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.
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.

**LOOK AGAIN:**
Think about how much Duveneck captured in just a few loose contour lines.

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

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

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

**LOOK AGAIN:**
Notice the objects surrounding Goshorn in this portrait. What do they say about him?
Alexander was one of the Duveneck Boys, Frank’s clique of artists and friends.

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

**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.
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.
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.

**LOOK AGAIN:**
Look closely at how Twachtman creates a stark contrast between the head and the background.

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?

**LOOK AGAIN:**
Focus on how the artist used short, thick brushstrokes to add definition to the face.

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

**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.
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.

**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.
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.

**LOOK AGAIN:**
Here you can see really Duveneck’s thick brushstrokes. How would you describe his style of painting here?
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?

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

**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.
ACTIVITY:
Grab a pencil and find a person or object nearby. Only sketch out the top half.

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

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

**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.
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.

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

**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.

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

**LOOK AGAIN:**
From the patterns to the portraits, notice Duveneck’s attention to detail and how that makes this scene feel so life-like.

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

**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.
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.

**LOOK AGAIN:**
This might have been a study for another painting, *Canal Scene with Washerwomen*. Compare and contrast this study with the painting.
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.
**MyCAM** is based on JourneyMaker, the family interactive experience designed and developed by the Art Institute of Chicago.

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