

Spirit of OTR

The Queen Shares



The Queen Shares - CincyInk
Designer: John Lanzador
Project Manager: Atalie Gagnet
Location: 1100 Sycamore St 45202
Created: 2015

Summary: As part of the 2015 ArtWorks CincyInk project, this mural is a permanent love letter to the Queen City and all who call her home. Sourced from the beautiful voices of over 1,000 participants, the poem "Seven Hills and a Queen to Name Them" was crafted by the writers at Chase

Public. The poem was then divided into over 260 phrases that were permanently tattooed onto Cincinnatians. The words on this mural form the last sentence of the last stanza in the second portion of the poem. Many Cincinnatians credit Henry Wadsworth Longfellow with naming Cincinnati the *Queen City of the West* in 1854 when he published "Ode to Catawba Wine." But Cincinnatians called itself the Queen City long before that. In the early days after the country's founding, it was common for cities to call themselves The Queen City. In fact, there are over 30 cities that refer to themselves with that name. In total, there are 8 parts to the poem which all speak to the various reasons why Cincinnatians love their Queen City. In this mural, white scripted words of love from the poem contrast perfectly with the rich dark background and shimmering gold of the Queen's crown. The Queen Shares serves as a beautiful welcome sign to the Pendleton, Over-the-Rhine, and Downtown neighborhoods. The cardinal represents the state birds of Cincinnati and Kentucky and is perched atop the crown, which is surrounded by two Lazarus lizards slithering among local flora and fauna. The Lazarus lizard population has spread exponentially in Cincinnati and the species name is *Podarcis muralis* where *muralis* refers to the rock walls they often climb on. The Lazarus Lizard is not native to Cincinnati though, and was introduced to the area in 1950 by George Rau who captured one on vacation in Italy. George was a part of the Lazarus family that started Lazarus department store headquartered in Cincinnati. Lazarus actually bought out Macy's and decided to keep Macy's name since it was more popular, though many thought Macy's did the buying, which was untrue.

Additional Information:

CincyInk was an interactive, citywide celebration of love for Cincinnati, manifested through a poem, 263 tattoos, and 54 urban art installations, including this wonderful mural.

Inspired by the Cincinnati Tattoo Project, and the vision of Lexington-based Artists Kurt Gohde and Kremena Todorova, CincyInk is, at its core, an expression of love for the city of Cincinnati. Gohde and Todorova have completed tattoo projects in Lexington and Boulder, and are in the process of doing one in Detroit. There is also a global tattoo project called Love Letter to the World.

All tattoos are composed of words and a motif representing the many hills in Cincinnati. This motif, made up of carets, dots and triangles, form a unique image of a flying pig when they are all put together. This secret image, which was unveiled in November of 2015 when CincyInk completed, was tattooed onto celebrated local business owner Molly Wellmann.

While the Apprentices who worked on this project became especially close (referring to themselves as the CincyInklings), none received tattoos as part of the Cincinnati Tattoo Project.

Possible Engagement Strategies:

* This mural represents one phrase from a poem tattooed on 260 Cincinnatians. Would you have been bold enough to tattoo a phrase on yourself, and if so, what would it be?

*If you could think of a new title for this mural what would it be?

*What is the first thing you noticed and why?

*If you could add something that represents Cincinnati, what would it be?

Props: A copy of the poem "Seven Hills and a Queen City to Name Them."

Fresh Harvest



Fresh Harvest

Designer: Jonathan Queen

Partner: Kroger Co.

Location: 1014 Vine Street, 45202

Created: 2012

Summary: This mural brings the essence of farming to a monumental scale. Inspired by the power of classical European paintings, the design shows dramatically lit produce on the verge of spilling out of a crate, fresh from the field. The vibrant colors and dense composition add a modern flair to this traditional theme.

Additional Information:

About the mural: Fresh Harvest is a partnership between Kroger Co. and ArtWorks and is painted on the side of the Kroger building. This mural is unique in that Kroger paid 100% of the cost of creation and considered it a gift to the City. As a sponsor, Kroger had some specific ideas for the mural dictating:

- “the creation of a public mural on the eastside of the Kroger building that will visually enrich the neighborhood, delight the viewers and eventually become a way finder icon. The design will be friendly and approachable and joyful and bright; expressing the bounty of fresh”
- it should represent the concept “experience fresh”
- it should engage the senses
- it should inspire the viewer to go grocery shopping but not look like an advertisement or make shopping seem like a chore

The artist Jonathan Queen originally submitted two designs for this mural; one design was a larger-than-life trompe l’oeil painting of fresh produce tumbling out of a crate (this one was chosen), the second design was a landscape with rolling hills of produce with two childlike dolls looking at it (not chosen). For the final version, Queen was inspired by the horizontal orientation of the mural because it could easily be transformed into a “crate” to hold the produce. He visited the location prior to submitting the final design to study the way the light shines and casts shadows in the parking adjacent parking lot. The light that illuminates the produce mimics the actual light of the location making it appear three dimensional and making the work site specific. In addition, he also built a crate and bought fresh produce which he spritzed with water and took photos of as source material for his highly realistic painting. This is one of ArtWorks most beloved murals and has caused other organizations to have “mural envy” because of the beautiful craftsmanship!

Possible Engagement Strategies:

*This mural is meant to engage the senses. Which senses does this painting activate for you (what does it smell like? What might it taste like?)? What techniques or details does the artist include that heighten the senses?

*The artists’ initials ‘JQ’ are hidden in this mural, if you are close enough to them, see if the guests can spot them. (it is in the orange stem)

*Kroger told ArtWorks that the theme for this mural is “experience fresh” What about this mural says ‘fresh’ to you?

*When looking at this mural, what words come to mind?

*Show the original submission for the design to talk about the comparisons

Mr. Tarbell Tips His Hat



Mr. Tarbell Tips His Hat
Project Manager: Tim Parsley
Partner: Gateway Merchants Group
Location: 1109 Vine Street, 45202
Created: 2009

Summary: This mural features a true Cincinnati original, Jim Tarbell, dressed as Peanut Jim Shelton, the peanut vendor who famously served his customers wearing a tuxedo and top hat at the old Crosley Field and Riverfront Stadium. Here, Mr. Tarbell is tipping his hat, welcoming visitors to the City of Cincinnati.

Additional Information:

About the mural:

The original intent behind this mural was to create a realistic but larger-than-life mural of one of Cincinnati's "colorful characters" to welcome visitors and residents to Over-the-Rhine. After engaging the community, Jim Tarbell dressed as 'Peanut' Jim Shelton was selected over boxer Ezzard Charles and local

performer Mr. Spoons. Tarbell was selected for his contribution to Over-the-Rhine and Peanut Jim was chosen because he was a beloved local who lived in the West End and worked downtown.

About Peanut Jim Shelton:

Peanut Jim Shelton was a peanut vendor wore a top hat and tails and sold hot peanuts outside Crosley Field and Riverfront Stadiums.

About Jim Tarbell:

Jim Tarbell is a business man, political figure, and self-appointed "Mr. Cincinnati." Tarbell has owned several businesses including Arnold's Bar and Grill and Grammer's German restaurant and oversaw the conversion of the Ludlow Garage into a music venue the late 1960s. He championed the Over-the-Rhine neighborhood in the 1980s and founded the Over-the-Rhine Chamber of Commerce in 1985. In 2005-2007 he was appointed Vice Mayor to Mayor Mark Mallory and was the founding chairperson of the city's Arts and Culture Committee. He is considered an ambassador to the City of Cincinnati and has tremendous pride in our City. He knows City history, tells fascinating stories and knows many people in the downtown community by name. He can often be seen in local parades (often dressed as Peanut Jim) such as Opening Day for the Reds and the 4th of July parade in Northside.

Possible Engagement Strategies:

- *Who would you want to see welcoming you to Over-the-Rhine?
- *This mural makes a nice comparison to the Henry Holtgrewe mural on Vine (both portrait types, both have connections to the Cincinnati Reds but painted in completely different styles)
- * Consider taking a photo of the group pretending to tip a top hat!
- *If you were Mr. Tarbell what would it be like to see yourself on a large wall? (Since he is still alive)

Props: Photo of the wall covered in graffiti before the mural, other sketches, photos of Peanut Jim, original photo of Tarbell.

Canal at Vine Street circa 1900



Canal at Vine Street circa 1900

Project Manager: Michael Blankenship

Partners: BDRA Properties LLC, The CCM Scene Shop, The Friends of CCM, and Media Bridges

Location: 101 W. Central Parkway, 45202

Created: 2007

Summary:

This mural celebrates the Miami and Erie Canal, which transported freight from Cincinnati to Toledo at 4-5 miles an hour. Today's I-75 follows the old canal route between the two cities.

Additional Information:

About the mural: This mural is based on a historic photograph of the Miami and Erie Canal which was located where Central Parkway is today. It is ArtWorks' only full sepia toned mural. The professional artist assigned to the project, Michael Blankenship, was a professor at UC and worked in the scene shop of CCM. It was his vision to create this mural in the manner of an old master painting, the apprentices drew out the photo to scale on large paper and used a viewing tower to monitor their progress. Once it was drawn in chalk they used a technique called pouncing where holes are pricked in the paper following the main contours of the drawing and chalk is spread over the holes to transfer the image onto the wall. In the background of this photo a sign for Model's Laundry is clearly visible and the sign for Kauffman's Brewery is partially visible.

Possible Engagement Strategies:

- *Can you recognize any buildings on Central Parkway from this scene? (The one with Laundry written on it is the Hale Justice building where the ArtWorks offices are located and where we started our tour)
- *This could be a good stop to talk about different mural making techniques
- *This could be a good stop to talk about Cincinnati and Over-the-Rhine history
- *This could be a good place to talk connect to the brewery district mural (since you can see Kauffman's Brewery in the background)
- *This could be a good place to talk about the history of ArtWorks since this mural was made during the first summer of the mural program and is across the street from the very first mural The Face of the Arts
- *If you could pick one word to describe this mural what would it be?
- *Does the mural's sepia tone colors help to show that this is a glimpse into the past, rather than present?

The Vision of Samuel Hannaford



The Vision of Samuel Hannaford

Project Manager: Scott Donaldson

Partners: Emanuel Community Center (now closed)

Location: 1308 Race Street, 45202

Created: 2009

Summary: A portrait of Samuel Hannaford rests on blueprints symbolic of his architectural legacy in the City of Cincinnati. Through the window, past the balcony of this building, designed by Hannaford himself, is a view of his prominent landmarks Music Hall, City Hall and Elsinore Tower.

Additional Information:

About the mural: This mural, titled *The Vision of Samuel Hannaford*, depicts an idealistic view of Cincinnati as a beautiful park with architectural icons scattered throughout the hills. The interior setting and balcony railing is based on the balconies and rooms of this building and the actual balcony represented in this mural is visible

from the front of the structure. The interior setting includes a table with a portrait of famous Cincinnati architect Samuel Hannaford resting on top of blueprints. Outside the window, the green space is based on the adjacent Washington Park and includes happy families near the gazebo. Beyond the park are rolling green hills that include many of Hannaford's designs including: Elsinore Tower, Music Hall, City Hall, and the Cincinnati Times-Star building (by Hannaford and sons in 1933). The only building, aside from the gazebo, not designed by Hannaford is the Apostolic Bethlehem Temple Church which borders the park.

This mural is painted on the side of the building that was home to the Emanuel Center. The Emanuel Center partnered with ArtWorks to create this mural to celebrate their building, which was designed by Hannaford, as well as create a work that gives the viewer a sense of peace and to show that they were a vibrant part of the community.

About Hannaford: Samuel Hannaford (1835-1911) was born in Devonshire, England but immigrated to Cincinnati in 1844. He graduated from Farmer's College and studied architecture through in the office of John Hamilton. He had several different partners from 1857 until 1887 when Hannaford and Sons was formed. He is considered the most prominent and prolific architect during the period from the Civil War through 1900, creating over 300 structures. Hannaford was extremely versatile and created a variety of civic, religious, domestic and governmental buildings in a variety of different styles. A few of his most iconic buildings include: Music Hall, City Hall, Elsinore Tower, the Observatory, and the Water Tower at Eden Park (Music Hall, Memorial Hall and Nast Trinity Church are Hannaford buildings located on Washington Square Park). Hannaford passed away in 1911 but his sons continued to run the family business until the 1960s.

Possible Engagement Strategies:

*Samuel Hannaford, a prolific Cincinnati architect, is the subject of this mural. Even if you are unfamiliar with Hannaford, what clues does the artist include to indicate who this is?

*Can anyone identify all of the buildings in this mural? What was the first one you noticed?

*This mural is titled *The Vision of Samuel Hannaford*. What do you think his vision was? Why do you think that? What would your vision be for this area in 20+ years?

The Golden Muse



The Golden Muse

Project Manager: Tim Parsley

Partner: The Taft Museum of Art

Location: 28 W. 13th Street, 45202

Created: 2012

Summary: This mural features a figurine from an 18th century mantle clock in the Taft Museum of Art's collection. Encompassing the entire wall, the figure becomes a mythological music muse as the notes to Aaron Copland's *Fanfare for the Common Man* (written for the Cincinnati Symphony Orchestra and originally performed at Music Hall in 1942) fly off the page and into the sky. This mural was created as part of the Taft's 80th Anniversary Celebration, "Art for All."

Additional Information:

About the Mural: *The Golden Muse* is part of the Taft Museum of Art's "Art for All" initiative celebrating the Taft's 80th anniversary where selected works of art are reproduced and reinvented as public artworks around the city. While most of these artworks were temporary, *The Golden Muse* is permanent. When developing the concept for this mural, professional artist Tim Parsley researched the Taft's collection and came up with three designs: one depicts a Dutch woman at a picnic table playing guitar which is based on a painting by de Hooch, the second was based on a Whistler painting of a girl taking piano lessons, and the third was the 'golden muse' which was based on a figurine from an 18th century mantel clock. Parsley included the figurine although it was not directly musical saying "To me it 'feels' more musical than even the more overtly musical images in the collection, which is what caught my attention in the first place." The golden figure is supposed to represent a mythological muse that inspires artists to create new work. The sheet music that surrounds the figure is taken from Aaron Copland's *Fanfare for the Common Man*, which was written for the Cincinnati Symphony Orchestra and premiered at Music Hall in 1942. This mural was highlighted in National Geographic's travel magazine and is an icon in the area. The building was purchased by a developer and there was talk of putting window into the side of the building where the mural is currently, but the idea was decline to preserve the mural! Either way we were happy to see that one of our ArtWorks murals was able to positively contribute to the Over-the-Rhine area.

About Fanfare for the Common Man: Aaron Copland wrote *Fanfare* in response to a solicitation from Cincinnati CSO conductor Eugene Goossens who requested a musical tribute honoring those engaged in World War II. Goossens thought that civilians had a responsibility to support the War with whatever skills they had including musical talent. Copland thought *Fanfare* was a challenge to write something that was a traditional fanfare but sounded contemporary. Copland did not write the song in time for the original intended performance and also did not end up writing it to honor soldiers in WWII but rather titled it *Fanfare for the Common Man* to recognize the sacrifices of

civilians (particularly in regards to the high price of war taxes and it Goosens even intentionally premiered it on March 12 just before taxes were due that year on March 15th).

Possible Engagement Strategies:

*Do you agree that this figure looks musical? What looks musical about this figure?

*What kind of instrument(s) do you envision playing when you look at this artwork?

*What does the gold color of the figurine remind you of and does it work with the piece?

*Does the mural feel static or dynamic? Consider the wrapping music and how it draws your eye around the work

*This might be a good time to make a connection to the Hannaford mural, Music Hall, Washington Park, or mention that each mural is a collaborative effort (made by the Taft, referencing the symphony and created by ArtWorks)

Props: Alternate sketches, the mantel clock from the Taft

- Optinal - Consider downloading "Fanfare for the Common Man" to play on speakers for your guests

The Cincinnati Strongman: Henry Holtgrewe



1215 Vine Street

Project Manager: Jason Snell

Partner: OTR Chamber and 3CDC

Location 1215 Vine Street, 45202

Created: 2014

Summary: This mural celebrates one of Cincinnati's colorful characters: German immigrant, local entrepreneur, and legendary OTR strongman, Henry Holtgrewe. Inspired by turn-of-the-century commercial advertisements,

the bold design catches the eye while the ornate details recall the Italianate architectural style of the surrounding neighborhood. Panels of text in the center recall the folklore surrounding Henry and his beloved Over-the-Rhine community. Illustrations feature his remarkable appearance and amazing feats of strength including the time he lifted the entire Reds baseball team with his back!

Additional Information:

About the mural: This mural is the second iteration of our beloved Cincinnati Legend series. It celebrates one of Cincinnati's colorful characters: Henry Holtgrewe, a German immigrant, saloon owner and legendary strongman. Jason Snell, the lead artist on this project, owns a design firm on Vine Street called We Have Become Vikings (and is a CO.STARTERS graduate) and has always had a fascination with Holtgrewe. The style of this mural reflects Snell's vision as a designer while the subject matter celebrates one of Over-the-Rhine's unique residents.

About Henry Holtgrewe: Holtgrewe (1862-1917) was born in Hanover, Germany and came to Cincinnati around the late 1880s. There are many stories about his incredible strength:

- He lifted the Reds team on his back and he lifted a 200 lb dumbbell bolted to a stage floor over his head (ripping out the floorboards in the process)
- Other strongmen feared coming to Cincinnati because they knew that they would be outmatched by Holtgrewe – like how he juggled world famous Eugene Sandow's weights during Sandow's visit to Cinci, embarrassing Sandow who used all of his strength to lift them
- Incline operators would call Holtgrewe when the inclines fell off the track because he was strong enough to lift the cars to realign them

Although Holtgrewe was incredibly strong, he never hired an agent or wanted to go on tour. He was very modest and content with his life in Cincinnati and his friends and neighbors referred to him a "gentle giant." The mural is designed to look similar to a turn-of-the-century advertisement and the colors are patriotic and the brightness reflects the vibrancy of the OTR neighborhood.

Possible Engagement Strategies

*This could be a good place to connect through a compare/contrast to the Tarbell mural and the way to represent a Cincinnati Legend.

*This mural is a unique style – does it work well for the story presented?

*What caught your eye first and why?

Props: Black and white photo of Holtgrewe, Obituary, and newspaper article

Energy and Grace



Energy & Grace

Designer: Kim Krause

Project Manager: Nathan Weikert

Partner: Art Academy of Cincinnati

Location: 16 E. 12th Street, 45202

Created: 2013

Summary: Since moving to Over-the-Rhine in 2005, the Art Academy of Cincinnati has been essential to the neighborhood's transformation. To celebrate the school's commitment to reviving this historic community, ArtWorks turned a painting by one of its professors, native Cincinnati and internationally acclaimed abstract artist Kim Krause, into a mural. This is ArtWorks first abstract mural, and its vibrant colors and whimsical movement capture the energy and momentum in Over-the-Rhine.

Additional Information:

About the mural: Grace & Energy is ArtWorks only fully abstract mural and was designed by Art Academy professor Mr. Kim Krause. The building owner where this mural was created gave ArtWorks artistic freedom to create something unique for the site. ArtWorks wanted to celebrate the Art Academy as an important artistic institution in the city as well as a pioneer for the development of Over-the-Rhine. This mural is inspired by Krause's series of oil paintings mixed with spray paint titled *Grace and Nepenthe*. As stated by the artist, grace is "the challenge or process of achieving complete ease without the appearance of doing so" and nepenthe "refers to a potion in ancient mythology used to forget daily reality and to amplify good feelings." *Grace and Energy* was chosen as the artwork in the series to represent because the color is bright reflecting the energy of the neighborhood and the small clusters of decoration represent moments connected by moving lines similar to the moments and places experienced while moving throughout the city. The image was enlarged from the original design using the grid method and the youth apprentices had a chance to meet Krause. When this mural was completed, it was one of ArtWorks more controversial works as many people were curious what it was supposed to represent. ArtWorks felt this was an important work to include in the mural series because it was a completely different style than the other murals but still connected to the community.

About Kim Krause: Kim Krause was selected to be an ArtWorks artist because of his connection to both the Art Academy (which is located next to this mural) and Over-the-Rhine. Krause is the chair of Fine Art Department at the Art Academy and his work is in many museum collections including the Cincinnati Art Museum. He is also invested in the Over-the-Rhine community as he was instrumental in getting OTR declared as a National Historic Neighborhood and founded Krause, Sweeney and Associates who were early pioneers of the OTR redevelopment.

Possible Engagement Strategies

*What is the first thing you notice when you look at this mural? What about it catches your eye?

*When looking at an abstract work of art, our brain naturally wants to turn it into something recognizable. What do you see when you look at this work? Does anything look recognizable to you?

*Does the pattern in the background lead your eyes around the piece, since it fades towards the bottom?

Ice Cream Daydream



Ice Cream Daydream

Project Manager: Amanda Checco

Partner: Eden Floral Boutique

Location: 33 East 12th Street, 45202

Created: 2010

Summary:

This fantastical mural brings youthful energy and vibrancy to the district of Over-the-Rhine. A love for color and candy awakens the imagination where a diamond sun rains strawberries on a dessert-filled garden.

Additional Information:

About the Mural: This mural was created to capture the youthful energy of the neighborhood through the bright colors and playful subject matter. There are many cute and fantastical details such as a frosted donut flower holding a smiling milk carton, a smiling popsicle with a flower headband eating a smaller popsicle, a happy dab of icing wearing 3D glasses, and a diamond sun. Amanda Checco, one of the youngest professional artists, designed this mural for the sponsor Eden Floral who gave her creative freedom. This mural is unique because Amanda allowed the apprentices to include some of their own ideas into the mural such as the blue fish, diamond sun, and some of the playful treats in the garden. The color is bright and cheerful reflecting the colors a shopper might find in Eden Floral and her style and subject matter is inspired by Pop Art, Japanese animation, and childlike imagery.

Possible Engagement Strategies:

- *This mural is intended to capture a sense of youthful energy, what in this mural reads as "youthful"? (encourage viewers to look at colors, lines, and details) How does it capture the energy of the neighborhood?
- *If you could add your own playful element to this mural, what might it be?
- *What do you see? What details stand out to you? What else might be in this person's daydream?
- *If you could only use one word to describe this mural, what would it be?
- *If you have time, walk guests over the other side of the building and explain that this mural is on the Germania building, a historic building ArtWorks would never have had permission to paint on if it wasn't for the concrete panels adhered to the wall.
- *This mural is also a favorite among ArtWorks staff kids!
- *If you could rename this mural what would you call it?

Soul of Downtown

What's Happening Downtown?



What's Happening Downtown?
Project Manager: Ted Hendricks
Partner: Accountability and
Credibility Together (now closed)
Location: 1005 Walnut Street,
45202
Created: 2008

Summary:

This mural speaks to the vibrancy of the Downtown community, where larger-than-life figures peer outside their windows to see what's happening in the City around them.

Architectural details are inspired by actual lintels and sills found in Downtown Cincinnati.

Additional Information:

About the mural: *What's Happening Downtown?* was the third mural painted on Central Parkway which is intended to be a corridor of murals. In this mural there are three windows, each with a differently shaped window crown based on the Italianate style prevalent Downtown (the actual lintels that inspired this mural are on Court St). Peering out of each window is a different individual, representing the diversity of people living downtown. The figure on the left has a white shirt with a very subtle white spiral design representing the ArtWorks logo. The figures cast artificial shadows on the wall creating a trompe l'oeil effect.

Possible Engagement Strategies:

- *Who are these people leaning out the window? Imagine who they might be and what they might be seeing as they lean out of the window. Also why are their faces not shown? It is more inclusive?
- *If you could add a thought bubble or a speech bubble for these characters what might they be thinking or saying?
- *Imagine that you got to design a fourth window where you'd be peering out onto the street! How would you look? What details would you make sure the artist would include?
- *If this is the first stop on the tour, can be used to set up the founding of the mural program at ArtWorks (*What's Happening Downtown?* public art!)
- *Might be interesting to add that this mural (as well as a few others) have outlasted the partnering organization

Fresh Harvest



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Partner: Kroger Co.

Location: 1014 Vine Street, 45202

Created: 2012

Summary: This mural brings the essence of farming to a monumental scale. Inspired by the power of classical European paintings, the design shows dramatically lit produce on the verge of spilling out of a crate, fresh from the field. The vibrant colors and dense composition add a modern flair to this traditional theme.

Additional Information:

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*The artists’ initials ‘JQ’ are hidden in this mural, if you are close enough to them, see if the guests can spot them. (it is in the orange stem)

*Kroger told ArtWorks that the theme for this mural is “experience fresh” What about this mural says ‘fresh’ to you?

*When looking at this mural, what words come to mind?

*Show the original submission for the design to talk about the comparisons

Cincinnatus



This is not an ArtWorks mural

The mural was completely restored under the guidance of Richard Haas, and executed by his longtime collaborator Thomas Melvin, in 2015.

About Richard Haas:

Richard Haas is a world renowned artist (now 80 years old) who has transformed cityscapes with his inventive trompe l'oeil (trick of the eye) murals for 40 years.

Haas developed a love for, and eventually studied architecture, but was drawn to the artistic aspects of it, rather than the actual day to day engineering.

His work takes inspiration from the tradition of trompe l'oeil architectural painting that dates back in Europe to Ancient Greece. He began his career as a muralist in the 1970s in the SOHO neighborhood of New York City. He has since created dozens of works in cities large and small all over America. He continues to design murals and smaller work from his studio in New York.

About the mural:

The original mural was commissioned by the Kroger Co. in 1983 to honor the company's centennial, the mural pays homage to Cincinnati's namesake, the Roman statesman Lucius Quinctius Cincinnatus.

Cincinnatus was a Roman farmer who would willingly leave his farm when called to serve his country in battle. That is why he is shown with his plow and weapon in this mural to show his power and humility. He was offered the position of dictator and turned down the power, which did not go unnoticed by our Founders Fathers in the US years later. George Washington was often compared to Cincinnatus for his willingness to give up his position as Commander-in-Chief of the Continental Army and decline offers of near-monarchical power after the crisis of the American Revolution had passed and victory had been won, instead retiring to his farm at Mount Vernon. The Society of the Cincinnati is a historical association founded in the aftermath of the American Revolutionary War, by officers of the Continental Army, to preserve the ideals of the military officer's role in the new American Republic. Since Washington was the Society's first president it seemed fitting to call the frontier area Cincinnati in honor of 'the Cincinnati' (pronounced Cincinnati-eye the plural for Cincinnatus) and represent those individuals that served willingly and still remained grounded in their work.

The mural is meant to evoke the monumental classical architecture that was contemporary to the era of Cincinnatus (519–430 BC). Haas sees each building as a unique canvas, and works to integrate elements of the existing architecture into the overall composition. Viewers are often delighted upon realizing that the windows on the east side of the work are in fact painted in, and not real. He also updated the window treatments during the restoration of the mural. The dome and other architectural elements are a direct reference to the work of Italian artist Giovanni Piranesi, who made hundreds of prints of classical architecture and landscapes in the 16th century.

Possible Engagement Strategies:

*Ask people if they even noticed the painted windows? What do you think Cincinnatus would think of this mural if he saw it today? What caught your eye first and why? Does this style work to honor Cincinnatus?

Toy Heritage



Toy Heritage

Project Manager: Jonathan Queen

Designer: Jonathan Queen

Location: 23 W. Court St

Created: 2016

This mural is made possible through partnerships with Towne Properties and the Hassenfeld Foundation and celebrates the rich history of toy design and innovation in the city of Cincinnati. Cincinnati was the birthplace of some of the world's

most iconic toys. This ArtWorks mural celebrates those icons, the special place they hold in our memories, and into the future. It is one of ArtWorks largest murals at around 8,000 square feet.

This mural has a lot of toys that were a part of Kenner Products line. The American toy company was founded in Cincinnati in 1947 and throughout its history the Kenner brand produced several highly recognizable toys and merchandise lines. The Steiner brothers Albert, Phillip, and Joseph started the company and named it after the street where the original corporate offices were located, just north of Cincinnati's Union Terminal. They pioneered the use of television as a medium for advertising toys across the United States, beginning in 1958.

The company was purchased by General Mills in 1967. In 1970, General Mills merged its Rainbow Crafts division into Kenner Products, bringing Play-Doh into the Kenner product line. In 1985, General Mills would spin-off both its Kenner and Parker toy divisions to form Kenner Parker Toys, Inc. Kenner Parker was acquired by Tonka in 1987. Under Tonka management, Kenner Products was reconstituted as a division. Tonka (including Kenner) was purchased by the toy company Hasbro in mid-1991. Hasbro closed the Cincinnati offices of Kenner in 2000, and Kenner's product lines were merged into Hasbro's.

The toys in the mural include:

- Various Star Wars toys (X Wing Fighter, R2D2, C3PO, Yoda)
- Bobo Feet
- Care Bear – Cheer Bear
- Mask Vehicle
- Easy Bake Oven
- Strawberry Shortcake herself (Orange Blossom Doll, and Purple Pie Man)
- Play Doh
- Littlest Pet Shop Kitten and Puppy
- Spirograph
- Batman
- Sit-N-Spin
- Mr. Potato Head
- Ghostbusters signature vehicle and Stay Puff Marshmellow Man
- Jurassic Park
- Nerf Football

Jonathan Queen also designed ArtWorks Fresh Harvest Mural and designed the vignettes for Carol Ann's Carousel.

Cincinnati's Table



Cincinnati's Table

Project Manager: Scott Donaldson

Partner: Jean-Robert's Table and

Budig Realty, LLC

Location: 713 Vine Street, 45202

Created: 2011

Summary: This mural boasts a surreal composition, made up of delicacies, food and fantastical imagery. Inspired by Dutch still life's, the mural is full of over-the-top detail and pays tribute to the culinary arts! Flying pigs complete

the scene, bringing Cincinnati's Table to life.

Additional Information:

About the mural: The title *Cincinnati's Table* refers both to the food culture of Cincinnati and also specifically to Jean-Robert de Cavel's restaurant Table, who was the partner for this mural. The variety of livestock and fresh produce depicted in this mural refer to Cincinnati's food scene and the mussels, snails, cheese and wine specifically allude to Jean-Robert's contribution of contemporary French food to Cincinnati's food scene. The natural setting recalls the 'farm to table' restaurant style and is also stylistically influenced by surrealism. This mural has several surrealistic elements including a fish floating through the forest on the left side, the flying pigs painted in the trees, and the larger than life snails crawling on the table. Another stylistic influence is still life painting of the Dutch Golden Age as seen in the crisp and clear quality of the brushstrokes. This kind of artwork is very common for Scott Donaldson, the lead artist for this mural.

About Jean Robert: Jean-Robert de Cavel is a well-known chef and restaurateur who came to the Cincinnati area in 1993 to work at the Maisonette. Since then has been the chef de cuisine and creative force behind numerous restaurants including: Jean-Robert's Pigall's, JeanRo Bistro, Pho Paris, Greenup Café, and Lavomatic. He is known for his cooking style which blends French culinary traditions with contemporary trends. He has been nominated 3 times for Best Chef, Midwest by the James Beard Foundation, and won numerous awards including the Medal of the Chevalier de l'ordre du Merite (one of France's highest civilian honors) from the Consul General of France. In 2009, Jean-Robert was named the chef in residence at the Midwest Culinary Institute at Cincinnati State. He also gives back to the community by donating his time to different charitable causes including the March of Dimes and Hospice of Cincinnati

Possible Engagement Strategies:

*This artwork is called *Cincinnati's Table*, what details do you see that represent Cincinnati?

*What other food or things might you add to make it represent Cincinnati?

*What was the first thing you noticed in the mural? What if that was taken away?

*There is a donkey hidden in the mural (in the woods) and that is a nod to Jean-Robert whose nickname in culinary school was 'donkey' – the context was never clarified as the story goes ;)

* Imagine what it would be like to sit at this dinner table with the massive snails and flying fish and pigs.

Martha, the Last Passenger Pigeon



Martha, the Last Passenger Pigeon
Designer: John A. Ruthven
Project Manager: Tim Parsley
Partner: Cincinnati Nature Center
Location: 15 E. 8th Street, 45202
Created: 2013

Summary: Martha, the last passenger pigeon, lived out her last days at the Cincinnati Zoo. Despite efforts to save what was once the most numerous bird species in America, Martha died in 1914. Almost one hundred years later, Cincinnati

remains committed to wildlife preservation thanks to local organizations like the zoo and Cincinnati Nature Center, and wildlife artist and conservationist John A Ruthven, dubbed the 20th Century Audubon. This mural reproduces an original masterpiece by Mr. Ruthven that shows Martha and her flock soaring over the historic Bird Run at the Cincinnati Zoo, and serves as a daily reminder to downtown residents, workers and visitors of the importance of wildlife conservation and the reality of extinction.

Additional Information:

About the mural: This mural is a recreation of a painting by John Ruthven and part of the Cincinnati Masters Series. The scene depicted is of a flock of passenger pigeons flying over the historic bird run at the Cincinnati Zoo. At the front of the flock, is a portrait of Martha, the last passenger pigeon who lived out her years at the Cincinnati Zoo. The small architectural structures in the background are modeled after the bird run structures at the Cincinnati Zoo, all of which have been demolished except one which now houses the memorial to Martha. This is ArtWorks largest mural at 6,237 square feet!

About the passenger pigeon: The passenger pigeon was once the most numerous bird species in the Americas. They only lived in North America, primarily east of the Rocky Mountains, in the eastern deciduous forest. The pigeons were nomadic flying seasonally to exploit natural resources and were famous for flying in enormous flocks- Audubon claims to have counted a flock of over 1 billion birds. When flocks flew through a region they transformed the environment, darkening the sky for hours at a time, caused strange breezes from the flapping of their wings, and the sound of their wings could muffle conversation. During the 19th and early 20th century, the number of passenger pigeons was so huge, extinction seemed absurd. However, hunting, harvesting, and deforestation (for railroads and telegraph lines) lead to their extinction. The extinction of the passenger pigeon was the first extinction of a species explicitly caused by human behavior.

About Martha: Martha was the last living passenger pigeon. She lived for 29 years at the Cincinnati Zoo and died in 1914. Zookeepers tried to breed her (at one time even offering \$1000 for a male passenger pigeon) but were unsuccessful. After she passed, she was frozen and sent to the Smithsonian where she was stuffed and exhibited. Her passing raised awareness about species

preservation and numerous conservation efforts took off following her death (the conservation of the American Bison and the White Tail Deer are two examples).

About Ruthven: John Ruthven was a renowned Cincinnati painter and graduate of the Art Academy. He was classmates with Charley Harper and maintained a friendship with him throughout their careers. Ruthven has been called the "20th Century Audubon" for his realistic paintings of animals, particularly birds. He exhibited his work all over the world including at the White House. In 2004, President George W Bush presented him with the National Medal of Art. During the creation of the Martha mural, he was very friendly and hands on, even climbing the scaffolding to paint alongside the apprentices.

Possible Engagement Strategies:

*Can connect this work to the Cincinnati Masters series: Ruthven, Duveneck, and Tom Wesselmann

*Can do a compare and contrast with Harper (both masters, both wildlife painter, but very different styles)

- Charley Harper once said to John Ruthven (his classmate) "You paint feathers and I paint birds" because their styles were so different.

*Point out that this is the most complex and dense composition as well as the largest at 6,237 square feet

*Ask "how many birds do you think are in this mural?" (Not sure exact number but over 200)

*Have the group imagine what it would be like to experience a migration of passenger pigeons

*Does the mural feel static or dynamic with the movement of the birds?

*How would this mural change if Martha was a part of the flock and not larger in scale?

Neil Armstrong



Neil Armstrong

Designer: Eduardo Kobra

Location: Fifth Third Parking Garage
at the corner of 6th and Walnut St

Created: 2016

This mural is made through the partnership with Fifth Third Bank who covered 100% of the costs to not only create the mural, but bring artist Eduardo Kobra to Cincinnati.

About Eduardo Kobra: Brazilian graffiti artist, Eduardo Kobra's ability to achieve photorealism while maintaining his playful, color theme is fantastic, making for a striking contrast against the setting it is placed in. Specifically, his cunning use of brushes, airbrush, and spray cans serve as a means of bringing to life notable figures from the past, emphasizing their true dignified nature and beauty. He utilizes bright colors, bold lines and repeating squares and triangles to create a kaleidoscope theme throughout his art. These patterns filled with different textures, lines, and shading, builds up to Eduardo Kobra's final masterpiece, a larger than life mural for all to see and marvel at.

Before coming to Cincinnati to create this ArtWorks mural, Kobra completed a Guinness World Record breaking mural (for the largest mural created by one artist) measuring 32,300 square feet for the Rio Olympics. The mural depicts five indigenous faces from five continents – based on the Olympic Rings.

The ArtWorks mural in partnership with Fifth Third is a tribute to Neil Armstrong, who was from Wapakoneta Ohio but had many ties to Cincinnati. He not only taught at UC, but he also had his family home here in Cincinnati before he passed away at the age of 82 in 2012. There is a surprise element in the mural since Kobra likes to add little bits of fun in his murals. As a nod to Steven Spielberg (who was from Cincinnati) you can see E.T. in the top right corner of the mural. What Kobra liked about this element was the twist that from Neil Armstrong's perspective E.T. is riding across the Earth, rather than across the moon in the original iconic scene from the movie.

This mural has many firsts for ArtWorks:

- It is the first and only spray paint mural
- It is one of ArtWorks largest murals, BUT was completed in only 2 weeks!!
- This is the first mural where Apprentices were on swing scaffolding for the mural rather than stationary scaffolding

Props:

- Show the photo of Eduardo Kobra holding the photo of Neil Armstrong, given to him by Neil Armstrong's brother, along with a NASA patch. (You can see the NASA patch by the camera in Neil Armstrong's hand, although Kobra was not given the original)

Self Portrait: Elizabeth Nourse



Self Portrait: Elizabeth Nourse
Designer: Elizabeth Nourse
Project Manager: Eric Ruegg
Location: 8th St. & Walnut St. 45202
Created: 2015

Summary: Elizabeth Nourse (pronounced Nurse) was a Cincinnati native from Mt. Healthy, and a graduate of the McMicken School of Design, now known as the Art Academy of Cincinnati. After completing her education, Nourse was offered a teaching position at the art school, but did not accept because she had bigger plans for her future as an artist. She moved to Paris with her sister to establish her career as a professional painter. Her self-portrait was painted in 1892 and shows the artist looking directly at the viewer. This type of gesture was more commonly used to depict male subjects at the time because it evokes strength and dominance, two characteristics rarely attributed to women. Through this mural we celebrate the life and accomplished career of Elizabeth Nourse, a masterful figure in the history of art.

Additional Information:

Elizabeth Nourse primarily painted scenes and subjects that depicted the working lives of women as hardworking mothers and keepers of a household. These types of paintings were seen as lesser compared to paintings that depict historical or mythical scenes. But because of her excellent technical painting skills, while painting in Paris, she became the first woman artist accepted to exhibit her painting by the Salon, a prestigious, male dominated gallery, in 1888. She continued to work and make a living for herself and her sister as a painter until she became an old woman. She is considered one of our Master's in Cincinnati due to her work and her connection to Cincinnati for her education and part of her career.

Possible Engagement Strategies:

- *Why do you think Elizabeth choose to create a portrait of herself with a pose, that at the time, was controversial for woman? Would you have been willing to do the same in her position?
- *This was kind of like a 'selfie' back in Nourse's time. Maybe take a selfie with the group!
- *ArtWorks partnered with the Mercantile Library, one of Cincinnati's oldest institutions, for this mural. The Mercantile was once home to numerous original sketches that belonged to Elizabeth Nourse. These sketches were donated to the Mercantile, but recently were handed over to the Cincinnati Art Museum permanent collection – so go and visit!
- *What do you think Elizabeth is thinking, or wants you to think about when you see her work?

Tom Wesselmann: Still Life #60



Tom Wesselmann: Still Life #60

Designer: Tom Wesselmann (1931-2004)

Project Manager: Joe Hedges

Location: 811 Main Street, 45202

Created: 2014

Summary: Tom Wesselmann's *Still Life #60* is the fourth mural in ArtWorks' Cincinnati Masters mural series, which celebrates the talents of internationally recognized artists from the Cincinnati area. Wesselmann was born in Cincinnati and graduated from both the University of Cincinnati and the Art Academy before moving to New York

City. *Still Life #60* is a part of Wesselmann's still life series which show everyday objects painted realistically and larger than life. The original *Still Life #60*, which inspired this mural, shows Wesselmann's transition from traditional painting to large scale assembled painted cut metal shapes that protrude from the wall. ArtWorks brings this masterwork to the heart of Downtown's Design District, celebrating the career of Tom Wesselmann and highlighting Cincinnati's internationally recognized design industry. *Still Life #60* is from the collection of Claire Wesselmann and is copyrighted by Art © Estate of Tom Wesselmann/VAGA, New York, NY.

Additional Information:

About the mural: This mural is based on internationally recognized Cincinnati artist Tom Wesselmann's *Still Life #60* which is a large 3 dimensional wall hanging- each element was cut out of steel, painted, and collaged on the wall. The original *Still Life #60* casts shadows on the wall and the Estate of Tom Wesselmann thought it was important to incorporate those shadows and a sense of three dimensionality into the mural design. The Wesselmann Estate dictated that the work could not be cropped, must be painted on the wall so that it could be seen above the cars parked in the lot, and the background should be fully painted in white to mimic the work in a gallery setting. Tom Wesselmann is best known for his *Great American Nude* series and this artwork plays on that theme by showing items that imply a woman's presence without actually showing her. These objects might be found in a woman's purse or nightstand and the objects allow the viewer to imagine the individual owning these things.

About Tom Wesselmann: Tom Wesselmann was from Cincinnati and first studied at Hiram College before attending UC, majoring in psychology. During his time at UC, he took two years off to serve in the military before graduating. It was during his time in the military that he became interested in cartooning. After he graduated from UC, he attended the Art Academy of Cincinnati before attending Cooper Union for a degree in Fine Arts in 1959. When he entered Cooper Union he was still interested in pursuing cartooning until his final year when he transitioned into fine art painting.

He is considered one of the leading Pop Artists of his time along with Andy Warhol and Roy Lichtenstein. He typically painted traditional subject matter- mostly nudes and still lifes- but in a clear graphic style. Wesselmann's work is in museums around the world including the Chicago Art Institute, the Whitney Museum of American Art and the Cincinnati Art Museum.

Possible Engagement Strategies:

*Where would you find these objects and what would they represent?

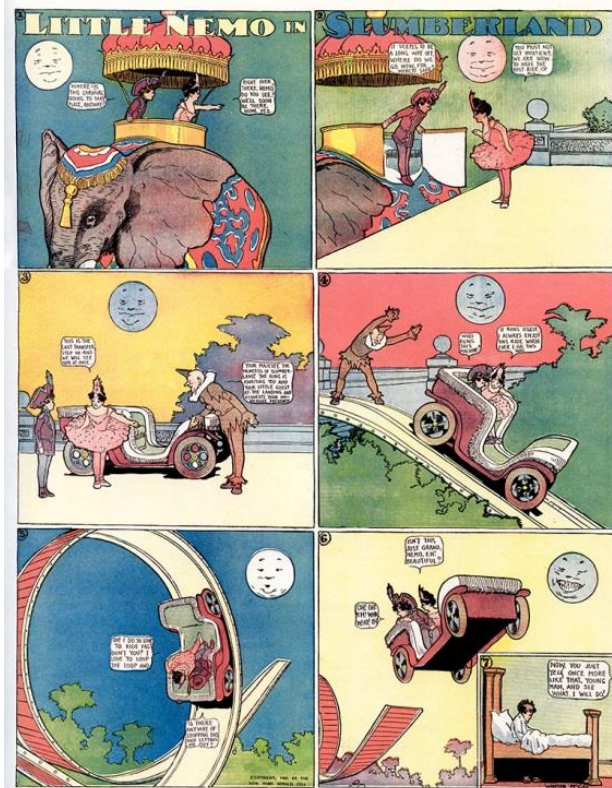
*What if this piece represented a man? What kind of objects would you include?

*Imagine an artwork based on objects found in your house/on your nightstand, what might be included?

*What else would you call this piece besides "Still Life #60"?

Props: Wesselmann's *Seascape #21* from the Cincinnati Art Museum, and *Still Life #60* in museum

Winsor McCay: Little Nemo in Slumberland



Winsor McCay: Little Nemo in Slumberland

Designer: Winsor McCay

Location: 917 Main St.

Created: 2016

This mural is made possible through the partnership with 917 Partners LLC and depicts Winsor McCay's cartoon series 'Little Nemo in Slumberland.'

Zenas Winsor McCay (c. 1867–71 or September 26, 1869 – July 26, 1934) was an American cartoonist and animator. He is best known for the comic strip Little Nemo (1905–14; 1924–26). Little Nemo is a fictional character who was originally the protagonist of the comic strip Little Nemo in Slumberland. The full-page weekly strip depicted Nemo having fantastic dreams that were interrupted by his awakening in the final panel. The strip is considered McCay's masterpiece for its experiments with the form of the comics page, its use of color, its timing and pacing, the size and shape of its

panels, perspective, architectural and other detail. Little Nemo in Slumberland ran in the New York Herald from October 15, 1905 until July 23, 1911.

In 1891 at the age of 22, McCay moved to Cincinnati, where he made posters and ads for the two Cincinnati "Dime Museums" while living in a boarding house near his workplace. Dime museums were institutions that were popular at the end of the 19th century in the United States. Designed as centers for entertainment and moral education for the working class, the museums were distinctly different from upper-middle class' cultural events. They often popped up in urban centers and were popular and cheap entertainment. You could see everything from life-sized wax figures, bearded ladies, or even Siamese twins.

He was noted for his speed and accuracy while painting billboards and crowds would gather on the city streets to watch him work. At the age of 29, he began illustrating for the Cincinnati Commercial Tribune and at 31 he was hired away by the Cincinnati Enquirer and eventually became the head of the Art Department.

He spent nine years making posters and other advertisements for the Kohl & Middleton Dime Museum, and later Heck and Avery's Family Theater (1896), Avery's New Dime Museum (1898), and Will S. Heck's Wonder World and Theater (1899) on Vine Street. At the museum in 1896, a demonstration of Thomas Edison's Vitascope was given, which was likely McCay's first exposure to the young medium of film. McCay was also known for his understanding of realistic perspective presaging the techniques featured in Walt Disney's feature films and for being an early innovator of cel animated film with his film Gertie the Dinosaur (1914). Cel animation, or hand-drawn animation, is an animation technique where each frame is drawn by hand. The technique was the dominant form of animation in cinema until the advent of computer animation.

Little Nemo in Slumberland Comic text:

Nemo: Where is this carnival going to take place anyway?

Princess of Slumberland: Right over there, Nemo. Do you see? We'll soon be there. Now. Yes.

Nemo: It seems to be a long way off. Where do we go now for mercy's sake?

Princess of Slumberland: You must not get impatient. We are now to have the best ride of all.

Princess of Slumberland: This is the last transfer, step in and we will see papa at once.

The Driver: Your Majesty. The Princess of Slumberland! The king is awaiting you and your little guest at the landing and requests your immediate presence.

Nemo: Who runs this machine?

Princess of Slumberland: It runs itself. I always enjoy this ride whenever I go this way.

Princess of Slumberland: Oh! I do so love to ride fast don't you? I love to loop and loop and –

Nemo: Is there any way of stopping this and letting me out?

Nemo: Oh! Oh! Eh! What! Who! Oh!

Princess of Slumberland: Isn't it just grand Nemo, Eh! Beautiful?

Nemo's family member: Now you just yell once more like that young man and see what I will do!

Homecoming (Bluebirds)



Homecoming (Bluebirds)

Designer: Charley Harper (1922-2007)

Project Manager: Jenny Ustick

Partner: Charley Harper Art Studios and Court Street Executive Suites

Location: 199 E. Court Street, 45202

Created: 2012

Summary: Charley Harper, one of Cincinnati's most accomplished and celebrated artists, studied and taught at the Art Academy of Cincinnati. It was there he met his wife Edie and they continued to make Cincinnati their home, starting a family and sharing an art studio. Charley's favorite

subject was the natural world and he worked in a style he called 'minimal realism.' This particular work is based on *Homecoming (Bluebirds)*, a painting done in this minimal, geometric style and is symbolic, depicting two bluebirds- male and female- returning home.

Additional Information:

About the mural: This mural is a recreation of Charley Harper's painting *Homecoming (Bluebirds)*, a painting that shows a male and female bluebird returning home. This mural is part of the downtown Cincinnati Masters series which includes artists John Ruthven, Frank Duveneck, and Tom Wesselmann. This mural is also the first in a series of three Harper murals painted by ArtWorks (the second mural is the Zoo City Barn created in 2014 and the third mural is still in development). This design was chosen not only because it fit the building in an interesting way but also because Brett Harper, the only son of Charley and Edie Harper, explained that *Homecoming* is an appropriate tribute to Charley and Edie who met in Cincinnati and made their careers (and lives) here. The design was meticulously transferred to building and the artists working on this mural spent much time making sure to match the colors and proportions of the original as closely as possible.*This is one of ArtWorks most difficult murals because the lines needed to be crisp and clean and any imperfection of the lines on the brick would be very apparent to the viewer.

About bluebirds: Bluebirds are typically found in North America, east of the Rocky Mountains. Bluebirds build nests in small cavities that are either natural such as hollowed out trees or manmade like nest boxes. Males typically attract mates by placing straws in a nesting cavity and flapping their wings above it to draw attention to them. In art, bluebirds are often used as a symbol of happiness although Harper did not say this work was symbolic.

About the Charley Harper: Charley Harper was born and raised on a farm in West VA but studied and taught at the Art Academy of Cincinnati, making Cincinnati his home. He initially created realistic work but eventually developed his signature style. Harper called his style minimal realism because his subject matter was based in real life (realism) but he would simplify his subject into elegant geometric shapes (minimalism). Harper said that he thought the "illusion of realism was distracting" and he liked to refine nature in this way because it would "create a little bit of order from disorder." His work reflected his character which was playful and humorous and many of his titles

contain puns. In his work, he frequently compares animal and human behavior without being overly anthropomorphic

Possible Engagement Strategies:

*Ask the guests: Are you familiar with other Harper works? Which ones? Where have you seen them?

*Do you like how the building is revealed in the middle? Would you have picked a different wall?

*Ask if they know which bird is male and which is female (male – bright, female – dull)

*Could be a good point to mention Cincinnati Masters series and engage in a compare/contrast as a transition between Harper and Ruthven who were classmates (both painted birds, similar color palette, different style)

Charley Harper once said to John Ruthven (his classmate) “you paint feathers and I paint birds” because their level of detail and style were so drastically different from one another.

*Have audience consider the terms “minimal” and “realist” thinking about what elements in the mural relate to each term.

Extras

**(Some will be on bus tours and others
you can briefly mention while passing
them on your routes)**

Ezzard Charles: The Cincinnati Cobra



Ezzard Charles: The Cincinnati Cobra
Designer: Jason Snell
Project Manager: Nathan Weikert
Location: 1537 Republic St 45202
Created: 2015

Summary: Ezzard Mack Charles, known as the “Cincinnati Cobra”, was a two-time World Heavyweight Champion, jazz musician and widely respected citizen of Cincinnati. Born in Georgia in 1921, Charles came to Cincinnati at the age of nine to live with his grandmother and great-grandmother in the West End. He

began boxing as a teenager in March 1940 and quickly ascended the world of prize fighting, culminating with a heavyweight title against Jersey Joe Walcott on June 22, 1949 to win the National Boxing Association championship. He followed this with an undisputed title over the legendary Joe Louis on September 28, 1950 and was proclaimed the world heavyweight champion. He largely avoided the limelight of his profession, and worked quietly all his life to promote education and community responsibility. He was inducted into the International Boxing Hall of Fame in 1990.

This mural, completed in August 2015, marks ArtWorks’ 100th mural completed since the program launch in 2007.

Additional Information:

He successfully defended his title in three matches in 1951 but then lost his crown to Walcott in a rematch on July 18. From February 18, 1946 to July 18, 1951, Charles fought 42 matches and lost only twice. Out of his 40 victories in these years, he won 24 by knockouts. Was diagnosed with ALS – “Lou Gehrig’s Disease”, in 1968. Died, 1975 in Chicago. In 1976, Cincinnati honored Charles by changing the name of Lincoln Park Drive to Ezzard Charles Drive. This was the street of his residence during the height of his career He was inducted into the International Boxing Hall of Fame in 1990.

Charles’s only vice was clothes. He parlayed the services of the finest tailors in downtown Cincinnati, and was always seen in the most fashionable suits and apparel. After retirement he gave generously of his time to the local youth community.

Charles was also a respected double bass player who played with some of the jazz greats in the 1940s and 1950s at such notable places as Birdland (jazz composer George Russell wrote the famous tune “Ezz-Thetic” in his honor). He was very close with Rocky Marciano and a neighbor and

friend of Muhammad Ali when they both lived on 85th Street in Chicago.[5] Charles also starred in one motion picture: *Mau Mau Drums*, an independent (and unreleased) jungle-adventure film shot in and around Cincinnati in 1960 by filmmaker Earl Schwieterman.

Possible Engagement Strategies:

- * If you could choose a new title for this mural, what would it be and why?
- * Notice how the blue strip and gold plaque with Ezzard's name in it mimics the belt that Ezzard is wearing in the mural.
- * We said that Ezzard was also a jazz musician – can you find what was included in the piece to show this? (There is a Treble clef and bass towards the top of the gold plaque – very subtle)
- * Did you notice the cobra pattern that fills the background?

Mr. Dynamite – James Brown



Mr. Dynamite – James Brown
Project Manager: Jenny Ustick
Partner: Urban Sites
Location: 1437 Main St 45202
Created: 2015

Summary: James Brown is regarded as one of the most iconic and influential musicians of the 20th century. Brown spent the formative years of his career on the Cincinnati-based King Records label producing some of his earliest hits and providing inspiration and guidance to a generation of musicians. An innovative and widely respected composer and stage performer, he played a major role in the

development of funk, soul, and hip hop, and was a strong, outspoken advocate for civil rights and black self-empowerment.

Additional Information:

In 1955, James Brown joined Bobby Byrd's vocal group, The Avons. His early recordings were gospel-inspired rhythm and blues, influenced by musicians such as Ray Charles and Little Richard.

James Brown and newly named The Famous Flames moved from Federal Records to King Records, in 1959. King Records was located in Evanston and is close to another ArtWorks mural called "What are the Lyrics to your Song?" made in 2009. King was his first label, and he recorded his early hits with them. Though he did not necessarily always record here in the Cincinnati, he visited often and would live here for periods in order to finalize production of his recordings. But Brown began to have recurring conflicts with King Records' president Syd Nathan. In one instance, Brown recorded the 1960 Top Ten R&B hit "(Do the) Mashed Potatoes" on Dade Records, a label owned by Henry Stone, and used the name "Nat Kendrick & The Swans" because Syd Nathan refused to allow him to record it for King.

While Brown's early singles were major hits across the southern United States, he and the Famous Flames were not successful nationally until his 1963 LP *Live at the Apollo*. Brown wished to capture the energy of his live performance and paid to record the album himself. It was released on King Records over the objections of owner Syd Nathan, who saw no reason to record a live album with no new songs. The album stayed on the pop charts for fourteen months and peaked at #2.

By 1970, most members of James Brown's 1960s band had moved on to other opportunities, and The Famous Flames singing group had disbanded, leaving only Bobby Byrd and James Brown. Brown and Byrd employed a new band that included future greats, such as bassist Bootsy Collins, his

guitarist brother Phelps "Catfish" Collins and musical director/trombonist Fred Wesley. This new band, named "The J.B.'s" debuted on the 1970 single "Get Up (I Feel Like Being A) Sex Machine." Although The J.B.'s went through several changes, the band was Brown's most familiar backing band.

Brown's career spanned decades, and his recordings influenced the development of many musical acts such as, Charles Wright & the Watts 103rd Street Rhythm Band, Booker T. & the M.G.'s. Young Michael Jackson mimicked Brown's dancing and shouting in the pop world as the lead singer of The Jackson 5. James Brown remains the world's most sampled recording artist, with "Funky Drummer" leading as the most sampled individual piece of music

Possible Engagement Strategies:

*What do you think is the purpose of the colorful and abstract circles in the background? Are they supposed to evoke something in the viewer or portray something about James Brown? Maybe it's to represent the colorful records of the time? Or maybe the spotlights on the stage set?

*This mural is unique because it uses the style called Posterization – which entails converting continuous gradation of tones into several regions of fewer tones – so there is no blending in this piece

*What catches your eye first in this piece and why?

The Face of the Arts



The Face of the Arts

Project Manager: Tim Parsley

Partner: Rothchild Law Office

Location: 1100 Race Street, 45202

Created: 2007

Summary:

This mural was ArtWorks' first in the downtown area, and it celebrates the creative potential of youth studying the arts and is a reflection of the students at the School for Creative and Performing Arts (SCPA), located right across the street.

Additional Information:

About the mural: The Face of the Arts was one of ArtWorks first murals and it is the only mural that wraps around a building. It was created through a partnership with Rothchild Law Office which occupies the building. Rothchild gave ArtWorks creative freedom to develop a design of their choice that relates to the surrounding neighborhood. The artists created this mural in anticipation of SCPA opening a new facility across the street in 2010. The faces painted in this mural are portraits of the apprentices who created it. Next to the portraits are white silhouettes illustrating individuals engaged in different artistic activities including painting, playing instruments, singing, directing, and dance. The white silhouettes allow the viewer to imagine themselves in this scene.

About SCPA: SCPA was founded in 1973 as an institution dedicated to excellent academic education combined with pre-professional arts training. SCPA has always been looked to as a model for performing arts education especially after combining with Schiel Primary School for Arts Enrichment in 2010 making SCPA the only K-12 school dedicated to the performing arts. SCPA moved to a new performing arts center in 2010 located on Washington Park. The building was funded through a unique private-public partnership model. The current building is named after the late beloved Cincinnati Pops conductor Erich Kunzel who was instrumental to its construction.

Possible Engagement Strategies:

*This may be a good point in the tour to talk about the founding of ArtWorks mural program since it is the first mural created by ArtWorks.

*This maybe a good point to talk about how the murals are meant to reflect the surrounding neighborhood.

*Fun connection to SCPA: In 1996 ArtWorks started with 4 projects working under tents on the soccer field of the old SCPA school building in OTR (located on Walnut St)

Riverside Vineyard



Riverside Vineyard
Project Manager: Tim Parsley
Partner: City Cellars (now closed)
Location: 908 Race Street, 45202
Created: 2008

Summary: This is ArtWorks' first landscape mural! The mural was inspired by a Godfrey Frankenstein painting at the Cincinnati Art Museum,

portraying a scenic river valley landscape connecting Downtown to the natural beauty of this region.

Additional Information:

About the mural: Riverside Vineyard is ArtWorks first landscape mural. It was created through a partnership with City Cellars, a wine shop and event space that is now closed. The design is based on a painting in the collection of the Cincinnati Art Museum by Cincinnati artist Godfrey Frankenstein. The scene is meant to speak to an idyllic Ohio River Valley that predates the establishment of our City. The trees and river are inspired by the painting but the vineyard on the left side was included to reflect City Cellar's business. The mural, like Frankenstein's landscape painting, is meant to inspire quiet contemplation and provide a moment of peace within the busy city.

About Godfrey Frankenstein: Godfrey Frankenstein (1820-1873) was born in Raidelbach Germany and immigrated to Cincinnati with his family in 1831. Frankenstein is considered one of the leading landscapist painters in Ohio during his time. Frankenstein began his career as a sign painter at the age of 13 and eventually opened a portrait studio along Foote's row, an artist district on the north side of Third Street between Walnut and Vine. Frankenstein's brother John was also a painter and both brothers frequently exhibited their work locally.

Possible Engagement Strategies:

*Imagine you are entering this landscape, what might you see? What might you hear? What might you smell? What is the weather like; how would it feel to be inside this landscape? What kind of emotion do you feel when you look at this mural?

*This mural is meant to provide a moment of peace within the busy city. What about this mural looks "peaceful?"

Props: *Landscape* by Godfrey Frankenstein from the Cincinnati Art Museum

Shine



Shine

Designer: Tim Parsley

Project Manager: Paul Loehle

Partner: Duke Energy & Duke Energy Foundation

Location: Central Parkway & Central Parkway

Created: 2015

Summary: Cleverly integrated within the architectural niches of the Duke Energy electric substation, this mural is composed of six beautifully

painted antique lightbulbs; these nostalgic focal points allude to the identity of the building itself (Electric Substation). The bulbs are ultra-realistic and emphasize the delightful and unique characteristics of the glowing filaments, combining the elegance of art with the innovation of science.

Additional Information: Tim Parsley is a Cincinnati Artist. His work can also be seen in our iconic Golden Muse Mural near Washington Park. Each lightbulb echoes the unique shape of the recessed archways. Art meets science as Parsley carefully curated each bulb and selected them specifically for their beautifully designed filaments.

Make sure to drive by this mural at night as well! Architectural and landscape lighting illuminate the substation all hours of the night. This formerly invisible building has become a true gateway landmark for Cincinnati's avenue of the arts! This is also one of two fully illuminated artworks murals.

The mural was made off-site since there was no way to set up scaffolding in front of the wall due to the flower bed design. The individual works were painted on substrate (boards) that were then screwed into the recessed areas of the wall. This technique will last just as long as our normal murals because of their clear coat (25-30 years) and is a unique mural making method.

Possible Engagement Strategies:

*If lightbulbs were not created for this mural to portray Duke Energy, what else could have been painted to show energy and power?

*Fun Fact – The recessed parts of the wall were part of the original design of the wall. They were not originally intended for murals until Duke Energy was approached by ArtWorks!