



ArtSmart: INDIANA

RESOURCE CATALOG

ADAMS, JOHN OTTIS

1851–1927

JOHN OTTIS ADAMS was born in Amity, in Johnson County. After two years at Wabash College in Crawfordsville, he left to become an artist. He studied at the Kensington Art School in London in 1872 and at the Royal Academy of Bavaria in Munich from 1880 to 1887. Then Adams formed an alliance with other Indiana Impressionist artists, called the Hoosier Group.

Adams set up portrait studios in Seymour, then in Martinsville, and eventually in Muncie, where he and William Forsyth began a partnership in 1888. Adams also painted with T. C. Steele at Metamora, and was strongly influenced by William Merritt Chase's paintings exhibited at the Indiana State Fair circa 1896.

In 1898 Adams married Winifred Brady of Muncie, also an artist; their home in Brookville was built in the shelter of a great forest, prompting Adams and Steele to call it "the Hermitage." Adams was an instructor at Indianapolis's Herron Art Institute from 1904 to 1909. The Adamses spent part of each summer in Leland, Michigan, painting woodlands and sunsets, and in later life painted in Florida each winter.



Wash Day, Bavaria, 1885

18 1/2" x 23 5/8"

Indianapolis Museum of Art

Keywords: paintings, narrative, oil on canvas

Subjects: outdoors, trees, people, women, houses, Hoosier Group

Adams painted this while in Munich; the setting looks European. Notice the thatched roofs and the woman's clothing. This genre painting is full of the details of daily life.

For Discussion

- Ask students how this scene from Munich in 1885 might compare with wash day in Indiana at that same time. How does it compare with laundry day today? What does the painting tell us about daily life in 1885? (Art 4.1.1, 4.2.2)
- John Ottis Adams was one of the Hoosier Group. Ask students to name other artists in the Hoosier Group and describe the effects their association had on Indiana art. (Art 4.1.1, 4.2.2)



Summertime, 1890

14" x 20"

David Owsley Museum of Art , Ball State University

Keywords: paintings, natural landscapes, oil on canvas

Subjects: outdoors, people, children, hats, Hoosier Group

This painting retains European details, such as the thatched roofs in the background, even though Adams was in Indiana in 1890. The trees are formally painted, and the children are wearing field hats to protect their skin from the sun.

For Discussion

- Ask students what details in this painting might tell them that it is 1890. (Art 4.1.1)
- Ask students to describe aspects of this painting that are Impressionist. (Art 4.2.2)
- John Ottis Adams was influenced by William Merritt Chase. Have students look at Chase's *Rest by the Wayside* and compare it to *Summertime*. Then ask: How are the two paintings alike? How are they different? (Art 4.2.2, 4.3.1)

ADAMS, WAYMAN

1883–1959

WAYMAN ADAMS was born in Muncie. His father, Nelson Perry Adams, was a farmer and a self-taught artist. Wayman studied at the Herron Art Institute under William Forsyth and J. Ottis Adams. He studied with William Merritt Chase in Italy and with Robert Henri in Spain.

Adams had a studio in Indianapolis but spent much of his time at his New York studio. He established the Old Mill School in upper New York State in 1933. He was nationally recognized for his portraits, and completed six for the Governors' Portraits Collection of the State of Indiana. Wilbur Peat, author of *Portraits and Painters of the Governors of Indiana: 1800–1978*, noted that Adams “employed his masterful artistic technique to reflect the individual character of his subject.” United States presidents Herbert Hoover, Calvin Coolidge, and Warren G. Harding were among his subjects.

For Discussion

- Discuss with students what they know about the Hoosier Group. Ask students: How does this portrait help you to understand them? (Art 4.1.1, 4.2.1)
- Ask students to look at the expressions on the faces of the four men and to guess what is going on. What might they be discussing? Encourage students to think of the quality and style of the “Hoosier Group” paintings. What was important to them? Have students make a list of the criteria these judges might be using to determine excellence in a work of art. (Art 4.4.1)



The Art Jury, 1921

82" x 54"

Indianapolis Museum of Art

Keywords: paintings, portraits, oil on canvas

Subjects: indoors, people, men, judges, eyeglasses, Hoosier Group

The four men depicted in this painting—T. C. Steele, Otto Stark, J. Ottis Adams, and William Forsyth—were all instructors of and inspirations for Wayman Adams. This is a good example of a group portrait, and given its size, it is an especially magnificent accomplishment. The artists are dressed for a public occasion and conferring about something that is beyond the surface of the canvas. Because it is called “The Art Jury,” they are probably judging an art exhibit to select the winning pieces. The background makes them stand out, and their physical closeness and personal interaction emphasizes that they were “The Hoosier Group.”



Self Portrait, n.d.

37" x 26"

Courtesy of Indiana State Museum and Historic Sites

Keywords: paintings, portraits, oil on canvas

Subjects: people, men, painters, hats, tools, hands

The artist has made the tools of his trade especially prominent, especially the palette. His band hat has style, and the painting is whimsical and upbeat. The viewer is made to look up at the artist as he leads with his paint brush. The paint is applied in a painterly fashion, allowing the brush strokes to exist as movement, color, and surface.

For Discussion

- Re-read to students Wilbur Peat's quote about how Adams employed his masterful artistic technique to reflect the individual character of his subject.
- Ask them why that is important in a portrait. Why is it important in this particular portrait? What more does a painting of a person tell us than a photograph? (Art 4.3.1, 4.4.1)
- Ask students what theory or philosophy they think is evident in Adams' self-portrait. What was his reason to create this painting in this style? Do they think he imitated what he saw in the mirror or painted the portrait by looking at a photograph? Are there any aspects of the painting that make them think he tried to express in the portrait how he felt about himself? (Art 4.3.1, 4.4.1)

Additional Activities

- Explain to students that a person chooses one profession but may have preferred a different one. Have them ask their parents what they would choose now if they had a chance to be whatever they want to be. Give students time to paint or draw their parents in the settings they describe.
- Choose several works of art for display on easels or computer screens. Have the students establish criteria for judging artworks and write those in their journals. Then divide the class into jury panels of three to five students. Let the juries take turns studying each work of art and taking notes about them based on the judging criteria they have chosen. Ask each group to select one artwork that best meets their criteria. Have a representative from each jury panel describe to the class how his or her group determined which was the best artwork.

ADAMS, WINIFRED

1871–1955

WINIFRED BRADY ADAMS was born in Muncie and studied there under William Forsyth and J. Ottis Adams, who became her husband in 1898. She studied also at the Drexel Institute in Philadelphia and at the Art Students League in New York City. She is well known for her still-life paintings. She painted flowers from her own garden, often in copper or old china vases from her collection. The vases generally were painted to reflect the many colors in the compositions.

For Discussion

- Point out to students how Winifred Adams used highlights to make the copper bowl look three-dimensional. Ask them why they think there would be flower petals on the table. Ask them to explain why the petals are a sensory, formal, technical, or expressive property of this work. (Art 4.3.1)
- Ask students to describe what they like about this painting and what parts of it they think have been painted well. Encourage them to speculate about why people like still lifes and why artists like to create them. If the artist used this painting to practice her skills, what do they think she learned about color, texture, and form? (Art 4.5.1, 4.5.2)



Flowers in a Copper Bowl, 1909

22" x 30"

David Owsley Museum of Art , Ball State University

Keywords: paintings, still lifes, oil on canvas

Subjects: flowers, vessels, vases

This still life has been painted in a complementary color scheme of orange and blue. The background serves to make the bowl, flowers, and brass pot stand out. The touches of light—highlighting—enhance the viewer's perception of the three-dimensional forms.

Additional Activities

- Use this painting as an introduction to discuss foreground, middleground, and background. Project the image so students can refer to it while they outline on drawing paper the painting's major shapes in those three areas.
- Have students make monochromatic paintings of a still life using only one color plus white and black.

ANTREASIAN, GARO

1922–



GARO ANTREASIAN was born in Indianapolis and attended Arsenal Technical High School, where he first studied art and was encouraged to pursue his talent by teacher Sara Foresman Bard. He continued his studies at the John Herron School of Art from 1940 to 1942 and again from 1946 to 1948. Like many artists of his generation, Antreasian served in the military during World War II, working for the Coast Guard as a combat artist. After his graduation from Herron in 1948, Antreasian served as an instructor at the school until 1959, and again from 1961 to 1964. He spent the summer of 1949 studying modern printmaking techniques with Will Barnet at the Art Students League in New York City and at the famed Stanley William Hayter's Atelier 17 at the New School for Social Research, also in Manhattan.

Antreasian served as the first technical director of the Tamarind Lithography Workshop in Los Angeles in 1960–61. He joined the faculty of the art department when Tamarind moved to the University of New Mexico–Albuquerque in 1970. He taught there until his retirement in 1987. Antreasian is credited with the revival of the art of lithography in the United States in the 20th century. Some of the innovative materials and techniques that Antreasian has incorporated into the art of printmaking are metallic inks, embossing the print surface, printing on metal foil, and collaging.

Mural of Indianapolis, 1952

72 3/4" x 239"

The Children's Museum of Indianapolis

Keywords: paintings, murals, oil on canvas

Subjects: monuments, clocks, towers, administration buildings, buildings, trees, sailboats, memorials

Originally hung in the lobby of WRTV-Channel 6 in Indianapolis, this painting was given to The Children's Museum in 1984. It is a five-panel mural that depicts Indianapolis. The center panel is dominated by an image of the Soldiers' and Sailors' Monument at Monument Circle. Other identifiable structures are the clock tower of Union Station, the state capitol building, and the Indiana War Memorial. While the forms of the buildings, trees, and sailboats are recognizable, they have been painted in a flat, simplified way.

For Discussion

- Remind students of the differences between traditional and contemporary art styles. Ask them to decide if this painting is traditional or contemporary. Help them locate recognizable forms in the mural of Indianapolis. Ask them why they think the objects are painted in a flat, nondimensional way. Do they think the objects could be made to look more realistic and still fit the painting's style? Why or why not? (Art 4.2.3)
- Point to various landmarks in the mural and ask students if they have changed since 1952, and if so, in what ways. Ask them to speculate about why the changes might have been made. (Art 4.1.1) (Social Studies 4.1.13)

BAUMANN, GUSTAVE

1881–1971

GUSTAVE BAUMANN was a master of color woodblock prints. Born in Magdeburg, Germany, he moved to the Chicago area with his family in 1891, and left school at age 16 to support them. While working as a commercial engraver, Baumann began studying drawing in night classes at the Art Institute of Chicago. In 1900, he went to work for the Curtis Gandy advertising studio, and by 1903 had opened his own business as a commercial artist. He visited Germany in 1905 and attended the Kunstgewerbeschule (Arts and Crafts School) in Munich for a year, where he learned the color woodblock technique. He returned to Chicago and his commercial art business but continued to experiment with color woodblocks. He joined the Palette & Chisel Academy of Fine Arts, an association of commercial artists interested in painting. Bauman first visited Brown County, Indiana, in the summer of 1910, but stayed long after the summer ended. In 1917 he moved permanently to Santa Fe, New Mexico, where he established himself as one of the area's leading painters and a master of the woodblock print.



Plum and Peach Bloom, 1911–1913

26" x 36"

Courtesy of Indiana State Museum and Historic Sites

Keywords: woodcuts, prints, colored ink on paper

Subjects: fruit, flowers, farms, domestic animals, people, children, buckets, spring

Baumann created numerous colored wood blocks such as this one while he lived and worked in Brown County. The subject of these early woodcuts is often a genre scene—a scene from everyday life—and Baumann produced a portfolio of them that he titled “In the Hills of Brown County”. Between June 1911 and early 1913, Bauman created a series of four color wood blocks—five colors in each, his most ambitious undertaking to date. *Plum and Peach Bloom* was part of this series. This springtime farmyard scene depicts life in rural southern Indiana, with hen and chicks roaming freely and a child carrying a bucket, probably to fetch water. Baumann exhibited these works regularly; an example of *Plum and Peach Bloom* was shown at the Art Institute of Chicago early in 1913. A version of the work also was exhibited in Baumann’s first solo show in Indianapolis in February 1913 and was admired for its sculptural structure and painterly effect.

For Discussion

- Explain the meaning of *genre scene* to students, and then ask them what everyday events are going on in this woodblock print. Have them describe the ways this scene is characteristic of Indiana in 1914. Ask them what the scene might look like if painted today. (Art 4.1.1, 4.2.2)
- Give students classroom time to use reference books and computers to research how a woodblock print is made. Ask students to explain how woodcuts differ from other types of printing they have studied, such as lithography. (4.7.3)

BOBBS, RUTH PRATT

1884–1973

RUTH PRATT BOBBS was born in Indianapolis and studied with William Merritt Chase and others at the Art Students League in New York City and later in Paris at the prestigious art school Académie Julian. She married William C. Bobbs, head of Bobbs-Merrill Publishing Company, and maintained a studio (created in a stable) in Indianapolis for several years.

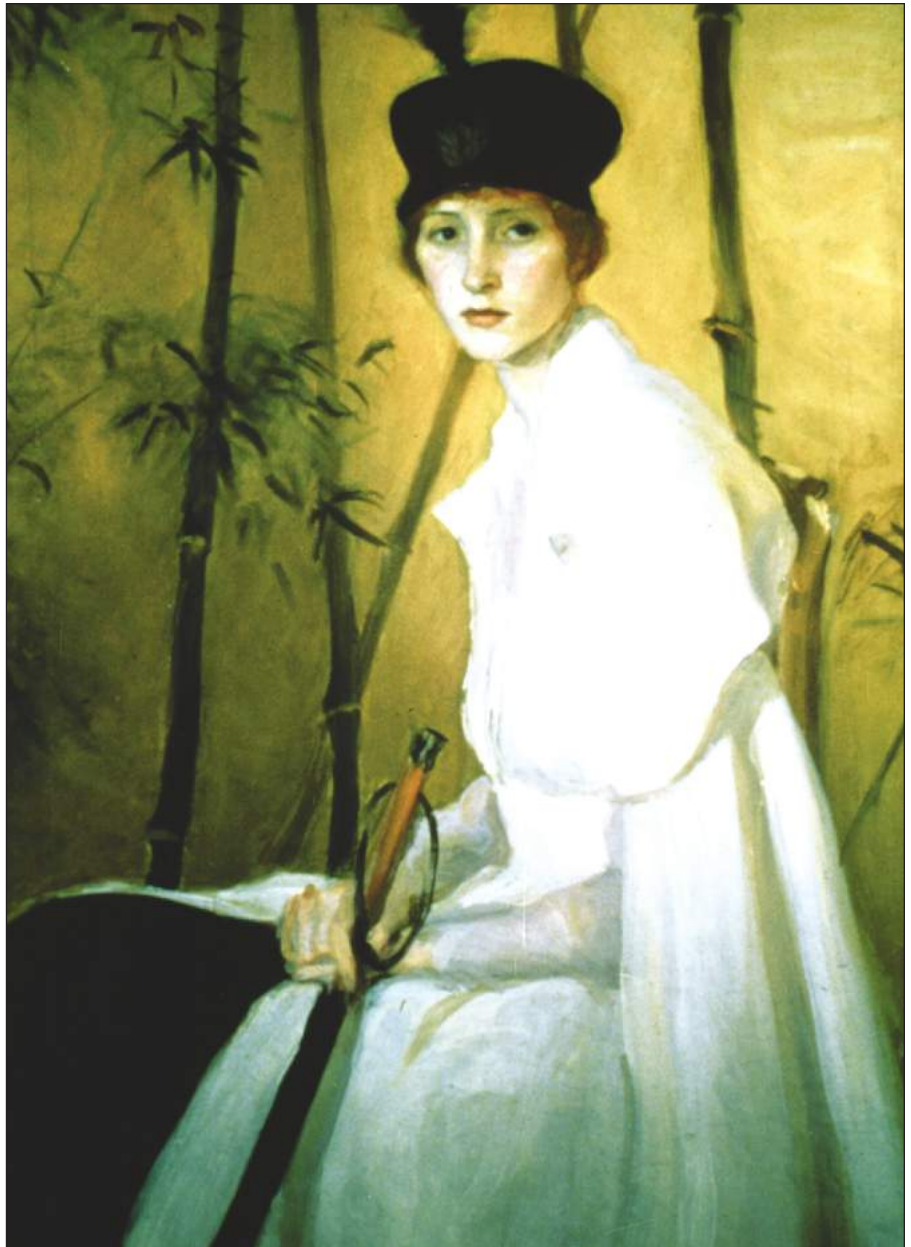
Bobbs told the *Indianapolis Star* in 1946: “Portraiture is never photography. It is seeing the medium through your own eyes and personality.” Mary Quick Burnet, in her book *Art and Artists of Indiana*, paired Bobbs with Lucy Taggart, describing them as “conscientious workers in portraiture, often painting in a high key with a dash that holds the observer. They depict their sitters with a subtle grace and wealth of radiant color peculiarly rich in quality.”

For Discussion

- Read to students the statement by Ruth Pratt Bobbs that portraiture is never photography. Ask students to explain what a painted portrait of a person can portray that a photograph cannot. (Art 4.5.2)
- Remind students about the concept of balance in a painting. Ask them to study this painting’s balance and describe how the artist used line, shape, and color to achieve it. (Art 4.3.1)

Additional Activities

- Choose examples of contemporary fashion advertisements to share with students in the classroom. Have students use reference books or Online resources to look at fashion advertisements of the early 20th century. Ask students to describe the commonalities and differences in art styles and clothing styles of the two eras.



Girl in White, 1902–1910

47" x 29 3/8"

Indianapolis Museum of Art

Keywords: paintings, portraits, oil on canvas

Subjects: indoors, people, women, hats, chairs

The girl in white is said to be Jessica Penn, a Scottish woman who had just come to America at the time of the portrait. She is wearing an outfit belonging to the artist. The painting is decorative and has a commercial look, as if it were an advertisement for a fashion magazine. The plume on her hat mirrors the plant decoration on the wall and causes the painting to appear flattened. The chair back also blends into the wall decoration.

BODMER, KARL

1809–1893

KARL BODMER was a native of Switzerland and trained with his uncle, an engraver and watercolorist. In his early twenties, Bodmer came to the United States with Prussian Prince Maximilian zu Wied-Neuwied. Prince Maximilian visited Indiana—including New Harmony and Vincennes—at various times between 1832 and 1834 to gather information for a book, which Bodmer illustrated.

Prince Maximilian was a naturalist drawn to the unspoiled wilderness of the United States, like many Europeans of the day. He took more than a thousand pages of notes, and Bodmer created hundreds of sketches and watercolors of the people and places they saw. Their work is historically important because it combined the skills of a trained artist and an experienced scientist. The book was published in Paris as *Reise in das innere Nord-Amerika in den Jahren 1832 bis 1834 (Travels in the Interior of North America 1832–1834)*.



New Harmony on the Wabash, 1842

11 3/4" x 17 1/4" (a separately issued proof)

Indiana Historical Society

Keywords: engravings, natural landscapes, color aquatint, hand coloring

Subjects: outdoors, trees, streams, wild animals

This engraving appeared in Prince Maximilian's book about his travels, published in 1839–1841. This is a documentary work, but the scene is depicted in a romantic way. The color scheme is basically complementary, using red and green. There is also the contrast of light and shade, especially in the trees, a technique called *chiaroscuro*. The composition of the work leads the viewer's eye in a Z path. The wild pigs in the foreground get first notice, and the path they are on moves to the right. This path directs the eye back to the stream. The eye then moves with the stream to the right, on the last segment of the Z, to the town. In his work, Bodmer often portrayed civilization in contrast with nature.

For Discussion

- Explain to students that one of the career choices available to a skilled artist is to illustrate stories. Karl Bodmer's early training prepared him to be the first person to illustrate Indiana. (Art 4.1.4) Ask students what they think the function of engravings like this might be. Do they think Bodmer created them to entice people to come to Indiana, or to draw an accurate record of what he saw here? How would people living elsewhere perceive Indiana based on these drawings? (Art 4.1.2)
- Ask students to look at the vegetation in the engravings. Have them explain why they think it looks realistic (technical) or romantic (expressive). Do they think New Harmony looks like this today? Why or why not? (Art 4.3.1)



Mouth of the Fox River, 1839

12" x 17 1/4" (a separately issued proof)

Indiana Historical Society

Keywords: engravings, natural landscapes, color aquatint and hand coloring

Subjects: outdoors, trees, rivers, boats, domestic animals, wild animals, birds, grapevines

This engraving appeared in Prince Maximilian's book about his travels, published in 1839–1841. It is romantic in style even while it documents the Indiana scene. The use of color gives a particularly eerie effect; notice the highlights on the trees. Notice also the rhythm created by the wavy trees and grapevines. As he often did, Bodmer emphasized the contrast between nature (the wilderness, the eagle) and the softer, more distant aspects of civilization (the boat, the cows). Because Prince Maximilian became ill while visiting New Harmony, Bodmer had more time to develop romantic documentary works such as this, which is not characteristic of the majority of his work.

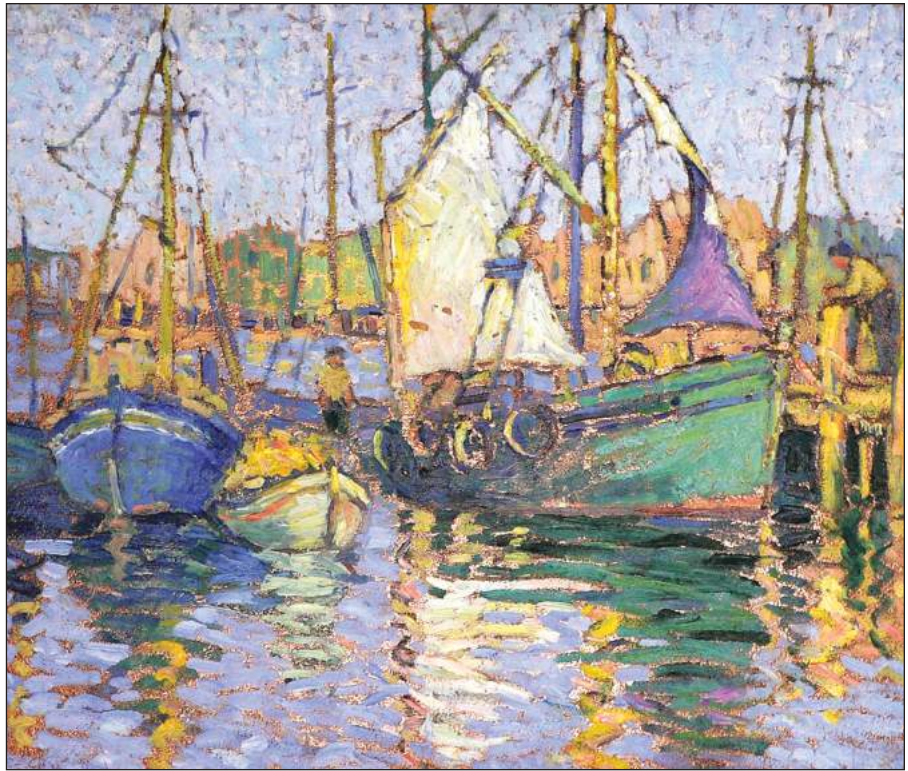
BROCKENBROUGH, ELEANOR

1880–1938

ELEANOR BROCKENBROUGH was born in Lafayette and studied with Eric Pape in Boston; at the Art Institute of Chicago with F. F. Fursman, C. H. Hawthorne, and H. H. Breckenridge; and at the Ferguson Art Colonies in East Gloucester, Massachusetts. In 1929 she was elected the first woman president of the Lafayette Art Association. She was a member of the Indiana Artists Club, Indianapolis; North Shore Arts Association, Gloucester; and Art Institute Alumni Association, Chicago.

Additional Activities

- Explain to students the concept of reflection. Have them bring to class pictures of artworks or photos from magazines that show reflection. Using a pan of water and a moveable light source, have students create reflections on objects in the classroom.
- Explain that people who live near a river or an ocean might think a painting of boats shows an everyday scene. Ask students to think of a common cultural scene from everyday life in 21st-century Indiana, then give them time to sketch in their journals. When they have finished drawing, have students swap journals and then take turns describing what their classmates have drawn. Was it an easy-to-recognize scene? Why or why not? (Art 4.1.1, 4.1.3, 4.2.2, 4.3.2, 4.5.1)



Gloucester Fishing Boats, 1924

18" x 16"

Art Museum of Greater Lafayette

Keywords: paintings, natural landscapes, oil on canvas

Subjects: outdoors, rivers, oceans, boats

This painting is Impressionist in style, with strong reflections that almost blend the boats into the water. Complementary color schemes help to achieve the feeling of motion in the water. The white sail and its reflection pull the viewer's eye in to the middle of the painting, making this a well-balanced composition. In a letter to the Greater Lafayette Museum of Art, Brockenbrough said that artists who painted boats in Gloucester had to paint quickly because the tide caused the vessels to become "quite animated" and change positions.

For Discussion

- View the painting with the class and ask: What is the style of this painting? Ask students to give examples of what makes it Impressionist. (Art 4.2.2)
- Ask students to look at the painting and then describe where their attention is focused. Have them speculate on how the artist has accomplished that focus. Ask why they think the location of the people in the painting contributes to the focus. (Art 4.7.2)
- Ask students if this painting creates a sense of calm or of action and movement. Why do they think so? (Art 4.3.1)
- Have students identify geometrical shapes used in this composition. (Art 4.7.2)

BUNDY, JOHN ELWOOD

1853–1933

JOHN ELWOOD BUNDY was born in Guilford County, North Carolina. At age 5, he traveled in a prairie schooner across the Allegheny Mountains to Indiana, where his family settled in Monrovia, in Morgan County. At 20, he began to study art in Indianapolis with Barton S. Hays. Although he stayed only a few weeks, Bundy broadened his technical knowledge and was exposed to the work of other contemporary artists in the area. Afterward, he spent a brief time in New York and was allowed the privilege of copying at the Metropolitan Museum.

Bundy moved to Richmond in 1888 to head the art department at Earlham College, where he was an instructor for eight years. He resigned in 1896 to devote full time to painting. Bundy's home near Richmond was at the edge of a woods, and the forest often caught his artistic attention. His work reflects his love for the Indiana landscapes with which he was familiar. He eventually became one of the leading artists in the Hoosier Impressionist tradition.

Additional Activities

- Provide class time for students to read books or online resources about the Indiana Dunes. Divide the class into small groups and assign each one a topic to explore, such as the unique landscape, the folklore, current environmental concerns, and contemporary arts from that region. Have each group present its findings to the whole class. Ask students: Are people still as interested in the Indiana Dunes as they were a century ago? Why or why not?
- Provide students with both gouache and regular watercolor paints and give them time to experiment so that they see the differences. Ask them why an artist might use gouache for a plein air painting.



Dunes Landscape, 1903

10" x 14"

Art Museum of Greater Lafayette

Keywords: paintings, natural landscapes, gouache

Subjects: outdoors, dunes, lakes, trees

This painting is a formal sunlit pastoral landscape typical of the early 20th century. Notice how the artist leads the eye to the center of the painting—the focal point. The Lake Michigan coast has long fascinated artists and scientists alike because it comprises the largest concentration of freshwater dunes in the world.

For Discussion

- Ask students to name the first thing they notice about this painting. What techniques do they think the artist used to lead the viewer's eye to the lake? (Art 4.3.1, 4.7.2)
- Explain to students the meaning of *pastoral scene* and *plein air*. Ask them to describe what makes this painting Impressionist. (Art 4.2.2, 4.3.3)

CHAMBERLAIN, JOHN

1927–2011

JOHN CHAMBERLAIN was born in Rochester, in Fulton County, but lived in the Hoosier State only a short while. He moved to Chicago when he was 4 to live with his grandmother after his parents divorced. Following high school he served in the Navy during World War II, then studied hairstyling and briefly attended the Art Institute of Chicago in the early 1950s. He also studied at Black Mountain College in North Carolina before moving to New York City in 1957. There he began using sheet metal and used auto parts to make sculptures. Chamberlain was greatly influenced by the Abstract Expressionist sculptures of David Smith and the paintings of Wilhelm de Kooning, which were exhibited at the Art Institute. He is best known for his use of sheet metal and crushed car parts, but he has also made paintings and video art. Chamberlain had his first one-person exhibition in 1960, and in 1961 his sculptures were included in the groundbreaking show *The Art of Assemblage* at the Museum of Modern Art in New York City. In 1993, he was awarded the Skowhegan Medal for Sculpture and a Lifetime Achievement Award in Contemporary Sculpture from the International Sculpture Center.



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Madame Moon, 1964

15 1/2" x 26 1/2" x 21 1/2"

Indianapolis Museum of Art

Keywords: sculptures, forging (metal forming), painted and chrome-plated steel

Subjects: automobiles, memorials, planets, aeronautics

In 1963, Chamberlain and his family moved to Topanga Canyon, California, where this sculpture was made. *Madame Moon* is constructed of painted and chrome-plated steel. The pieces of automobile parts are welded together. There is a contrast between the rounded, curved forms and the hard, industrial metal materials. Guggenheim curator Jennifer Blessing has said, "On some level, [Chamberlain's] conglomerations of automobile carcasses must inevitably be perceived as witnesses of the car culture from which they were born, and for which they serve as memorials." This may also be seen in relation to the prominent car and motor sports industries in Indiana, both historically and during Chamberlain's childhood. The title of this sculpture apparently is a reference to NASA's Apollo/Saturn program of the 1960s. In the year Chamberlain made this sculpture, NASA launched three uncrewed Earth Orbiting Missions.

For Discussion

- Ask students to describe the forms used in this sculpture. Ask: Are they geometric or organic? Are the colors of paint and chrome compatible with the automobile parts sculpture? (Art 4.3.1, 4.7.2) Let students speculate about the meaning of the sculpture. Ask them why they think it is table-size, shiny, and called *Madame Moon*. (Art 4.3.2, 4.5.1)

CHASE, WILLIAM MERRITT

1845–1916

WILLIAM MERRITT CHASE is one of the most renowned Indiana artists outside the state and considered to be the foremost still-life painter of his time in the United States. He began a business career at age 16 when he and his father opened the largest shoe store in Indianapolis, one section of which was the first women's shoe store in the West. However, Chase was more interested in drawing than in selling shoes, and so his father allowed him to study art. After a year of tutelage from Barton S. Hays, Chase went to New York City to study at the National Academy of Design. He moved to St. Louis, where he painted still lifes and portraits, and in 1872 entered the Academy of Fine Arts Munich. He struggled there because he wanted to compose his own pictures instead of using conventional ideas. He was not only criticized by his teachers but also ran out of money. His luck changed when Karl von Piloty, one of his teachers, was impressed with a painting he had done, and asked him to paint his children. After that Chase received many commissions and prizes. In 1878, he returned to New York City to teach at the Art Students League. He was a leader there in art circles and a genuine teacher. He encouraged his pupils to use paint with freedom, instead of just drawing. He had a wide range of subjects: portraits, still lifes, landscapes, and genre. Chase also used a variety of media for artistic expression: oil, watercolor, pastel, and engraving.



Dorothy Chase, 1902

72" x 36"

Indianapolis Museum of Art

Keywords: paintings, portraits, oil on canvas

Subjects: people, girls, hats

This is a portrait of Chase's youngest daughter. His favorite subjects were his family, but he produced many full-length portraits of young girls between 1886 and 1902. This is one of the largest and most formal of his works. Done with his usual brilliant technique and cosmopolitan sophistication, qualities that helped bring him his initial fame in portraiture, this picture seems both fashionable and aesthetically pure. Chase is remembered for his realistic color.

For Discussion

- Tell students that Dorothy was probably 9 or 10 years old when this portrait was painted. Ask them what questions they would ask Dorothy about her life in 1902. Write their questions on the board or on a flip chart and help them develop a hypothesis about Dorothy as a person. (Art 4.5.1)
- Ask students what mood the artist portrayed in his choice of expression, gesture, and attire, and why. (Art 4.3.1)
- Have students use their altered book journals to write descriptive sentences about this portrait using the art terms and principles of design that have been discussed in class. Have each student share one observation with the whole class. (Art 4.3.1, 4.3.2, 4.5.2)

Additional Activities

- Provide class time for students to paint their own self-portraits. Ask them to be sure to include objects that reveal facts about their personality and interests.
- Have students imagine that Dorothy Chase is one of their classmates. Ask them to write a personality sketch about her. What are her interests? How has she been reared? What are her values?
- Project the image of this portrait on a large surface but make it out of focus. Give each student a 9" x 12" sheet of paper and a pencil. Ask students to shade with the sides of their pencils the largest shapes they see. Then bring the image a little bit into focus and give students time to draw more details and make value changes. Continue to sharpen the focus of the image and allow time for students to refine their work. This is a good way to understand how an Impressionist painter works with value, shape, and intensity.



Rest by the Wayside, ca.1898

25 1/2" x 20 1/4"

David Owsley Museum of Art
Ball State University

Keywords: paintings, natural landscapes,
oil on wood panel

Subjects: outdoors, trees, men, hats

This painting focuses on an expanse of landscape, with suggestions of terrain that has shaped the culture and character of America. Note the well-defined horizon line that helps to create a sense of great distance. Note also the rich texture and the use of analogous colors—those next to each other on a color wheel.

For Discussion

- Ask students what objects in the picture help to create perspective. What about the trees? What else creates the sense of great distance? (Art 4.3.1, 4.7.2)
- Help students trace the stages of Chase's artistic growth from the time he was taught by Indiana artist Barton S. Hays to becoming famous and a teacher himself. Chase changed styles many times as he developed his artistic skill. Ask students to describe the Impressionist features of this painting. (Art 4.1.1, 4.3.1)



Self Portrait: The Artist in His Studio, 1915

52" x 63"

Art Association of Richmond

Keywords: paintings, portraits, oil on canvas

Subjects: indoors, people, men, painters, tools, eyeglasses, hands

The artist has painted himself at his craft. According to William Forsyth, "Though not a large man, [Chase] is distinguished in appearance—with the dash and bearing rather of a military man than of the traditional artist. . . . He has always stood for good craftsmanship. His language is paint and he expresses himself in it. . . . The charm of color, quality, form, arrangement, and tone is his, and always the insistence on the masterly use of the painter's materials." This painting is life-size.

For Discussion

- Ask students to critique the merits of this painting based on the criteria "charm of color, quality, form, and arrangement." (Art 4.3.1, 4.4.2, 4.5.1)
- Ask students to describe what is happening in this painting. What do they think is the meaning of the scene? Do they think Chase's attire seems fitting for someone who is painting a large canvas, or is his attire in keeping with what they have read about his personality? (Art 4.3.2)

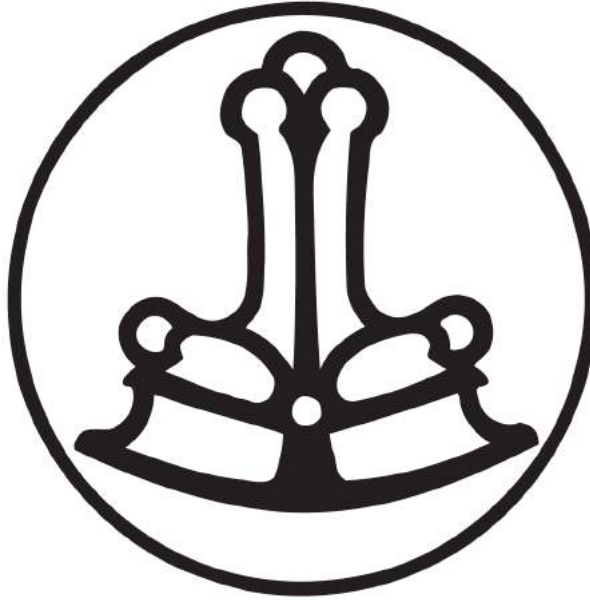
CLARK, KATHRYN AND HOWARD CLARK

1944– AND 1940–

Indianapolis native **KATHRYN HAUGH** met Lafayette native **HOWARD CLARK** at Wayne State University in Detroit, where she was working toward a master's degree in fine art printmaking and he toward a degree in industrial design. After graduation, they married in 1969 and moved to San Francisco, where Kathryn worked as a fine art lithography printer at Collectors Press. In 1971, when Howard and Kathryn realized there was no handmade paper source in the United States and that artists and publishers had to import fine papers from Europe, they founded Twinrocker Handmade Paper to revive the craft. The following year, they moved to the Clark family farm on the edge of Brookston, Indiana, in White County, to build a mill for making paper pulp. In the 1970s and 1980s, Kathryn developed innovative techniques for using colored paper pulps to create artistic imagery within the paper itself. Twinrocker has since become the leader in its field worldwide.

Additional Activities

- Provide students with samples of paper showing various watermarks. Let them stand at the classroom windows or use a lightbox to see the watermarks and copy them in their journals. Have them find examples of other types of logos in the classroom and in magazines or online. Ask them to list reasons why a logo might be valuable to its owners. Ask them why the makers of handmade paper think it is especially important to use a watermark. (Art 4.1.3, 4.3.2)



Twinrocker Paper Logo, 1971

Keywords: design, logos, watercolor on moldmade paper

Subjects: rockers, initials, molds, pulp, watermarks

The Twinrocker logo is the same as the watermark that is placed in the paper to identify its maker. The design is a back-to-back rocking chair inspired by Kathryn Clark's initials. Two Ks sit back to back on top of a C. The arms of the rocker are based on a Lincoln rocker the Clarks own. The logo's unusual symmetrical design is intentional so that it can be seen correctly from either side of the sheet, allowing an artist to use one or both sides of the paper. The Twinrocker watermark is also placed in the corner of each paper sheet, rocking one way if the artist uses it for a vertical image or the other way if used for a horizontal one.

For Discussion

- Ask students which paper they think is more difficult to make: paper manufactured in a mill or paper made in a mold by hand. Remind them that there were no handmade paper companies at the time the Clarks started their company. Allow time for research in reference books or online so that students can compare the automated process, such as the one described at <http://www.idahoforests.com/paprmake.htm>, with the handmade craft described in the video documentary about Twinrocker, *The Mark of the Maker* (VHS, 30 mins.). You can also make paper in the classroom by following instructions such as those at <http://www.ncforestry.org/docs/Resource%20Materials/papermaking.htm>. (Art 4.7.4) Ask students why they think it is important to the Clarks to make handmade paper, and why they think artists might prefer to use it to create artworks. (Art 4.4.1)

COATS, RANDOLPH

1891–1957

RANDOLPH COATS was born in Richmond, in Wayne County, Indiana. He attended the Herron Art Institute and the Cincinnati Academy of Fine Arts, and studied throughout Europe. He returned to Indianapolis in 1922 and opened a studio. As president of the Indiana Artists' Club he produced three films about art. He was well known for his landscapes, portraits, and figure studies. He painted two and restored 36 portraits for the Indiana Governors' Portraits Collection.



(Title unknown), n.d.

26 1/8" x 26 1/4"

Art Museum of Greater Lafayette

Keywords: paintings, natural landscapes, oil on canvas

Subjects: outdoors, winter, snow, trees, houses

The trees and shadows form a frame within a frame, making the house the focal point. The landscape portrayed is typical of central Indiana terrain. This appears to be an early snow because there still are leaves on the trees.

For Discussion

- Ask students to name the properties of this painting that are typical of Indiana. (Art 4.1.2)
- Ask students to describe the techniques the artist has used to lead the eye to the focal point of the house in the background. What do they think he was trying to achieve? (Art 4.3.2, 4.7.2)

Additional Activities

- Provide class time for students to study this landscape and draw the scene in their altered book journals as they think it would look in summer instead of winter. What will they use now to create a frame within a frame?

COX, JACOB

1810–1892

Born in Burlington, New Jersey, **JACOB COX** came to Indianapolis in 1833 to open a stove, tinware, and coppersmithing business with his brother. In 1840 he painted a political banner for the presidential campaign of William Henry Harrison. The following year, he printed a card announcing himself as a portrait painter and asking Indianapolis citizens to visit his studio on Washington Street between Illinois and Meridian. Although he lacked formal training, Cox had painted landscapes, “fancy” pictures, and portraits in his spare time.

In 1842 he opened a studio in Cincinnati with John G. Dunn, but returned to Indianapolis in 1843 and through hard work gained recognition as a master craftsman. His portraits, figure compositions, and landscapes hung in numerous homes in the city. He still found it necessary, however, to make a living in his tin business for many years. Finally, after several years as a prosperous full-time painter, he went to New York City and painted some of its most prominent citizens. Around 1860 he received his first formal training at the National Academy of Design, and then returned to Indiana in 1861. He taught many talented students, including William Merritt Chase, who called Cox his “father in art,” and his own daughter, Julia. His considerable talent and stature is reflected in the many portraits he made for the Indiana Governors’ Portraits Collection, started in 1869 by Gov. Conrad Baker.



Scene in Indianapolis, 1865
26" x 40"

Indianapolis Museum of Art

Keywords: paintings, natural landscapes, cultural landscapes, oil on canvas

Subjects: outdoors, people, domestic animals, creeks, bridges

This landscape features a log bridge across Fall Creek where the Illinois Street bridge is now located. It is difficult to imagine that this serene site is the same as that major thoroughfare today. Note that this bridge has a railing and an obviously constructed base at the edge of the creek.

For Discussion

- Discuss with the class how this painting helps people to understand the growth that Indiana has experienced. Ask students to list in their altered book journals all the ways this painting reminds them that things in Indiana have changed since the state's beginnings. (Art 4.1.1)



Still Life, n.d.

23" x 19"

Private Collection

Keywords: paintings, still lifes, oil on canvas

Subjects: indoors, grapes, fruit, wine, glass, grapevines

This still life is painted with a lot of detail. It could have been a study in painting many textures and materials. The triangular composition contains examples of various fruits, glass, cloth drapery, and wood. The frame is of an ornate style that enhances the finished appearance of such a finely detailed painting.

For Discussion

- Help students analyze the qualities of this still life using the art elements line, shape, form, texture, color, and space and the principles repetition, variety, rhythm, proportion, movement, balance, and emphasis. Ask students: How does this painting appeal to the five senses: sight, hearing, touch, taste, and smell? (Art 4.3.1, 4.7.1, 4.7.2)
- Ask students why early Hoosiers might have enjoyed hanging this painting in their homes. (Art 4.5.1)



Pogue's Run, The Swimming Hole, 1840

18 1/2" x 24 1/2"

Courtesy of Indiana State Museum and Historic Sites

Keywords: paintings, agricultural landscapes, cultural landscapes, oil on canvas

Subjects: outdoors, trees, fences, bridges, streams, domestic animals, clouds

Although this landscape of an Indianapolis location is tranquil and pastoral, it also is a realistic portrayal of the location and documents some aspects of the era and locale. Note the pole fence on the right and how well constructed and substantial the bridge is. Pogue's Run was the subject of many works of art and poetry. Pogue's Run is a stream that cut southwest through the original plat of Indianapolis, necessitating some changes in the layout of streets. Starting near what is now 34th Street and Arlington Avenue, it crosses Washington Street (the National Road) and drops below downtown Indianapolis to join White River. Jacob Piatt Dunn's book *Greater Indianapolis* (Lewis Publishing Company, 1910, vol. 1) reprints the original 1821 plat and an 1830 map.

For Discussion

- Explain to students that artists from many cultures throughout history have painted pastoral scenes in many geographic areas. Typically such paintings are idyllic or rustic scenes and give the viewer a feeling of peace or contentment. Ask students to describe any aspects of this painting they think are restful. What would they want to do if they were part of that scene? Give them time to look in reference books or online to find a similar painting from another time and culture that conveys the same mood. (Art 4.2.2, 4.3.2)

CRANSTONE, LEFEVRE JAMES

1822–1893

LEFEVRE J. CRANSTONE was born in England and exhibited at the Royal Academy from 1845 to 1865. In the years before the Civil War in the United States he traveled as a landscape artist and sketched in the Midwest in 1859–60. He was recognized for his etchings as well as his watercolors.

For Discussion

- Explain to students that the artist attempted to document what he saw. Ask students to list the various ways his painting describes Richmond, Indiana, in the 1860s (for example, architecture, weather, clothing, and outdoor activity). (Art 4.1.1, 4.1.2, 4.2.2, 4.4.1)



Street Scene in Richmond, 1859–60
6 1/2" x 11"

Indiana Historical Society

Keywords: paintings, urban landscapes, cultural landscapes, watercolor and pencil

Subjects: outdoors, winter, streets, buildings, people, hats, wagons, domestic animals, trees

This painting depicts the National Road (U.S. Highway 40), which passes through Richmond. The perspective of the streetscape creates a sense of depth and distance. Many valuable historical details are included—the buildings, the horse-drawn hay wagon, the people's clothing. Notice how the colors in the sky contribute to the wintry feeling.



South Seventh Street, Richmond, n.d.
5 1/2" x 13 1/4"

Indiana Historical Society

Keywords: paintings, urban landscapes, watercolor and pencil

Subjects: outdoors, winter, streets, buildings, people, children, hats, sleighs, domestic animals, trees

The artist has documented what appears to be a relatively new housing addition in the winter season. The gray-blues in the sky emphasize the wintry atmosphere; there is also a distinctive light coming from the sky. Notice how small the trees are and how they have been wrapped, which is usually done only to newly planted trees. Valuable historical details include people's clothing and modes of transportation.

DAVIS, HARRY A.

1914–2006

HARRY DAVIS was born in Hillsboro, in Fountain County, Indiana, and spent his early years in Brownsburg, in Hendricks County. In 1938 he received a three-year fellowship to study at the American Academy in Rome, and then was artist-in-residence at Beloit College in Wisconsin in 1941. Davis was a combat artist in Italy during World War II. He served with a camouflage unit, 1942–46, in North Africa. Many of his works of this period are a part of the Pentagon's collection of war sketches. He began teaching at Herron Art Institute in 1946, holding a professorship from 1970–83.

Davis traveled throughout Indiana recording architectural landmarks and historic sites, and painted these in a contemporary realistic style. He said that painting old buildings had been a mission that he had to perform. His work is an important documentation of architecture of the American Midwest; many of the buildings that he had painted have since been torn down in the name of progress. According to Arthur Weber, dean emeritus of the Herron School of Art & Design, Davis “forces us to reconstruct mentally a cultural inheritance, and in an uncanny way, his paintings seem to anticipate our inevitable reactions and feelings. While his paintings are certainly realistic, they go strangely beyond realism.”

Additional Activities

- Let students make pointillistic drawings using cotton swabs, paintbrushes, and fine-point pens to paint the dots of color. Remind them to use complementary colors together to make a gray or vibrating area. Encourage them to try drawing with different tools so they can see that the smaller they make the dots, the sharper the detail will be, just like in a computer image.



Ferry Street, Lafayette, 1970

24" x 32"

Art Museum of Greater Lafayette

Keywords: paintings, urban landscapes, cultural landscapes, acrylic on canvas

Subjects: outdoors, streets, architecture, houses, fences, windows, stairs

This is a finely detailed streetscape with pointillist brushstrokes—small dots of color placed so close together that the eye automatically sees them as a whole. Davis told the *Evansville Press*, “I was inspired by the contrast in architectural styles, shapes, and colors of this group of buildings, which I happened to see in strong sunlight on one of my visits to Lafayette. With the angle of light and the position I chose, I could see a strong element of design, the triangle on which to build my composition.”

For Discussion

- Ask students if they think that Davis's mission to paint old buildings makes his paintings valuable to Indiana. Why or why not? (Art 4.4.1, 4.4.2)
- Ask students what the most common method is today for documenting architecture and buildings. Why do they think photography is preferred? How would a photograph, instead of this painting, provide a sensory reaction to this scene? Do they think that this painting goes strangely beyond realism? (Art 4.3.1, 4.4.1)
- Show students a painting by Georges Seurat, a French painter. Ask them to describe the differences between the brushstrokes in it and those in the painting by Davis. (Art 4.7.3)

DUDLEY, FRANK V.

1868–1957

FRANK VIRGIL DUDLEY was born in Delavan, Wisconsin, and became interested in the northern Indiana lakeshore dunes around 1916. In 1921 he built a cottage there, which became known among artists as “cottage number 108.” Every Sunday Dudley and his wife held an open house so that the public could view his work. He used his artistic talent to raise awareness of the dunes and to support the movement to make the area a national park. According to Dudley, the first event in the publicity campaign for the park was a pageant in 1917, featuring 800 actors and attended by an estimated 30,000 to 40,000 thousand people. “I felt I could do something in my own way that might help some, and so got very busy,” he told the Art Museum of Greater Lafayette. “In 1918 I put on a one-man show in the Art Institute [of Chicago] which was sponsored by ‘The Friends of Our Native Landscape’ and 20 other organizations that were interested in conservation.” In 1923 the Indiana Dunes State Park was established on 2,183 acres. In 1925, 2,200 acres were added, including 3.25 miles of frontage on Lake Michigan—thus saving part of what Dudley and others considered the most important primitive landscape in the Midwest. In 1966 the U.S. Congress established the Indiana Dunes National Lakeshore in order to preserve this unique area. Dudley and his wife continued to live in cottage 108 after creation of the park. His rental payment to the state consisted of one original oil painting of the dunes each year; he completed 19 paintings, which are in the collection of the Indiana State Museum.



The Dune Vineyard, n.d.

27" x 30"

Art Museum of Greater Lafayette

Keywords: paintings, natural landscapes, oil on canvas

Subjects: outdoors, dunes, lakes, trees, grapevines

Dudley explained to the Art Museum of Greater Lafayette: “We have many grapevines in the dunes, particularly around the edges of the blowouts, and as the dune moves along and covers and kills the trees, the vines survive, and in cases where the trees are entirely covered the vine lives. It may be covered by the sand in the winter and spring when we have heavy winds and the sand movement is greatest, but by midsummer it will be back again.”

In this painting the sky and lake do not blend together; there is a clear difference between them. Notice the textures of the vines, sand, and water.

For Discussion

- Discuss with the class the reasons that artists make art. Ask them to describe Dudley’s philosophy for making art and what impact it might have on conservation of the Dunes. (Art 4.4.1)
- Ask students to describe the relationship between the geography of the Dunes and the works of art by Dudley. Why do they think this unique area of Indiana compelled Dudley to paint the dunes many times? (Art 4.1.1)
- Ask students to identify the sensory affects of the high horizon line and the contrast of textures. (Art 4.3.1)

DUNN, JOHN GIBSON

1826–1858

JOHN G. DUNN was the son of George H. Dunn, a well-known state official. He decided early to become an artist and studied with Jacob Cox; he went to Cincinnati in 1842 with Cox to open a studio. Cox returned to Indianapolis in 1843. Dunn later received a medical degree from a college in Cincinnati. Before he started a practice, however, he began service in the Mexican War as an assistant surgeon in Company K, Third Regiment, Indiana Volunteers. Following military service he seems to have spent a few years painting in Indianapolis. By 1851 he was living in Lawrenceburg, in Dearborn County, dividing his time among medicine, mechanical inventions, painting, and poetry. He went to Louisiana after 1855 and died in New Orleans.

According to the art historian Wilbur Peat, Cox described Dunn as “a genius with more ill-jointed, badly directed talent than any man I ever saw. His ideas on color were admirable—exquisite; his invention was wonderful, but he never carried a picture to completion. He was somewhat of a poet, too, but wild and erratic to the last degree: His death, I fear, was the result of dissipation, as he was given to terrible sprees.”

For Discussion

- Ask students to describe the emotions conveyed by the expressions on the people’s faces. (Art 4.3.1)
- Ask students to name some contemporary social problems that find expression through art forms. (Art 4.3.2)
- Point out to students that this work is almost surreal in style. The leering faces seem to be human and yet not human. Ask students if they think this style of art seems out of place for early Indiana. Why or why not? (Art 4.2.2)



Temperance Pledge, 1851

40 1/8" x 33"

Indianapolis Museum of Art

Keywords: paintings, narrative, oil on canvas

Subjects: people, men, women, hands, hats

The temperance movement was at its zenith at the time this painting was completed, and it was a dominant theme across all forms of art and literary expression. This painting uses religious symbolism to convey a message—the devil equated with liquor, the woman as the temperance force, the written pledge as the first step for the afflicted male. Money spent on drinking deprived a family of the necessities of life. The obvious pain and tension depicted in this painting are made even more powerful by the knowledge of Dunn’s own problem with liquor.

This is one of only two works by Dunn known to be completed. The use of color is quite good: the orange draws the eye across the painting, connecting the three conflicting parties; the light tones on the faces highlight emotion and the light tones on the hands draw attention to the pledge, in shadow and unsigned; and the blue highlights on hat, collar, and mint julep glass further emphasize the connected but conflicting figures.

Additional Activities

- Do a painting using complementary colors. Choose a subject that makes a strong statement such as the one illustrated in this painting.

EDWARDS, DANIEL

1965–

Born in Indiana, **DANIEL EDWARDS** graduated from the John Herron School of Art in 1994 and served on the faculty there from just after his graduation until 1997. He also attended the New York Academy of Art's Graduate School of the Figurative Arts and has taught at the Lyme Academy College of Fine Arts in Connecticut. He made a series of sculptures of players from the Negro Baseball League as well as sculptures of noted Olympic athletes. These works were exhibited in Atlanta during the 1996 Summer Olympic Games and many are part of the permanent collection of the National Art Museum of Sport. Edwards also designed the gold medal that is awarded for the International Violin Competition of Indianapolis, which bears the figure of Josef Gingold, founder of the competition, carved in bas-relief.



MLK, Jr. and RFK: Landmark for Peace, 1995

Life-size

City of Indianapolis, Department of Parks and Recreation

Keywords: sculpture, casts, bronze

Subjects: people, men, presidents, hands, memorials, handguns, peace

Edwards's sculpture of Martin Luther King Jr. and Robert F. Kennedy was made in commemoration of Kennedy's speech in Indianapolis on the eve of King's assassination April 4, 1968. The bronze sculpture is located in Martin Luther King Park at 17th and Broadway streets, on the spot in downtown Indianapolis where Kennedy delivered his brief yet powerful speech. President Bill Clinton and Senator Ted Kennedy led the groundbreaking ceremony for the sculpture. The work consists of two walls facing each other from which life-size figures of King and Kennedy reach toward each other in a gesture of friendship and goodwill. Some of the metal used for the sculpture came from melted-down handguns turned in to police as part of a community buy-back program, thus transforming weapons of violence into a sculpture dedicated to peace and understanding.

For Discussion

- Ask students to explain why this sculpture is meaningful to African Americans in Indiana. (Social Studies 4.1.11)
- Allow class time for students to research the civil rights movement and decide if this sculpture by Edwards interprets it well. Ask them: What are the sensory and expressive qualities? Is the sculpture technically well done? (Art 4.1.1, 4.1.2, 4.3.1)
- Ask students to describe the ways this sculpture might help citizens think about peace. (Art 4.1.2, 4.3.2)

FORSYTH, WILLIAM J.

1854–1935

WILLIAM FORSYTH, born in Hamilton County, Ohio, said he could not remember a time when he did not want to paint. Both of his parents were supportive of his talent. After his family moved to Indianapolis, Forsyth's father took him to Barton S. Hays's studio, but Forsyth was too young to begin study. Some years later, he visited Hays's studio again and was fascinated with one of William Merritt Chase's paintings. In 1877, when John W. Love opened the first Indiana School of Art, Forsyth was the first pupil. Afterward he had a studio in Indianapolis for a short time. In 1883 he decided to study at the Royal Academy in Munich.

After seven years in Europe, Forsyth returned to Indiana and held art classes with J. Ottis Adams in Muncie and Fort Wayne. He then assisted T. C. Steele in establishing a school in Indianapolis. In 1906 he took charge of the life class at the Herron Art Institute and was considered an excellent teacher. He was a member of the Hoosier Group of painters. His 1916 essay *Art in Indiana* is a valuable source of information on this period in Indiana's cultural history.

For Discussion

- Review with students Forsyth's relationship to the Hoosier Group. Remind them also of Barton Hays's contribution to Indiana art. Ask students to name other artists who were influenced by the Hoosier Group. (Art 4.1.1)
- Ask students if they think *The Painter Man* matches the description of Forsyth. Why or why not? Show them a real photograph of Forsyth and have them compare it to his self-portrait, then ask them to decide how well he painted. (Art 4.4.2)



The Painter Man, 1923

23 3/4" x 19 7/8"

Indianapolis Museum of Art

Keywords: paintings, portraits, oil on board

Subjects: people, men, artists, hats, eyeglasses, Hoosier Group

This painting is one of several self-portraits that Forsyth completed, and probably the best known. Notice that the painterly strength of the brush strokes emphasizes form and shape. Forsyth has been described as "short, wiry, and energetic" and had a reputation as "a fiery, sometimes sarcastic teacher." He smoked heavily, read widely, and loved to act in amateur theater productions. He was generous with his time and often donated his paintings to the community and its institutions. In 1971, Forsyth's daughters said that this portrait was a good likeness of their father.



Constitutional Elm, ca. 1897

17" x 23"

Indianapolis Museum of Art

Keywords: paintings, natural landscapes, watercolor and gouache on paper

Subjects: outdoors, trees, Hoosier Group

This scene was painted in Corydon, where Forsyth often took his art classes. According to historical accounts, at the time the 1816 Indiana Constitution was being written, it was too hot inside the territorial capitol building, and so the men worked outdoors in the shade of this huge tree. Only a stump remains now because the tree became diseased and had to be cut down. Forsyth also did an oil painting of this scene, but in this gouache he used opaque watercolors mixed with gum arabic to create an actual layer of paint. Opaque watercolor is a water-soluble paint composed of pure pigment to which white has been added.

Additional Activities

- Allow class time for students to draw portraits of themselves in their journals. Ask them to add objects important to them to the drawings. Afterward, have them make notes about how they are dressed in the drawing and what that says about them. Ask: What would a student a century from now be able to tell about you by looking at your portrait?
- Ask each student to bring a photo of an older person to class. This could be a grandparent or other person important in their lives. Share each photo with everyone in class and discuss skin tone and other characteristics that make the people in the photos appear older. Give students time to draw pictures of themselves as they think they will look at age 78.
- Ask students to imagine themselves as the tree in this painting. Have them write in their journals about the events that took place as they grew tall, strong, and older. With each new year a tree develops a growth ring. Ask students: How old do you think this tree is, and what historical events might it have seen?

For Discussion

- Ask students if they think this painting recorded an important event in the history of Indiana. If so, what event? Do they think art should be made only for enjoyment or decoration? Why or why not? Ask them to describe some reasons why it is important to make art that documents history. (Art 4.5.2)
- Tell students that Chicago art critics said Forsyth's work had strength and freshness. Ask them to use art elements and principles to describe what is strong and fresh about this painting. (Art 4.4.2)

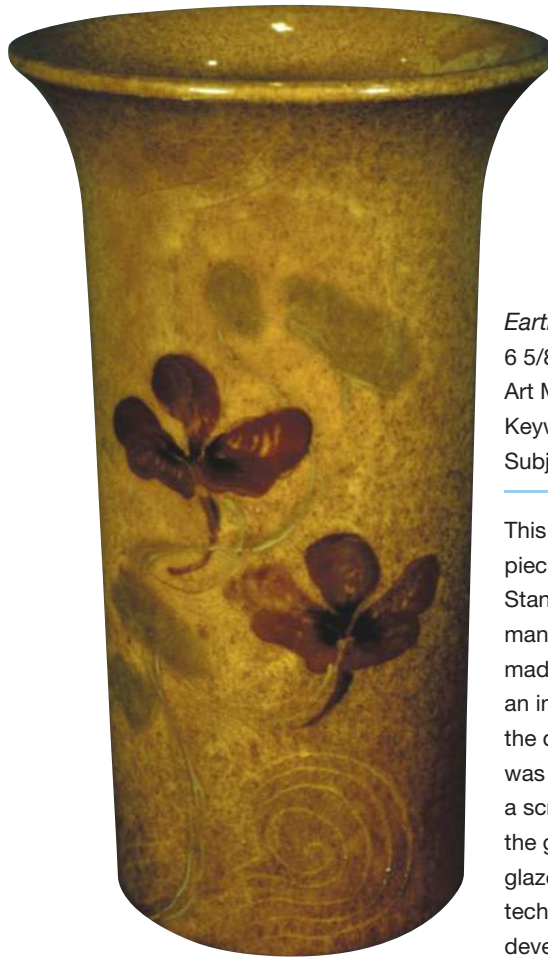
FRY, LAURA ANNE

1857–1943

LAURA ANNE FRY, born in White County, Indiana, was one of the most gifted of the artists in the 19th-century Women's Art movement. Her pottery is highly praised. She was born into a family of prominent woodcarvers and studied woodcarving with her father and grandfather. In addition she studied drawing, painting, pottery, and design with other teachers. After study in New York she took up pottery in Trenton, New Jersey, and continued in England and France. She taught in Cincinnati, at the summer school of Chautauqua, New York, and later at Purdue University.

In 1883 she was a decorator at Rookwood Pottery, in Cincinnati, where she helped develop a new technique of using an atomizer to apply slip glazes to pottery. While the atomizer itself was not new, the technique was, and this discovery revolutionized the industry. Fry retired from Purdue in 1922 as head of the industrial art department. She founded the Lafayette Art Association.

The Rookwood company was the best known of the companies in the Cincinnati area that formed the Women's Art movement. Maria Longworth Nichols founded Rookwood Pottery in 1880. The building was constructed in 1892 and used until 1967. Rookwood was named because of the large number of crows, or rooks, that inhabited the area. Almost all of the clays were found locally. The different colors of clay resulted from various minerals, such as iron oxide, rutile, and titanium. The idea for the pottery first began with a women's ceramics club; members' work was exhibited at the Centennial Exposition in Philadelphia. The women were so impressed with the Japanese pottery they saw there that they returned determined to experiment with new tints and glazes.



Earthenware Vase, 1885

6 5/8" x 3 9/16"

Art Museum of Greater Lafayette

Keywords: ceramics, vessels, earthenware

Subjects: vases

This earthenware vase is a standardware piece with a frontal decoration. Standardware items were not unique; many vases of the same shape were made. The artist potter would then put an individual design on just one side. All the decorating was done when the piece was leather-hard, including the sgraffito, a scratched in design. On this example the ginger clay body had a clear amber glaze applied. This illustrates the atomizer technique that Laura Anne Fry helped to develop.

For Discussion

- Ask students: Why did women form the Women's Art movement? Where do you think most women were working in 1885? Were many women making art? (Art 4.1.1)
- Have students compare glassware made in Indiana to this vase. Ask: Which do you think was most useful, ceramic or glass? Which was most beautiful? Which product do you think most Hoosiers preferred? (Art 4.1.2)
- Ask students where they see Japanese influences in the vase. Show them Japanese ceramics from the same period for ideas. (Art 4.2.2)

GOTH, MARIE

1887–1975

MARIE GOTH was born in Indianapolis and studied drawing under Otto Stark at Emmerich Manual Training High School. She later studied at the Art Students League in New York City under Frank Vincent DuMond, William Merritt Chase, Luis M. Mora, and others. In the early 1920s she moved to Brown County and became a charter member in 1926 of the Brown County Art Gallery Association. According to a Brown County Art Guild brochure, “She loved the quiet peacefulness, the birds, and the beautiful flowers that surrounded her log studio.” She was the first woman artist commissioned to paint a portrait for the Indiana Governors’ Portraits Collection—of Gov. Henry F. Schricker. Wilbur Peat has noted that “Goth’s style is bold, combining skillful brushwork with a good knowledge of color and design.”

For Discussion

- Tell the class that the art historian Wilbur Peat noted that Goth’s paintings were bold in style and combined skillful brushwork with a good knowledge of color and design. Ask them to find examples of those criteria to determine excellence in this portrait. (Art 4.4.1)
- Help students consider the nature of this artwork and the reason for the girl’s pose. Ask them how the artist could have posed the girl differently to avoid the proportion and perspective problems. (Art 4.5.2)



Portrait of Constance Mary McCullough, 1914
28" x 22"

Courtesy of Indiana State Museum and Historic Sites

Keywords: paintings, portraits, oil on canvas

Subjects: people, children, girls, hands, domestic animals, chairs

The child in this portrait has the appearance of a china doll. Her larger-than-life eyes and cherry-red lips make her appear artificial. She has a primitive quality about her and yet a great deal of care has been taken in the painting of her clothing, the carpet, the chair, and the cat. Her arms and hands, however, do not appear realistic. The use of proportion and perspective is off in the body and in the layout of the room.

GRAVES, MICHAEL

1934–2015

Born in Indianapolis, **MICHAEL GRAVES** is one of the most famous architects and designers in the world. He graduated from Broad Ripple High School in 1950, and received his bachelor's degree from the University of Cincinnati and his master's degree from Harvard University. He also studied at the American Academy in Rome beginning in 1960. Graves opened his architecture practice in Princeton, New Jersey, in 1964 and taught at Princeton University for almost 40 years. His firm, Michael Graves & Associates, has designed residential and commercial buildings throughout the world and has developed a line of household items for stores such as Target. Graves was awarded the National Medal of Arts in 1999 and the Gold Medal from the American Institute of Architects in 2001. Since a 2003 illness, he has been paralyzed from the waist down; however, he remains active in his architecture and design practice.



Indianapolis Art Center, 1996

Keywords: architecture, art galleries, steel and stucco

Subjects: auditoriums, windows, doors, columns, rivers

Designed by world-renowned architect and designer Michael Graves, the Indianapolis Art Center is one of the city's premier cultural institutions. It measures 40,000 square feet and, according to Graves' Web site, contains "teaching and studio space for painting, drawing, printmaking, photography, computer graphics, woodworking, glassblowing, ceramics, stone sculpture, and metalsmithing, in addition to a gallery for temporary exhibits, a library, and a 224-seat auditorium for lectures and film. Following the project's completion in 1996, Michael Graves & Associates collaborated with local landscape architect Rundell Ernstberger on the design of a sensory ARTSPARK for sculpture exhibits and special events extending along the banks of the White River. MGA also prepared a master plan for future expansion of the building."

For Discussion

- Show the class examples of a variety of architectural styles. Then ask students to classify the Indianapolis Art Center as either contemporary or traditional. Have them provide details about which of the building's features helped in their decision. (Art 4.2.3)
- Have students look in reference books or online to find other buildings designed by Michael Graves, and share those with the entire class for response. Discuss the other styles he has used. Ask students to choose their favorite buildings and to give reasons why. (Art 4.5.1)

GROLL, THEODORE

1857–1913

THEODORE GROLL was born in Germany. He studied at the Berlin Academy of Arts as a student of architect Kaspar Scheuren. A noted landscape and architectural painter, Groll was asked to come to the United States to judge the German entries in the World's Columbian Exposition in Chicago in 1893. He apparently remained in the United States for several years afterward. His uncle, Herman Frederic Lieber, owned an important art gallery on South Meridian Street in Indianapolis.

Additional Activities

- Help students write a short play using this painting as the setting for the content or theme. For example, the play might revolve around the trolley ride. You could arrange the desks and chairs like trolley seating to allow each student to have a part. Remind students to try to use language of the period rather than contemporary vocabulary. If time permits, allow students to create costumes that reflect the clothing of the era. After students have performed their play, help them write a second act that sets the scene in the current day. What changes will they need to make to the clothing and transportation? Then help them write a third act that sets the scene in the year 2060. What can they imagine about the future?
- Allow class time for students to research the evolution of the trolley and how it changed from animal to electric power.
- Help students create a late 19th-century street scene inside the classroom based on their own town or neighborhood. Ask a local historian to come to class and talk to students about the lighting, transportation, clothing, language, commerce, and other details.



Washington Street, Indianapolis at Dusk, 1892–1895

76" x 98 1/2"

Indianapolis Museum of Art

Keywords: paintings, cultural landscapes, narrative, oil on canvas

Subjects: outdoors, streets, buildings, people, men, women, children, hats, uniforms, transportation, trolleys, domestic animals

This painting shows an eastbound view of West Washington Street, with the State House and Park Theatre in the foreground. The Blake Street trolley is delivering the evening theater audience to the northeast corner of Washington and Mississippi (now Senate) streets. (The theater, the oldest playhouse in Indianapolis, burned in 1897.) To the right there is a dramatically receding vista of the city skyline, with the tower of the old Marion County Courthouse in the distance. The Blake Street trolley, drawn by a mule, is being hailed by a prosperously dressed man in the foreground. On the right are a market stall and a saloon bustling with activity. The several separate views are extremely detailed and probably quite accurate. There are distortions of perspective, however, that suggest that the artist has combined smaller views into this salon-size painting. The angle of the saloon in the lower right, for example, is inconsistent with the street direction.

For Discussion

- Have students name the features of this painting that describe life in downtown Indianapolis in 1895. Ask students why might it be important now to have a painting of a theater that is no longer there. (4.1.1, 4.1.2, 4.1.3)
- Ask students: How has the bustling activity of downtown Indianapolis changed from then to now? Are there still any market stalls downtown? If so, where? Why would people who live in the suburbs go downtown to buy from a market stall? (Art 4.1.1)

GRUELLE, RICHARD BUCKNER

1851–1914

RICHARD B. GRUELLE was born in Cynthiana, Kentucky. At age 6 he was taken by his family to Illinois, and within a few years he began drawing long lines of Civil War soldiers marching into battle. His mother always encouraged his drawing. At 12 or 13 he had to begin earning a living. He tried farming but finally apprenticed as a house and sign painter and learned to grind and mix colors. The village carpenter taught him how to make easels and stretchers. He joined an engineering corps in Illinois and later painted portraits there, but still had not seen an artist paint. Gruelle is said to have been self-taught. He found he was a good landscape painter while painting pictures on iron safes in Cincinnati. He came to Indiana in 1882 and devoted himself to painting. Wilbur Peat wrote that Gruelle “stayed here 20 years, turning from portrait, dull in color and execution, to landscapes that are colorful, airy, and vibrant.” He is considered a member of the Hoosier Group, and died in Indianapolis.

Additional Activities

- Allow class time for students to research canals, or fragments of canals, near the school. Have students present their findings to the whole class. Ask students to describe why they were constructed and why they might not have been completed. Ask why canals were important to the state in the 19th century, and why they are important today.



The Canal, Morning, 1894

32 1/2" x 38 1/8"

Indianapolis Museum of Art

Keywords: paintings, natural landscapes, cultural landscapes, oil on canvas

Subjects: outdoors, trees, canals, bridges, people, hats

This landscape depicts a segment of the Central Canal in Indianapolis with a bridge crossing. The State House dome and the Soldiers' and Sailors' Monument are shown in the center distance, painted on a pinkish sky. The hat on the figure serves as a focal point because it is red. The cool colors of the background suggest the coming of morning. The bridge cuts the canal in half.

The Central Canal was part of a massive infrastructure improvements program that the state began in 1836. Canals were planned and constructed throughout Indiana, but the system was never completed. Fragments of the many canals remain in various places throughout the state. The Central Canal has become a focal point for Broad Ripple Village and for urban development in downtown Indianapolis.

For Discussion

- Ask students to describe what the artist used to pull the viewer's eye to the center of the painting. Ask: What mood did the artist create by painting the atmospheric conditions and reflections as he did? (Art 4.3.1)
- Help the class respond to the painting. Ask students if they would like to visit this place or float down the tranquil canal to explore the rest of it. Ask them to describe what they think the scenery looks like beyond the view in this painting. Discuss whether artists find such perfect scenes or if they paint only the beautiful parts of what they see. (Art 4.5.1)

HADLEY, PAUL

1880–1971

PAUL HADLEY was born in Indianapolis and lived in Mooresville, in Morgan County. He studied under Otto Stark at Emmerich Manual Training School in Indianapolis, and attended the Pennsylvania Museum and School of Industrial Art in Philadelphia. He also attended the Pennsylvania Academy of the Fine Arts. He first concentrated on church windows, then spent 10 years in design and interior decorating, and eventually taught at the Herron Art Institute for 10 years. Hadley also painted many murals for homes. He often rode the interurban trolley to a rural spot and then hiked until he found a scene to paint in watercolors. Madison and other locations along the Ohio River in southern Indiana were some of his favorite settings.

Additional Activities

- Help students design a flag for the classroom or the school. Discuss the various symbols and colors they might include. Plan ahead to decide what materials to use and how large to make the flag.
- Allow class time for students to research which Indiana state birthday the flag was designed for, and how it was presented. Ask them to find events in Indiana that have had special commemorative items made for them.

For Discussion

- Have students identify the symbols used to portray Indiana. Ask them to describe how the flag is an icon. Have them name places where they have seen the flag displayed. (Art 4.1.3)
- Ask students to reflect on what the flag might mean to a returning veteran of war, a person who was born here, then lived or traveled somewhere else and is returning, or to people watching a parade. Discuss a flag's ability to make a person feel patriotic or proud. (Art 4.5.2)



Indiana State Flag Design, ca. 1917

State of Indiana

Keywords: design, flags

Subjects: stars, rays, torches

The state flag (formerly called a banner) was adopted by the General Assembly in 1917 as part of the commemoration of the state's centennial, after a competition sponsored by the Daughters of the American Revolution. This image depicts a more recent rendering of a design similar to the prize-winning one submitted by Hadley. In the official version of the flag adopted by the Indiana General Assembly, the addition of the word *Indiana* was the only change from Hadley's original design. The torch in the center stands for liberty and enlightenment, and the rays represent their far-reaching influence. The outer circle of stars stands for the original 13 U.S. states. The five stars in the lower inside semicircle represent the states admitted prior to Indiana. The star above the torch stands for Indiana, the 19th state.



Photograph of Hadley and the Official State Flag, ca. 1917
Indiana Historical Bureau

This photograph documents Hadley (left) working with Ralph E. Priest, a Herron Art Institute student, who applied the gold leaf to this flag depicting the official design adopted by the General Assembly.

HARDRICK, JOHN WESLEY

1891–1968

JOHN WESLEY HARDRICK lived and worked his entire life in Indianapolis. He began drawing as a child and first exhibited his works as a teenager, at the Negro Business League Convention in 1904. His creative talent was encouraged by a teacher at Harriet Beecher Stowe School, who introduced him to Herman Lieber, a German immigrant who ran the premier art supply store and gallery in town. It was through Lieber's influence that Hardrick first attended the children's classes at the Herron Art Institute. Hardrick was a pupil of Otto Stark's at the Emmerich Manual Training School. He continued his studies at Herron for eight years as a pupil under Stark, William Forsyth, and Clifton Wheeler. To support himself, Hardrick worked at the Indianapolis Stove Foundry at night.

In 1925, he left the foundry to work in his family's trucking business, but he continued to paint. He showed at the Indiana State Fair and at Herron, and had his first one-person show at Allen Chapel in January 1914. For a brief period in the mid-1920s, Hardrick shared a studio on Indiana Avenue with fellow artist Hale Woodruff. In 1927, Hardrick and Woodruff exhibited their work at the Art Institute of Chicago, and Hardrick received a second-place bronze medal from the Harmon Foundation. From the 1920s through the 1950s, Hardrick received some commissions and exhibited regularly. He stopped painting later in life when he developed Parkinson's disease.



Little Brown Girl, 1927

21 1/2" x 29 5/8"

Indianapolis Museum of Art

Keywords: paintings, portraits, oil on canvas

Subjects: people, children, girls, African Americans, flowers

Hardrick recorded many likenesses of Indianapolis's African American community. Stark, a renowned figure painter, helped develop Hardrick's skills in this area. In their book *A Shared Heritage*, William E. Taylor and Harriet G. Warkel write that "Hardrick often incorporated flowers and foliage in his portrait studies, creating compositions of charm and beauty. In *Little Brown Girl* . . . he uses floral backgrounds to enhance his figures. . . . [R]ed, a symbol of joy and energy, is the dominant color of the clothing and foliage." The subject of the painting is Nellie Henderson, who was about 10 at the time. The work won the second-place Harmon Foundation medal in 1927 at the Art Institute of Chicago. The Harmon Foundation, established in 1922 by William E. Harmon, was a leading patron of African American art for decades, giving away monetary awards to numerous African American artists. An April 1929 article published in the *Indianapolis Recorder* read in part, "This picture radiates a moral beauty that should be preserved eternally."

For Discussion

- Point out to students the placement of complementary colors to achieve balance and harmony. Help them analyze the formal balance and observe similar lines and shapes on both sides of the painting. (Art 4.3.1)
- Ask: How does this portrait differ from portraits by earlier Indiana artists? Is it more expressive, realistic, and less posed? Why or why not? (Art 4.1.1)
- Ask students why they think it was important to William E. Harmon to give awards to African American artists. What importance did this painting have for African Americans in Indiana? (Art 4.1.2)

HAYS, BARTON STONE

1826–1914

BARTON S. HAYS was born in Greenville, Ohio, and moved to Indiana with his family around 1850–51. Hays was self-taught, and his parents were not enthusiastic about his time spent sketching fences and buildings. As an adult, he lived for a time in Wingate, Covington, and Attica, where he painted portraits of early settlers. In 1858 he moved to Indianapolis and occupied a studio in the same building as Jacob Cox. He continued to paint portraits and often painted enlargements of photographs. William Merritt Chase and John W. Love were briefly his pupils. Their study consisted of copying Hays works, which was a widely used method of art education at the time. According to William Forsyth, Hays “was a rather attractive and agreeable personality and especially kind to young artists who might visit him.”



William Henry Harrison, 1869

36 1/4" x 29 1/4"

Indiana Historical Bureau

Keywords: paintings, portraits, oil on canvas

Subjects: indoors, people, men, hands, chairs, military, presidents

Hays probably copied this portrait from a version of one painted around 1850. In his book *Portraits and Painters*, Wilbur Peat discusses this problem and rates Hays's portrait “very forceful”: “It is a good likeness and an unusually convincing character study. Harrison's expression is resolute and tense; a look of incisiveness, and not a little shrewdness, appears in the eyes and about the mouth; the forms of the head are strongly and fully modeled. Some of the picture's strength comes from its rich, deep colors; ruddy flesh tones and deep blacks are placed against a greenish gray background, and red accents appear at the left where light falls on the upholstery of the chair.” The portrait was commissioned for the Indiana Governors' Portraits Collection in 1869 by Gov. Conrad Baker.

William Henry Harrison was a Virginia native, well educated, and from a prominent but not wealthy family. He came west with Gen. Anthony Wayne, and served as secretary of the Northwest Territory, territory delegate to Congress, and governor of the Indiana Territory 1800–1812, and was a successful general in the War of 1812. He defeated the Prophet, half-brother of the Shawnee chief Tecumseh, at the Battle of Tippecanoe in 1811. He went on to a successful political career in Ohio and was elected President of the United States in 1840. He died on April 4, 1841, only one month after his inauguration—the shortest presidential term in American history.

Additional Activities

- Allow class time for students to research the life of William Henry Harrison and the role he played in the settlement of Indiana. Have them write a short biography about their findings.
- In addition to portraits, Barton Stone Hays produced many still life paintings. Help students create a large still life setting in the classroom. Ask each student to bring an object from home to add to the arrangement. Turn out the lights in the classroom, and then illuminate the arrangement using portable light sources from various angles. Each student should choose an area of the still life to observe closely and draw. Have students change positions and draw a new area. Compare and exhibit the various interpretations.

For Discussion

- List on the board or a flip chart the criteria Wilbur Peat used to determine the success of the painting of William Henry Harrison. Remind students that it was painted in 1869. Ask them if they think Hoosier portraits had improved by that date. Why or why not? (Art 4.4.1)
- Ask students to use Wilbur Peat's criteria to make an informed judgment about an earlier Hoosier portrait. (Art 4.4.2)

HEGLER, JOHN JACOB

1812–1856

JOHN HEGLER was born in Bretzwil, Switzerland, and came to the United States in 1831. He worked as a miller, his father's trade, but began portrait painting in Ohio. In 1845 he moved to Fort Wayne, and then to Lafayette in 1849, where he became the city's first important painter. Hegler advertised himself in the Lafayette newspaper as offering "portraits from good daguerreotypes and also from corpses if called upon immediately after death." He spent the last few years of his life in Attica, Indiana.

For Discussion

- Ask students how having a portrait made in a studio today is different from the way it was in 1855. Ask them what details a portrait painter today might choose to emphasize. (4.2.2, 4.2.3)
- Ask students if they think Hegler was successful in transforming the cat into a dog. Why or why not? Ask: How do the little girl's feet and arms compare to the rest of her body? (Art 4.4.2)



Mary Alice Lyons, ca. 1855

39" x 28"

Indianapolis Museum of Art

Keywords: paintings, portraits, oil on canvas on wood panel

Subjects: people, girls, dogs

The subject of this painting was the daughter of Attica physician Dr. Lewis D. Lyons. The artist was obviously using a backdrop; notice how artificial it appears, especially given the subject. Originally, Hegler had painted Mary Alice with a cat, but Dr. Lyons despised cats and told Hegler to make the animal a dog instead. Notice the detail on the girl's dress, hair curls, neck chain, and white pantalettes. The red coloration in her feet, dress, and lips draws the viewer's eye through the painting.



Dr. Turner Welch and Esther Welch, 1853
35" x 28" and 35 1/2" x 27 3/4"

Tippecanoe County Historical Association

Keywords: paintings, portraits, oil on canvas

Subjects: people, men, women, hats, eyeglasses, hands, books, chairs

Dr. Welch (1790–1875) had been a surgeon in the War of 1812. In 1846 he settled in Tippecanoe County with his wife and children; he was one of the first physicians on the great Wea Plains. Mrs. Welch was 55 when this portrait was painted. It is an obvious companion piece to the painting of her husband; note the background and chair. Her portrait, however, is painted in softer tones with more painterly brush strokes. Stark color combinations and the folds of her garment indicate that the artist took great care to add to the scale of the woman. Note the transparent bonnet painted over her hair.

For Discussion

- Remind students that many portraits use clothing, backdrops, and objects to indicate something about the person being painted. Ask students to identify symbols used to help illustrate who Dr. Welch was. (Art 4.1.3)
- Help students compare the painting of Dr. Welch with the painting of Esther Welch, his wife. Ask them to describe the expressive qualities of both. Ask students if they think most paintings of that era were painted the same way. (Art 4.3.1).
- Ask students to identify where Hegler used repetition in these portraits, and what the effect is. (4.3.1, 4.7.1)
- Tell students that Mrs. Welch's hands were painted expressively. Ask them to describe the mood created by the delicate arrangement of her hands. (Art 4.3.1)

Additional Activities

- Have students create a new animal by starting with one that is familiar to them, such as a dog. Ask them to erase some part of the dog, such as its ears or tail, and change that part to the corresponding part of another animal, such as a rabbit. Encourage the class to make up new names and uses for the creatures they have drawn.
- Help students create a day in the life of a country doctor. Have them research 19th-century medicines and other cures. Then, using a recording device to keep track of your story, pretend to travel down a dirt road in your horse and carriage to visit the sick. As you approach each house, ask students to add new details to the tale. Who will they visit in each home? What are the problems? What will they recommend? Play the recording for the students on another day. You may want to transcribe and edit it and then provide copies to students so they can add illustrations, including a map of the route.
- While the doctor is out visiting patients, his wife is also busy. What are her activities on a typical day? Let this become another chapter in your story.
- Take the class on a fieldtrip to a local museum, historical society, or library that has some original journals and letters from the mid-19th century. Help students take notes from them that they can use to create a story.

HENSHAW, GLENN COOPER

1884–1946

GLENN HENSHAW was born in Windfall, in Tipton County, Indiana. His name originally was Hinshaw, but he changed the spelling of it in 1911. He was a student of J. Ottis Adams in 1901 at the Herron Art Institute, and studied in 1902 with Carl Marr in Munich. For the next 10 years he studied at the Académie Julian in Paris with Jean Paul Laurens, at École des Beaux-Arts with Leon Monnat, and at Académie Delaclone. In 1914 he moved to New York City and stayed for 20 years; he also had part-time studios in Indianapolis and Chicago. In 1934 he moved to Baltimore, Maryland, but kept a summer residence in Brown County, Indiana.

Henshaw is best known for his pastels and oils in a toned-down palette. His portraits show fleeting moments of expression on the faces. He did many cityscapes of Baltimore, Indianapolis, and Chicago as well as European locations. Often an artist adopts more than one style or medium of expression in his lifetime. Henshaw had four major creative categories during his lifetime: 1908–1915, sepia drawings; 1916–1927, pastels; 1930–1936, portraits; and 1936–1946, mystical paintings.

For Discussion

- Ask students: What is the significance of this sketch? How might it compare with a painting of the same subject? (Art 4.5.2)
- Ask students to find areas of the sketch that are more detailed and technical than others. Why do they think Henshaw drew his subject that way? Why do they think Henshaw chose this technique and medium? (Art 4.3.1)



Portrait of Richard B. Gruelle, 1910

20" x 15"

Art Museum of Greater Lafayette

Keywords: drawings, portraits, pastel on paper on cardboard

Subjects: indoors, people, men, painters, Brown County Art Colony

Even though the sketch is complete, it probably was to be the inspiration for a painting to be done at a later time. Very little color has been used, mostly in the artist's palette. The sketch shows evidence of foxing—the small brown spots made by various molds that attack paper.

Additional Activities

- Help students create an artist's palette. Use heavy cardboard and coat the top with gesso or latex paint. Let students choose the colors and arrange them in a color wheel that allows space for color mixing.

HOLLOWAY, CHARLES

1884–1946

CHARLES HOLLOWAY was born in 1859 in Philadelphia and moved to St. Louis early in his life where he was first known both as an artist and teacher. He continued his work, serving as a student and night school assistant to Carl Guthertz at the St. Louis School of Art in the early 1880's and may have accompanied Guthertz to Paris where both studied and worked in the mid 1880's.

In 1888, Holloway returned to the United States and won a competition in Chicago to paint the mural on the proscenium arch of the new Auditorium Theatre built by Louis Sullivan Dankmar Adler. He received many other commissions in Chicago including the 1892 design for a symbol that would represent Chicago's energy and spirit, the "I Will" logo that appeared widely during the Columbia Exposition.

With living in Chicago, Holloway was a colleague of the literati including George Ade and John T. McCutcheon and he was selected to execute a large mural for the proscenium arch of Chicago's Steinway Hall (1897) and another for the U.S. District Court in Milwaukee (1898) and a third for the Court House in Upper Sandusky, Ohio (1898).

For Discussion

- Find the design components that make this architectural style Beaux Arts (Art 4.3.1)
- Research the criteria used in determining that the Allen County Courthouse deserved a National Historic Landmark Award. List other buildings that received such distinction and discuss why it is important to maintain architecture from all eras. (Art 4.4.1)
- Analyze what design elements the architect used to achieve unity. (Art 4.3.2)



Allen County, Indiana Courthouse, 1902

Fort Wayne

Keywords: architecture

Subjects: Charles Holloway Murals

Holloway was a member of the Muralist Painters and exhibited at the Paris Exposition in 1900, where he was awarded the Gold Medal for Achievement in the execution of decorative painting and stained glass designs.

His major contribution was the mural, painting and stained glass commission for the Allen County Courthouse in Fort Wayne, Indiana. Following the completion of that project, he went forward to work with Frank Lloyd Wright in 1902, designing the stained glass at the reconstruction of the Laboratory Building of the Keeley Institute in Dwight, Illinois. In 1907, he was again hired by the W.H. Anderson Company to execute major murals in the South Dakota State Capitol in Pierre, South Dakota. Other murals include those painted for the Peoria, Illinois City Building.

In 1911, Holloway returned to the Allen County Courthouse to undertake the retouching and repair of the Rotunda Murals, which had begun to fade in the sunlight that streamed in through the dome's stained glass ceiling. At that time, he was engaged to undertake a large commission to paint murals for the Studebaker Company in South Bend, Indiana which today is part of the school corporation's administrative building.

Charles Holloway also created murals for the Court of Palms at the Panama-Pacific Exposition, held in San Francisco in 1915.

After decades of distinguished work as a noted mural painter, Holloway died on January 28, 1941 in Chicago. His murals, decorative paintings and stained glass have been recently restored by the Allen County Courthouse Preservation Trust.

INDIANA, ROBERT

1928–

In the movement in art referred to as Pop Art, which developed in the 1960s, artists took images, words, and symbols from everyday life and incorporated them into paintings, prints, and sculptures, thus elevating them to the status of fine art and blurring the line between high art and popular culture.

ROBERT INDIANA used common words such as EAT and LOVE as the basis for his art. The first LOVE sculpture was inspired by a visit to a Christian Science church in Indianapolis, where Indiana saw a banner that read “GOD is LOVE.” In 1966, his LOVE series opened at the Stable Gallery in New York City and quickly became an icon of the Pop Art movement, much to the artist’s surprise. According to Indiana, “LOVE was an accident. . . . I had no idea it would catch on the way it did and I wasn’t even particularly thinking about the Love generation and hippies and so forth.” Love is a theme that is expressed in much of his work. Indiana has elaborated on that: “The basic principles regarding God’s love for spiritual man taught to me as a child are still affecting my thinking—and, obviously, my work.”



LOVE, 1970

144" x 144" x 72"

©Morgan Art Foundation/Artists Rights Society (ARS) New York, Indianapolis Museum of Art

Keywords: sculptures, forging (metal forming), COR-TEN® steel

Subjects: Pop Art

The first LOVE sculpture was carved out of a solid block of aluminum, highly polished. This LOVE sculpture, which weighs 3 tons and stands 12 feet high, is made of COR-TEN® steel, an industrial material that was a revolutionary new medium for sculpture in 1970. Developed by the U.S. Steel Company, “COR-TEN® resists the corrosive effects of rain, snow, ice, fog, and other meteorological conditions by forming a coating of dark brown oxidation over the metal, which inhibits deeper penetration and negates the need for painting and costly rust-prevention maintenance over the years. This metal is commonly seen in bridge supports, guard rails, and other outside structures.”

For Discussion

- Ask students why they think the LOVE icon by Robert Indiana is so widely appreciated and circulated. (Art 4.1.3)
- Ask students why they think the artist made the sculpture so large. Have them do research to find if there are other sizes available. (Art 4.3.2)
- Point out to students that many of Robert Indiana’s works include letters, numbers, or words. Ask: What might that tell you about his philosophy for making art? (4.4.1)

INDIANAPOLIS CHAPTER, EMBROIDERERS' GUILD OF AMERICA

The official seal of the State of Indiana is a device to mark government documents as authentic. Both the 1816 and 1851 state constitutions provide for a seal to "be kept by the Governor for official purposes." No legal description of the seal existed until 1963, when the General Assembly finally documented its specifics as the "Seal of the State of Indiana."

Various versions of the scene on the seal have been found on territorial papers of William Henry Harrison as early as 1801. The origin of the scene has not been determined. There is also no agreement about the symbolism of the design, although both serious and comic attempts at interpretation have been made. Thomas Marshall, governor from 1909 to 1913 and well known for his wit, reportedly said that the seal meant to him that one had to get up very early to see a buffalo in Indiana. From a more serious perspective, Jacob Piatt Dunn, in *Indiana and Indianans* (1919, vol. 1), describes "a sun rising on a new commonwealth, west of the mountains, by which, at that time, was always meant the Allegheny Mountains. The woodman represented civilization subduing the wilderness; and the buffalo, which in the original was headed away from the sun, with tail down, going west, and not east, represented the primitive life retiring in that direction before the advance of civilization."

It is important to remember that the seal is a utilitarian device. While its scene contains many symbolic items, there is no exact interpretation of their meaning. In addition, there is no color scheme established in the official description because the seal is embossed on paper. The design typically is seen only in outline when used on publications or stationery. The official seal is a circle 2 5/8" in diameter.



Indiana State Seal, 1976

4' diameter

State of Indiana, Indiana State Museum and Historic Sites

Keywords: textiles, wall hangings, embroidery

Subjects: outdoors, trees, men, tools, wild animals, appliqué

The Indianapolis Chapter of the **EMBROIDERERS' GUILD OF AMERICA**, established in 1974, designed and executed this version of the seal as a project for the Bicentennial of the American Revolution. It was presented to the Indiana State Museum in 1976. Twenty-five to 30 people worked on the piece using 12 to 15 types of stitches. Notice that the use of different stitches creates varied textures on the surface.

The body of the buffalo has been created in the traditional needlework tent stitch. The mane of the buffalo is given a different texture by use of a plied loop, the turkey knot stitch. The grass is given another texture, more appropriate to its appearance, by an elongated stitch. The woodman is done in 40-count stitches (40 stitches to the inch, requiring use of a magnifying glass) with silk gauze. The figure was appliquéd onto the background.

For Discussion

- Ask students how the State Seal represents the geography and characteristics of Indiana. In what way is this seal similar to a logo? (Art 4.1.1, 4.1.3)
- Provide reference books or allow computer time for students to find symbols or icons in other works of art and compare them to the State Seal. Ask them to describe how they would use symbols and subject matter to design a new seal for Indiana. What changes would they make? (Art 4.1.3)

KETCHAM, SUSAN

1841–1930

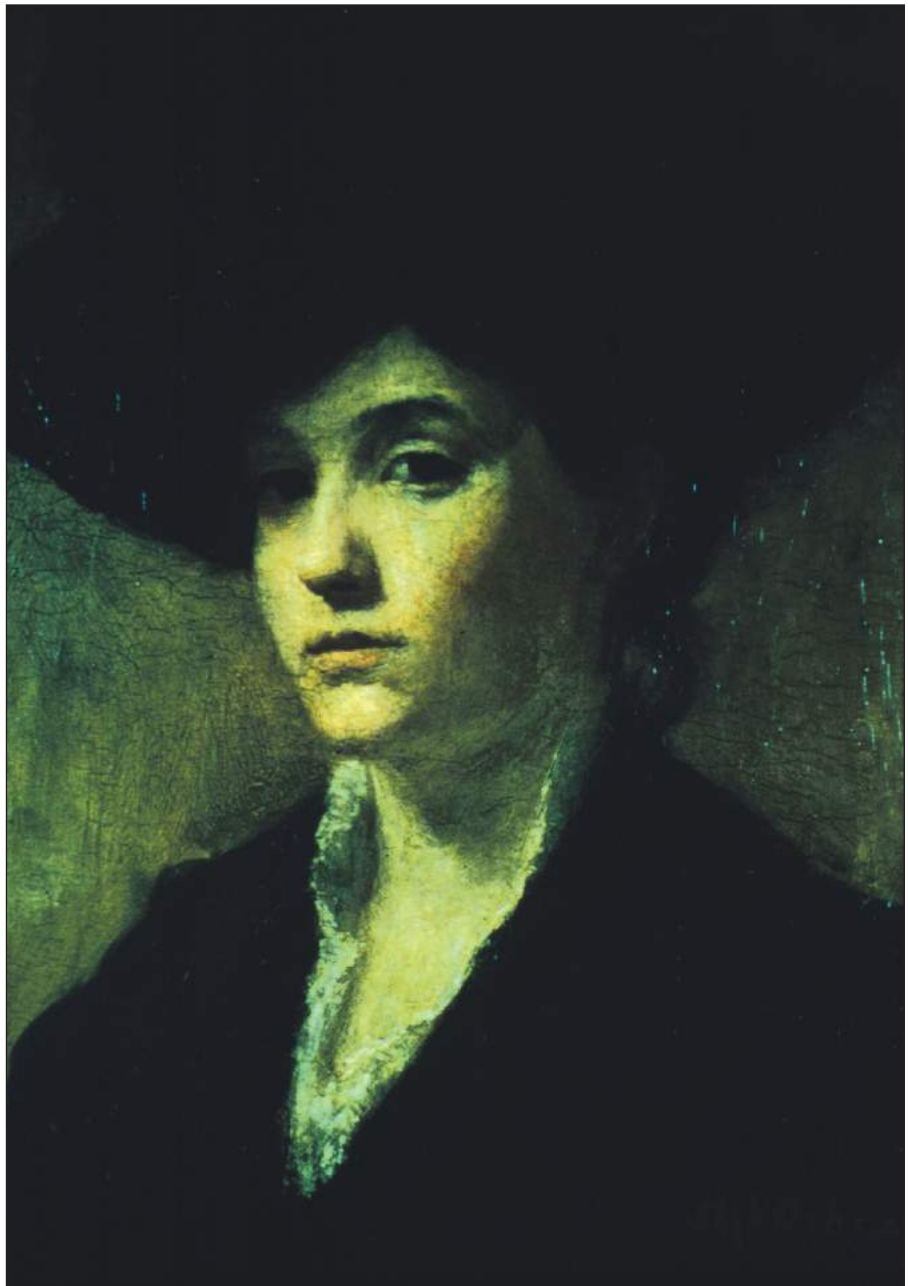
SUSAN KETCHAM was born in Indiana and became influential in Indianapolis art circles. She studied under John W. Love at the Indiana School of Art, helped establish two art schools, taught art, and organized an international exhibition for the Art Association of Indianapolis in 1883. She traveled to Europe in 1886 to study music and art. She moved in 1889 to New York City, studying at the Art Students League. She then studied with William Merritt Chase and later maintained a studio in Carnegie Hall, where for 29 years she was devoted to painting seascapes. Ketcham's maternal grandfather, Samuel Merrill, was Indiana's first treasurer and moved the state treasury from Corydon to Indianapolis.

For Discussion

- Ask students to describe what the artist has done to make this painting expressive. (Art 4.3.1)
- Discuss the possibilities for art training that existed in the late 1800s. Ask students if they think Hoosiers were interested in studying art. Why or why not? Have students select criteria to analyze how painting has improved since then. (Art 4.4.2)

Additional Activities

- Help students make their own hats using construction paper, flowers, feathers, buttons, fabric, and any other objects to personalize them with interesting details.



Portrait of a Hat, 1888

15" x 12"

Indianapolis Museum of Art

Keywords: paintings, portraits, oil on canvas

Subjects: people, women, hats

This is a portrait not only of a hat but also of the wearer. It is done in a painterly style. The hat and the figure divide the background into distinguishable spaces; the spaces actually emphasize, or set off, the face of the sitter.

LESUEUR, CHARLES ALEXANDER

1778–1846

A native of Le Havre, France, **CHARLES LESUEUR** was an artist and scientist whose interests were drawing and scientific investigation. He was well known in Europe for his natural history drawings made in Australia and surrounding islands. He came to New York in 1816 and later taught in Philadelphia.

In 1826 Lesueur arrived at New Harmony, Indiana, on the famous “Boatload of Knowledge” led by philanthropist Robert Owen. There Lesueur taught art and sketched scientific, natural history, and archaeological subjects. He also sketched towns along the Ohio River. He was one of the earliest professional painters in Indiana and his works are the first sketches of western Indiana.

Lesueur returned to France in 1837 to become curator of the Museum of Natural History at Le Havre.



Family of Mice, 1830

5 7/8" x 8 3/4"

Courtesy of Purdue University Libraries, Archives and Special Collections

Keywords: drawings, paintings, narrative, watercolor and pencil

Subjects: wild animals

This is one of Lesueur's scientific sketches. He probably drew this in pencil first and then laid in the watercolor. Although this work is for scientific documentation, it has an artistic quality.

For Discussion

- Discuss with students how Lesueur's technical skills inform viewers about mice. Ask students to describe the artist's use of texture, proportion, line and shape. (Art 4.3.1)
- Ask students why they think it is important to have accurate drawings of wildlife in early Indiana. (Art 4.1.2)



Four Sketches, n.d.

11 3/16" x 17 13/16"

Courtesy of Purdue University Libraries, Archives and Special Collections

Keywords: drawings, studies, sepia

Subjects: outdoors, indoors, people, men, transportation, hats, weapons, trees, hills, wagons

The following comments are written on the back of the sketch: “The lower left appears to have been done in the mountains (hills) probably on the way to New Harmony. The upper left may be an Indiana farm scene. The lower right, according to tradition, is the Mount Vernon-New Harmony Road. The last drawing is probably a drawing room in Philadelphia.” These are probably preliminary sketches intended for use later in painting. It is difficult to document Lesueur's work since most of it was taken with him when he returned to France.

For Discussion

- Explain to students what the function is of sketches like these. Ask students to describe how such sketches connect people today to the culture of early Hoosiers. (Art 4.1.2)
- Read to the class the remarks found on the back of the sketch, and then ask students to use those ideas to help construct meaning for the work. (Art 4.3.2)

LOVE, JOHN W.

1850–1880

JOHN W. LOVE was born in Napoleon, in Ripley County, Indiana. His family moved to Indianapolis when he was a boy. He eventually attended Northwestern Christian University (now Butler University). At 19 he studied with Barton S. Hays and then went to Cincinnati to study under Henry Mosler. He studied a few months at the National Academy of Design in New York and went to Europe in 1872, enrolling in the École des Beaux-Arts in Paris.

Love returned to Indiana in 1876 and founded the Indianapolis Art Association and the Indiana School of Art with the help of James F. Gookins. It was located in the Saks Building at the corner of Washington and Pennsylvania streets in Indianapolis. The city wasn't financially ready for such a fine school, and eventually it failed. One of Love's first pupils, William Forsyth, described him as "tall, broad-shouldered and distinguished, a handsome blond giant whose appearance would have attracted attention anywhere." Wilbur Peat writes in *Pioneer Painters*, "The few extant canvases by Love attest to his power as a painter, and reflect both his foreign training and the germ of an individual style. He worked in a strong, direct manner, based on sound draughtsmanship and a good understanding of form and color." In *Art in Indiana*, Forsyth is quoted as saying, "Mr. Love was hardly thirty when he died, and his death was a great loss not only to the state but to the country in all probability. . . . Exceptionally trained, a splendid draughtsman and painter—quite the equal of Chase and Alden Weir and others who had been with him either at New York or abroad—there was no reason, had he lived, why he should not have developed into a leading light in art in this country."



The Sycamores (Broad Ripple), 1878
30" x 25"

Indianapolis Museum of Art

Keywords: paintings, natural landscapes, oil on canvas

Subjects: outdoors, trees, rivers, people, women, hats, parasols, Pioneer Painters

This painting is Impressionist in style. The parasol acts as a frame around the face of the woman. It is a vertical composition with strong parallel lines. The play of light and shadows adds an air of mystery to the painting. The scene is at Broad Ripple in Indianapolis. The water could be the Central Canal, but more likely is the White River, given the apparent rapid current.

For Discussion

- Review with students the main characteristics of Impressionism. Ask them to look again at the angle of the trees and how they dwarf the figure in this painting. Ask students why they think the artist used proportion the way he did in this painting. (Art 4.3.1)
- Ask students: How does this painting make you feel? What does it express? Do you think it is well painted? Why or why not? What gives this painting artistic merit? (Art 4.4.2)

Additional Activities

- It looks as if the figure in the painting might have been added later. Have the students paint a landscape on white paper. Encourage them to utilize the entire sheet of paper. Then ask them to cut from magazines figures and objects that fit the scale of their painting. Have students glue the pieces onto their painting to create a collage effect. Ask students to describe how adding the figures and objects changed the mood of the painting.

MAHONEY, JOHN H.

1855–1919

JOHN H. MAHONEY was born in Usk, Wales, and immigrated with his parents to Jennings County, Indiana, in 1858. In 1868 they moved to Indianapolis, where Mahoney apprenticed in the tombstone business. In 1878 he entered the English Academy in Rome; he returned to the United States, where he was commissioned to do various statues and monuments in Philadelphia, Plymouth (Massachusetts), Milwaukee, various Midwest locations, and the cemetery at Gettysburg. In 1889 he returned to Indianapolis and opened his first studio. When the state Soldiers' and Sailors' Monument was built, he was commissioned to make statues for it of Gen. George Rogers Clark, President William Henry Harrison, and Gov. James Whitcomb.



General George Rogers Clark, 1898
14' tall

Indiana War Memorials Commission

Keywords: sculpture, casts, bronze

Subjects: people, men, military, hats, weapons, hands, uniforms

This statue is part of the Soldiers' and Sailors' Monument on the Circle in Indianapolis. The base bears the inscription, "Conqueror of the Country Northwest of the River Ohio from the British 1778–9." As Mary Quick Burnet wrote in *Art and Artists of Indiana*, Mahoney's "conception of George Rogers Clark was not that of a statesman or a man trained in the schools, but as a leader of the frontier, bringing his men victoriously through the difficulties of the wilderness. This is his most successful work."

The arm and sword match in rhythm like the curve of the scabbard and knee. This piece was cast out of molten metal that was poured into a form. When the metal was cool the form was broken and the cast parts inside were removed. The artist then smoothed the pieces and soldered them together. Clark was selected to adorn the monument because of his importance to Indiana history. The British Fort Sackville at Vincennes surrendered to Clark, assuring that the territory—which became known as the Northwest Territory—became American in the peace treaty negotiations.

As it turned out this was the high point of Clark's life. He and his men were granted the land around Clarksville for their war deeds, but the rest of Clark's life was spent in bitterness and poverty because he was unable to recover from the government money he had paid out in the war effort.

For Discussion

- Discuss with students the importance of Indiana's recognition of leaders and heroes through memorial art. Ask students: What is a commission and what must an artist do to be selected for one? (Art 4.1.2)
- Ask students to describe the pose of this statue. How has Mahoney created movement or action? Ask students if they think the pose depicts leadership. Why or why not? (Art 4.3.1)
- Explain to students the concept of public art. Ask them what other public art they can name, where they saw it, and why it was installed there. Do they think public art is always historical, or can it be humorous, sad, beautiful, or expressive in other ways? (Art 4.1.1, 4.3.1)

Additional Activities

- Show students photographs of other statues of Clark. Compare those artworks with Mahoney's statue. Ask students what more they have learned about Clark by looking at other statues of him.
- Help students identify outdoor sculptures of persons important to your neighborhood or city. Take a fieldtrip to a museum or library to find photographs and documentation of the sculptures and the subjects. Have students write short biographies about the people they study.
- Have students use modeling clay to shape a model sculpture of a famous person from history. Students should research that person beforehand to learn details about physical characteristics, activities, and clothing. When they are finished, ask students to calculate how much bigger they would need to make their clay models in order for them to be life-size. Ask them to estimate the time, materials, and skills it would take.

MATTISON, DONALD

1905–1975

DONALD MATTISON was born in Beloit, Wisconsin. He studied art under Eugene Savage at Yale University and spent three years studying in Rome. He taught in New York City from 1931 until he came to Indianapolis in 1933. Mattison served as dean of the Herron Art Institute from 1933 until 1970, by which time it had become the Herron School of Art. He was a good administrator and played an important part in the expansion of the school. Among his many important commissions was his portrait of Harold W. Handley for the Indiana Governors' Portraits Collection.



Carnival, 1935

25" x 30"

Indianapolis Museum of Art

Keywords: paintings, cultural landscapes, oil on canvas

Subjects: outdoors, people, men, women, events, summer, night, stairs, musical instruments, carnivals, amusement rides

Painted in 1935, *Carnival* is typical of the style of painting referred to as American Scene painting, which was very popular in the 1930s. Artists took subjects from everyday American life and painted them in a representational and recognizable style. The subject matter of *Carnival* is universal, and fairs such as this can still be seen today in communities across the United States. The sleeveless dress of the woman in pink suggests that it is summer, and the lighting indicates the time of day is evening. In the foreground we see two women ready to climb down the stairs to the carnival and a seated man plays the violin. In the middle distance we see the Ferris wheel and the lighted carousel.

For Discussion

- Ask students to describe how the artist used the contrast of light and dark to achieve visual impact and deep space. What do they think is the mood of this painting? (Art 4.3.1)
- Ask students to describe what is happening in this painting. (4.3.2)
- Point out to students the forms of the people and the shapes used to paint them. Ask: Have you seen figures painted in this style before? Where? (Art 4.2.2)

MAX, ELIAS

1820–1892

ELIAS MAX was a local contractor in Lafayette. When he was selected in 1880 by the county commissioners to design the courthouse, there were objections because he was not an architect. His plans were accepted, however, and work was begun in 1881. James Alexander, a local architect, was building superintendent, and many still think that the design of the courthouse belongs to him. The cornerstone was dedicated on October 26, 1882, and the building was finished two years later. That same year Mark Twain visited Lafayette and commented: "A very striking courthouse, very striking indeed. It must have struck the taxpayers a very hard blow."

Architects are another type of artist and their buildings are their works of art. Buildings can be thought of as very large pieces of sculpture, but there are more considerations than artistic design because buildings must be occupied by people and house many different kinds of activities.

For Discussion

- Have students use architecture reference books to identify the many different styles of windows and columns and the historical cultures with which they are associated. (Art 4.2.1)
- Ask students: How does the architecture of this building change the characteristics of Indiana culture? How do you think the people of Indiana responded to this courthouse when it was new? (Art 4.1.1)



Tippecanoe County Courthouse, Lafayette, 1880-1884

Keywords: architecture, administration buildings, stone

Subjects: outdoors, buildings, trees, windows, doors, clocks, domes, columns, statues, carvings

This building combines a number of architectural elements, including suggestions of Baroque, Gothic, Georgian, Victorian, Beaux-Arts, and Neo-Classical styles. The temple-like porticos and sculptures show touches of the Neo-Classical; some of the windows show a touch of Victorian Gothic. There are relief carvings of George Washington, George Rogers Clark, and Tecumseh. There are four female figures in the niches beneath each clock, possibly signifying the four seasons of the year. There are figures representing important areas of Indiana life, including education, agriculture, and the law. There are 100 columns, nine statues, and a dome containing four large clock faces and a bell that can be heard for 12 miles.

The top of the cast iron dome is 212' above the ground. The statues of the four women are 9.5' tall. The faces of the clocks, installed in 1884, are 8' across with hands 4' long. The bell, cast in Baltimore, Maryland, in 1884, weighs 3,300 pounds and was tuned in the key of C-sharp. Each walnut door at the main entrance weighs 500 pounds. In 1887, a statue of the Marquis de Lafayette was set. It was made from a mold created by an eminent sculptor, Lorado Taft. The 14' figure on top of the dome represents the Goddess of Liberty.

Additional Activities

- Allow time in a museum or library for students to research the design and construction of the courthouse nearest your school. Then take students on a field trip to photograph the courthouse and learn how it is being utilized today.
- Invite an architect to talk to your students about how architecture has changed in your area and what styles are popular.
- Ask students to find sculptures on buildings near where they live or go to school. Give them class time to draw those sculptures in their journals and add notes about where those sculptures are and what types of buildings they are on. Ask them to speculate on the meaning of those sculptures.
- Take the class on an architectural field trip into your own community. Have students search for interesting sculptures, structures, and styles of architecture. Help them create an exhibit, photo album, scrapbook, or digital slide show about their findings. Have students present their project to other classes at school and to family and friends who visit the classroom.

MCCUTCHEON, JOHN TINNEY

1870–1949

JOHN T. MCCUTCHEON was born in Lafayette, in Tippecanoe County, Indiana, and attended Chauncey School in West Lafayette, Red Eye School in Elston, and Ford School in Lafayette. He had a Sunday paper route, swam in the Wea Creek, and while still a youth, formed a firm called McCutcheon and Vellinger Painters of Signs, Houses, and Carriages. His partner Vellinger became the foremost sign painter in Lafayette. McCutcheon entered Purdue University in September 1884, at age 14. McCutcheon's father had come to Indiana in 1833; he was a Civil War veteran who became sheriff of Tippecanoe County.

As a child John McCutcheon dreamed of pirates and gold and dug for treasures near the Red Eye School in Lafayette. He bought his own private island in the Bahamas in 1916, and he and his wife honeymooned there.

McCutcheon began working on the *Chicago Morning*, or *Daily News*, in 1889. He joined the *Chicago Tribune* in 1903. He drew front-page cartoons seven days a week for 40 years. He also handled some foreign correspondence, and in 1898 he wrote the first complete account of the Battle of Manila that was published in U.S. newspapers. In 1932 he won a Pulitzer Prize. He retired in 1946 from the *Tribune*. As a cartoonist, McCutcheon focused on matters of human interest, children, and weather, in addition to political issues. He also illustrated the stories of his college friend George Ade, the popular Indiana humorist who also worked in Chicago.



Injun Summer, 1907

11 1/2" x 12"

Chicago History Museum

Keywords: drawings, cartoons, pen, ink, and crayon on paper

Subjects: outdoors, autumn, people, men, children, boys, trees, hats

Reportedly on September 29, 1907, McCutcheon was sitting in his studio on Michigan Avenue in Chicago, trying to find an idea. According to the Tippecanoe County Historical Association, as he peered out a window, "he detected an autumn haze in the air and his mind wandered back to his dream of Indians." He didn't feel the cartoon he created was very important, but readers who saw it in the *Chicago Tribune* loved it and it is still popular. According to *Mirages of Memory*, a publication of the Indianapolis Museum of Art, "Born out of McCutcheon's impressions of the 'Indian peril' far west of his Indiana home, *Injun Summer* combines the sheer fantasy of a child's (or a creative cartoonist's) imagination with the believably sympathetic images of the old man, the boy, and the friendly landscape. Seeking to depict the boy he believed 'every man in the Midwest must have been,' McCutcheon evokes in all of us the desire to escape to this secure place and to return to our own childhood."

For Discussion

- Describe to students some of the many opportunities available in art-related careers. Ask them what training they think would be necessary to become a cartoonist. Ask if they think McCutcheon had other skills that helped him in his career choice. (Art 4.11.2)
- Ask students: What is the purpose of a political cartoon? What might a political cartoon cause people to do? (Art 4.1.2)
- Ask students to speculate about where imagination comes from. Why do they think people still like this cartoon? (Art 4.5.1)

MOTE, MARCUS

1817–1898

MARCUS MOTE was born in West Milton, Ohio, and proved resourceful at an early age: paints were not easily obtained, so he made colors from plants, organic matter, and indigo from his mother's laundry supplies. Mote was self-trained. He began painting stagecoaches in Ohio and then moved on to portrait painting. By the time he arrived in Richmond, Indiana, in 1863, he was a successful painter and teacher, highly regarded for his portrait painting. According to the art historian, Wilbur Peat, Mote also produced pictorial commentaries or cartoons about theological controversies within the Quaker church.

Mote's painting depicts one stanza of the 10-stanza poem by Finley:

*I'm told, in riding somewhere West,
A stranger found a Hoosier's nest—
In other words, a buckeye cabin,
Just big enough to hold Queen Mab in;
Its situation, low, but airy,
Was on the borders of a prairie;
And fearing he might be benighted,
He hailed the house, and then alighted.
The Hoosier met him at the door—
Their salutations soon were o'er.
He took the stranger's horse aside,
And to a sturdy sapling tied;
Then having stripped the saddle off,
He fed him in a sugar-trough.*

(From *The Hoosier's Nest, and Other Poems*, Cincinnati, 1866)



The Hoosier's Nest, 1890

19" x 29"

Courtesy of Indiana State Museum and Historic Sites

Keywords: paintings, narrative, oil on canvas

Subjects: outdoors, trees, cabins, people, men, women, children, hats, domestic animals, vessels, gourds

Just how the word Hoosier came about has been the subject of much debate, and there is still no definitive answer. It must have been generally familiar or John Finley would not have memorialized it in his poem "The Hoosier's Nest," published in the *Indianapolis Journal* on January 1, 1833, as a New Year's greeting. It has been an accepted part of Indiana history since, but it is still considered derogatory by many who look back to original connotations of "backwoods" and "backward."

This painting is colorful and cartoonish, presented with much detail. Notice such things as the fireplace construction, the animal skin being tanned, the gourds for drinking vessels, and the many other elements of the poem. On the right, the sky and land become one, adding to a sense of the vastness of the prairie.

For Discussion

- Ask students if they think this painting is characteristic of a Hoosier dwelling in 1890. Ask them to describe what is cartoonish about it. (Art 4.1.2, 4.3.1)
- Ask: What does the scene tell us about the people who live there, and how does it improve our knowledge of early Indiana? (Art 4.1.1, 4.3.2)

Additional Activities

- Have students write short poems about an event in their lives. Have them take turns reading their poems to the whole class. They should be prepared to describe how they felt because of the event in the poem.
- Read a familiar short poem and display it on the board or flip chart where students can refer to it. Ask them to create illustrations to go along with the content of the poem or with the mood that the poem conveys.

NICKOLSON, ANNE MCKENZIE

1952–

Indianapolis resident **ANNE NICKOLSON** received her bachelor of fine arts degree from Northern Illinois University in 1975 and her master of fine arts degree from Indiana University in 1978. She worked as a textile conservation technician in Indianapolis from 1998 to 2002, and was a visiting assistant professor of fine arts at IU from 2003 to 2006. She has been a guest lecturer at SOFA in Chicago, the Indianapolis Museum of Art, the University of Kentucky in Lexington, the University of Louisville, Moore College of Art and Design in Philadelphia, and elsewhere. Since 1978 she has participated in numerous group and solo exhibitions throughout the United States and abroad.

For Discussion

- Help students compare this quilt to quilts made by earlier Hoosiers. Ask: What has changed and what is the same? (Art 4.1.1)
- Ask students to describe the style of this quilt. Is it traditional or contemporary? (Art 4.2.3)
- Ask students to speculate about the meaning of the title *Off the Edge*. What is off the edge? How did the artist use elements such as line, color, texture, shapes, and space to illustrate the title? (Art 4.3.2)



Off the Edge, 1999

64 1/4" x 57 1/2"

Indianapolis Museum of Art

Keywords: textiles, wall hangings

Subjects: pieced and appliquéd cotton

Anne Nickolson writes on her Web site (www.annemckenzenickolson.com), "My interest in working with fabric goes back to my early childhood when I learned to sew, embroider, knit, and crochet. . . . I have been a practicing, exhibiting fiber artist since 1977. My early work involved pieced, appliquéd, embroidered works involving dyeing and airbrushing. A natural evolution of ideas led to layered, pieced, and appliquéd pieces which became quilts in 1997. Art quilts have been my main body of work since that time."

Off the Edge is a pieced and appliquéd work. In such works, Nickolson says, the artist "explores the relationship between the textile surface and pictorial illusion. . . . The awareness of the texture and the construction of the textile is in constant tension with the illusion of space and perspective." Nickolson uses a computer to create the basic composition of a work, but makes the final color selections when she begins "interacting with the cloth."

OVERBECK POTTERY

1911–1955

Four Hoosier sisters—**MARGARET, HANNAH, ELIZABETH, AND MARY FRANCES OVERBECK**—established one of America's most prominent pottery studios in Cambridge City, in Wayne County, Indiana. The eldest, Margaret (1863–1911), is credited as the force behind the founding of the studios. She studied at the Art Academy of Cincinnati in 1892–93 and again in 1898–99. She moved to New York City to study ceramics with Marshal T. Fry and was also a pupil of Arthur Wesley Dow at his summer school in Ipswich. She was a teacher at schools in Kentucky and Missouri as well as at DePauw University in Greencastle, Indiana. During the summer of 1910, she worked as a decorator for a pottery studio in Zanesville, Ohio. Unfortunately, Margaret died in 1911, shortly after the studio opened, but the other sisters carried on the work they had started.

Hannah (1870–1931) took classes at the Art Academy of Cincinnati after she finished high school. She taught for a year, but ill health forced her to return home. For 20 years, she served as the chief designer for the studio and drew inspiration from the natural world. Her designs included flowers, incised lines, and colored patterns. Elizabeth (1875–1936) studied ceramics with renowned ceramicist Charles Fergus Binns at his New York School of Clayworking (now the New York State School of Ceramics and Material Science at Alfred University) during the summer of 1910. After Margaret's death, Elizabeth became the primary potter and technician, preparing the glazes, working the clay on the wheel, and firing the finished pots. She was elected to the American Ceramic Society in 1936. Mary Frances (1878–1955) attended classes at the Art Academy of Cincinnati and also studied with Arthur Wesley Dow along with Margaret, most likely during the summer of 1909. She was responsible for most of the painting, finishing, and glazing of the pots before they were fired, and also painted most of the human and animal figures.



Blue Bowl with Deer, 20th century

7 1/2" x 8 1/2"

Midwest Museum of American Art

Keywords: ceramics, vessels, glazed clay

Subjects: bowls, vessels, deer

The Overbeck Sisters founded the Overbeck Pottery studio in their home in Cambridge City, Indiana, in 1911 and continued to create one-of-a-kind pieces until 1955, when Mary Overbeck died. The Overbeck Museum states on its Web site (www.overbeckmuseum.com) that Mary never revealed the distinctive glaze formulas she and her sisters were famous for. The unique contribution of the Overbeck Sisters to the field of ceramics was that they were responsible for every step in the production process, from designing and decorating the pottery to firing it; this was unusual for the time. Their work can be viewed as part of the Arts and Crafts movement that swept the nation at the beginning of the 20th century, a movement that placed emphasis on the craftsmanship of handmade works of art. Among their most notable works were those with matte glazes and those with bright turquoise and heliotrope decoration in a glossier glaze, such as *Blue Bowl with Deer*.

According to the Overbeck Museum, "The pottery was all hand-made on the potter's wheel or hand-built. . . . The wheel-made pieces generally have a smooth surface—the hand-built a surface uneven, showing dim finger marks. Each piece was specially designed and never duplicated—both shape and decoration being used only once. The glazes were originated by Miss Elizabeth and were the potter's exclusive property. In this work every effort was made to harmonize the decoration perfectly with the piece decorated."

For Discussion

- Discuss with students the Arts and Crafts movement in Indiana. What goods did Hoosiers manufacture in this style? (Economics 4.4.1; Art 4.1.1, 4.1.2)
- Ask students to describe the use of color, pattern, shape, and line in the bowl. How did the artist create movement? (Art 4.3.1)

PECKHAM, LEWIS

1788-1822

LEWIS PECKHAM was born in Newport, Rhode Island, and became the first professional artist to settle in Indiana. He saw Vincennes as a soldier when his regiment journeyed there in 1811 to join William Henry Harrison for the American Indian encounters that ended in the Battle of Tippecanoe. While stationed at Fort Independence, near Boston, Peckham had the opportunity to meet Gilbert Stuart. Stuart, now renowned for his portrait paintings of George Washington, befriended Peckham and loaned him brushes, pencils, and paint. Although Stuart gave him general encouragement, Peckham never received formal art instruction from him. Peckham painted miniatures of many of the officers at Fort Independence in 1810, which helped to prepare him for his career as an artist in Vincennes. After military service, Peckham found his way back to Vincennes. He married Mary Dagenet, whose mother was a princess of the Wea tribe. The Wea reservation was north of Fort Harrison, not far from Terre Haute. In 1816, the year that Indiana was admitted to the Union, Peckham and C. D. Cook announced their partnership in the Vincennes *Western Sun* (a newspaper) as follows:

“Co-Partnership, Lewis Peckham & C. D. Cook begs leave to inform the citizens of Vincennes and its vicinity that they have commenced Portrait, Ornamental, Sign and House Painting, in the chamber over Mr. N. B. Bailey’s store where any business in the above line mentioned will be attended to in the shortest notice.”



Paul Peckham, n.d.

1 3/4" x 1 1/16"

Indianapolis Museum of Art

Keywords: paintings, portraits, watercolor on ivory

Subjects: people, men, miniatures

This miniature is a portrait of Paul Peckham, the artist’s brother. It is painted on an ivory oval. Before the invention of photographic processes, portraiture was the only way to record a likeness. A miniature was the only way to carry the likeness of a loved one conveniently. Note the fine detail in this portrait despite its small size.

For Discussion

- Portraits in early Indiana were made only for those who could afford them and who could find an artist to paint them. Photographs eventually replaced miniature portraits. Ask students which kind of portrait is more realistic, a painting or a photograph? Ask why they think some people still have their portraits painted today. What style is typically used for such paintings? (Art 4.2.2)

PEDDLE, JULIET

1899–1979

Born in Terre Haute, in Vigo County, Indiana, **JULIET PEDDLE** was the first woman licensed to practice architecture in the state. She graduated from the King Classical School, a private school in Terre Haute, in 1918, and became the second woman to graduate from the University of Michigan's School of Architecture, in 1922. She also studied art at the School of the Art Institute of Chicago and in Berkshire, Maine, and traveled abroad in 1926 to study European architecture. Her first job was with the firm of Perkins, Fellows, & Hamilton in Chicago. Peddle earned her architect's license in Illinois in 1926 and in Indiana in 1939. Among the firms she worked for was Miller Vrydagh & Miller (later Miller Miller & Associates) in Terre Haute. After she earned her Indiana license, she opened her own architecture firm and practiced until 1974. In 1999, the Indiana Chapter of the American Institute of Architects established the Juliet Peddle Award, given annually to a woman architect in Indiana.



Medicenter Building, 1956

Terre Haute

Keywords: architecture, health facilities, limestone

Subjects: physicians, doctors, windows

For Discussion

- Read the description of the Medicenter Building to the students again. Ask them if they think the building functioned well as a clinic. Why or why not? (Art 4.1.2)
- Help students compare the style and function of the contemporary clerestory windows with traditional windows. Ask: What function would clerestory windows serve in a clinic? (Art 4.2.3)

Harriet M. Caplow et al., in their book *Juliet Peddle of Terre Haute*, include this description of Peddle's work on the Medicenter Building:

"In the mid-1950s, six downtown doctors . . . hired Juliet to design a joint facility that would meet their needs. This was probably the most complex new structure which she had yet planned, and she fully met the challenge, demonstrating her ability to design a modern clinic in harmony with modern surroundings. Within the one-story building, she provided a large reception room that led to a suite for each doctor. She investigated the needs of each physician and custom tailored his space to those requirements. Rooms for X-ray, surgery, and laboratory functions were commonly shared. On the exterior over the reception area, a dramatic, sloping roof with clerestory windows concealed the air conditioning ducts and exhaust stacks. Planters for evergreens were built into the wall to embellish the limestone façade. The \$170,000 'Medicenter' won acceptance in the neighborhood and eventually some national attention after its completion in 1957. In 1959, an article in the *Practical Builder* extolled it as an example for builders in areas where the suburban movement was creating demand for 'the small, consolidated medical center,' and for its 'modern reception room' that best expressed the efficient organization of the facility."

PHOTOGRAPHY

19TH CENTURY

PHOTOGRAPHY was a new technology in the 1800s and involved much more effort than it does now. Unlike today's instant digital processes, early photographs took a long time to make, and color could be obtained only by hand-painting. A person posing for a photograph had to hold still for many minutes, so it is not hard to understand why people in old photographs often look stiff and unsmiling. Until photography became common, drawn and painted portraits were the only methods of preserving a person's image. Many individuals had miniature portraits made because the process was relatively inexpensive and the result was portable. Photography offered a new art form to hand down to later generations—the family photo, rich with information about clothing, household furnishings, and other historical items, depending upon setting and content. Because photographs were relatively portable and inexpensive, many from earlier periods still remain to provide real images of people from all levels of society all over the world.

For Discussion

- Help the class compare this family portrait from the 1800s to a typical family portrait today. Ask them to identify the differences between this early portrait, posed in a traditional way, and contemporary portraits or photographs made of their families or friends, such as the setting, clothing, expressions, hairdos, and other details. (Art 4.2.3)



The John B. Ruger Family, 19th century
16" x 12"

Tippecanoe County Historical Association

Keywords: photography, portraits, albumen print on cabinet card

Subjects: people, men, women, children, boys, girls

John B. Ruger started the family business, J. B. Ruger and Sons Bakery, 24 years after William Digby founded the city of Lafayette. The family operated the bakery until 1854, when it was sold. Their address was 216–222 N. Sixth Street. This photograph appears to be a cabinet card—a style of portraiture common from 1867 to the turn of the 20th century. This is an albumen print, made by a process in which the paper used was first sprayed with a thin coating of egg white and then with light-sensitive silver salts. After the print was made, it was mounted on a standard heavy card with the photographer's studio name printed upon it, usually in gold at the bottom.

Additional Activities

- Have each student bring in family portraits. Compare them to the family in this photograph. How do expressions differ? The clothes worn? The pose of the people? If possible, find an old family photo similar to the one in the photograph; ask your local museum, perhaps, to provide one or several for use.
- Ask students to name something in the present that compares with this studio portrait. Remind them of stores that solicit with free family photographs and ornamental frames. Show examples and ask students to describe similarities and differences.
- Ask students if they think modern color photographs will still be around 100 years from now. Why or why not?

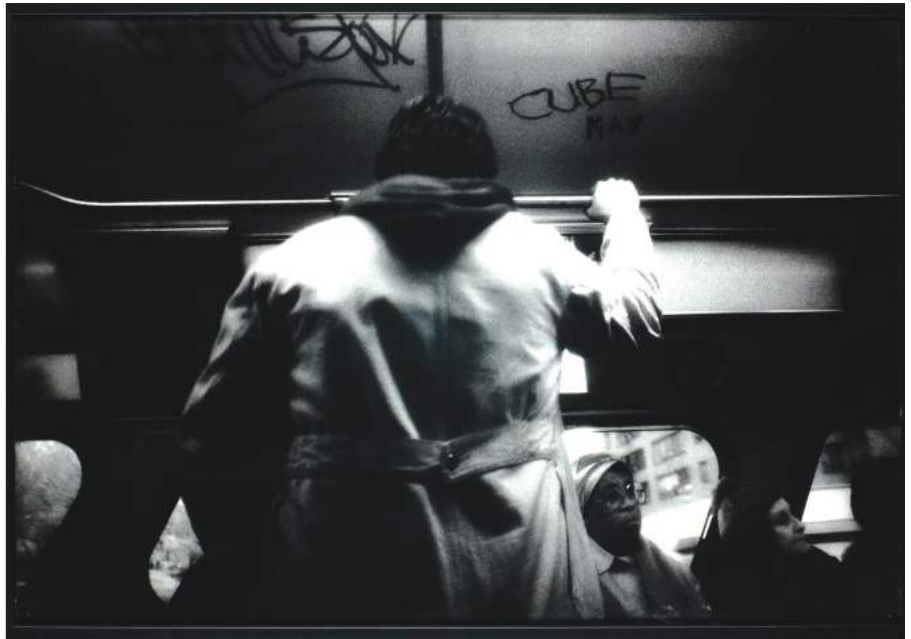
POPE, CARL

1961–

CARL POPE JR. was born in Indianapolis and credits Donna Hostettler, his high school photography teacher, with enabling him to see the medium as a conduit for social change. He pursued his passion for photography at Southern Illinois University, graduating in 1984, and then earned a master of fine arts in photography degree from Indiana University. He has taught at the University of North Carolina in Chapel Hill, the State University of New York at Stony Brook, and the University of Chicago. His projects have received support from the John Simon Guggenheim Memorial Foundation and the National Endowment for the Arts. His photography, installations, and videos have been exhibited at the Museum of Modern Art, the Whitney Museum of American Art, and the Wadsworth Atheneum Museum of Art in Hartford, Connecticut.

For Discussion

- Point out to students that the artist made choices that affected the expression in this photograph. Ask them to describe the subject and background. What are the darkest and lightest areas? Is the figure centered? (Art 4.3.1)
- Ask students to describe their reactions to this photograph. What emotions do they feel? Have them make a list of words to describe the mood of the photograph. (Art 4.3.2)
- Ask students how the use of a camera allows the artist to capture authentic connections to his culture. What do they think is the function of this work? (Art 4.1.2)



Man Riding City Bus, 1980s

23" x 34 3/4"

Courtesy of Indiana State Museum and Historic Sites

Keywords: photography, photographs

Subjects: people, men, transportation, buses, buildings, graffiti, chairs

In the mid-1980s, Pope returned to his hometown of Indianapolis and began working as a freelance commercial photographer. During this time, he began to use his camera to investigate the "socio-economic landscape of Indianapolis," creating a series of images such as *Man Riding a City Bus*, which won him critical acclaim and awards. This image depicts the interior of a city bus. The bus is clearly in motion because the buildings on the outside appear blurred. Riders are standing or seated and there is graffiti on the ceiling of the bus.

POZZATTI, RUDY O.

1925–

RUDY POZZATTI is highly regarded as one of America's premier printmakers and has been recognized for the significance of his contributions to the field. Born in Telluride, Colorado, Pozzatti received his master's degree from the University of Colorado. A Fulbright Scholarship enabled him to study at the Art Institute of Florence in 1952 and 1953. He taught painting, graphic arts, and design at the University of Nebraska from 1954 to 1956 and thereafter joined the faculty of Indiana University. Soon after his arrival at IU, he began the printmaking program there, developing it into one of the finest in the country. He retired in 1991 and continues to work as a printmaker and painter. His work is included in such major museum collections as the Museum of Modern Art in New York City, the Library of Congress, the National Gallery of Art, the Bibliothèque Nationale in Paris, the Indianapolis Museum of Art, and the Art Institute of Chicago.

For Discussion

- Help students compare the flights of Icarus and the Wright Brothers to those of Grissom, Chaffee, White, Glenn, and Shepard of the Apollo space programs. (Art 4.3.2)
- Ask students if they think Pozzatti's trip to the USSR during the first human orbit of Earth might have affected the meaning of *Apollo*. Do they think his trip inspired his representation of space? Why or why not? Do they think it is important for an artist to paint from experience? Why or why not? (Art 4.5.2)



Apollo, 1970

35" x 23"

©1970, Rudy Pozzatti, The Art Museum of Greater Lafayette

Keyword: prints, lithographs, screenprint on paper

Subjects: people, men, astronauts, spacecrafts, rockets, mythology, biplanes, diagrams, planets, aeronautics

NASA's Apollo Program, which ran from 1963 to 1972, included crewed and uncrewed flights. Unfortunately, the first crewed mission, Apollo 1, experienced a tragic fire that killed astronaut Virgil I. "Gus" Grissom, a Purdue graduate. Subsequent missions, however, safely and successfully flew 45 astronauts into space, with 12 men, including Neil Armstrong, walking on the moon.

Pozzatti says that "the seeds for [his lithograph] *Apollo* were sown nearly 10 years before actually doing the work," when he and fellow artist Jimmy Ernst were visiting the Union of Soviet Socialist Republics on a cultural exchange program sponsored by the U.S. State Department. Pozzatti was in Moscow when Yuri Gagarin, the first human to orbit earth, received his medals from Soviet leader Nikita Khrushchev. As he recalled, he thereafter followed the American space program with great interest.

Apollo is an 11-color etching printed in an edition of 50 impressions. There are many images within the print, including the figures of Grissom, Chaffee, and White, who lost their lives in the Apollo 1 fire, and the figures of John Glenn and Alan Shepard. There are also references to early attempts at flight, including the figure of Icarus from Greek mythology, who flew so close to the sun that its heat melted his wings made of feathers and wax and caused him to fall into the sea. There is also an image of the Wright brothers' biplane, as well as spacecrafts and diagrams of rocket engines.

QUILTS

19TH AND 20TH CENTURIES

QUILTS are bed coverings made by sewing two pieces of material together with a filler in between. Quilts are described according to the techniques used: pieced, appliquéd, quilted, and combinations.

Quilt making was a skill passed down from mother to daughter, and quilts, although practical household items, were decorative as well. Quilt making also provided opportunities for social occasions through the quilting bee—a work party where women came together to help each other in the stitching and final assembly of quilts. Pioneer women had little time for chatting, and neighbors typically lived far away. The quilting bee provided a chance for women to visit with each other while completing a necessary task.



Floral Spray Lily Quilt, 19th century
81" x 67"

Indianapolis Museum of Art

Keywords: textiles, quilts, appliquéd cotton
Subjects: flowers, appliqué

This quilt uses an appliquéd technique with a diagonal composition. The background material is white, and the appliquéd patches are red and green. The jagged edge is accomplished by piecing two triangles together to make a square.

For Discussion

- Help students analyze the formal (traditional) and technical (measured) quilt design choices. Identify and discuss shape, pattern, repetition, balance, and red/green color scheme. (Art 4.3.1)

Additional Activities

- Help students research quilt block designs using books, magazines, or online sources. Let them choose a block design made up of triangles, rectangles, and squares; then have them draw it on paper or graph paper. Invite a local quilter to bring quilts to the class for study and to help students make a pieced quilt. Have parents or other volunteers available to help with the sewing. Provide precut triangles, rectangles and squares of scrap fabric. Volunteers can help students sew the pieces together, trying to keep a consistent $\frac{1}{4}$ inch seam allowance. Have students take a square of fabric and a square of batting the same size as their finished block. Have them place the fabric squares right sides together. Then put a piece of batting on top. Have them sew around the outside with a $\frac{1}{4}$ inch seam allowance, leaving a small hole. Students will then turn the mini quilt inside out and sew the hole closed. Then students can draw quilting designs using chalk on the top fabric. Help them stitch through all layers using small stitches. (Art 4.7.1, 4.7.2, 4.7.4)



Amish Quilt, 1910

78" x 78"

Indianapolis Museum of Art

Keywords: textiles, quilts, cotton

Subjects: geometry

This quilt is an excellent example of the useful combined with the ornamental. The simplicity of the design is complemented by the complexity of the fine detail of the hand quilting that binds the two fabric layers and the cotton filler together. According to the IMA, this traditional Amish quilt type has become popular with young collectors—simple, severe arrangements of geometric piecework set off by unusual combinations of deep, intense colors and curved rope or feather quilting. This “Central Diamond” or “Diamond in Square” motif is thought to have originated in central medallion quilts of the late 18th and early 19th centuries.

For Discussion

- Explain to the class how a quilting bee was a social activity that produced a functional work of art. Ask students to compare the two quilts and speculate about why one artist chose to use one large design and the other artist chose repetition of a smaller pattern. (Art 4.6.2)

RICHARDS, MYRA REYNOLDS

1882–1934

Born in Indianapolis, **MYRA REYNOLDS RICHARDS** was a prominent sculptor and teacher in Indiana in the early decades of the 20th century. She studied at the John Herron Art Institute in 1902–03, 1908–10, and 1911–13 under J. Ottis Adams, Helene Hibben, Rudolf Schwarz, and visiting professor George Julian Zolnay. She also studied with Isidore Konti in New York City and Charles Despiau at the Académie Scandinave in Paris between 1929 and 1931. She was divorced from Hugh R. Richards; they had one son. After she returned from her studies in Paris in 1933, she settled in New York with her mother.

Richards began her career giving private lessons to students in the art of modeling at her studio in the Union Trust Building, from 1918 to 1920. She then became an instructor of anatomy and modeling classes at the Herron Art Institute. When she resigned from Herron in 1929, she was head of the department of anatomy and sculpture—quite an accomplishment for a woman artist at that time. She exhibited her work in Indiana and also showed her sculptures in Chicago, New York City, Philadelphia, San Francisco, and Paris. She was a member of the Indiana Society of Sculptors, the Art Association of Indianapolis, the Indiana Artists Club, and the Hoosier Salon Patrons Association, and was a charter member of the Woman's Rotary Club of Indianapolis.

For Discussion

- Ask students why they think it would have been an accomplishment for Richards to become head of a department of anatomy and sculpture in the 1920s. (Art 4.1.4 and Social Studies 4.1.11)
- Ask students what expressions they see in the faces of the *Pioneer Family*. Ask them to describe the mood of this sculpture. (Art 4.3.2)
- Have students list examples of movement they can find in the figures. (Art 4.3.1)



Pioneer Family, 1924

62" x 24"

Fountain Square, Indianapolis

City of Indianapolis, Department of Parks and Recreation

Keywords: sculpture, casts, bronze

Subjects: people, men, women, children, boys, girls, hats, tools, weapons, books, memorials, fountains, pioneers

Pioneer Family was commissioned in the early 1920s and dedicated in 1924 as a memorial to former Indiana Congressman Ralph Hill. In 1954, the sculpture was moved to Garfield Park, but the public outcry was such that it was returned in 1969. The present pedestal, base, and fountain were put in place in 1979. However, the sculpture is slated for relocation to a new fountain. In 2003, the Fountain Square neighborhood received a Transportation Enhancement Grant to improve the commercial corridor in that neighborhood. Plans are to replace Richards's sculpture with a new one made of cast-iron that will resemble the original, semi-nude water nymph statue called *Lady Spray* that stood on the site until 1924.

The cast bronze sculpture depicts a family of pioneers—mother, father, son, and daughter. The mother holds a book in her hand, attesting to her ability to read, and appears to stride forward toward the viewer. The father carries a rifle, the son an axe, and the daughter a spindle.

RICHARDSON, CONSTANCE

1905–2002

CONSTANCE COLEMAN RICHARDSON

was born in Germany. Her father, Christopher B. Coleman, was a student there at the time. When Coleman returned to his teaching duties at Butler University, he had her birth certificate changed to say that she was born in Indianapolis. He headed the Indiana Historical Bureau and the Indiana Historical Society 1924–44 and oversaw the construction of the Indiana State Library and Historical Building. She lived in Detroit after 1931.

Richardson studied at the Pennsylvania Academy of the Fine Arts and at Vassar College. Her paintings show light, space, and air. She described her work to the Indianapolis Museum of Art: “It interests me to look at nature, which I find much more remarkable than anything anyone can make up; and try to say something about light and space and air and how wonderful the world really is if you look at it; and to say it with clarity and serenity and objectivity.”

For Discussion

- Ask students to describe what is abstract about this work. Do they think anything about it looks unreal or distorted? If so, what? (Art 4.2.3)
- Ask: What is the mood of this painting? How does it make you feel? How does the monochromatic color scheme help express that mood? What other color schemes might also work? (Art 4.5.2)



Street Light, 1930

28 3/16" x 36"

Indianapolis Museum of Art

Keywords: paintings, urban landscapes, oil on canvas

Subjects: outdoors, people, men, women, houses, trees, streets

Constance Richardson said that this painting “reeks of the cigar and the suburbs of Indianapolis.” It has been painted in a monochromatic color palette—shades and tints of green. The style is abstract; the trees look like Tiffany stained glass lampshades, and the tree trunks look like sticks stuck into the ground. Note the exaggerated light and shadows as a result of the street light’s effect.

Additional Activities

- Have each student cut a colorful picture from a magazine, and then place a piece of red cellophane over the drawing. This will reduce the colors to values of one color. Using only red paint, with white, black, or both added, have students paint in the areas of the drawing. They should not attempt to achieve great detail, only shapes and value changes.

RUBINS, DAVID KRESZ

1902–1985

DAVID RUBINS was born in Minneapolis, Minnesota. He studied in the 1920s at the Beaux-Arts Institute of Design in New York City and at the Académie Julian and École des Beaux-Arts in Paris. He was an assistant to sculptor J. E. Fraser in New York City for seven years. From 1935 until his retirement in 1970 he was an instructor at the Herron Art Institute, which merged with Indiana University in 1967 and became the Herron School of Art. After his retirement, he became an artist-in-residence at Herron. He authored a textbook, *The Human Figure, an Anatomy for Artists*.

For Discussion

- Ask students why this sculpture is an important feature of the State Office Building in Indianapolis. Do they think this is how a young Abraham Lincoln in Indiana might have looked and dressed? (Art 4.1.1)
- Read the artist's quotes and help students build an understanding about the artist's philosophies when creating this work. Ask students which theory the artist's interpretation was based on: imitationalism, formalism, or emotionalism? (Art 4.4.1)
- Discuss with students the hardships of sculpting as a career. Rubin studied many years to become a sculptor and was an assistant for seven years. The process to make sculpture is demanding and complex. Many skilled craftsmen must be included in the creation. (Art 4.1.4)



Statue of Lincoln, 1963

112" tall

State of Indiana

Keywords: sculpture, casts, bronze

Subjects: people, men, presidents, books

This statue of young Abraham Lincoln is outside the Government Center near the Indiana State House on Robert D. Orr Plaza. Since there are no early images of Lincoln, Rubins read books—especially Carl Sandburg and Albert Beveridge's two-volume biography—to form his concept for the statue. He produced a 12"-tall model as a preliminary sketch. After receiving the commission, he completed a 46" working model that was sent to Connecticut to produce a mechanically enlarged model. He assembled the three-piece plasticine

model in his studio at Herron, where the enormous 9'4" figure almost touched the skylight. Rubins told the *Indianapolis Star Magazine* that he spent the summer of 1962 on a tall ladder and platform, reshaping the model and adding the fine details of Lincoln's youthfulness and angular features. Plasterers from the East Coast came to Indianapolis and made a plaster cast from the reworked model. The cast, again cut in three pieces, was shipped east and molded in bronze. The final statue weighs about a ton.

Additional Activities

- Point out to students how the artist used line and shape to show movement. Play an audio recording of classical music and have students draw lines on paper to indicate the mood created by the music. Explain that artists use lines and shapes the way that musicians use notes and chords.
- Have students make a sculpture using modeling clay. Remind them they are working in three dimensions and must turn the work as they progress.
- Allow class time to read reference books or search online for more information about Lincoln in Indiana and the Lincoln Boyhood National Monument in Lincoln City.

RUBY, EDNA BROWNING

1887–1937

EDNA BROWNING RUBY was born in Lafayette. Her father's ancestors were French settlers in Vincennes, and soon after the town of Lafayette was laid out, her grandfather made his way to the new settlement. The old homestead he built stood at the corner of 11th and Brown streets.

Ruby's art training was extensive, beginning with specialization in miniature portraiture, jewelry designing, and metal work. Later she became interested in textile design and gained recognition as one of the three most skillful women designers in the United States. In 1915, at the age of 28, the petite artist took up the study of stained glass. She also gained great renown in ecclesiastical art; at the time of her death she was the only woman in the United States who designed, built, and installed stained glass windows. Two churches in Indianapolis have her windows—West Washington Street Methodist Church and United Brethren Church on Walnut (1923). Her windows also are in Stidham United Methodist Church and Stidham Memorial Church (Elston Presbyterian Church) in Lafayette.

A minister at the West Washington Street Methodist Church is reported to have said that he did not need to preach about the windows because "they preach their own sermons."



Stained Glass Windows, 1915

70" x 75" (grouped)

Stidham United Methodist Church, Lafayette

Keywords: design, architecture, stained glass, glass, metalwork

Subjects: windows, geometry, religions, churches, lights

The windows shown here are not artworks that show people but instead are designs made with geometric and floral patterns. The coloring chosen is rich, with pink, emerald, ruby, purple, and opalescent cream blending to make a harmonious experience for the worshipper. Note the shapes of the windows all pointing upward as well as the use of items in threes and other Christian religious symbols. Note also that wider structural bars on the windows (to allow for opening) have been incorporated in the design.

The design of the arch maintains the design elements of the windows. The degree of difficulty is magnified in the making of a three-dimensional form in stained glass. Ruby has accomplished this task masterfully. She has also led the viewer to perceive the arch as larger than it is by playing with the perspective in the glass panes. The squares nearest to the viewer are large and get progressively smaller as they move up the arch. The quality of interest has been enhanced by the varied colors in the large expanse of yellow hues.

Ruby was often asked about the difficulty of being a woman working in the medium of stained glass. She indicated that the work was neither laborious nor too difficult for women. She said, however, that it was no work for amateurs because poor drawing is more conspicuous in this kind of work than any other.



Arch Over the Pulpit, 1915

156" x 88"

Stidham United Methodist Church, Lafayette

Keywords: design, architecture, stained glass, glass, metalwork

Subjects: windows, geometry, religions, churches, arches, lights

She once outlined the process for making stained glass windows, explaining that the designer must understand the problems of the architect and adapt the design to the demands of lighting the building and the style of architecture.

According to information supplied by the Tippecanoe County Historical Association, a watercolor drawing is first made to show the color scheme and general effect of the finished window. This is then enlarged to the exact size of the window space and the parts are carefully numbered. Patterns then are prepared for each piece of glass used. Large sheets of opalescent, or pot-metal, glass are placed on easels beside the drawing, and the sections that possess the proper shading and texture for each part of the design are chosen. Only faces, hands, and feet are hand-painted. Finally, the glass is fitted into grooved lead and properly finished.

For Discussion

- Compare Edna Browning Ruby's stained glass windows to Rose windows in Gothic cathedrals. Discuss the similarities and the differences. Does the function of the art change with location? Why are these windows used in churches in Indiana and France? (Art 4.1.2)
- Find organic and geometric shapes; discuss the use of lines and color contrasts and the effects of using repetition. What is the meaning of playing with perspective to make the arch appear larger? (Art 4.3.2)
- Why would a stained glass designer need to be aware of the lighting in a building? How would an initial watercolor painting help in the conception of the stained glass design? Discuss how a poor drawing plan might lead to a poor stained glass window. (Art 4.5.2)

Additional Activities

- Help students make stained glass windows. Have them create simple line drawings (at least 6" x 6") of an object such as a flower. Place waxed paper over the drawing and secure it with masking tape. Cut heavy string to fit around the line drawing, and dip it in glue. Place the string onto the waxed paper so it follows the line of the drawing beneath. Be sure to connect the ends of the string. After the glue is dry, brush more glue onto the string and apply pieces of colored tissue papers across the top of the string to correspond with the design below. Paste on two layers of tissue. When the glue is dry, turn the artwork over and carefully peel the waxed paper off the back. You now have a transparent design that looks like stained glass.
- Tiffany glass is perhaps the best-known decorative stained glass. Louis Comfort Tiffany bought much of his glass in Kokomo, Indiana. Have students research the revival of stained glass as decoration. Invite a stained glass artist in your area to visit your class.

RUFINIA, SISTER MARY

1885–1959

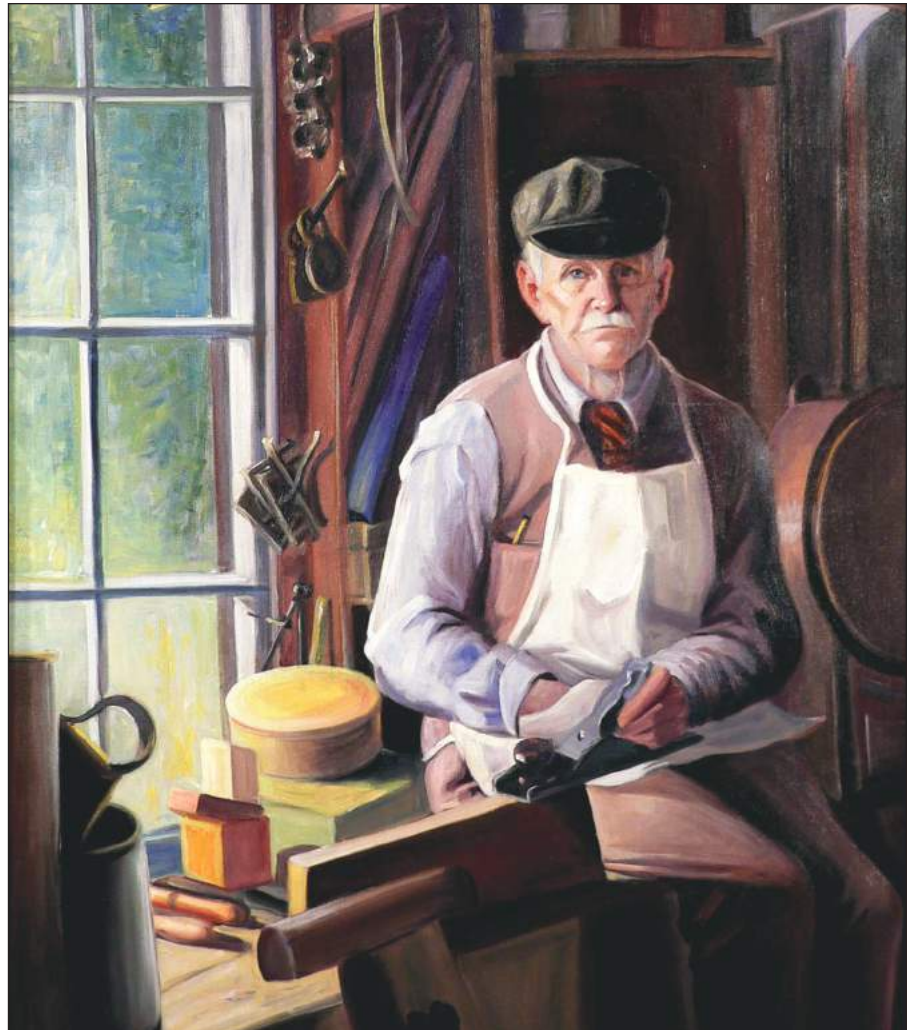
SISTER MARY RUFINIA was born in Germany. She began her nursing career at St. Elizabeth Hospital in Lafayette, Indiana, in 1906. She injured herself too badly to continue nursing, so she began a new career as an artist in 1920.

She studied at the Academy of Art in Berlin, the Art Institute of Chicago, and Duchesne College, a Catholic college for women at the University of Queensland, in Australia. She studied under Wayman Adams in the Adirondacks in 1936 and earned a master of fine arts degree from Syracuse University in 1937. Her work included portraits, still lifes, landscape paintings, lithographs, and sculpture. In the 1930s, she opened an art studio at St. Francis High School near the hospital in Lafayette. Here she taught watercolor painting, pottery, and sculpture, giving scholarships to deserving students each year.

In her “Epilogue—Reveries of an Artist,” she wrote, “For me, an artist, one of the greatest happinesses this world can offer is to behold the beauty of creation. In each tree, sunrise, sunset, ocean, mountain, landscape and garden, my soul overflows with gratitude to the Supreme Maker.”

For Discussion

- Help students analyze the formal and technical properties of this painting. Ask them what they think this artist considered important in painting a portrait. What do they think her philosophy of painting might be: imitationalism, formalism, or emotionalism? (Art 4.4.1)
- Ask students what the artist had to do to the paint to get the effect of light coming through the window? Is there meaning in this strong use of light? (Art 4.3.2)



Old Carpenter, 1940

51" x 39 1/4"

Art Museum of Greater Lafayette

Keywords: paintings, portraits, oil on canvas

Subjects: indoors, men, carpenters, tools, eyeglasses, hats, windows

This painting was very formally executed. Great care was given to documenting the interior space and the activities of the carpenter. The light coming through the window highlights the carpenter and gives importance to him in the painting, as well as the objects of his trade.

Additional Activities

- The artist has taken great care to include details about the surroundings of the carpenter in order to give us information about his work. Ask students to think about a workspace in their homes, such as a sewing room, woodworking shop, or computer desk. Have them draw a picture of this space and the people who use this space.
- Have students choose other types of craftspeople to draw or paint. Remind them to show that person's trade tools.

RUSH, OLIVE

1873–1966

OLIVE RUSH was a highly accomplished painter, illustrator, and teacher. Born in Fairmount, in Grant County, Indiana, she graduated from Fairmount Academy, a Society of Friends School founded by her Quaker parents on the family's farm. She first studied art under John Elwood Bundy at Earlham College in Richmond, Indiana. She also attended the Corcoran School of Art in Washington, D.C., the Art Students League in New York City, Howard Pyle's school of illustration in Wilmington, Delaware, Richard Miller's Class for Painters in Paris, and the Boston Museum School in Massachusetts. While at school in New York, Rush worked as an illustrator for the New York Tribune and began a career as an illustrator of children's books. After spending the summer in Paris in 1913, she settled in Manhattan for the next five years and earned her living as a commercial artist. She returned to Indianapolis in 1918 and opened a studio downtown, where she painted portraits, received mural commissions, and designed bookplates.

In 1920, she settled in Santa Fe, New Mexico, a city she had previously visited with her family in 1914. Rush was the first professional woman artist to move permanently to Santa Fe. Among her close friends there were fellow Hoosier Gustave Baumann and former classmate Georgia O'Keeffe. In Santa Fe, she began experimenting with the fresco technique of mural painting, becoming so adept that she received many commissions for such work and was hired by the Santa Fe Indian School to teach their students how to paint murals. Rush also created murals for the WPA in Santa Fe and Las Cruces, New Mexico and in Florence, Colorado.

When Rush died in 1966, she left her home to the Society of Friends, who had held their meetings there for many years.



Landscape with Deer, 1931

42" x 48 1/4"

Collection of DePauw University, Gift of Elsie Conant, 1995.15.1

While most Indiana artists did not go as far as complete abstraction in their work, many experimented with some aspects of painting associated with modernism including the simplification of forms, an emphasis on the two-dimensionality of the canvas, an abandonment of any illusionistic sense of space in their works, the decorative effect of colors and shapes, and the use of non-naturalistic colors. Rush used many of these techniques in paintings such as *Landscape with Deer*. In this work, she created an imaginary western landscape populated with tiny deer, large plants, little trees, and cubist-shaped rocks. While animals, trees, sky and mountains are recognizable, their shapes have been simplified and are not depicted in a representational manner. The senses of scale and space within the painting are also non-naturalistic, as objects become decorative elements in the overall design of the painting. As Rush noted, "Since I was a young girl, much of my work has been abstract and imaginative, although not non-objective."

For Discussion

- Why was it necessary for Olive Rush to get training in so many schools to become an illustrator? Were there many women illustrators then and were there many children's books in 1913? Compare to the children's books written today. (Art 4.1.2)(Language Arts-careers)
- Look up the Depression era WPA murals. Was it necessary to support artists financially during the Depression? (Soc. Studies 4.1.11)
- After the 30's Rush began painting in the modernistic style. Theorize about her style change. What was happening in Indiana and the world? (Art 4.6.1)

SAVAGE, EUGENE FRANCIS

1883–1978



EUGENE SAVAGE was born in Covington, in Fountain County, Indiana. He began his studies in art at the Art Institute of Chicago, where a Prix de Rome in painting enabled him to attend the American Academy in Rome. He also took classes in art at the Corcoran School of Art in Washington, D.C. He earned bachelor's and master's degrees in fine arts at Yale University, and is best known for his mural paintings. He participated in many mural projects for the Works Progress Administration and was a member of the Mural Art Guild. He taught mural painting at Yale University for 28 years.

The Spirit of the Land Grant College, 1961

58' 10" x 11' 3"

Courtesy of Purdue University Libraries, Archives & Special Collections
Purdue University HSSE Library

Keywords: paintings, murals

Subjects: agriculture, farms, education, people, men, women, children, students, books, tools, hats, transportation, domestic animals, presidents, colleges, bridges, science, art, engineering, military, weapons, boats, buildings, agriculture equipment

This painting consists of five panels that tell the story of the history of the Land Grant colleges and the benefits such educational institutions had on the development of technologies, industries, sciences, and liberal arts in the United States in the 19th and 20th centuries. Although the style of the murals is representational—that is, we can recognize the forms in them as people, trees, or tractors—the objects are somewhat abstracted and exaggerated. Also, the artist did not use the traditional vanishing point perspective in his compositions.

For Discussion

- Help students identify in this mural the scenes and the events from history that each scene represents. Ask them why they think it is important for art to document such historical Indiana events. (Art 4.1.1)
- There are many symbolic details in the mural, such as liberal and fine arts represented by the lyre, palette, theatrical masks, and the Janis bust. Ask students what other symbolic features they can find. (Art 4.1.3)

SCHRADER, CHRISTIAN

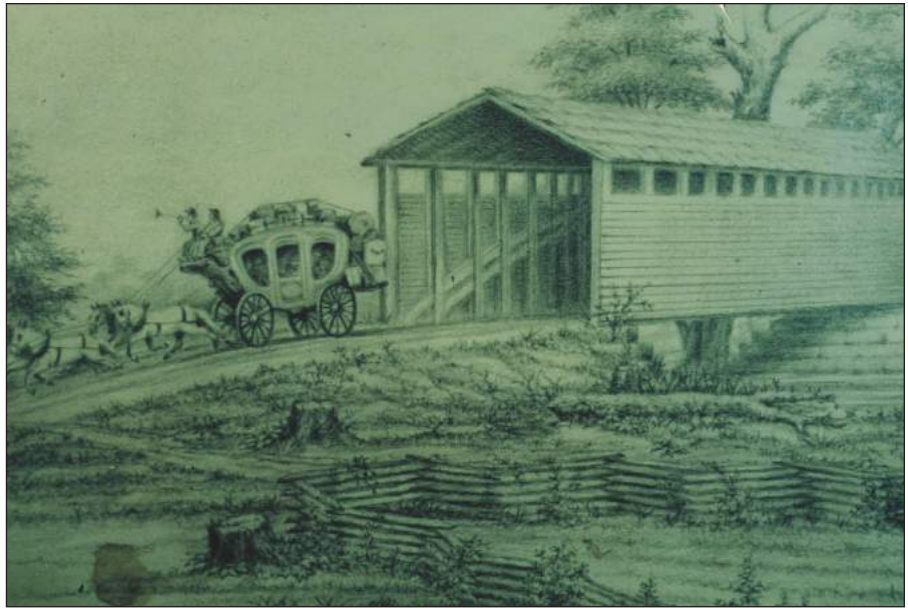
1842–1920

CHRISTIAN SCHRADER was born in Indianapolis in 1842 to German immigrant parents. His family had made the weeks-long ocean crossing to the United States in a small, crowded sailing vessel. They settled in Pittsburgh, but learned of the wonderful improvements contemplated in the new state of Indiana and decided to journey there. They traveled by flatboat down the Ohio River to Jeffersonville, then came to Indianapolis by wagon in the early 1830s.

Christian Schrader became a successful china merchant, but he also had a natural gift for drawing. His artist's eye saw the city changing and growing about him, and he was determined to preserve the picturesque scenes of early Indianapolis. His documentary sketches provide scenes and intimate glimpses of life in Indianapolis during his lifetime.

For Discussion

- Ask students to compare the mode of travel, the bridge, and the fence with similar scenes of travel today. Ask them if they think this might be an important historical drawing. Why or why not? (Art 4.1.1)



Stagecoach, 1850s

9 3/4" x 15"

Indiana State Library

drawings, cultural landscape, pencil

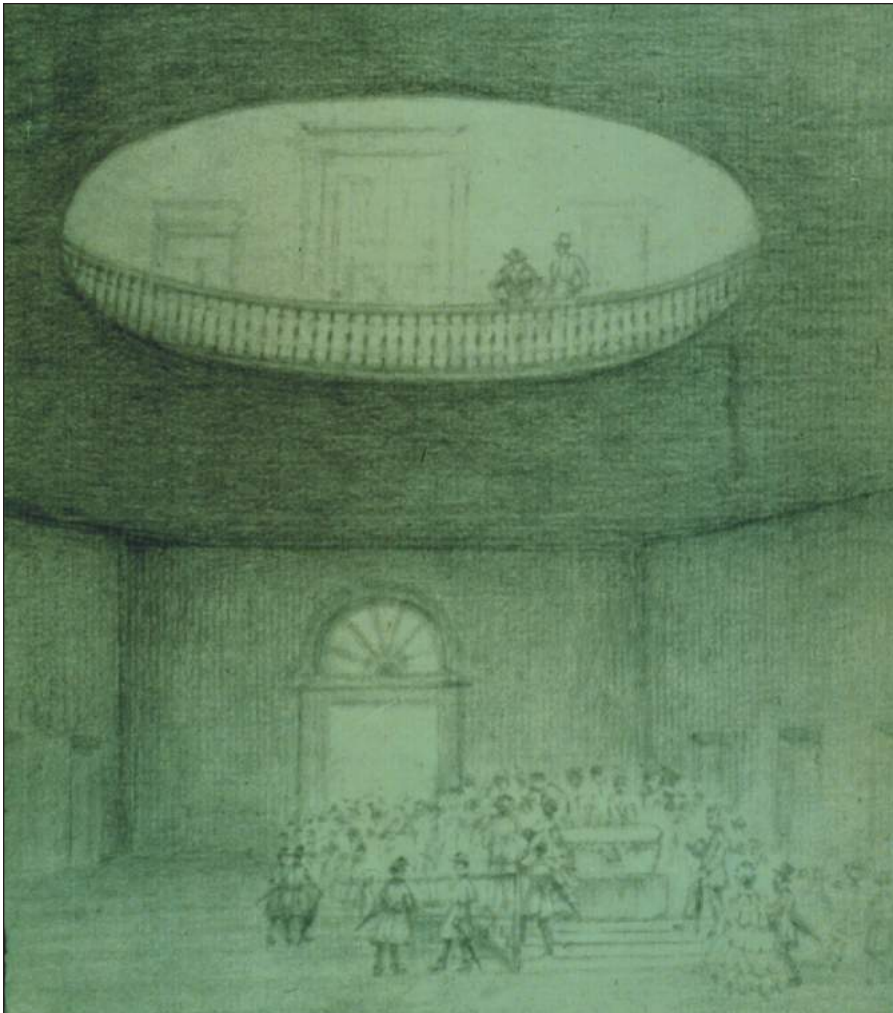
Keywords: outdoors, trees, creeks, bridges, covered bridges, fences, transportation,

Subjects: stagecoaches, people, domestic animals

This drawing depicts "The National Road high bridge in east Washington St. and Noble three squares east of Little's Hotel—Crossing Pogues Run" according to a notation on the drawing. The "high bridge" is a covered bridge, of course. Little's Hotel was at New Jersey and Washington streets. Noble Street is now College Avenue.

In *The Old Northwest: Pioneer Period, 1815–1840*, R. Carlyle Buley provides an interesting description of stagecoaches and stage travel: "The body contained two or three transverse seats for three passengers each, had side doors and was mounted or suspended high above the axles on plaited or riveted leather thongs or thorough braces, in lieu of springs. The result was a somewhat wobbly, top-heavy vehicle. Small luggage might be taken inside, stored with the driver, or put under the seats, but the infinite variety of odd-shaped carpetbags, leather trunks, hatboxes and such . . . presented a problem. The baggage boot at the rear could not hold all, but soon the coach top was utilized as well."

According to *The Diary of Calvin Fletcher*, in 1836 there were three stagecoaches leaving Indianapolis in the morning: west to Terre Haute, east to Lawrenceburg, and south to Bloomington. In April 1849, Fletcher left Indianapolis by stage around 10 a.m., ate in Plainfield and Putnamville, and arrived in Terre Haute at 4 a.m. the next day. After conducting some business, Fletcher caught a small steamboat at 4 p.m. and arrived in Lafayette at midnight the following day.



Abraham Lincoln Lying in State in the Indiana State House, 1865

8 1/2" x 8"

Indiana State Library

Keywords: drawings, narrative, pencil

Subjects: indoors, events, buildings, presidents, people

Following Lincoln's assassination on April 14, 1865, the nation began to mourn the fallen President, and plans were made for his final journey to Illinois. Indianapolis had the honor of being one of the 12 cities where Lincoln's body would lie in state. Plans and proclamations were immediately made for the solemn occasion in Indiana. The funeral train would be met at Richmond on the Indiana-Ohio border by Gov. Oliver P. Morton and other dignitaries. They would accompany Lincoln's body to Indianapolis, where his body would lie in state in the rotunda of the State House. The funeral train would later continue to Chicago.

Sunday, April 30, was a rainy, miserable day. Citizens turned out to pay their respects as the train passed through the Indiana countryside. At Indianapolis the large and complex funeral procession made its way to the State House. The first group to be admitted were Sunday school children and their mothers. Finally the long lines of patient, rain-soaked citizens were admitted. Ladies were requested to wear their skirts unhooped to allow more room. The

public viewing was from 9 a.m. to 11 p.m.; at midnight Lincoln's body was carried back to the funeral train.

This sketch is roughly drawn but has some amazing points of detail nonetheless. Schrader chose to portray the scene as a documentary view. The casket and mourners are dwarfed by the location, but the casket group is balanced by the light oval of the rotunda dome opening. Rather than focus on and show the grief of the mourners close up, Schrader has shown the event in context, with respect but not exploiting the emotion.

For Discussion

- Ask students why they think Schrader chose to draw this scene from this perspective. Do they think the drawing fits the description in the narrative of a solemn event? Have them list the ways the drawing depicts sorrow. Ask them to describe how this drawing makes them feel. (Art 4.3.2)

Additional Activities

- Help students create a game board using landmarks on the way from your community to the State Capitol Building of Indiana. Have students choose a specific era and show modes of travel used in that time period. Help students calculate the length of time to make the trip and obstacles on the way. Ask them to record their calculations in their journals. Then, have them select a different time period with different transportation and compare the trips.
- Tell students: As a reporter it is your assignment to document an important event. You can choose the event. Your camera is broken. You can take written notes, but your editor also wants visual images. How will you illustrate the event?

SCHWARZ, RUDOLPH

1866–1912

RUDOLPH SCHWARZ was born in Vienna and studied there at the Academy of Fine Arts. Around 1888 he went to Germany, where he executed important works in stone. His dream of coming to America was fulfilled in 1897 when he accompanied Bruno Schmitz of Germany to Indianapolis. Schmitz had been selected in a worldwide search for an architect for the Soldiers' and Sailors' Monument on the Circle.

In a later competition to complete the monument, Schwarz won over many other sculptors and received the commission for several of the statues, including the *War and Peace* groupings. He executed many other statues throughout the state, including the statue of Governor Oliver P. Morton at the east entrance of the State House.

He lived the rest of his life in Indianapolis with his family, had a studio on the south side of the city, and taught modeling classes at Herron Art Institute. Although he revived the art of wax casting and owned a factory devoted to it, the method frequently resulted in imperfections and Schwarz often underbid his jobs, so he lived in poverty.

For Discussion

- Ask students to describe the ways Schwarz showed movement in this sculpture. How did he solve the problem of balance? (Art 4.3.1)
- Ask: How did Schwarz depict the scout? What did a military scout do? What is this scout doing? (Art 4.3.2)

Additional Activities

- Allow class time for students to research any carved stone monuments in your area. Take a field trip to examine them in person.



The Scout, n.d.

14' tall

Indiana War Memorials Commission

Keywords: sculpture, casts, bronze

Subjects: people, men, military, weapons, uniforms, hats, hands

The Scout is one of four statues representing branches of the military: artillery and navy are on the north side; infantry and cavalry (including *The Scout*) are on the south. Figures in the sculptures are depicted in regulation uniforms. Schwarz has achieved a convincing portrayal of a scout by having his left arm raised as if to shade his eyes while peering into the distance. A lifelike quality has been achieved by carving the legs in a walking position rather than placing them together in what would be a more static pose. At the time this photo was taken, the saber that should be hanging at the scout's left was missing, but the piece has since been restored.

SCOTT, WILLIAM EDOUARD

1884–1964

WILLIAM EDOUARD SCOTT, painter and muralist, was the second African American artist, after Henry Ossawa Tanner, to achieve an international reputation. He was an important figure in the Harlem Renaissance and has been called the dean of Chicago's African American artists. He is best remembered as a painter of the life and achievements of African Americans and his example inspired hundreds of aspiring black artists.

Born and raised in Indianapolis, Scott studied art with Otto Stark at the Emmerich Manual Training School. After graduating, he became Stark's drawing assistant and the first African American to hold a teaching position in an Indianapolis public high school. He continued his studies with Stark and took classes at the Herron Art Institute. Between 1904 and 1909, he attended the School of the Art Institute of Chicago and also received training in mural painting. Scott traveled to Paris several times between 1909 and 1914 to further his studies, and during these trips he met famed African American painter Henry Ossawa Tanner, who greatly influenced him.

In 1915, Scott traveled to Tuskegee, Alabama, visited with Booker T. Washington, and stayed in the South for several months studying the life of blacks. Thereafter, he concentrated almost exclusively on representing the lives and work of African Americans. Scott painted dozens of portraits of leading black educators, scientists, and political leaders, including Booker T. Washington, George Washington Carver, and Frederick Douglass. He became closely involved with W. E. B. DuBois and other members of the NAACP, and was commissioned to create covers for the organization's journal, *The Crisis*. He also illustrated covers for *Opportunity*, the periodical of the National Urban League. When the Daughters of Indiana organized the Hoosier Salon in 1925 to promote the art of Indiana, Scott was the first African American artist to participate. In 1931, he received a Julius Rosenfeld Fellowship to study and paint in Haiti. He was also the only African American artist to win a competition to execute a mural depicting the contributions of blacks to life in the United States for the Recorder of Deeds office in Washington, DC.



Rainy Night, Etaples, 1912

25.5" x 31"

Indianapolis Museum of Art

Keywords: paintings, urban landscapes, oil on canvas

Subjects: outdoors, night, rain, people, streetlights, umbrellas, windows

Between 1910 and 1914, William Edouard Scott visited Henry Ossawa Tanner on several occasions and rented a studio near Tanner's summer home in Etaples, near Normandy on the coast of France. Scott adopted Tanner's approach to painting and created tonal landscapes and figurative scenes such as this one. The overall muted colors of the palette, the wonderful sense of light and atmosphere, and the way in which Scott applied his paint to the canvas in broad strokes are similar to the techniques employed by Tanner. Although the painting at first appears to be very blue in tonality, subtle glowing shades of yellow and pink are coming from the streetlamps and windows. Scott's use of heavy impasto and his inclusion of figures carrying umbrellas convey the feeling of wet pavement and the misty atmosphere of a rainy night.

For Discussion

- Ask students: How did William Scott create the rainy atmosphere? What did he change about colors, lines, and shapes to achieve the impression of movement? (Art 4.3.1)
- Help students research the 1914 mural project at the Indianapolis City Hospital (now Wishard). What were the purposes of the project, and what role did Scott play? (Art 4.1.1; Social Studies 4.5.4)
- Help students research the contributions of Booker T. Washington, George Washington Carver, Frederick Douglass, and W. E. B. Du Bois to American cultural heritage. (Social Studies 4.5.3, 4.5.6)
- Help students research the contributions of African American artists to Indiana's cultural heritage. (Art 4.1.1; Social Studies 4.5.6)

SCUDDER, JANET

1873–1940

JANET SCUDDER was born in Terre Haute, in Vigo County, Indiana. She studied at the Cincinnati Art Academy, with Lorado Taft in Chicago and Frederick MacMonnies in Paris, and at the Pitti Palace Academy of Fine Arts in Italy. For a time after her Cincinnati studies she had a studio in Terre Haute to teach woodcarving, but there were no students. She then moved on to become, according to William Forsyth, “the most distinguished woman artist born in Indiana.”

She assisted Taft in designing statues for the Columbian Exposition in Chicago in 1893, where she won a medal. In Paris she worked with clay and plaster, experimenting with various forms of sculpture: portraits, busts, memorial tablets, medallions, statues, and finally fountains. According to Forsyth, she was best known for her fountains. She executed some in the United States, for example, for J. D. Rockefeller at Pocantico Hills, New York; Harold McCormick at Lake Forest, Illinois; and Alexander Hudnut in Princeton, New Jersey, following her visit to the United States in 1912. She had a studio in Paris after 1908, and completed many successful commissions. Her work, according to Forsyth, was the first of an American woman sculptor to be purchased for the Luxemburg Museum in Paris. She was in France during World War I and served in the French Red Cross.

She returned to New York City to contribute more to the war effort, and remained there. In her Madison Avenue studio, she continued to create fountains, medallions, and other works of art. She received many prizes for her work. Children were a favorite subject for her sculptures.



Front and back of Centennial Medal, 1916

1 1/2" diameter

Indiana Historical Bureau

Keywords: sculpture, casts

Subjects: bronze, outdoors, people, men, women, children, state seals, medallions

This medallion was designed for the centennial celebration in 1916 of Indiana's statehood. The inscription reads, "THE ADMISSION OF INDIANA TO THE UNION." The tall figure of Columbia represents the United States welcoming her new child, Indiana, to the Union. In the background there is a small illustration of the territorial capitol and Constitutional Elm in Corydon. The artist's name is at the bottom left inside the border.

The back, or reverse, presents an artistic rendering of the state seal design that had been traditionally used.

For Discussion

- Ask students to describe the function of a medallion. How do they think Hoosiers might have used it in 1916? What are some reasons for issuing a medallion? Ask them to list some similar commemorative items common today. (Art 4.1.2)
- Have students compare the two styles on the front and back of the medallion. What cultural style can they identify in the sculpting? The figure symbolizes Columbia. Ask: What does Columbia symbolize? (Art 4.2.2)
- Remind students that the seal design on the back of the medallion has become an icon of Indiana. What other icons can they describe that are associated with the state? (Art 4.1.3)

SHULZ, ADA

1870–1928

Born in Terre Haute, **ADA WALTER SHULZ** is best known for her light-filled, outdoor paintings of mothers and children, such as *Gray Goose*. She moved to Indianapolis as a teenager and enrolled in Shortridge High School, where her talent for painting was encouraged. In 1889, after graduating high school, she moved to Chicago with her mother and attended the Art Institute of Chicago. On a summer excursion of the Art Institute program to Delavan, Wisconsin, she met her future husband, painter Adolph Shulz, and after two years they married in 1894. The couple spent the next few years traveling and studying abroad, first in Paris, then Munich, before settling back in Delavan.

For Discussion

- Ada Shulz wanted her paintings to uplift people's spirits. Ask students what meaning they find in her choice of colors, pose of the girl and the goose, and the background. How are those features painted to create a bright and airy feeling? Does this painting uplift spirits? Why or why not? (Art 4.3.1)
- Ask students if their response to the painting would be different if Shulz had painted the same figures and objects on a gloomy day. (Art 4.5.1)
- Ask: Do you like this painting? Why or why not? What criteria did you use to decide? (Art 4.4.2)



Gray Goose, n.d.

30" x 27"

Courtesy of Indiana State Museum and Historic Sites

Keywords: paintings, oil on canvas

Subjects: people, women, children, domestic animals, Brown County Art Colony

The Shulzes began spending summers in Brown County, Indiana, in 1908 and eventually bought property once owned by Gustave Baumann, moving permanently to Brown County in 1917. Ada Shulz was inspired by the people, land, flora, and fauna of the area, and local children and barnyard animals were often used as subjects in her paintings such as *Gray Goose*. Inspired by her Christian Scientist faith, Ada Shulz strived to create bright, airy, and joyful paintings that would uplift people's spirits.

SHULZ, ADOLPH R.

1869–1963

ADOLPH SHULZ was born, in Delavan, Wisconsin. He studied at the Art Students League in New York City and at the Académie Julian in Paris. From his German parents he gained a deep love for nature and the world of art. He spent much time in the country studying wild flowers, trees, birds, and animals.

On a walking tour of Indiana, Shulz discovered Brown County. In 1917 he and his first wife, Ada Walter Shulz, also an artist, built a studio and home in Nashville. He was a pioneer of the colony of artists that Brown County has since sustained. According to Mary Quick Burnet, Shulz said of Brown County, "There exists the rare color and caressing atmosphere of the South so dear to the artist. We also find a people and a civilization as hospitable as its air, and I firmly believe that Brown County is destined to become the greatest sketching-ground in the Middle West."



Turkey Roost, 1918

34 1/4" x 44"

Indianapolis Museum of Art

Keywords: paintings, natural landscapes, cultural landscapes, oil on canvas

Subjects: outdoors, trees, wild animals, birds, Brown County Art Colony

This painting may be considered rather odd subject matter, but it makes a striking composition. By creating a perspective with the horizon line below the roost, the artist has focused attention on the roost and the turkeys, outlining them against the sky. Turkeys like to roost in the air because they are susceptible to pneumonia and need protection from the damp ground. The roost also offers protection against wild animals.

For Discussion

- Ask students: What does this painting tell us about farming in 1918? Do we see turkey roosts today as we drive through the countryside of Indiana? Why is this painting important historically? (Art 4.1.1)
- Have students identify the characteristics of Impressionism that are used in this painting. Help them consider the expressive properties achieved by the choice of the up-close turkey roost. What do they think the artist was striving to do? (Art 4.3.1)

Additional Activities

- Allow class time for students to research the behavioral habits of turkeys. How do their habits contrast to those of other fowl?

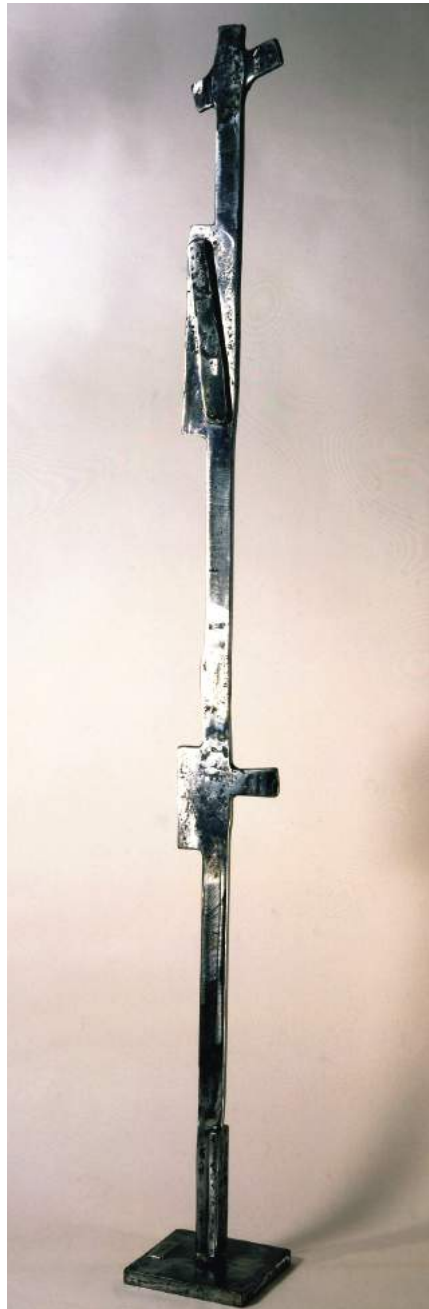
SMITH, DAVID

1906–1965

ROLAND DAVID SMITH, who was born in Decatur, in Adams County, Indiana, became one of the most influential sculptors of the 20th century. He began showing signs of artistic talent at Paulding High School in Ohio. He attended the Art Students League in New York City and began his artistic career as a painter. He and his first wife, artist Dorothy Dehner, lived in Brooklyn, but also had a farm in Bolton Landing, New York, which they bought in 1929. It was on the farm in 1932 that Smith, using a gas-powered welding torch, welded together discarded metal parts to create a new kind of sculpture. When in Brooklyn, Smith worked at the Brooklyn Navy Pier inside a Terminal Iron Works shed.

During World War II, Smith studied welding at a government-run school in Warrensburg, New York, and then moved to Schenectady to work at the American Locomotive factory assembling tanks and locomotives. During this time he became a certified welder and joined the United Steelworkers of America union. In 1950 and 1951, Smith received two Solomon R. Guggenheim grants that enabled him to concentrate on his art. During one of the most productive periods of his career, he created more than 22 sculptures, which he referred to as “drawings in space.” Between 1948 and 1955, Smith taught at several colleges and universities: Sarah Lawrence College in Bronxville, New York, the University of Arkansas at Fayetteville, and Indiana University in Bloomington. Because few of his sculptures sold in his lifetime, Smith began placing them in the fields surrounding his home in Bolton Landing. This outdoor sculpture park still stands today.

Smith died from injuries sustained in a car crash.



Forging IV, 1955

82" x 8 1/4" x 8"

Keywords: sculpture, forging (metal forming), varnished steel

Subjects: abstract

In a remarkable burst of creative activity, David Smith made 11 sculptures in 1955, which he called his “Forging” series. The title refers to the method Smith used to produce the works and shows the close relationship between the materials and techniques the artist used and the final work of art created. According to the Tate Museum, “They were the first of his works to be made entirely from stainless steel and are among the most reductive and most insistently vertical of his sculptures. They were produced using a power-driven forge hammer in the workshops of the steel fabricators, Seward & Company,” in Bloomington, Indiana. The “Forgings” series was done when Smith was on the faculty at Indiana University.

In *Crossroads of American Sculpture*, Holliday T. Day noted, “The *Forging* series was about the painted, gestural line rather than the line of a pen or pencil. Like a rapidly made brushstroke of paint, the outcome of any one of the *Forging* sculptures was not entirely predictable. He placed a metal plug in a previously drilled hole in a hot steel bar and then used the trip hammer to pound the plug into the hole. The pressure sent the sides of the bar outward into the area around the hole, much as a brush would splay out from pressure the hand applied to the brush.” The sculptures appear like lines drawn in three-dimensional space.

For Discussion

- After students look at *Forging IV*, ask them if they agree that Smith’s sculpture is a “drawing in space.” Ask them to describe the kind of line used by Smith in his sculpture. (Art 4.3.1)
- Ask students: Is Smith’s art made to imitate, decorate, or express his ideas? Do you think that he would have chosen another philosophy for making art if he had not learned to weld in an automobile factory? (Art 4.3.1, 4.4.1)

Art © Estate of David Smith/Licensed by VAGA, New York, NY

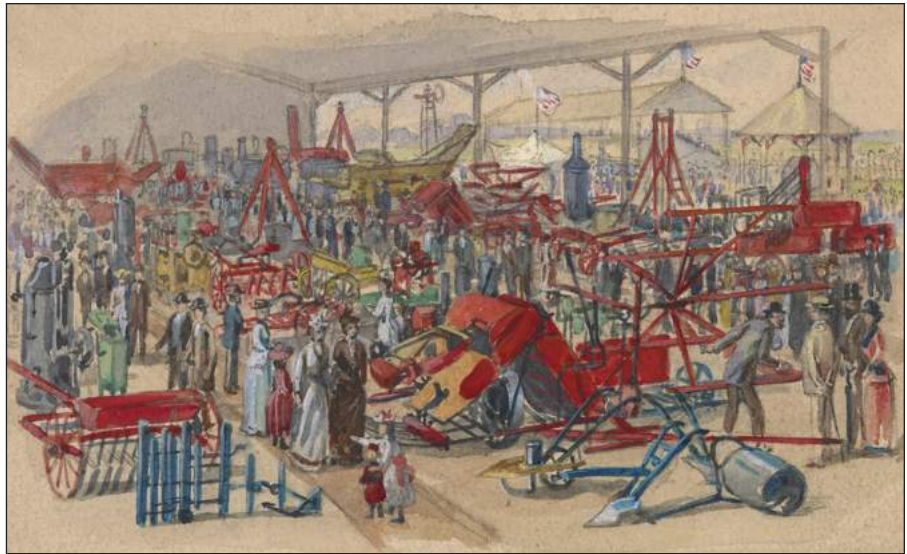
STARK, OTTO

1859–1926

OTTO STARK was born in Indianapolis. Like many households, his family had a cow for milk. Taking it to pasture one morning, Stark sprained an ankle and was unable to continue at his job as a woodcarver standing at a bench. Thus at 16 he apprenticed to a Cincinnati lithographer and went to night classes at the Art Academy. In 1879 he went to the Art Students League in New York City and supported himself through illustrations, designs, and lithography. When many of his friends were going to Munich to study, he attended the Académie Julian in Paris. He studied under Gustave Boulanger, who was noted for his Oriental subject matter. Stark is one of the Hoosier Group.

Stark returned to the United States in 1888 and worked in New York City and Philadelphia until his wife died in 1891; then he brought his four children back to Indianapolis. Children were among his favorite subjects. He portrayed them in candid situations doing simple, everyday tasks. In 1899 he began teaching art at Emmerich Manual Training School. He also taught at the Herron Art Institute. Many of his pupils went on to become artists or art teachers. Once, when the Indianapolis school board asked pupils to write essays on "Why We Take Pride in Indianapolis," Otto Stark followed right behind James Whitcomb Riley in popularity.

Stark wrote about his craft, and it is interesting to note his definition of his style: "Impressionism to me has always meant the retaining of the first impression which nature makes upon us as we approach her, be it of tone, quality, harmony, light, vibration, force, delicacy, color, etc., and rendering this impression, if necessary, to the exclusion or at the sacrifice of details or other qualities and characteristics not so essential or vital, and rendering it unhampered by tradition and conventionalities."



State Fair, 1895–1900

3 1/2" x 5 1/4"

Indianapolis Museum of Art

Keywords: paintings, cultural landscapes, watercolor and gouache

Subjects: outdoors, events, people, men, women, children, hats, agricultural equipment, tools, Hoosier Group

In this work Stark is documenting an event in great detail. He has selected a different medium with which to paint, and his style is more like that of the illustrator for commercial work. Note that the dress of the people is formal and they are portrayed in various types of activities and with varying degrees of interest in the exhibit. Notice also the color and detail of the farm machinery. The color helps to create the feeling of activity and excitement that would be expected at the fair.

For Discussion

- Ask students if they think Stark did a good job of depicting the activity of a State Fair. Why or why not? Ask them to describe how he used the elements and principles of art to show distance. (Art 4.1.1, 4.7.1)
- Have students describe how an illustrator of commercial works creates art differently from other art. Ask: How is commercial art used? How does this painting differ from Stark's other work? (Art 4.2.2)

Additional Activities

- Let students paint pictures using small sponges. Show them how to apply large areas of paint using dark colors first. As the paint dries, they can gradually build up to the lightest colors and use a brush for some detailing.
- Show students photographs or catalog drawings of old and new farm machinery. Invite a local equipment dealer or a farmer to come to class and talk to students about the equipment and how it has changed in color, size, design, purpose, and cost.



Leland Morning, 1921

28" x 36"

David Owsley Museum of Art
Ball State University

Keywords: paintings, natural landscapes,
oil on canvas

Subjects: outdoors, summer, trees, lakes,
dunes, Hoosier Group

Stark accompanied his friend J. Ottis Adams and Adams's family to Leland, Michigan, starting in the summer of 1916. The area is described in the book *The Hoosier Group* as "northern Michigan's Indiana Woods, a mile-square thicket of pines, hemlocks, and balsams along the eastern shore of Lake Michigan." Stark reportedly pitched two tents on the beach—one to live in, and one as a studio. This painting emphasizes the heavy atmosphere typical of early morning on a body of water and the dense foliage of summertime. The horizontal composition leads the eye to the light on the water. Also, the artist has used atmospheric perspective to draw the viewer into the painting. A sense of distance is the result of the indistinct edges and cool colors.

For Discussion

- Ask students where they think the artist was standing when he painted this work. (Art 4.3.1)
- Ask students to identify the trees and plants in the painting. What does that tell them about the style of this painting? (Art 4.3.2)



Boy Sleeping, ca. 1894

18" x 23 7/8"

Private Collection

Keywords: paintings, narrative, oil on canvas

Subjects: outdoors, people, boys, hats, toys, Hoosier Group

This painting is of Stark's third child, Paul, born in 1890. It is painterly, with heavy brush strokes, and is Impressionist in style. A similar painting titled *Tired Out* has certain details changed. A wagon has been added behind Paul, and a crop lies under his left hand. Some details about the boy's attire have also been altered. The hat and toy horse in the foreground in this painting have been omitted in *Tired Out*. *Boy Sleeping* shows an attention to detail that has the mark of a carefully crafted product. This version fits Stark's conception of Impressionism. He has kept the background simple, almost atmospheric. He emphasized the boy, his hat, and his toy horse.

For Discussion

- Was *Boy Sleeping* painted according to Stark's definition of Impressionism? Do you think he captured the relaxed, unposed sleeping boy, the shadows of the tree, the dappled light, and the atmosphere on a first impression? Why or why not? (Art 4.2.2)
- What is happening in this painting? Do you feel the impromptu nature of this painting is a boy who has abandoned his toys and play and is too tired to continue? Does this scene hold your attention and remind you of a time that you have felt this way? (Art 4.5.1)

STEELE, THEODORE CLEMENT

1847–1926

None of the Hoosier Group of painters saw French Impressionist paintings in person in Paris in the 1870s and 1880s; rather they became aware of Impressionism through others' descriptions of it. **T. C. STEELE** first saw French impressionist paintings at the World's Columbian Exposition, which was held in Chicago from May through October 1893. He had learned to paint *en plein air*, or outdoors in front of the motif, while studying informally with fellow American J. Frank Currier outside Munich in the early 1880s. Currier's dark, tonal palette, however, was quite different from the bright, airy colors of Impressionism. Steele visited the fair at least once and afterwards changed his style of painting toward a much brighter palette, looser brushwork, and attention to atmospheric effects.



The Bloom of the Grape, 1893

30 1/8" x 40 1/8"

Indianapolis Museum of Art

Keywords: paintings, natural landscapes, oil on canvas

Subjects: trees, Hoosier Group, plein air, autumn, rivers

T. C. Steele focused his attention on his native state of Indiana in paintings such as *The Bloom of the Grape*. According to the art historian Martin F. Krause, "the white gauzy veil that covers grapes at harvest time is its 'bloom.' John Keats, Steele's favorite poet, mentions the effect in his poem 'I Stood Tip-Toe' and the painter-poet Steele uses it as a metaphor for the opalescent atmosphere found in Vernon in early November 1893." Steele wrote to his wife, "Yes, this has been a glorious autumn; there has been but little interruption to its fine weather and while I have seen more color, I don't think I have seen better color—such dull reds and crimsons and faded yellows and oranges, in juxtaposition with such royal purples. It seems to me I have never before seen such purples and violets with such distinctness and such harmony with the warmer colors." The autumn weather and colors clearly inspired *The Bloom of the Grape*, which was painted along the Muscatatuck River.

For Discussion

- Review the remarks made by the art historian Martin Krause and the poet John Keats. Ask students where in the painting the bloom, a metaphor of opalescent atmosphere, is found. (Art 4.3.2; English Language Arts 4.3.5)
- Reread Steele's description of the colors in this painting and ask students to point out those colors that Steele admired. Ask: What philosophy of painting did he demonstrate in *The Bloom of the Grape*? Was he painting exactly what he saw (imitationalism), a perfectly arranged composition (formalism), or his response to colors he loved (emotionalism)? (Art 4.4.1)



Portrait of James Whitcomb Riley, 1916

50" x 42"

Courtesy of Indiana State Museum and Historic Sites

Keywords: paintings, portraits, oil on canvas

Subjects: indoors, people, men, hands, eyeglasses, books, Hoosier Group

Author and poet James Whitcomb Riley often stopped by his friend T. C. Steele's studio on Washington Street to chat with Steele and get his reaction to some new poems. Riley is best known for his poems written in dialect, such as "Little Orphant Annie" and "When the Frost Is on the Punkin." Both men encouraged their community's efforts to attract attention to the artistic talents in the Midwest. Steele painted Riley first in 1878, when the poet was 28, and then again in 1880. This image is a 1916 copy of another portrait painted in 1902, when Riley was 52. It is a formal portrait against an Impressionistic background.

For Discussion

- Ask students to describe the details in this portrait. Why do they think Steele included those objects? What might those objects say about Riley? Why do they think Steele might have painted him this way? (Art 4.1.2, 4.3.1, 4.3.2)
- Read some of Riley's poems with the class. Then have them look again at his portrait and compare his writing to their impression of him based on the way he looks. (Art 4.5.1; English Language Arts Reading 4.3.3)



The Steps of the Monument, 1902

22" x 27"

Indiana State Museum

Keywords: paintings, cultural landscapes, oil on canvas

Subjects: outdoors, people, hats, buildings, Hoosier Group

The Soliders' and Sailors' Monument on the Circle in downtown Indianapolis was designed by Bruno Schmitz of Berlin, Germany. Its cornerstone was laid in 1889, and the monument was dedicated in 1902, the year Steele painted this work. The painting is a sharp contrast in styles. It is painterly, with a thick layer of paint (impasto). The muted colors have been tinted with a lot of white, while brighter colors used to paint the people in the scene are deeper in hue, making it seem as though they are moving.

For Discussion

- Ask students to describe what makes this painting Impressionist rather than documentary. Ask them what reasons Steele might have had to paint this scene in this style. What mood has he created in this scene? (Art 4.2.2, 4.3.1, 4.4.1)
- Show the class a photograph of the Monument as it looks today. Ask students to identify items in the contemporary scene that could not have been included in Steele's 1902 painting. (Art 4.2.3)

TAGGART, LUCY M.

1880–1960

LUCY TAGGART was born in Indianapolis. She was the daughter of Thomas L. Taggart, a prominent politician. She was a pupil of William Forsyth, William Merritt Chase, and Charles W. Hawthorne at the Art Students League in New York. She studied at May Wright Sewall's private school in Indianapolis and at Smith College in Massachusetts. According to her obituary in the *Indianapolis Times*, she favored life in Gloucester, Massachusetts, but returned to Indianapolis to teach at the Herron Art Institute.

According to Forsyth, Taggart had been abroad and exhibited frequently in the East and West. Writing in 1916, Forsyth said that "she has spent most of her time in the east of late years, in New York and on the Massachusetts coast, but also has a studio in Indianapolis." He indicated that Taggart was "best known for her figure pieces, but she also paints landscape."



Eleanor, 1921

40" x 36"

Indianapolis Museum of Art

Keywords: paintings, portraits, oil on canvas

Subjects: indoors, women, fans, hands, mirrors, chairs

This lady is a graceful figure seated in front of, and reflected in, a gold-framed mirror. The mirror serves as a frame and almost gives the viewer the illusion of a painting within a painting. The front reflection, showing both the front and back of the sitter, adds a third dimension to the viewer's perception of her. She is romanticized by the view of her face through the mirror, which softens the lines of her face and skin. There is an impressionistic use of color in her dress and fan, which takes on the appearance of Monet's water lilies. Notice the curves of the fan and the top of the mirror as well as the other soft curves that pull the composition together.

Additional Activities

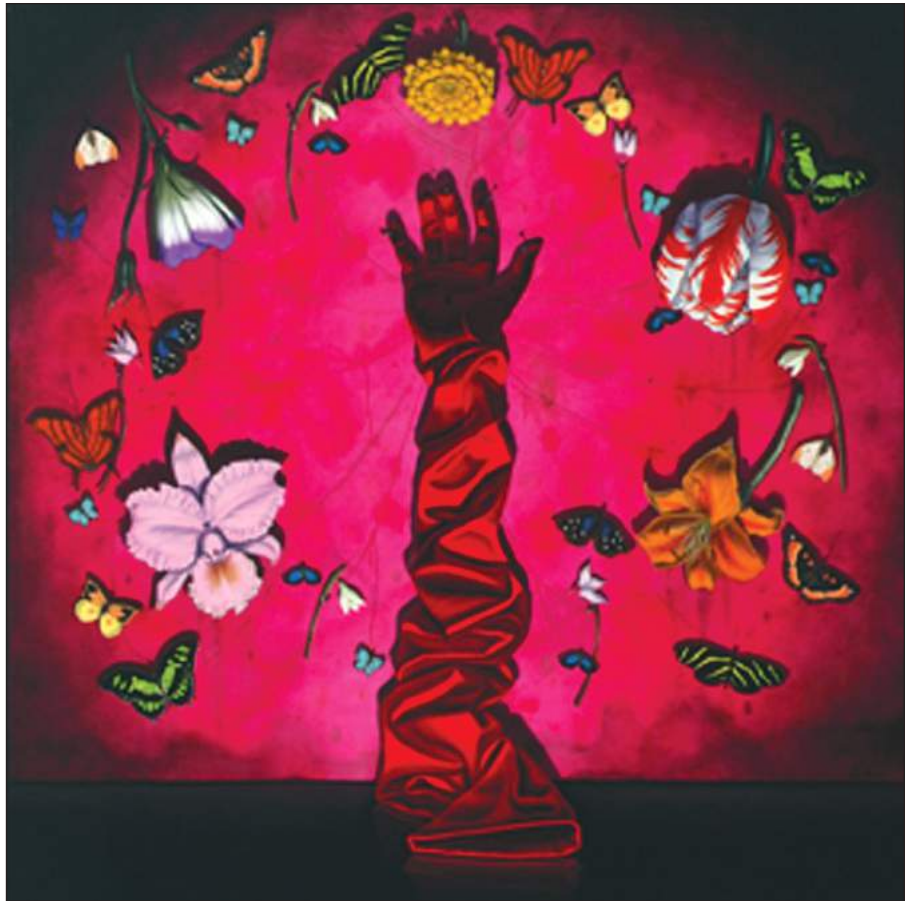
- Have students take photographs of each other's images as reflected in a mirror. When they see themselves as others see them, they may think it is as shocking as hearing themselves on an audio recording for the first time. Have them write their reactions to their own images in their journals.

TOMASULA, MARIA

1958–

MARIA TOMASULA is the Michael P. Grace Professor of Art at the University of Notre Dame in St. Joseph County, Indiana, and teaches painting and drawing at the school. She received her bachelor of fine arts degree from the University of Illinois at Chicago and her master of fine arts degree from Northwestern University.

Growing up on the south side of Chicago, Tomasula was influenced by a unique blend of Catholic religious imagery and the street murals of her immigrant neighborhood. Her photorealistic paintings are often theatrical in their staging and composition—with objects compressed in a narrow space and accented by colorful draperies. In a recent exhibit catalog, Tomasula stated that she uses “traditional modes of representation to articulate themes of contemporary identity and being.”



By Hands Unknown, 2000

42" x 42"

Private Collection

Keywords: paintings, narrative, oil on linen

Subjects: hands, gloves, butterflies, flowers, religions

According to Tomasula, “What I wanted to do in this painting was to conjure up the idea of a creator, but one whose form is hidden, or sheathed. The glove reads as a sort of elegant, feminine piece of formal clothing. Out of a small tear in the palm of the red satin glove emerge a number of strands, or threads, that attach to a halo of flowers and butterflies that surround the glove. I hoped to produce a picture that brings to mind the relation of the created world to our ideas of a creator and the ways we think of ultimate originators.”

For Discussion

- Ask students what influences of Tomasula’s unique blend of Catholic religious imagery and her own Latin American background they can find. In what ways do they think the painting looks religious or Latino? (Art 4.1.1)
- Ask: What do the items mean? What might they symbolize? (Art 4.1.3)
- Ask students what makes this painting contemporary and not traditional. (Art 4.2.3)

UHL POTTERY

1849–1943

THE UHL POTTERY COMPANY was first located in Evansville around 1854. In 1908 it moved to Huntingburg, Indiana, but closed in the mid-1940s. The UHL logo was an acorn or combined acorn and waves.

Stoneware is a low-grade, rough-textured ceramic ware; it is fired at high temperatures, making it very hard and nonporous. Crocks were used in the days before refrigeration to store pickles, sauerkraut, and other items. Fried meat could be preserved in them by packing it in lard.

Stoneware crocks are glazed to protect the surface and make them easier to use for food storage. The glaze in the kiln is like molten glass. A century ago, crocks were not glazed on the bottom or on the rim so that they could be stacked during firing. If there were glaze on the bottom or rim, firing would bake the crocks together. Crocks are hand-thrown, not poured into a mold. Most potters today use purchased clay, but there are still many clay deposits around Indiana suitable for use. After the Wabash River floods and recedes, a large deposit of clay remains that could be cleaned and used for pots.

For Discussion

- Ask students to describe what a logo with an acorn and waves might say about its owner. (Art 4.1.3)
- Ask: What did a number on a storage crock mean? Why were the crocks not glazed on the top or bottom? (Art 4.1.2)
- Have students compare containers of today with some from 1910 and discuss which is most functional, longer lasting, or attractive. Ask: Which do you think would be harder to manufacture, a hand-thrown crock or a pressed-glass container? (Art 4.1.2)



Stoneware Crock, 1910

10 3/4" x 10 1/2"

Private Collection

Keywords: ceramics, vessels, stoneware

Subjects: bowls, logos

This is an example of a type of utility crock manufactured by UHL Pottery. Notice that the rim is a different color because there is no glaze on it. The logo was applied by dipping a stamp into blue glaze and then marking it on the crock before firing. Crocks were used as measures and made in many different sizes. The number marks the size; this one holds three gallons.

Additional Activities

- Provide newspaper, magazines, or online computer time for students to study symbols in advertising. Then help them create a logo they can use to identify their own artwork.

U.S. GLASS COMPANY, GAS CITY

1893–1992

Around 1885 a gas boom began in central Indiana. It propelled sleepy railroad towns in Grant, Dunkirk, Jay, and Blackford counties to bustling communities of more than 7,500 people each. About eleven glass factories were located in the region around the turn of the century, including the **UNITED STATES GLASS COMPANY**. Many towns in the “gas belt” had glass factories, but few survived after the gas was used up. Indiana’s glass industry has been preserved in Dunkirk’s Glass Museum, which houses 3,000 examples of glassware from more than 50 companies throughout the United States.

For Discussion

- Ask students: Did you have special dishes when you were little? How do these glass items compare with the ones you had? (Art 4.1.1, 4.7.3)
- Have students research the gas boom in Indiana. What impact did it have on Gas City and the U.S. Glass Company? (Social Studies 4.1.9)



Nursery Rhyme pattern glass, late 19th century

Bowl 3 3/8" x 4 5/8"; cup 1 3/8" x 1 5/8"

Private Collection

Keywords: design, glassware, cut glass, embossed glass

Subjects: people, children, wild animals

The United States Glass Company ran an automated plant in Gas City, where pieces in the Nursery Rhyme pattern were produced from the late 1800s to the early 1900s. The embossed figures are animals and young people. The punch bowl depicts the wolf in Grandma’s clothes, Red Riding Hood, a tree, and a house. The size of the dishes was scaled down for easy use by children.

Additional Activities

- Ask students to bring in objects from home that incorporate nursery rhymes. Why do they think the same rhymes have lasted so long and been used in so many different ways? Help them research what a nursery rhyme is and then write their own.
- As a class, discuss scale and proportion. Have students compare and contrast objects that are familiar. Let them practice with rulers to learn about scale. Review basic geometry shapes to discuss proportion.

VAWTER, JOHN WILLIAM

1871–1941

JOHN “WILL” VAWTER was born in Boone County, Virginia, and came with his family to Greenfield, in Hancock County, Indiana, at age 6. He started his career as a cartoonist and illustrator; later he painted landscapes as well. He completed many illustrations for his friend, the Hoosier poet, James Whitcomb Riley. Vawter’s sketches appeared often in the weekly issues of *Life Magazine*.

According to the *Indianapolis Star*, “From the time his hands were able to hold a pencil, he showed a marked talent for drawing; his mother encouraged his artistic tendencies, and neighbors of the Vawters in the old days have innumerable anecdotes to tell both of the rapidly developing artistic talents of young Will, such as the numerous times when, setting up his easel in the Vawter parlor, he absentmindedly wiped his paint brushes on the parlor curtains and the plush upholstery of the furniture. His first paints were the leftover colors he begged from the local house painters.”

Vawter moved to Nashville, Indiana, in 1904 and joined Steele and others in the Brown County Art Colony.



Scene of an Alley, n.d.

30 1/2" x 36 1/2"

Art Museum of Greater Lafayette

Keywords: paintings, urban landscapes, oil on canvas

Subjects: outdoors, streets, houses, fences, trees

This painterly composition presents a winter day. Notice how the sky colors enhance the feeling of the season. The application of the paint embellishes the straight lines of the frame constructions. The car tracks indicate that there has been movement in the area, although the present scene is quite still.

For Discussion

- Help students analyze the painting and describe what they think *painterly* means. Have them list the treatment of the buildings, atmosphere, and snow and decide if the painting is Impressionist. (Art 4.2.2)
- Ask students what they think it means to be self-taught. Have them think about Indiana in 1871 and speculate about why Will Vawter might not have received art training when there was training available. What role do they think James Whitcomb Riley might have had in Vawter’s success? (Art 4.1.1)



Barnes Cabin on Owl Creek, Brown County, n.d.

24" x 29"

Indianapolis Museum of Art

Keywords: paintings, natural landscapes, cultural landscapes, oil on canvas

Subjects: outdoors, trees, hills, clouds, houses, Brown County Art Colony

The high horizon line pulls the viewer into the picture, with the clouds mirroring the tree line. Notice how the log cabin is nestled into the natural setting. There are still many log cabins of this type in Brown County, some even in remote areas. The painting has a grayed, monochromatic color scheme.

For Discussion

- Review with students how to make a monochromatic color scheme. Ask them why Vawter might have chosen this limited color scheme. (Art 4.3.2)
- Ask students: Is this a good work of art? Why or why not? What criteria did you use to make your decision? (Art 4.4.2)

Additional Activities

- Ask students to list reasons why this scene looks cold. Then have them paint or draw this scene in another season by changing the colors of objects and the level of activity.
- Have students draw a close-up view of this cabin and include people in the scene. Ask them what kinds of activities the people will be doing and why.
- John William Vawter began his career designing advertisements. Ask students to invent a new product, such as a new apparatus to solve math problems. Have them create an advertisement to promote the product and describe the audience to which they want to market the product.

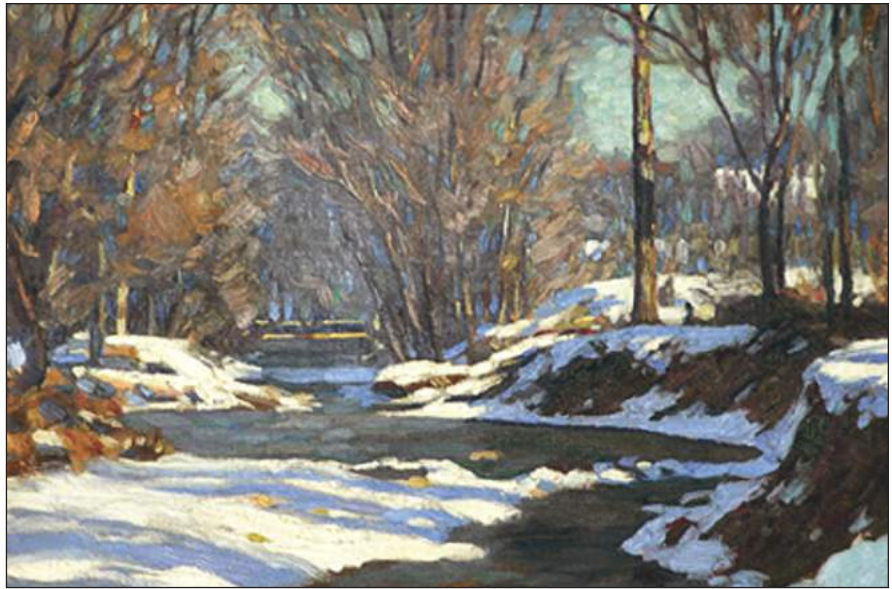
WHEELER, CLIFTON

1883–1953

CLIFTON WHEELER was born in Hadley, in Hendricks County, Indiana. When he was in the fourth grade, his family bought a flour mill at Mooresville and moved there. In a 1945 letter to the Art Museum of Greater Lafayette, he wrote, “One of my first new friends introduced me to James Fenimore Cooper’s *Leatherstocking Tales*, and we built wigwams, tracked each other through the woods along the creek and had a few camping and hiking trips into the hills in southern Morgan County. By this time I was scrawling very poor drawings all over the fly leaves of my schoolbooks instead of studying. I got good grades in English, Civil Government and History, poor grades in Mathematics, until I reached solid Geometry when they went up, and awful grades in Latin, in which I flunked one year. . . . When I finished high school I was reluctantly allowed to come to Indianapolis to Wm. Forsyth’s studio for a year. Forsyth and my doctor aunt, who lived in New York, assured my parents that I would not necessarily be a tramp if I studied art and at last they sadly agreed that I might go to New York for a year to art school.”

Wheeler had studied under Forsyth at the Herron Art Institute. He then studied with William Merritt Chase in New York City and went to Europe twice to study. Around 1911 he returned to Indiana with his wife, and they built a home and studio in Irvington, an eastside Indianapolis neighborhood where Forsyth and other artists also lived. He became an instructor at the Herron Art Institute, in charge of the antique class.

Wheeler had no special technique or subject, but his decorative work was well known, and he had murals all over the country. His murals at the Indianapolis Circle Theatre and City Hospital (now Wishard) are among his best work. His landscape paintings—especially his snow scenes—are held in high regard.



Snow Covered Banks, n.d.

18" x 23 1/2"

Art Museum of Greater Lafayette

Keywords: paintings, natural landscapes, oil on canvas

Subjects: outdoors, winter, trees, streams

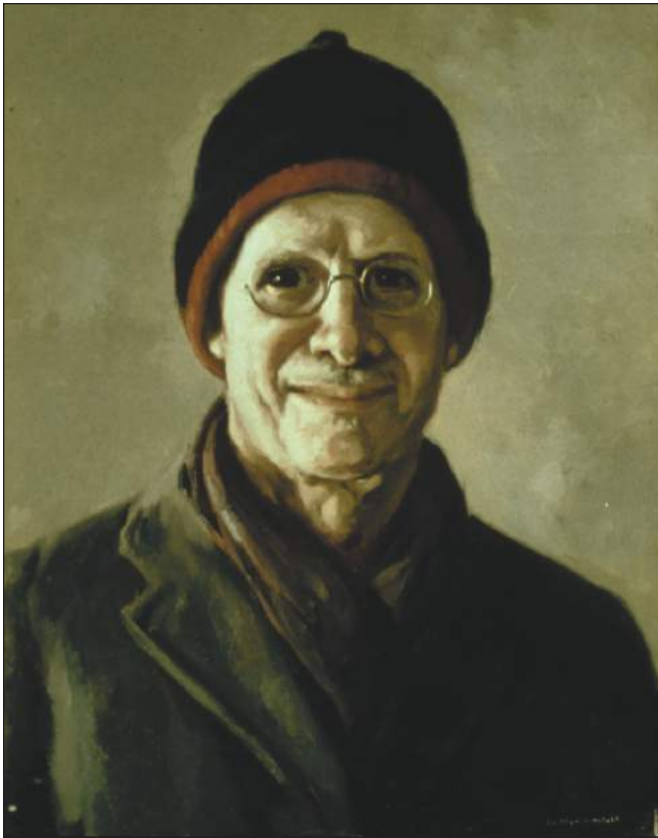
Even though there is snow on the banks, the artist has given a warm feeling to the day by the use of light and warm colors along with the cool ones. The shadows are long, and the stream pulls your eye through the painting, inviting you to travel with Wheeler on the stream. He wrote about the painting, “I hardly know what to say about the picture except that it was painted on Pleasant Run near the edge of Indianapolis and that my hands nearly froze while I was doing it. I am fond of walking both in summer and winter and I spend a good deal of time on this stream which is only about two blocks from my home.” The painting was a gift to the Lafayette Art Association by the children of the Ford School.

For Discussion

- Ask students: Where are the areas of cool color in this painting? Where are the areas of warm color? Point out the curving line used to paint the creek edge and the effects of the shadows. Ask: Do those properties add to the expressive quality of the painting? Why or why not? (Art 4.3.1)
- Remind students that some winter scenes can be dark and dreary. Ask: How does a winter scene need to be painted in order to convey its beauty? (Art 4.5.1)

Additional Activities

- Do a sensory activity with your students. Have them close their eyes and imagine water rushing over rocks and along a streambed. Have them describe the sounds and odors they hear and smell.



Self Portrait, n.d.

16 1/8" x 20 1/16"

Indianapolis Museum of Art

Keywords: paintings, portraits, oil on masonite

Subjects: outdoors, people, men, hats, eyeglasses, trees, cabins, Brown County Art Colony

When looking at this painting you get an honest feeling for the artist's love of the outdoors, especially in his clothing and peaceful expression. Great detail is given to the face, with the background and clothing less detailed, yet the clothes have an outdoor appearance. The background is light in color and appearance, which is very different from the dark backgrounds in the majority of the earlier portraits. Note that he has not painted himself as an artist with visible tools of the trade.

Additional Activities

- Have students write a biography about the man in this image. Where does he live, what is his home like, and what activities does he participate in? What kind of man do they think he is?

For Discussion

- Help students find meaning in the candid pose the artist has chosen to paint. Ask them what they think he is trying to convey, if not his profession. What does the pose tell them about the subject? (Art 4.3.2)
- Ask students why most artists use themselves as models. Is it because they can't afford to pay someone to pose, because they know their own faces well, because they are trying to learn more about themselves, or because they need to practice painting and problem solving? (Art 4.1.2)

WINTER, GEORGE

1810–1876

GEORGE WINTER, the youngest of 12 children, was born in England. His family was well educated, and their home had a gallery where he often listened to people talk about art. The town itself contained many collections of celebrated paintings. Having decided to become an artist, Winter spent four years in London. He arrived in New York City in 1830 and studied at the National Academy of Design. He went to Cincinnati, Ohio, in 1836 and to Logansport, Indiana, in May 1837, where he spent the next 14 years. He became a U.S. citizen in 1841.

Apparently he was drawn to Logansport by a desire to record the appearance of the Potawatomi and Miami Indians who were being removed beyond the Mississippi River following their relinquishment of their native lands to the U.S. government. Winter had never seen an American Indian before his arrival at Logansport, and his journal records his reaction: "The Indian as I found him was not the one I had seen through the imagination or fancy; he was clothed in varied colored draperies, each in accordance with his own peculiar conceit. Instead of the shaved head and scalp lock towering from the center of the cranium, his head was wrapped around with a shawl of many colors, turban fashion, a la Turk, presenting a picturesque appearance."

Winter's paintings are an extremely valuable historical record of the customs of these Indiana Indian tribes.

Winter also painted portraits of local settlers and landscapes from sketches he made along the Wabash River, often with groups of American Indians painted into them. In his book *Pioneer Painters*, the art historian Wilbur Peat says of Winter's landscapes, "Tinged with an air of romanticism in both composition and color, and planned to bring out the most picturesque aspects of the region, they became very popular, finding their way into many local [Lafayette] homes."

In 1850 Winter opened a studio in Lafayette and painted commissioned portraits. In 1852 he started his "Distributions": he would hold a public showing of a group of paintings, sell chances for one or two dollars, and then hold a drawing to determine the winners of the paintings. In 1874 he went to California and made numerous sketches. He died only a week after he returned to Lafayette in 1876.

For Discussion

- Ask students to describe how the poses of the people and the horse and the treatment of the background help to create a mood. (Art 4.3.1)
- Ask: What does this painting mean? What story does it depict about American Indians and their culture? Does the picture seem to foretell what might happen to American Indians? In what way? (4.3.1)



Scene on the Wabash, n.d.

24" x 28 3/4"

Indianapolis Museum of Art

Keywords: paintings, natural landscapes, oil on canvas

Subjects: outdoors, people, men, women, rivers, islands, clouds, American Indians

This scene is near Pipe Creek and was painted at Logansport, which Winter described in his later journal of Logansport: "Its locality possessed very many natural beauties; the river views were picturesquely charming, being dotted with many thrifty islands." Rivers were probably Winter's favorite subjects for landscapes.

The sky and land become one in the background of this painting, giving it a soft quality. There are three parallel levels: the foreground, the islands and water, and the clouds. The trees make an interesting contrast: the smaller one points towards the sky and the lower pine branch points towards the women. Notice how the men and women are separated.



For Discussion

- Ask students if they think the painted figures agree with George Winter's written description of the American Indians at Kee-wau-nay Village? Why or why not? (Art 4.4.1)
- Ask students if they think the players seem subdued. Ask them to describe how Winter might have used movement to depict a much more animated game. Have them list the art elements used by Winter to depict clothing. (Art 4.3.2)

Indians Playing the Moccasin Game, n.d.

34" x 42"

Indiana State Museum and Historical Sites

Keywords: paintings, narrative, oil on canvas

Subjects: outdoors, people, American Indians, men, women, children, hats, trees, games, domestic animals

According to Winter's notation on the back of the canvas, this painting was "Originally sketched at Kee-wau-nay Village, 1837, when Col. A. C. Pepper held his councils with the Pot-ta-wat-to-mies of the Wabash, Indiana."

The composition draws the eye into the scene because it forms a perpendicular ellipse, rather like the world itself, going into the third dimension. Notice the clothing of the American Indians, which was influenced by the French traders and trappers in the area. The French traded with the Indians, providing them with the brightly colored silk that they wrapped turban-style around their heads.

The moccasin game is a game of chance similar to the shell game, in which a pea is hidden under one of three nut shells. The player must guess the correct shell to win. In the moccasin game four miniature moccasins are used instead of shells, and a small stone is the object hidden. There are four players instead of just one, and each participant takes a turn at guessing the right moccasin. Also called Bullet, this gambling game was so widespread that a law was enacted to prohibit playing it. Offenses were punished with fines. The game was borrowed from the Delaware Indians.



Frances Slocum, 1839

20 3/4" x 16 1/2"

Tippecanoe County Historical Association

Keywords: paintings, portraits, oil on canvas

Subjects: people, women, earrings, American Indians

For Discussion

- Have students list the properties of this painting that make Frances seem to be an American Indian woman. (Art 4.3.1, 4.3.2)
- Ask students how this portrait compares to portraits of typical early Indiana women. (Art 4.1.1)

At age 5, Frances Slocum (1773–1847) was kidnapped by Delaware Indians from her home in Wilkes-Barre, Pennsylvania. She was discovered in 1837 when she confided her story to Colonel George Washington Ewing. Ewing sent an account of her story east, and Slocum's brothers and sister came to Deaf Man's Village to see her in 1837. She refused to leave her home and family. This "Lost Sister" was called Ma-con-a-qua, and she had married twice—first a Delaware warrior and then a Miami chief, the Deaf Man. The story is told in Martha Bennett Phelps's book *Frances Slocum, the Lost Sister of Wyoming*.

Winter painted his portrait of Frances Slocum on his return trip in 1839, at the request of her brother. The trip is recorded in Winter's account *Journal of A Visit to Deaf Man's Village, 1839*. According to this journal, Slocum's daughter placed the black silk shawl over her mother's shoulders, and pinned it in front. Winter's description as she posed includes the following: "Frances Slocum's face bore the marks of deep-seated lines. The muscles of her cheeks were like corded rises, and her forehead ran in almost right-angular lines. There was indication of no unwanted cares upon her countenance beyond time's influence which peculiarly marks the decline of life. She bore the impress of old age, without its extreme feebleness. Her hair which was evidently of dark brown color was now frosted. Though bearing some resemblance to her family, yet her cheek bones seemed to bear the Indian characteristic in that particular-face broad, nose somewhat bulby, mouth perhaps indicating some degree of severity. In her ears she wore some few 'ear bobs.'"

WOODRUFF, HALE ASPACIO

1900–1980

HALE WOODRUFF, painter, muralist, and educator, moved from Illinois to the Indianapolis area in 1918 and in 1920 enrolled in the Herron Art Institute, where he studied under William Forsyth until 1923. He worked and boarded at the Senate Avenue YMCA, where he met many leading African American artists, writers, and intellectuals, including W. E. B. Du Bois, poet Countee Cullen, and painter William Edouard Scott, who became friends and staunch supporters of his work. After a brief move to Chicago and some studies at the Art Institute, he returned to Indianapolis. Woodruff's big break came in 1926, when one of his paintings won a bronze medal and a check for \$100 from the Harmon Foundation. The Governor of Indiana personally presented the medal to Woodruff.

From 1927 until 1931, Woodruff lived and worked mainly in Paris, where he spent time with Cullen, White, Alain Locke (a professor of philosophy at Howard University), sculptor Augusta Savage, and painter Palmer Hayden. He was especially fascinated and inspired by the paintings of Cézanne and Picasso as well as by African art. In the summer of 1931, Woodruff became the art instructor at the newly formed Atlanta University Center. He developed the program into one of the most influential art programs for blacks in the country, established the first art student exhibition in the library of Atlanta University in 1932, and in 1942 helped establish the Atlanta University Annuals. These were the first national, juried exhibitions for black artists. Cash prizes were awarded and the university acquired works for a permanent collection to benefit the students and faculty of the school. This became one of the largest and most important collections of African American art in the country. Until its demise in 1970, the exhibition was the foremost venue for promoting the work of African American artists in the United States. Woodruff also taught art history classes at Talladega College, in Alabama, and in 1947, accepted an appointment

from New York University, where he was professor of art until his retirement in 1968.

Woodruff achieved national recognition for his murals. In 1936, he received a scholarship to study in Mexico City, where he worked for Diego Rivera, preparing the walls and grinding the artist's colors. Woodruff was hired by the Works Progress Administration to paint murals for schools in Atlanta. His most ambitious and famous murals were *The Amistad Mutiny* for the William Savery Library at Talladega College (1936–39) and *The Art of the Negro* for Atlanta University's Trevor Arnett Library (1950–51). In 1946, Woodruff and his wife settled permanently in New York City and from that time until his death, he was deeply involved with the New York art scene and came to prominence on the world art stage. He was instrumental in establishing Spiral in 1963 and gave the group its name to symbolize the aim of constantly reaching outward and upward. This group of black artists met regularly to discuss art, politics, social causes, and issues related to the black experience in America and their work as black artists.



Landscape with Constellations, 1973

Approx. 40" x 50"

Indianapolis Museum of Art

Keywords: paintings, narrative, oil on canvas

Subjects: people, women

Woodruff's works such as *Landscape with Constellations* reveal his interest in narrative subjects, but also show his experimentation

with more modernist modes of painting, including pure abstraction. He also incorporated elements of African art and culture as well as signs and symbols from other ancient cultures, such as Egyptian, Mayan and Aztec, and American Indian, into such compositions.

In her biography of Woodruff, Carrie Jennings wrote: "*Landscape with Constellations* is also connected to Woodruff's preparatory studies for the Atlanta University murals and to his interest in the spread of the sun culture. . . . [A] seated ancestral priestess figure, delineated against the yellow tones of a reflecting sun, assumes a frontal pose against the landscape . . . the woman serves in the composition as the pole separating the light from the shadows that form the axis line. A custom among some ancient societies, particularly West African and Melanesian, where an elder or priestess sits on a rock to identify the time for sowing, is suggested here. The sense of patient, quiet, contemplative sacred moment is communicated in a work that is at once abstracted, figurative, and narrative. The world as described in this painting seems alive with spirits, and [the painting] seems to relate to the sowing and planting season, and, thus, to fertility."

For Discussion

- Ask students to describe how the artist has used color, line, shape, and texture in a contemporary way. (Art 4.2.3, 4.3.1)
- Help students to construct meaning based on the features of the work, and then let them read the description of what is happening. (Art 4.3.2)
- Discuss with students Woodruff's philosophy for creating this painting. Ask: Is this work imitationalism, formalism, or emotionalism? (Art 4.4.1)

WOOLLEN, EVANS

1927–

EVANS WOOLLEN III is one of Indiana's premier architects, best known for buildings such as the New Harmony Inn, the monastery at St. Meinrad, the Indiana University Musical Arts Center, the Indianapolis Federal Building, and Clowes Memorial Hall. Woollen graduated from the Hotchkiss School and received his bachelor's and master's degrees from Yale University, where he studied under renowned modernist architects Louis Kahn and Philip Johnson. He worked for Johnson for one year and with John Johansen, of Connecticut. In 1955, he opened his first office on Monument Circle in downtown Indianapolis. In his early work he focused on private homes and banking facilities. His firm, Woollen Molzan and Partners, designed the new wing of the Indianapolis-Marion County Public Library's Central branch, opened in 2007.



Clowes Memorial Hall, 1960–1963

Butler University, Indianapolis

Keywords: architecture, concert halls, limestone

Subjects: auditoriums, towers

In 1960, Butler University commissioned Evans Woollen to build Clowes Memorial Hall. Designed and built in association with his former mentor John Johansen, it was completed in 1963. This was Woollen's first major commission and its success led him to design other performing arts buildings throughout the United States. The building's limestone exterior draws the eye up and emphasizes the suggestion of towers, a reflection of the university's 1920s Neo-Gothic administration buildings nearby. The concrete is carried through the interior with exposed panels that intersect laterally. The grand foyer is 60 feet high and 24,000 square feet, and the interior stage area is 9 stories tall. A unique feature of the auditorium is that there is no center aisle. Seats are 40 inches back to back and the rearmost seat in the house is only 113 feet from the stage. Because the building houses a 2,182-seat, multipurpose performing space—originally designed to be the home of the Indianapolis Symphony Orchestra—the architects paid special attention to the acoustics in the interior space.

For Discussion

- Explain to students that Woollen had to consider the functional needs (acoustics) of Clowes Hall more than the appearance of the building. An earlier architect, Louis Sullivan, influenced architecture with the theory that form follows function. Have students research some local buildings and decide if they are functional. (Art 4.1.2)
- Provide students some photographs of the inside of Clowes Memorial Hall. Do they think the space is functional? Take a field trip to a concert or other event at Clowes and ask students to evaluate the sensory qualities there. (Art. 4.3.2)



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