterbase inks
- rollers (brayers)
- glass or plexiglass (surface for inking)
- newspaper
- paper towels
- spoons or burnishing tools
- drying rack or clotheslines and clothespins
- smocks

Instructions:

1. Students will begin by drawing, with pencil on drawing paper, a graphic print design of their choice. It is important that the drawing be bold, linear, and simple for this project. Remind students that written words need to be executed backwards on the drawing to appear correct on the finished print.

2. To transfer the design to the foam plate, place the drawing on top of the plate and with a pencil, trace the drawing. Pencil pressure alone is enough to incise the plate.

3. Prepare the printmaking paper by signing, dating, and numbering each sheet in the lower right corner. Set printmaking paper near glass plate, with sheet #1 on top.

4. Place a couple of tablespoons of ink on the glass plate and use a roller to spread ink evenly over the surface. When the roller is evenly inked, roll it over the foam plate covering the whole design. A correct amount of ink will leave the incised lines ink-free and a solid coating of color over the rest of the plate.

5. Carefully invert the plate onto sheet #1 and apply pressure by rubbing a spoon over the back of the plate. Then lift the plate off the paper. Repeat the process for the other signed sheets, applying more ink to the foam plate when necessary.

6. Dry the prints on a drying rack or clothesline.

Printmaking descriptions from "Introduction to Printmaking Processes," Museum of Fine Arts, Boston, 1984

Activity from "To Please Every Taste: Eighteenth Century Prints from the Winterthur Museum" teacher packet, Terra Museum of American Art
AMERICAN ART
AUDIO VISUAL MATERIALS AND SLIDE PROGRAMS

VIDEOS


*The Landscapes of Frederic Edwin Church*, 29 min. video, Extension Programs, National Gallery of Art, Washington, D.C. 20565.


Georgia O’Keeffe, 60 min., Portrait of an Artist Series, A WNET/THIRTEEN Production, Home Vision, 1-800-262-8600.
SLIDE PROGRAMS

George Inness: Landscape Paintings, 18 slides, 40 min. cassette, Extension Programs, National Gallery of Art, Washington, D.C. 20565.

James McNeill Whistler: His Etchings, 27 slides, 50 min. cassette, Extension Programs, National Gallery of Art, Washington, D.C. 20565.

The Inquiring Eye: American Paintings, Department of Teacher and School Programs, Education Division, National Gallery of Art, Washington, D.C. 20565.


American Naive Paintings from the National Gallery of Art, Terra Museum of American Art, (312) 664-3939.

Frontier America: Art and Treasures of the Old West from the U.S. Buffalo Bill Historical Center, Terra Museum of American Art, (312) 664-3939.


The Figure in 20th Century Art: Selections from the Metropolitan Museum of Art, Terra Museum of American Art, (312) 664-3939.


Of Time and the City: American Modernism from the Sheldon Memorial Art Gallery, Terra Museum of American Art, (312) 664-3939.


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**Photography**


**Prints**


Sculpture


Social and Cultural History


