

Cincinnati Art Museum

MyCAM

Frank Duveneck: American Master

Adult Art Hunt





If you're looking for a friendly, but educational guide through *Frank Duveneck: American Master*, look no further.

You'll find the people and places that Frank documented in his art and get a glimpse of how he made his paintings and drawings.

Grab some paper, a pencil and your imagination and have fun!



Friends & Family

See how Duveneck depicted his
closest friends and family in his art.

MyCAM *Frank Duveneck: American Master: Friends & Family*

Here is Duveneck's light-hearted take on his friend John Henry Twachtman.

ACTIVITY:

Sketch a funny portrait of someone who came with you to the museum or another person you see in the gallery.



Frank Duveneck (1848-1919), United States,
John Henry Twachtman, 1880, pencil, Gift
of Norbert Heermann, 1925.585

LOOK AGAIN:

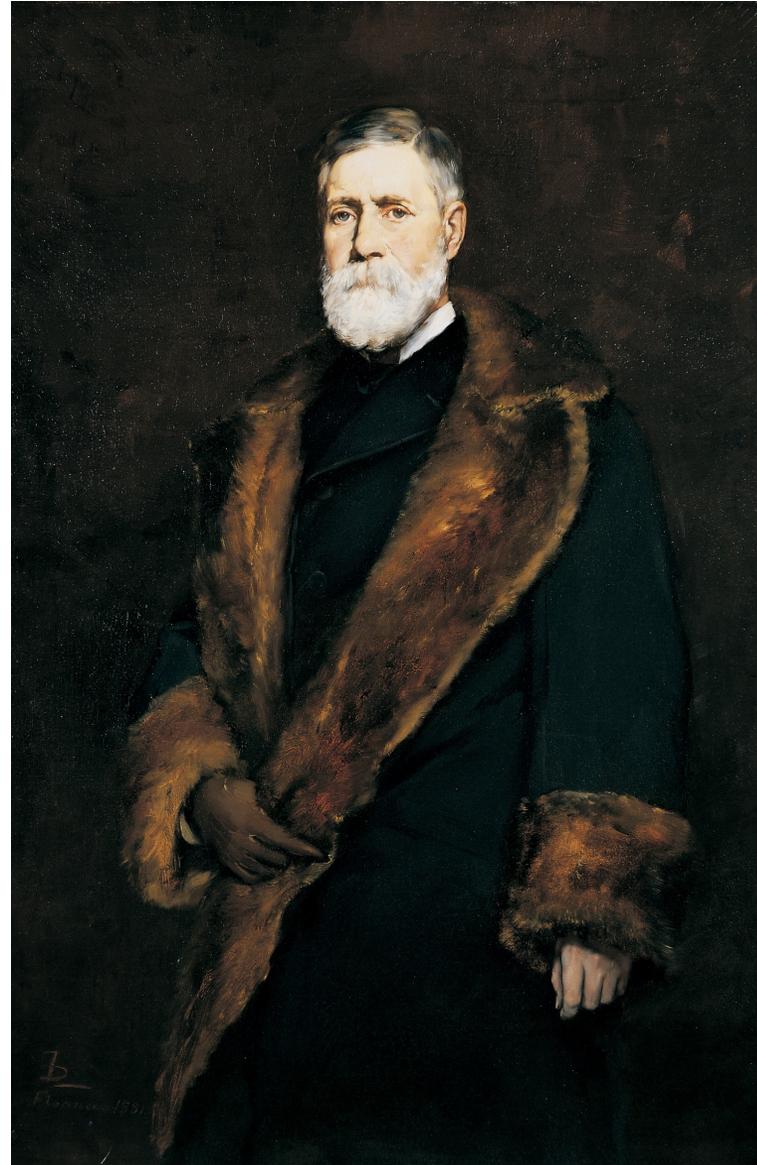
Think about how much Duveneck captured in just a few loose contour lines.

MyCAM *Frank Duveneck: American Master: Friends & Family*

Duveneck painted this while he was seeing the sitter's daughter, before they married.

ACTIVITY:

Look at Francis Boott's face for ten seconds, then close your eyes. What does his facial expression say to you?



Frank Duveneck (1848-1919), United States, *Francis Boott*, 1881, oil on canvas, The Edwin and Virginia Irwin Memorial, 1969.633

LOOK AGAIN:

Look closely at how Duveneck creates texture with his brushwork, from Boott's clothing and hair to the background.

MyCAM *Frank Duveneck: American Master: Friends & Family*

"Frank has painted a picture of me full length with which Papa is delighted and also all those who have seen it."
Elizabeth Boott Duveneck

ACTIVITY:

Find a detail of Lizzy's dress that you like. Sketch it or zoom in with your smartphone camera and take a photo.



Frank Duveneck (1848-1919), United States, Elizabeth Boott Duveneck, 1888, oil on canvas, Gift of the Artist, 1915.78

LOOK AGAIN:

Duveneck chose to paint a full-length portrait of Lizzy. What effect does that have on you as you look?

MyCAM *Frank Duveneck: American Master: Friends & Family*

Among other notable accomplishments, Alfred Traber Goshorn was the first director of the Cincinnati Art Museum.

ACTIVITY:

Write a one-sentence caption for this portrait.



Frank Duveneck (1848-1919), United States, *Sir Alfred Traber Goshorn*, 1897, oil on canvas, Gift of Alfred Traber Goshorn, 1898.220

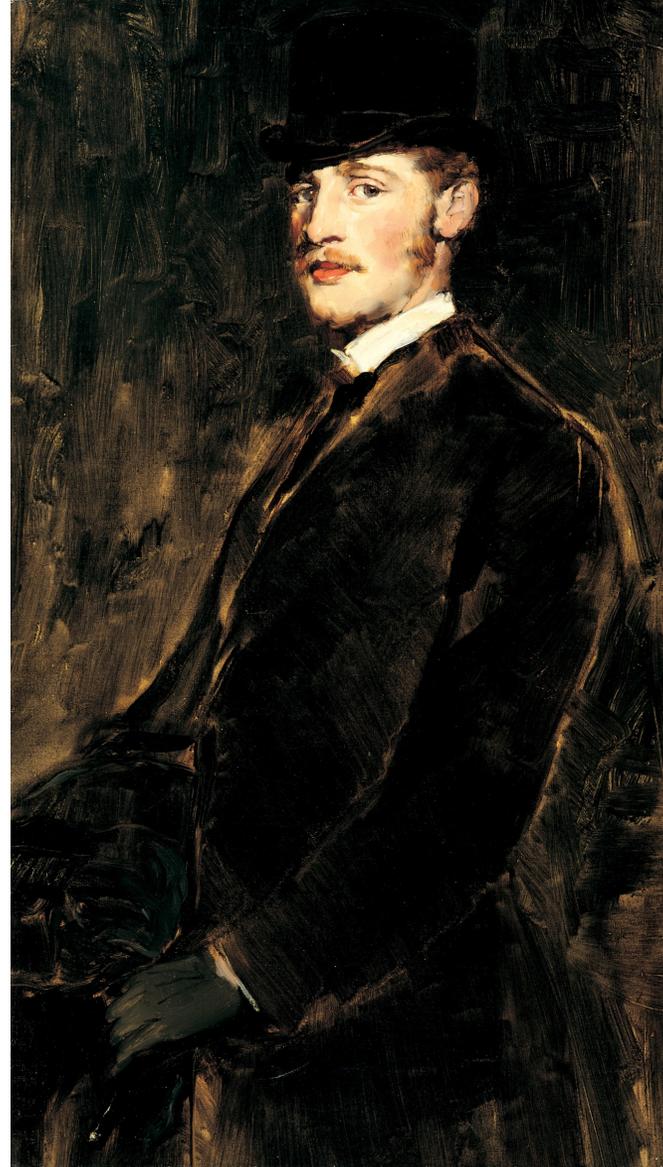
LOOK AGAIN:

Notice the objects surrounding Goshorn in this portrait. What do they say about him?

MyCAM *Frank Duveneck: American Master: Friends & Family*

Alexander was one of the Duveneck Boys, Frank's clique of artists and friends.

ACTIVITY:
Pose like John White
Alexander does in
the painting.



Frank Duveneck (1848-1919), United States,
John White Alexander, 1879, oil on canvas,
Gift of the Artist, 1908.1216

LOOK AGAIN:
Duveneck does a lot
with mostly one color.
Think about how he
has used light and
shadow.



Oh Captain, My Captain!

Check out a selection of studio experiments from some of Duveneck's students and some of his own.

MyCAM Frank Duveneck: American Master: Oh Captain, My Captain!

Boott used loose brushstrokes to create depth as she learned how to paint a person's hands.

ACTIVITY:

With your pencil in one hand, sketch your free hand. Hold it like one of Elizabeth's or however you want.



LOOK AGAIN:

Take a closer look at how Boott uses light and dark colors to create contrast, especially in the palms and fingernails.

Elizabeth Boott Duveneck (1846-1888), United States, *Study of Hands*, 19th century, oil on canvas, Gift of Frank Duveneck, 1915.255

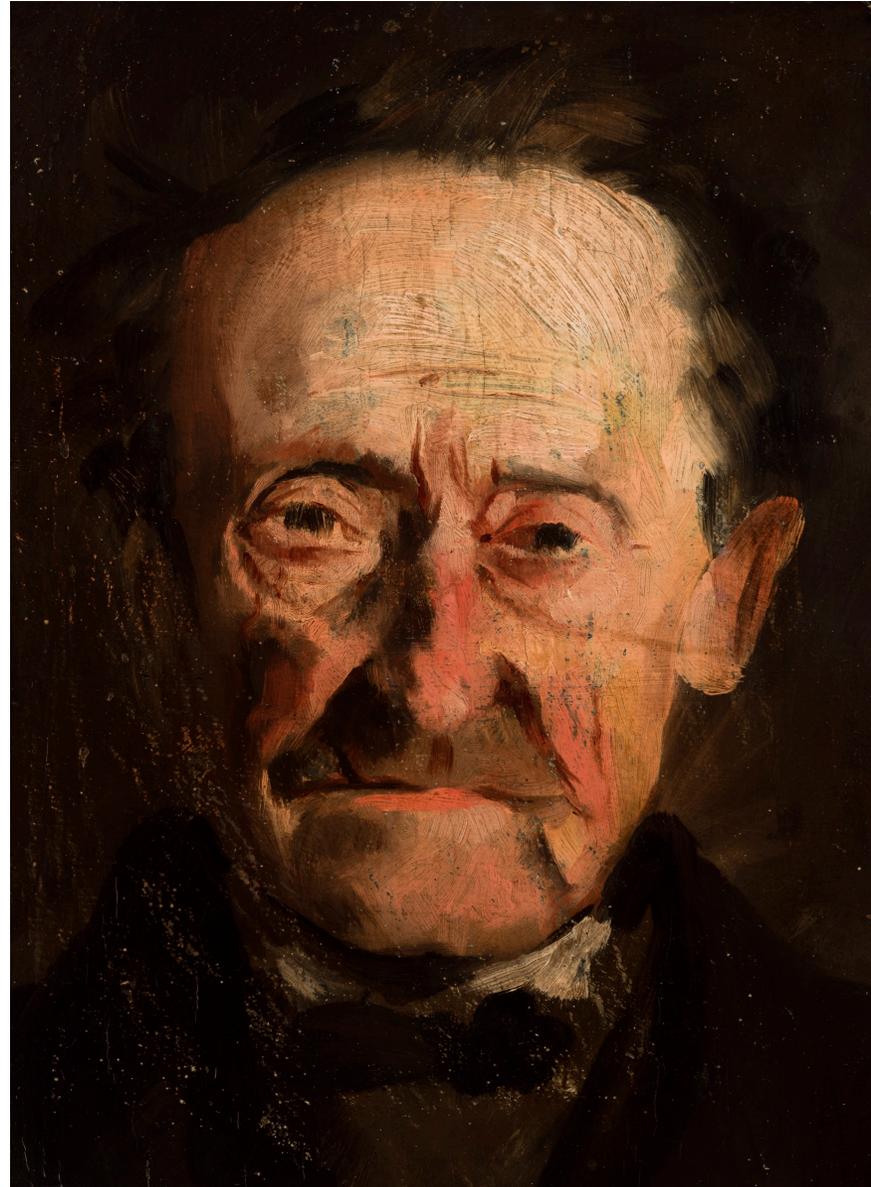
MyCAM *Frank Duveneck: American Master: Oh Captain, My Captain!*

This is a sketch from Twachtman's days studying with Duveneck in Munich.

ACTIVITY:

Find one of Duveneck's Munich paintings. Draw a line down the middle of your paper. On the left side, write what they have in common. On the right side, write how they are different.

John Henry Twachtman (1853-1902), United States, *Head of a Man*, 1875-1877, oil on cardboard, Gift of Elsie Storz, 1961.296



LOOK AGAIN:

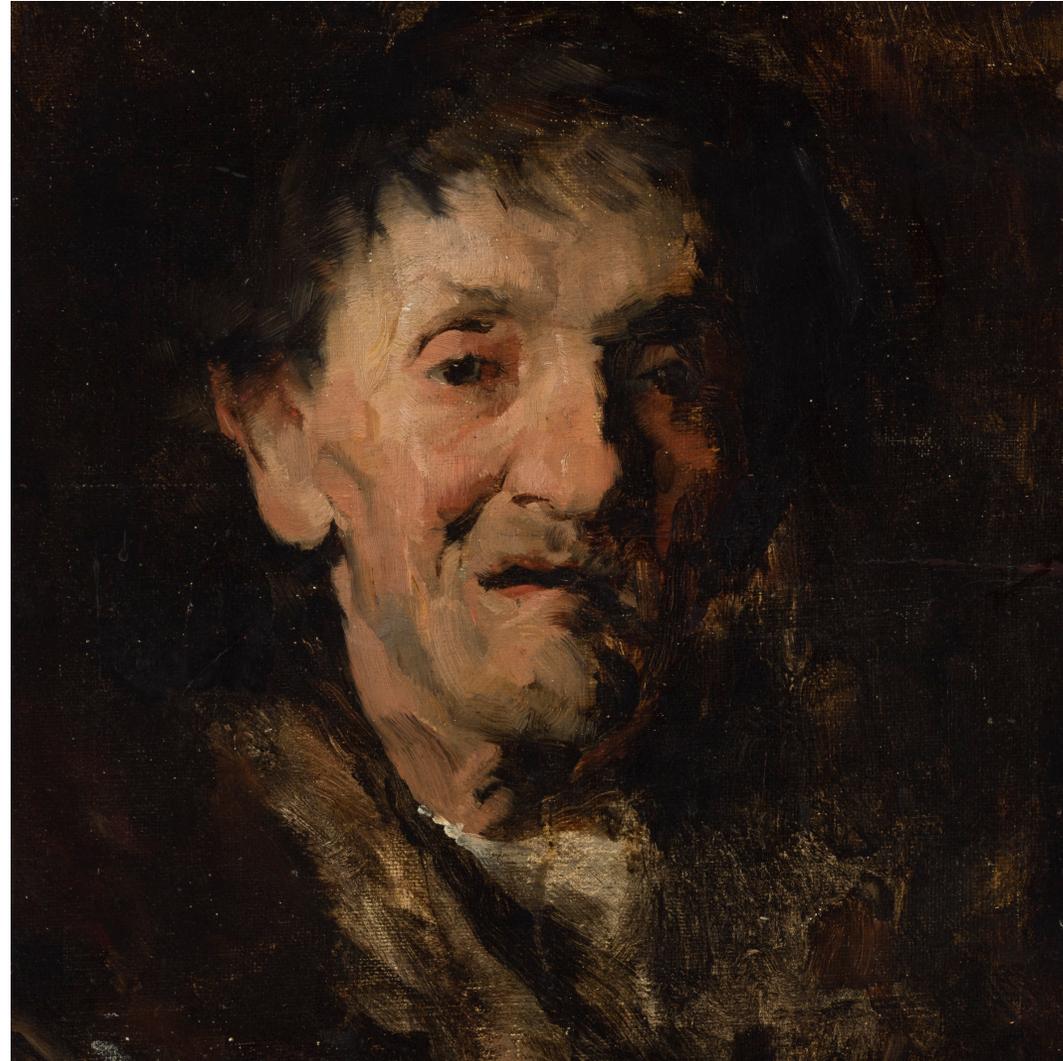
Look closely at how Twachtman creates a stark contrast between the head and the background.

MyCAM *Frank Duveneck: American Master: Oh Captain, My Captain!*

We don't know much about this oil sketch, but this student's work is similar to Duveneck's style.

ACTIVITY:

Write a seven-word memoir of this person. Who are they? What are they thinking?



Student of Frank Duveneck (late 19th century), United States, *Study Head*, circa 1880s, oil on canvas, Gift of Frank Duveneck, 1915.158

LOOK AGAIN:

Focus on how the artist used short, thick brushstrokes to add definition to the face.

MyCAM *Frank Duveneck: American Master: Oh Captain, My Captain!*

Duveneck might have made this while instructing his students or testing his own work before a final painting.

ACTIVITY:

Draw some speech bubbles and come up with a dialogue between the two heads in this study.



Frank Duveneck (1848-1919), United States,
Head and Hands, Study, 1879, oil on canvas, Gift
of the Artist, 1915.118

LOOK AGAIN:

This is a good example of underpainting, the one-color shading that happens before more color is added. Notice how Duveneck shades these heads and hands.

MyCAM *Frank Duveneck: American Master: Oh Captain, My Captain!*

Artists don't always take themselves so seriously. Here's a self-portrait caricature by Duveneck.

ACTIVITY:

Find a mirror, a reflective surface or your phone's camera in selfie mode and sketch your own funny self-portrait.



Frank Duveneck (1848-1919), United States, *Profile Self Portrait*, 1880, pencil, Gift of Norbert Heermann, 1925.583

LOOK AGAIN:

Notice Duveneck's use of line. How does he show movement? How does he show depth?



The Munich Years

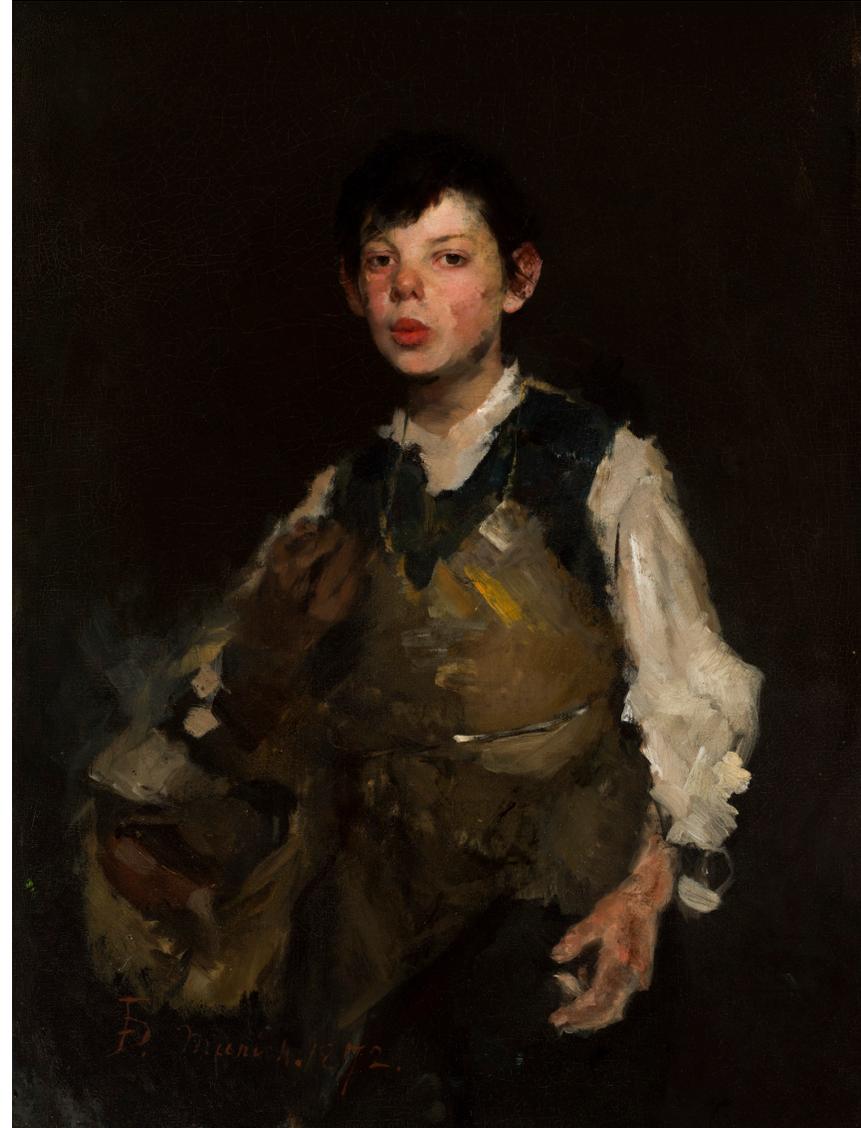
Get a glimpse of Duveneck's early years as an artist in Munich, Germany.

MyCAM *Frank Duveneck: American Master: The Munich Years*

This is a classic Duveneck from the Munich days. Contrast of light and dark with thick brushstrokes.

ACTIVITY:

Sketch a copy of *Whistling Boy*. Instead of drawing lines, use your pencil to create blocks of light and dark and mimic the brushstrokes.



Frank Duveneck (1848-1919), United States, *The Whistling Boy*, 1872, oil on canvas, Gift of the Artist, 1904.196

LOOK AGAIN:

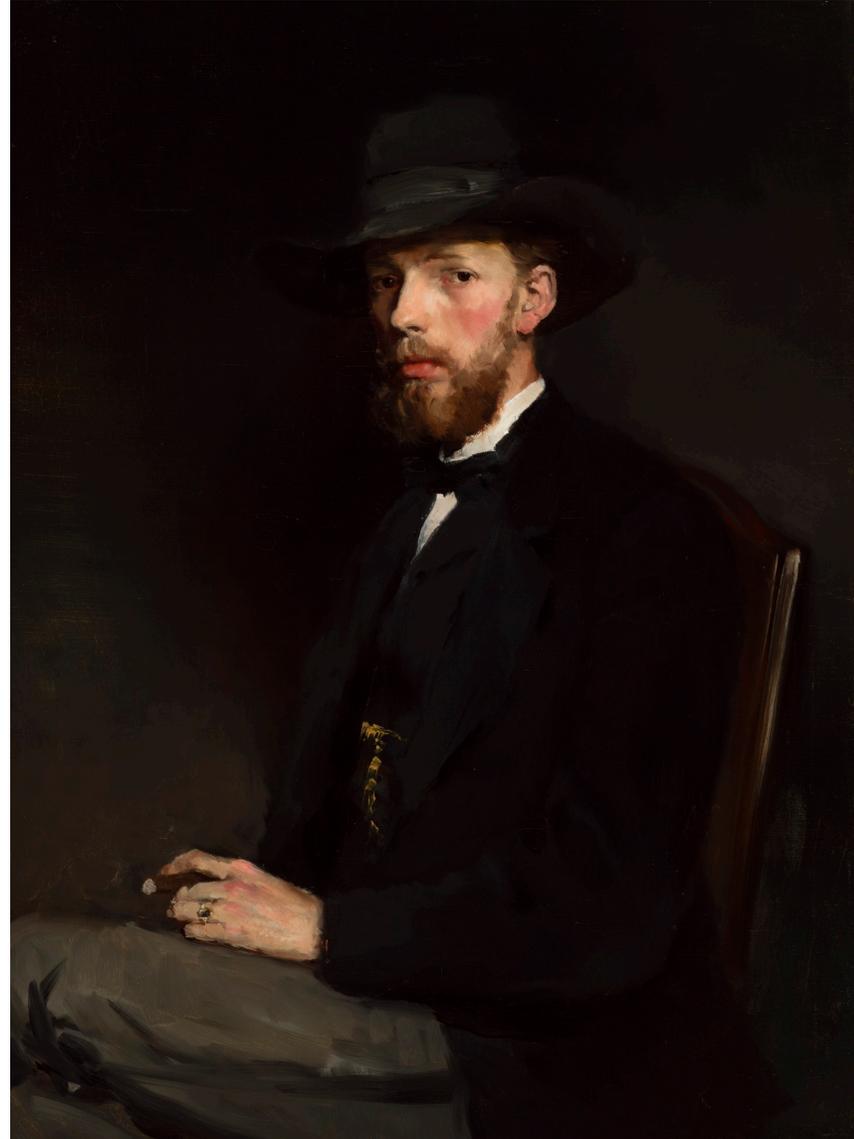
Here you can see really Duveneck's thick brushstrokes. How would you describe his style of painting here?

MyCAM *Frank Duveneck: American Master: The Munich Years*

Duveneck claims that he painted this portrait of his classmate in two days.

ACTIVITY:

If you could turn this into an advertisement, what would the slogan be?



Frank Duveneck (1848-1919), United States,
Professor Ludwig Loefftz, circa 1873, oil on canvas,
John J. Emery Fund, 1917.8

LOOK AGAIN:

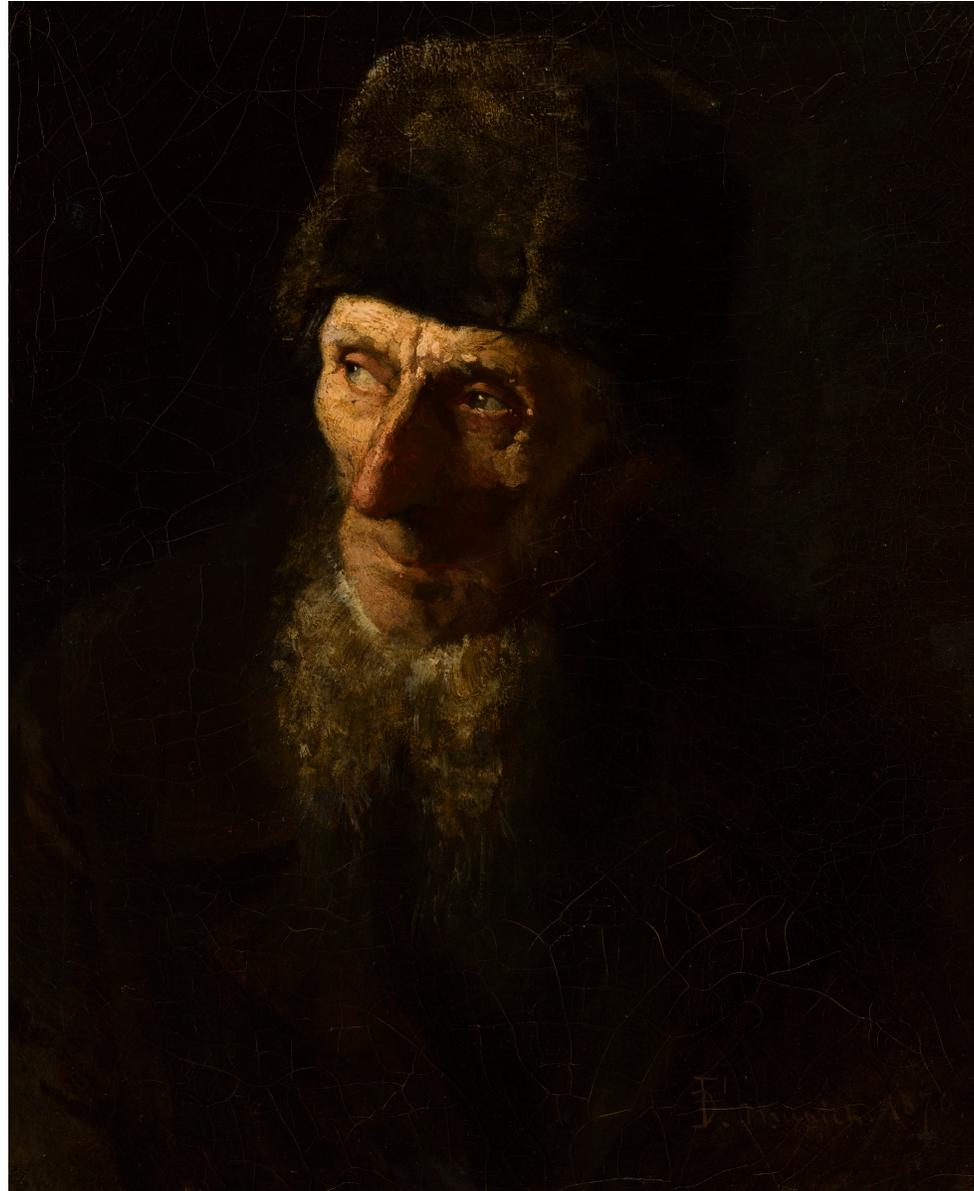
Look at the relationship between the positive space (what the subject takes up) and the negative space (everything else around him.)

MyCAM *Frank Duveneck: American Master: The Munich Years*

The writer Henry James described the subject as "...a forlorn, grotesque personage, very strikingly rendered."

ACTIVITY:

Look at this painting for five seconds. Close your eyes and take a deep breath. Now open your eyes and try to find a detail you missed the first time. Write down or draw what you see.



Frank Duveneck (1848-1919), United States, *Head of an Old Man in a Fur Cap*, 1870, oil on canvas, Gift of the Artist, 1915.112

LOOK AGAIN:

Duveneck creates a lot of contrast from a single source of light. Look in the top left corner and let your eyes gradually scroll the rest of the painting.

MyCAM *Frank Duveneck: American Master: The Munich Years*

This chalk drawing shows you how Duveneck worked out his compositions in the studio.

ACTIVITY:

Grab a pencil and find a person or object nearby.

Only sketch out the top half.



Frank Duveneck (1848-1919), United States,
Head of a Woman with Long Hair, 1872, black
chalk, Museum Purchase, 1921.169

LOOK AGAIN:

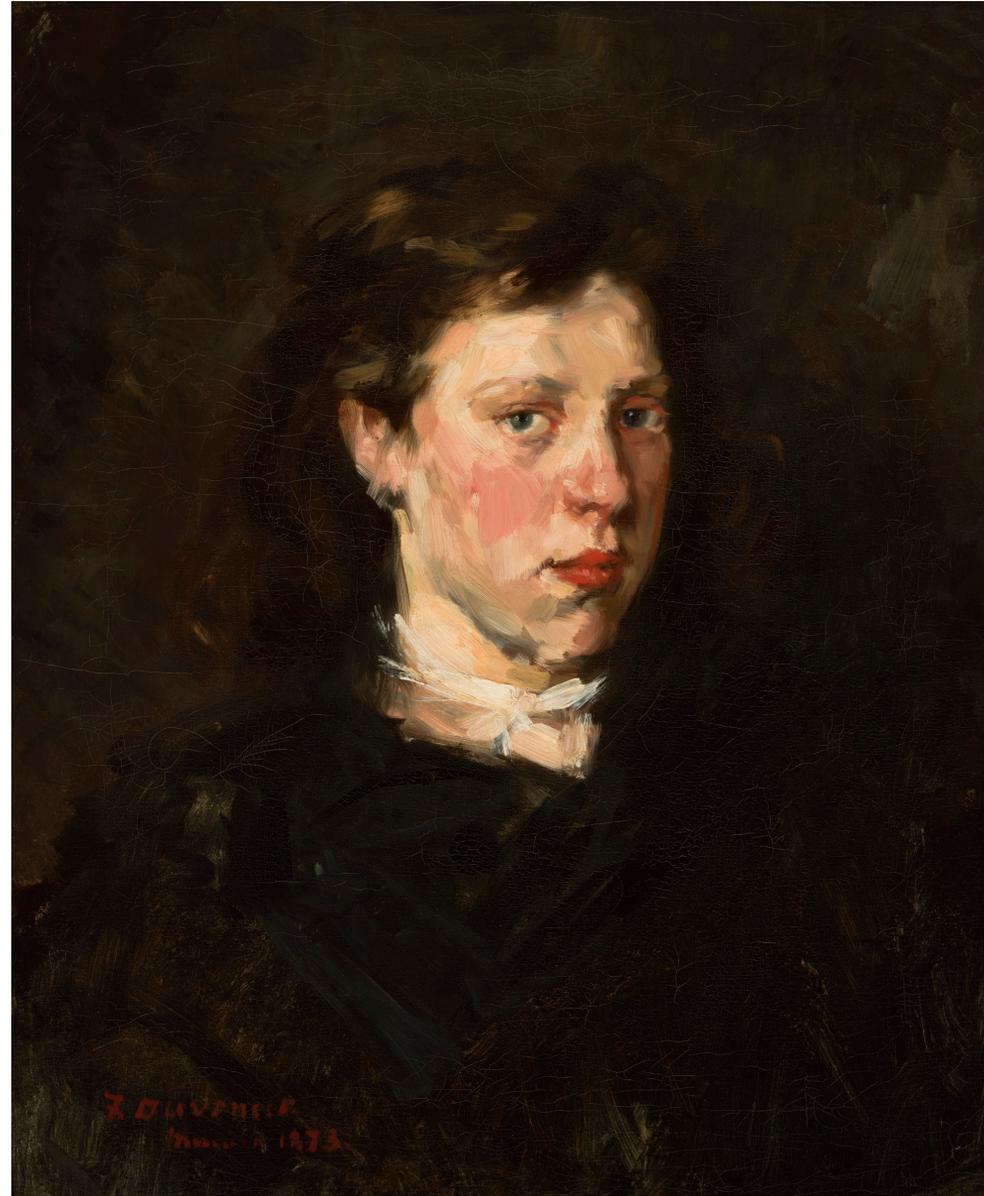
Look at how Duveneck builds this figure up out of lines and shading.

MyCAM *Frank Duveneck: American Master: The Munich Years*

This is a good example of how Duveneck used lots of loose brushstrokes to create his early portraits.

ACTIVITY:

Look at the girl's face for ten seconds. In one sentence, write what you can tell about her from her facial expression.



Frank Duveneck (1848-1919), United States,
Head of a Girl, 1873, oil on canvas, Kate
Banning Fund Purchase, 1914.16

LOOK AGAIN:

Notice how Duveneck uses red as an accent. What effect does it have on you?



Traveling On

Travel through Europe and the United States through Frank's eyes.

MyCAM *Frank Duveneck: American Master: Traveling On*

As a Christmas gift, Duveneck gave this painting to one of his former students, Annie Dixwell, who was from Boston.

ACTIVITY:

Imagine you can sketch a postcard as a gift to someone else. Find your favorite spot in the museum and sketch it.



Frank Duveneck (1848-1919), United States, *Boston Common in Winter*, 1881, oil on canvas, Collection of David and Debra Hausrath, L2.2020:23

LOOK AGAIN:

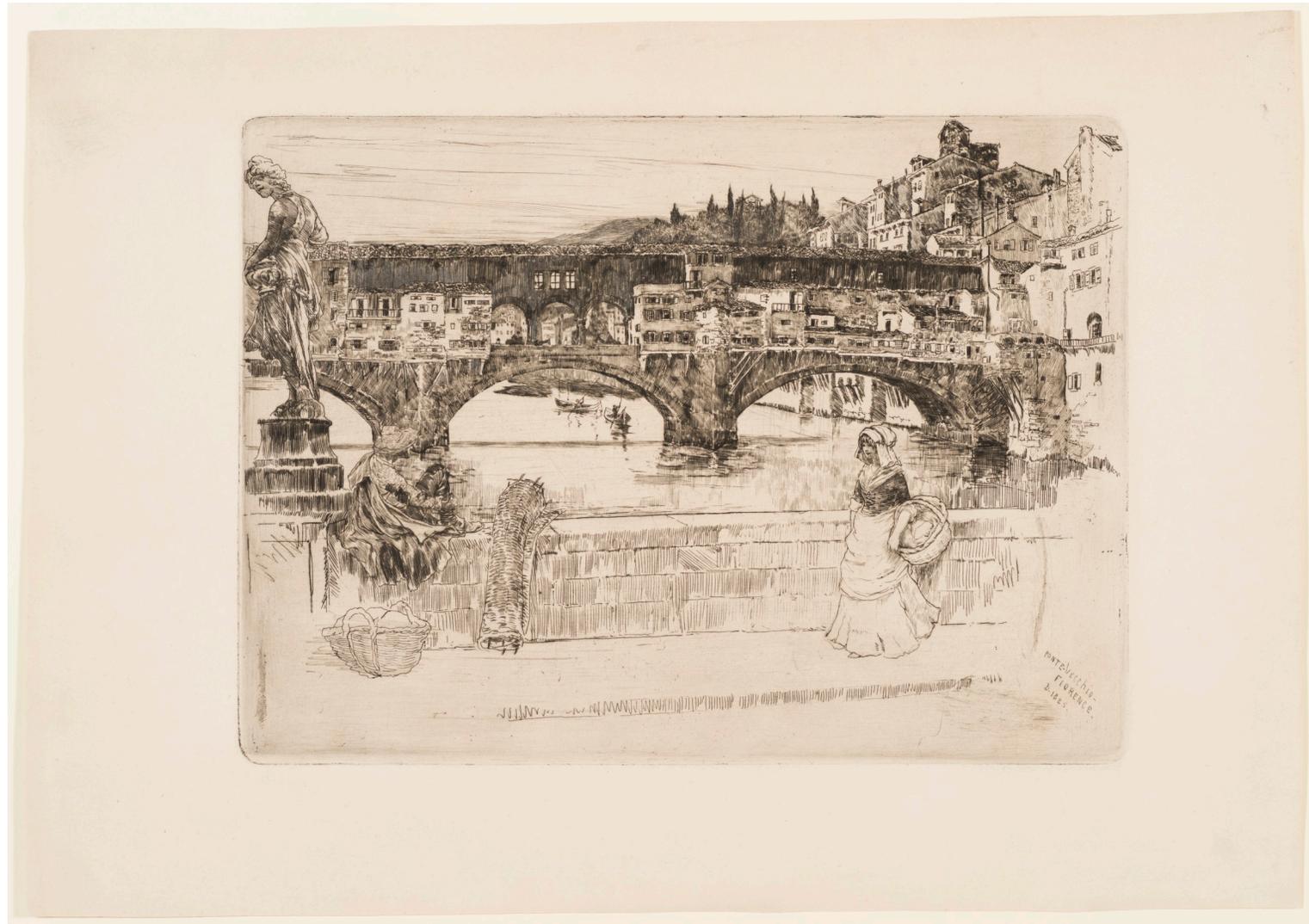
Capturing a winter scene is easier said than done. Look at how Duveneck used color and light to depict the wintry weather of Boston.

MyCAM Frank Duveneck: American Master: Traveling On

From an elevated view, check out one of Duveneck's last looks at this bridge in Florence, Italy.

ACTIVITY:

Picture yourself looking out on to the water from the bridge. Take a moment to reflect on what it feels like. Write down any thoughts.



LOOK AGAIN:

Duveneck's linework is very easy to see in this print. Notice the difference between the looser lines in the foreground and the tighter lines in and around the bridge.

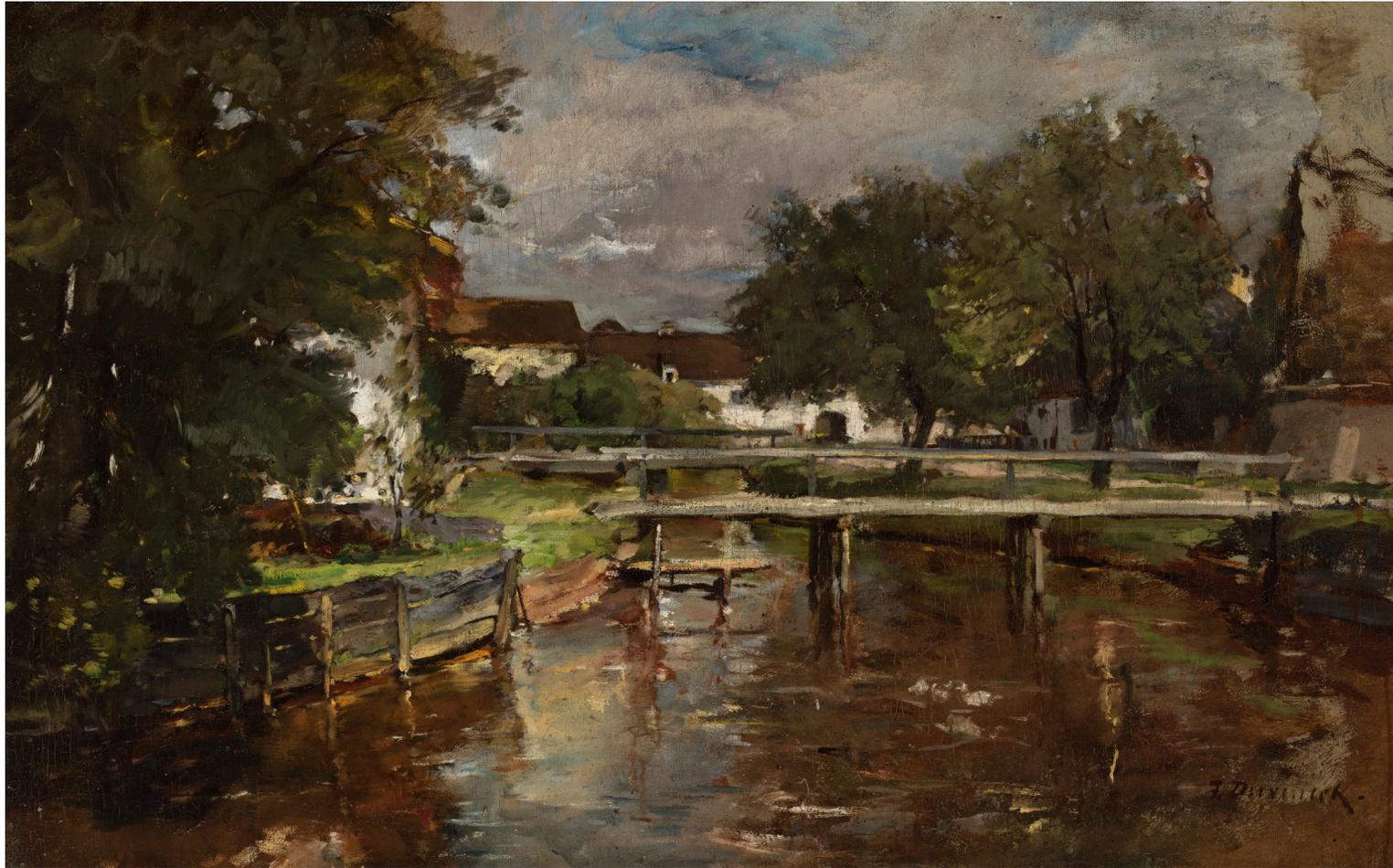
Frank Duveneck (1848-1919), United States, *Ponte Vecchio, Florence (Second Plate)*, 1885, etching and drypoint reworked with pencil, Gift of the Artist, 1913.847

MyCAM *Frank Duveneck: American Master: Traveling On*

Transport yourself to the Bavarian village of Polling by taking in this scene of a brook surrounded by local buildings.

ACTIVITY:

Imagine walking over the bridge to what we can't see on the right side of the painting. Draw or write down what you think you would see.



LOOK AGAIN:

Pay attention to the trees. They serve as anchors for the background, middle ground and foreground in different ways.

Frank Duveneck (1848-1919), United States, *Old Town Brook, Polling, Bavaria*, Circa 1878, oil on canvas, Gift of the Artist, 1915.145

MyCAM *Frank Duveneck: American Master: Traveling On*

Take some time to enjoy the coast of Italy with this expressive painting by Duveneck.

ACTIVITY:

Pick a spot in this painting that looks inviting. Write down three words to describe that part of the painting.



LOOK AGAIN:

Focus on how Duveneck's brushstrokes create movement in this painting, as if the wind is blowing right in front of you.

Frank Duveneck (1848-1919), United States, *Italian Coast*, circa 1888, oil on canvas, Gift of the Artist, 1915.15o

MyCAM Frank Duveneck: American Master: Traveling On

Duveneck captured the essence of the Grand Canal and the architecture of Venice, Italy in this etching.

ACTIVITY:

Think about the contrast between the water and the architecture. Write a sentence to describe it or draw a detail that best captures their relationship.



LOOK AGAIN:

Notice how much Duveneck fits into this composition. The architecture and canal make up most of the print.

Frank Duveneck (1848-1919), United States, *Grand Canal, Venice*, 1883, oil on canvas, Gift of the Artist, 1915.512



Odds & Ends

Duveneck is mostly known for his portraiture, but sometimes he painted other things.

MyCAM Frank Duveneck: American Master: Odds & Ends

Check out a rare still life painting by Duveneck.

ACTIVITY:

Try your hand at a still life. Either sketch this painting or find another collection of objects near you and set up your own.



Frank Duveneck (1848-1919), United States, *Still Life with Watermelon*, circa 1878, oil on canvas, The Dexter Fund, 1922.109

LOOK AGAIN:

Despite the loose brushstrokes in what we think is not a finished product, notice how Duveneck creates shadows around the knife and the bottle to anchor the composition.

MyCAM Frank Duveneck: American Master: Odds & Ends

Duveneck's work on the Cathedral Basilica of the Assumption in Covington was inspired by this chapel in Assisi.

ACTIVITY:

Find a hallway somewhere else in the museum that has a similar perspective. Sketch it or take a photo of it.



Frank Duveneck (1848-1919), United States, *Lower Church of St. Francis of Assisi*, 1905, oil on canvas, Gift of the Artist, 1915.68

LOOK AGAIN:

From the patterns to the portraits, notice Duveneck's attention to detail and how that makes this scene feel so life-like.

MyCAM *Frank Duveneck: American Master: Odds & Ends*

We think that this painting of a ship at twilight was a work in progress.

ACTIVITY:

Write a word that describes how you feel as you look at this. Now imagine yourself on the steamer and write down another word to describe that feeling. How are these words similar or different?



Frank Duveneck (1848-1919), United States, *Steamer at Anchor, Twilight, Venice*, circa 1884, oil on canvas, Gift of the Artist, 1915.148

LOOK AGAIN:

Look closely at how Duveneck uses paint and his brushstrokes to create the shadows and light that are so unique to the twilight hours of the day.

MyCAM Frank Duveneck: American Master: Odds & Ends

Get an intimate look at life in Italy with this painting.

ACTIVITY:

Create a quick sketch of this scene, then add something that you think is missing.



Frank Duveneck (1848-1919), United States, *Doorway with Garlic Braids*, circa 1885, oil on canvas, Bequest of Mr. and Mrs. Walter J. Wichgar, 1922.81

LOOK AGAIN:

This might have been a study for another painting, *Canal Scene with Washerwomen*. Compare and contrast this study with the painting.

MyCAM *Frank Duveneck: American Master: Odds & Ends*

Take a trip to the sun-drenched architecture of Italy.

ACTIVITY:

Picture yourself walking up one of the stairways or through the tunnel below. Write down or draw what you think you would see, hear, smell or feel.



LOOK AGAIN:

Notice how Duveneck uses shadow and line to create depth and perspective that makes this painting feel three-dimensional.

Frank Duveneck (1848-1919), United States, *Italian Courtyard*, 1886, oil on canvas, Gift of the Artist, 1915.76

MyCAM is based on JourneyMaker, the family interactive experience designed and developed by the Art Institute of Chicago.

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