

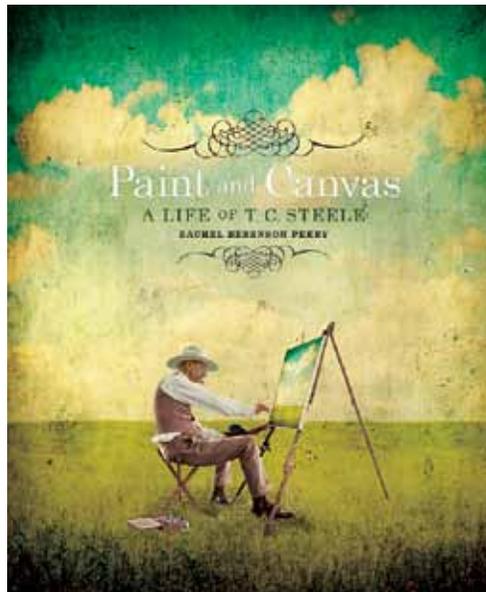
TEACHER RESOURCE

by Elaine G. Rosa

for the Indiana Historical Society Press publication

Paint and Canvas *A Life of T. C. Steele*

by Rachel Berenson Perry



INDIANA HISTORICAL SOCIETY

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Overview/Description

Theodore Clement Steele was an American Impressionist painter known for his Indiana landscapes. He is considered an innovator and leader in American Midwest painting and one of the Hoosier Group of Indiana artists.

This teacher resource provides suggested learning activities that relate to the Indiana Historical Society Press youth biography *Paint and Canvas: A Life of T. C. Steele*, written by author and art historian Rachel Berenson Perry. *Paint and Canvas* is the eighth volume in the IHS Press's youth biography series.

These resource materials integrate visual arts, literature, and history to help students understand art as a visual interpretation of society influenced by time, place, and culture. After reading *Paint and Canvas*, students will reflect on Steele's life and philosophy about art. In addition students will research the development of the impressionist art movement and historical events in the late nineteenth and early twentieth centuries to identify its impact on society and culture. Using the work of American Impressionists such as Steele, students will consider how art reflects the artist's impression of a person, place, object, or event in history. Collaborative projects will provide students with an opportunity to produce written narratives and visual art.

Grade Level

High School

Academic Standards

- Indiana Standards:

- High School, U. S. History, Standard 3, Emergence of the Modern United States: 1897 to 1920—USH.3.6 Identify the contributions to American culture made by individuals and groups (Individuals, Society, and Culture)

- High School, English Language Arts—9–10.W.2 Write informational and explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- High School, English Language Arts—9–10.W.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequence.
- High School, English Language Arts—9–12.W.7 Conduct short as well as more sustained research projects to answer a question, narrow or broaden the inquiry when appropriate, and synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- High School, English Language Arts—9–12.W.8 Gather relevant information from multiple authoritative print and digital resources, using advanced searches effectively; assess the usefulness of each source in answering the research questions; and integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.
- High School, English Language Arts—9–12.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
- High School, English Language Arts—9–12.SL.1 Initiate and participate effectively in a range of collaborative discussions, building others' ideas and expressing their own clearly and persuasively.
- High School, English Language Arts—9–2.SL.2 Integrate multiple sources of information presented in diverse media or formats, evaluating the credibility and accuracy of each source.

- High School, English Language Arts—9-12.SL.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- High School, English Language Arts—9-12.SL.5 Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence to add interest.
- High School, Visual Arts—Standard 1: Understand art in relation to history and past and contemporary culture.
- High School, Visual Arts—Standard 2: Recognize significant works of art and the chronological development of art movements and historical periods.
- High School, Visual Arts—Standard 3: Describe, analyze, and interpret works of art and artifacts.
- High School, Visual Arts—Standard 8: Experience the integrative nature of visual arts, other arts disciplines, and disciplines outside the arts, and understand the arts as a critical component of learning and comprehension in all subject areas.
- National Standards (National Council for Social Studies): II Time, Continuity, and Change and V Individuals, Groups, and Institutions

Big Ideas/Concepts

Impression, visual interpretation, creative expression, and beauty in nature

Essential Questions

- How is art a visual interpretation of society and influenced by time, place, and culture?
- How does art reflect the artist’s impression of a person, place, object, or event?
- How does art represent beauty in nature?
- How is art a form of creative expression?

Instructional Objectives/ Key Knowledge and Skills

Depending on the activities selected, students will:

- Analyze characteristics of visual arts within a particular period or style and demonstrate understandings of the historical period.
- Construct interpretations of works of art, reflecting on other interpretations, evidence presented in the work, and its cultural text.
- Develop ideas for artwork and utilize skills of critique, reflections, and revision in creating an original work of art.
- Write a creative narrative using a work of art as an inspiration, using effective technique, well-chosen details, and well-structured event sequence.
- Gather relevant information from multiple authoritative print and digital sources; assess the strengths and limitations of each source in term of the task, purpose, and audience; and integrate information into a narrative text.
- Present information, findings, and supporting evidence clearly, concisely, and logically so listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task. Address alternative or opposing perspectives as appropriate.

- Critique art experienced at local and state museums, exhibits, movie theaters, other arts-related establishments, public art, and digital resources, then analyze the effect of these experiences on daily life.

Time Required

Multiple class periods. Refer to the specific activities for details.

Materials Required

- For all activities:
 - Student copies of *Paint and Canvas: A Life of T. C. Steele* by Rachel Berenson Perry.
- Refer to a specific activity for a list of additional materials.

Background

Theodore Clement Steele (1847–1926) was an American Impressionist painter known for his Indiana landscapes. Steele is considered an innovator and leader in American Midwest painting and was one of the Hoosier Group of Indiana artists that included William Forsyth, Richard B. Gruelle, Otto Stark, and J. Ottis Adams. In addition to painting, Steele contributed writings, public lectures, and hours of community service on art juries that selected entries for national and international exhibitions, in addition to his efforts to organize pioneering art associations.¹

Steele’s most notable artistic works include his landscapes, which received numerous prestigious exhibition awards. *The Boatman* won a silver medal while Steele was a student at the Royal Academy in Munich. *Bloom of the Grape* received an honorable mention at the 1900 Paris Exposition. Steele was awarded the Richmond (Indiana) Art Museum’s Foulke prize for *The Cloud* in 1906 and *The Belmont Road, Late Autumn* in 1910. The Fourteenth Society of Western Artists’ annual exhibition in 1909 awarded Steele the Fine Arts Building prize of

1. Perry, Rachel Berenson, *Paint and Canvas: A Life of T. C. Steele* (Indianapolis: Indiana Historical Society, 2011), forward.

\$500 for *A March Morning*. He also won the \$200 Rector Prize at the 1926 Hoosier Salon exhibition for *The Hill Country, Brown County*. Steele was a sought-after portrait artist as well, painting many of Indiana’s prominent citizens, including President Benjamin Harrison, Vice President Charles Fairbanks, Colonel Eli Lilly, and poet James Whitcomb Riley, among others. In addition, Steele’s contributions were recognized with honorary degrees from Wabash College and Indiana University and his election to an associate membership in New York’s National Academy of Design.²

Steele’s works appear in public art collections, including the Ball State University Art Gallery (Muncie, Indiana), Greater Lafayette Museum of Art (Lafayette, Indiana), Indiana State Museum (Indianapolis), Indianapolis Museum of Art, Indiana University (Bloomington), Indiana University Memorial Union (Bloomington), Swope Art Museum (Terre Haute, Indiana), and the T. C. Steele State Historic Site (Brown County, Indiana). His work also hangs in private homes. Steele’s home and studio is now the T. C. Steele State Historic Site. Many of the artists who came to visit and paint with Steele in Brown County stayed in the area, helping to form an artist colony there. These artists include Will Vawter, Gustave Baumann, Ada Shulz, Fred Hetherington, and others.³

For additional details on Steele’s life and work, refer to *Paint and Canvas: A Life of T. C. Steele*.

Teacher’s Instructional Plan

Introduction

Teachers may want to collaborate with other social studies, English language arts, and fine arts teachers on a unit of study that includes all or parts of the interdisciplinary activities described in this teacher resource.

2. Ibid.

3. Steele, Selma N., Theodore L. Steele, and Wilbur D. Peat, *The House of the Singing Winds: The Life and Work of T. C. Steele* 2nd ed. (Indianapolis: Indiana Historical Society, 1989), 139.

Activities one and two may be completed while students are reading *Paint and Canvas*. Activities three through six may be assigned while students read the book and completed afterward. Student study guides and worksheets are included for activities described in this teacher resource.

Introduce the lesson activities by considering the key historical events during the latter half of the nineteenth and early twentieth centuries (1840 to the 1930), with an emphasis on American society and culture. Be sure to include a discussion of developments in the arts and literature. An optional field trip to a local art museum is encouraged.

ACTIVITY ONE

A Place in Time

- In this activity students will consider this essential question:
 - How is art a visual interpretation of society and influenced by time, place, and culture?
- Students will:
 - Read chapters one through three (pages 1–66) of *Paint and Canvas* to prepare for a class discussion of the book.
 - Identify key events, locations, and people of the late nineteenth and early twentieth centuries (1840–1930 in particular) that influenced Steele’s life and impacted the development of impressionist art.
 - Place art from major movements and time periods on a time line with historical events.
 - Describe how culture and historical events might have influenced Steele’s impressionist style.

Time Required

Multiple class periods. Additional time outside of class may be needed to complete the reading, answer the study guide questions, and identify key historical events for the time line activity.

Materials Required

- *Paint and Canvas: A Life of T. C. Steele* by Rachel Berenson Perry
- Copies of the *Paint and Canvas* Study Guide, one for each student. The study guide is provided on pages 17 through 19 of this resource guide. Responses to study guide questions are provided on pages 14 through 16.
- Copies of the Time Line Worksheet, one for each student, or group of students if this is a small-group activity. The worksheet is provided on pages 20 and 21 of this resource guide.
- Pencils or pens
- Blank sheets of large newsprint
- Tape
- Markers
- Packs of sticky notes
- Textbooks and other reference materials for student research. Refer to the resources listed on pages 11 through 13 of this resource guide for suggestions.

Procedure

- Preparation:
 - Gather resource materials to be used during class.
- Introduction:
 - Distribute *Paint and Canvas* books, study guides, and Time Line Worksheets to each student.

- Introduce the lesson by explaining that artists and their work are a reflection of the time, place, and events that surrounded them. Explain that the activities in this unit will consider artists of the late nineteenth and early twentieth centuries, and one influential Hoosier painter in particular, Theodore Clement Steele. Students will work individually and in small groups to identify historical events and how they might have influenced art and society during the time period 1840–1930.
- Have students read chapters one through three (pages 1–66) of *Paint and Canvas* and complete the study guide questions for the first three chapters to prepare for a class discussion.
- The study guide will help students identify the time period in which Steele lived as well as the artistic style that is associated with Steele’s artwork.
- Small groups of students may work together on the study guides if the teacher prefers.
- Next, divide students in small groups of three or four students each.
- During the next one or two class periods:
 - Have student groups use *Paint and Canvas*, their textbooks, and other reference materials to identify key terms, historical events, people, and locations as well as the significant artists and artistic styles that took place during the time period 1840–1930.
 - Ask students to write this information in their Time Line Worksheets.
 - When the Time Line Worksheets are completed, distribute to each group:
 - Two or three blank sheets of large newsprint
 - Tape
 - Markers
- Packs of sticky notes
- Copies of an instructor-designed rubric for assessing the Time Line Worksheet.
- In small groups:
 - Have students tape two or three sheets of the newsprint together, end to end.
 - Discuss the lists of key terms, people, places, and historical events as well as key artists and artwork that they have included on their study guides and Time Line Worksheets.
 - Identify the top ten to fifteen items from their lists, then use the markers and sticky notes to write an entry, one for each item on the list, and place the sticky notes in chronological order on their group’s newsprint sheets.
- As a class:
 - Discuss the study guide questions and review the group time lines.
 - Evaluate the impact of these people, places, and events on culture and society.
 - Create a master time line from the student entries and display it for students to reference as they continue with the unit.
 - Have students record the key entries on their own Time Line Worksheets as needed.
- Conclude the activity:
 - Discuss with students how culture and historical events on the time line might have influenced Steele’s impressionistic artistic style and those of other artists working during his lifetime.

Assessment

Have students submit their completed Time Line Worksheets for assessment. For suggestions on assessment rubrics, refer to “Rubrics for Teachers” at <http://www.rubrics4teachers.com/> (accessed 3/5/2012).

ACTIVITY TWO

Art Critic’s Review

- In this activity students will consider these essential questions:
 - How does art reflect the artist’s impression of a person, place, object, or event?
 - How does art represent beauty in nature?
 - How is art a form of creative expression?
- Students will:
 - Construct an interpretation of a work of art using visual thinking strategies.
 - Reflect on other interpretations, the evidence presented in the work, and its cultural text.

Time Required

Multiple class periods. Additional time outside of class may be needed to complete the reading and writing assignments

Materials Required

- Student should bring their copy of the *Paint and Canvas* Study Guide to class. The study guide is provided on pages 17 through 19 of this resource guide.
- Pencils or pens
- Copies of the Art Critic’s Worksheet, one for each student or group of students if this is a small-group activity. The worksheet is provided on page 22 of this resource guide.

- Copies of a teacher-designed rubric for assessment of the written assignment for each student.
- Examples of Steele’s paintings as well as other impressionist artists. Use color prints or in digital format. Refer to the resources listed on pages 11 through 13 of this resource guide for suggestions.
- Audiovisual projection equipment to display visual images in the classroom as needed for the class discussion.

Procedure

- Preparation:
 - Prior to conducting this lesson, instructors may wish to review visual thinking strategies if they are unfamiliar with the concept. Refer to the visual thinking strategies section on page 13 of this resource guide if needed.
 - Gather visual resources and equipment for the class presentation and discussion.
- Prior to class:
 - Have students review their study guides for chapters one through three, read chapters four through six (pages 67–135) of *Paint and Canvas*, and complete the study guide questions for the last three chapters to prepare for a class discussion.
 - Small groups of readers may work together on the study guides if the teacher prefers.
- Introduction:
 - Distribute an Art Critic’s Worksheet to each student.
 - Explain that it is important to understand the content of an artist’s work as well as the techniques they’ve used to create it before it can be accurately described and evaluated.

- Explain that the class will discuss what they see in several impressionist paintings and you will model a way to analyze these works of art.
- As a class:
 - Display several examples of Steele’s art as well as other impressionist artists, either in print format or as a digital presentation.
 - Discuss the stylistic characteristics students see in each work of art using visual thinking strategies and these guiding questions:
 - What is going on in this painting?
 - What do you see that makes you say that?
 - What more can we find?
 - What else do you see?
 - With these questions, try to identify the iconography (symbolic forms, pictures, and other visual representations that convey meaning or identify figures or settings) in Steele’s art. In addition, students should try to analyze Steele’s effective use of symbols, elements, principles, and use of media using appropriate terminology. Collaborate with the school’s art faculty as needed.
 - Ask the guiding questions as each painting is viewed and allow students time to reflect and respond to the questions and the paintings.
 - Close the class discussion by identifying and discussing similarities and differences in the paintings. Ask what generalizations the students can make about impressionist art and Steele’s paintings in particular.

- Homework Assignment:
 - Have each student select a Steele painting from *Paint and Canvas* Gallery section and ask them to write a review of the artwork from an art critic’s point of view using the Art Critic’s Worksheet as a guide.
 - When the written reviews have been completed, allow students time in class to share their reviews with classmates. If possible, provide additional time for peer reviews of the written assignments before students submit them for assessment.

Assessment

Have students submit their completed reviews for assessment. For suggestions on assessment rubrics, refer to “Rubrics for Teachers” at <http://www.rubrics4teachers.com/> (accessed 3/5/2012).

ACTIVITY THREE

Beauty in Nature (Landscape Art Project)

- In this activity students will consider these essential questions:
 - How does art reflect the artist’s impression of a person, place, object, or event?
 - How does art represent beauty in nature?
 - How is art a form of creative expression?
- Students will:
 - Develop ideas for artwork.
 - Utilize skills of critique, reflections, and revision to create an original work of art.

Time Required

Multiple class periods. Additional time outside of class may be needed to complete the art assignment.

Materials Required

- Student should bring their copy of the *Paint and Canvas* Study Guide to class.
- Copies of the Beauty in Nature Student Handout, one for each student, found on page 23 of this resource guide.
- Teacher-created rubric for this activity's assignments.
- Art supplies (paper and pencils or markers, or canvas, paint, and brushes) for each student
- Clipboards or drawing boards, one for each student

Procedure

- Prior to class:
 - Gather art materials for each student or provide a supplies list and ask students to bring their own materials to class.
 - Have students review their study guides for chapters one through six of *Paint and Canvas* and be prepared for a class discussion of Steele's life as a landscape painter. Small groups of readers may work together on the study guides if the teacher prefers.
- Introduction:
 - Distribute the Beauty in Nature Student Handout and art materials to each student.
 - Introduce the lesson by asking students to read the handout describing Steele's views on art and the beauty in nature. Ask student to respond to the questions posed in the handout.
- As a group:
 - Discuss Steele's views on art and his philosophy of the beauty of nature based on the information provided in *Paint and Canvas* and the material in the handout.
- Following the class discussion:
 - Ask students to reflect on Steele's remarks and what they've learned so far about Steele's life, impressionist art, and American society during his lifetime.
 - Students should write a response to the assignment provided on the handout.
 - Allow students ample time for reflection.
- Outdoor painting:
 - Explain that students will try their hand at plein air (outdoor) painting. The goal is not for students to create a finished art masterpiece. This activity is intended to have students experience what Steele did as he observed the beauty in nature and painted his impressions of it.
 - Tell students that after they have completed their landscape, they should write a brief reflection of this experience and include it on their Study Guide, which appears on page 19 of this teacher resource.
 - Allow students time during class or extra time after class to complete their drawings and written reflections on the experience.
- Conclude the activity:
 - If possible, allow time for students to share their reflections on the experience with other members of the class either verbally or in writing.
 - Provide students with a rubric for self-assessment of their artwork and written assignments.

Assessment

The artwork and written reflection should be submitted to the teacher for assessment. For suggestions on assessment rubrics, refer to "Rubrics for Teachers" at <http://www.rubrics4teachers.com/> (accessed 3/5/2012).

ACTIVITY FOUR

Art as Inspiration for Creative Writing

- In this activity students will consider this essential question:
 - How is art a form of creative expression?
- Students will:
 - Write a creative narrative using one of Steele's paintings as an inspiration using effective technique, well-chosen details, and well-structured event sequence.

Time Required

One or two class periods. Additional time outside of class may be needed to complete the writing assignment.

Materials Required

- Student copies of *Paint and Canvas* by Rachel Berenson Perry
- Paper and pen or pencils
- Internet access to digital images of T. C. Steele's paintings
- Computer with word processing software
- Rubric for self-assessment or peer review of student work.

Procedure

- In this activity students will use one of Steele's paintings (a landscape, portrait, or still life) from the Gallery section of *Paint and Canvas* (or other source as approved by the instructor) as the inspiration for a fictional short story or poem.
- Distribute the rubric and review the guidelines for the assignment with students.

- Ask students to select one of Steele's painting from *Paint and Canvas* or use a digital reproduction of his work. Refer to pages 11 through 13 for suggested digital resources.
- Explain to students that their task is to write a fictional short story or a descriptive poem based on the artwork they've selected. Provide students with time in class to brainstorm ideas and to write and revise their drafts.
- Instructors may choose to have students exchange their written work and conduct a peer review using the rubric.

Assessment

Have students submit their creative writing assignment and peer review rubric to the instructor for assessment. For suggestions on assessment rubrics, refer to "Rubrics for Teachers" at <http://www.rubrics4teachers.com/> (accessed 3/5/2012).

ACTIVITY FIVE

Art, History, and Culture Research Project

- In this activity students will consider these essential questions:
 - How is art a visual interpretation of society and influenced by time, place, and culture?
 - How does art reflect the artist's impression of a person, place, object, or event?
- Students will:
 - Gather relevant information from multiple print and digital sources.
 - Assess the strengths and limitations of each source in term of the task, purpose, and audience.
 - Integrate information into a written narrative text.

Time Required

Multiple class periods. Additional time outside of class may be needed to complete the assignment.

Materials Required

- Student copies of *Paint and Canvas* by Rachel Berenson Perry
- Student textbooks, other print resources, and internet resources related to art and American society during the late nineteenth and early twentieth centuries.
- Teacher-designed rubric for assessment.

Procedure

- Explain that students will complete a research project on the effects of impressionist art on American society during the time period 1840–1930.
 - The research should consider how Steele’s art reflected life in the late nineteenth and early twentieth centuries.
- Students should narrow or broaden the inquiry when appropriate, synthesize multiple sources on this topic, and demonstrate their understanding of the impact that art has on American society.
 - Have students consider the impact that Steele and other impressionist artists of the late nineteenth and early twentieth centuries had on American society and culture.
 - Encourage students to include a brief explanation of the ways that Steele used art to express his feelings about the people, places, and objects that appear in his work.

- The format for presenting student research is at the instructor’s discretion and based on the time allowed for student research and the availability of other resources.

Suggested formats:

- Written narrative
- Art poster
- Podcast script
- Ask student to consider the topic, the in-class discussions, and their own research as they draw evidence from literary or informational texts to support their analysis and reflections.
- As part of their research students should integrate multiple sources of information from visual and text media or formats and evaluate the credibility and accuracy of each source, noting any discrepancies among the data.

Assessment

Projects will be assessed using an instructor-created rubric. For suggestions on assessment rubrics, refer to “Rubrics for Teachers” at <http://www.rubrics4teachers.com/> (accessed 3/5/2012).

ACTIVITY SIX Impressionist Art and American Society Group Presentations

- In this culminating activity, students will consider these essential questions:
 - How is art a visual interpretation of society and influenced by time, place, and culture?
 - How does art reflect the artist’s impression of a person, place, object, or event?
 - How does art represent beauty in nature?
 - How is art a form of creative expression?

- Students will:
 - Present information, findings, and supporting evidence clearly, concisely, and logically so listeners can follow the line of reasoning. The presentation's organization, development, substance, and style should be appropriate to the audience and address alternative or opposing perspectives as appropriate.
- Encourage each group to be creative. An innovative presentation may include student-created artwork and reproductions of American impressionist artwork.
- Caution students to make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) and assure that it enhances understanding and adds interest.

Time Required

Multiple class periods. Additional time outside of class may be needed to complete the art assignment.

Materials Required

- Student copies of *Paint and Canvas* by Rachel Berenson Perry
- Student textbooks, other print resources, and internet resources related to art and American society during the late nineteenth and early twentieth centuries.
- Internet access to digital media
- Computers with access to multimedia presentation software. Refer to page 12 for suggestions.
- Teacher-designed presentation assessment rubric.

Procedure

- Divide the students into small groups of three or four students.
- Explain that each student group will create a multimedia project to present to the class.
- The presentation should communicate the group's knowledge and understanding of the influence that impressionism had on art, literature, society, and culture of the late nineteenth and early twentieth centuries.
- Ask student groups to integrate and evaluate narrative text, poetry, and visual arts in their presentation.

Assessment

Group presentations will be evaluated using an instructor-created assessment tool. Refer to the Buck Institute for Education's website for a sample presentation assessment rubric at http://www.bie.org/images/uploads/useful_stuff/Presentation_Rubric.pdf (accessed 3/5/2012) or refer to "Rubrics for Teachers" at <http://www.rubrics4teachers.com/> (accessed 3/5/2012).

ENRICHMENT ACTIVITY

Consider visiting a local art museum or the T. C. Steele State Historic Site in Brown County, Indiana, as a group or encourage students to make the trip on their own with friends or family members. Ask students to write a brief essay describing the effect of their experiences at the museum and how visits like this might affect their daily life. Refer to the list of museums whose collections include Steele's paintings. Contact the museums in advance to verify the artwork is available for students to view.

Resources

Publications

Burnet, Mary Q. *Art and Artists of Indiana*. New York: The Century Company, 1921.

Gerdts, William H., Theodore L. Steele, Evansville Museum of Arts and Science, and Valparaiso University Museum of Art. *Theodore Clement Steele, an American Master of Light*. New York: Chameleon Books, 1995.

Krause, Martin. *The Passage: Return of Indiana Painters from Germany, 1880–1905*. Indianapolis, IN: Indianapolis Museum of Art, 1990.

Newton, Judith Vale, and Carol Weiss. *A Grand Tradition: The Art and Artists of the Hoosier Salon, 1925-1990*. Indianapolis, IN: Hoosier Salon Patrons Association, 1993.

Perry, Rachel Berenson. “Brushstrokes: Traces of T. C. Steele’s Indiana Footprints” *Traces of Indiana and Midwestern History* 23 (Fall 2011): 12–23.

Perry, Rachel Berenson. *Paint and Canvas: A Life of T. C. Steele*. Indianapolis: Indiana Historical Society Press, 2011.

Steele, Selma N., Theodore L. Steele, and Wilbur D. Peat. *The House of the Singing Winds: The Life and Work of T. C. Steele*. 2nd ed. Indianapolis: Indiana Historical Society, 1989.

Primary Source Materials

Steele, Theodore Clement and Mary Lakin Steele Papers, 1869-1966. William Henry Smith Memorial Library, Indiana Historical Society, Indianapolis, IN. “Collection Guide.” Accessed January 25, 2012. <http://www.indianahistory.org/our-collections/collection-guides/theodore-clement-steele-and-mary-lakin-steele.pdf>.

Digital Storytelling Resources

Animoto

Creates a free video from user-provided photos, video clips, and music. Accessed 2/10/2012. <http://museumbox.e2bn.org/>.

Glogster

A mashup of user-provided images, text, music, and video clips to create a digital poster. Accessed 2/10/2012. <http://www.glogster.com/>.

Museum Box

A free service to upload and assemble a digital presentation in a six-sided digital cube format around a specific topic. Accessed 2/10/2012. <http://museumbox.e2bn.org/>.

Websites

Artcyclopedia

A resource for finding art online. Accessed 1/16/2012. http://www.artcyclopedia.com/artists/steele_theodore_clement.html.

Art Smart: Indiana

Provides curriculum materials for fourth-grade students; also includes an online gallery of Indiana artists. Accessed 1/16/2012. <http://www.artsmartindiana.org>.

Indiana State Museum

Collections of T. C. Steele Objects
Accessed 1/16/2012. <http://www.indianamuseum.org/museumcollections/info.php?s=Steele&type=all&t=objects>.

Indiana State Museum

T. C. Steele State Historic Site Description
Accessed 1/16/2012. <http://www.indianamuseum.org/sites/tcst.html>.

Indianapolis Museum of Art

Online Collections of T. C. Steele materials
Accessed 1/16/2012. <http://www.imamuseum.org/art/collections/artist/steele-t-c>.

T. C. Steele State Historic Site

Accessed 2/2/2012. <http://www.tcsteele.org/site.asp>.

T. C. Steele State Historic Site Virtual Tour

Accessed 1/16/2012. <http://www.tcsteele.org/tour.asp>.

Indiana University Foundation

Slideshow of T. C. Steele Paintings
Accessed 2/9/2012. <http://newground.iufoundation.iu.edu/articles/issue12/steeleslide.html>

The Athenaeum

List of T. C. Steele Paintings
Accessed 2/9/2012. <http://www.the-athenaeum.org/art/listphp?m=a&s=du&aid=758>

Public Collections of Steele Paintings

David Owsley Museum of Art

Ball State University (Muncie, Indiana)

Art by T. C. Steele: *Whitewater Valley*

Accessed 2/9/2012. [http://libx.bsu.edu/cdm4/item_viewer.php?CISOROOT=](http://libx.bsu.edu/cdm4/item_viewer.php?CISOROOT=/MuseumBSU&CISOPTR=4064)

[/MuseumBSU&CISOPTR=4064](http://libx.bsu.edu/cdm4/item_viewer.php?CISOROOT=/MuseumBSU&CISOPTR=4064)

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Art Museum of Greater Lafayette

(Lafayette, Indiana)

Art by T. C. Steele: *Winter in the Ravine*

Accessed 2/9/2012. [http://www.artlafayette](http://www.artlafayette.org/CollectionSearchPage/tabid/99)

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Indiana Memorial Union

(Indiana University, Bloomington)

Art by T. C. Steele: numerous paintings

Accessed 2/9/2012. [http://www.imu](http://www.imu.indiana.edu/)

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Indiana State Museum (Indianapolis)

Art by T. C. Steele: numerous paintings

Accessed 1/16/2012. [http://www](http://www.indianamuseum.org/museumcollections/info.php?s=Steele&type=all&t=objects)

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Indiana University Art Museum (Bloomington)

Art by T. C. Steele: numerous paintings

Accessed 2/9/2012. [http://www.iub](http://www.iub.edu/~iuam/iuam_home.php)

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Indianapolis Museum of Art

Art by T. C. Steele: *Village of Schliersee,*

Highlands, other paintings, and works on paper

Accessed 1/16/2012. [http://www](http://www.imamuseum.org/art/collections/artist/steele-t-c)

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Los Angeles County Museum of Art

Art by T. C. Steele: *Sunlight, Late Summer*

Accessed 2/9/2012. <http://www.lacma.org/>

Maier Museum of Art at Randolph College

(Lynchburg, Virginia)

Art by T. C. Steele: *Autumn Landscape*

Accessed 2/9/2012.

[http://maier.randolphcollege.edu](http://maier.randolphcollege.edu/Obj209?sid=382&x=16175)

[/Obj209?sid=382&x=16175.](http://maier.randolphcollege.edu/Obj209?sid=382&x=16175)

Benjamin Harrison Presidential Site (Indianapolis)

Art by T. C. Steele: *Benjamin Harrison*

Accessed 2/9/2012. [http://www](http://www.presidentbenjaminharrison.org/)

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Richmond Art Museum (Richmond, Indiana)

Art by T. C. Steele: *In the Whitewater Valley,*

Near Metamora, 1899

Accessed 2/9/2012. [http://www](http://www.richmondartmuseum.org/permanent_collection/steele_whitewater_valley.html)

[.richmondartmuseum.org/permanent](http://www.richmondartmuseum.org/permanent_collection/steele_whitewater_valley.html)

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T. C. Steele State Historic Site

(Brown County, Indiana)

Art by T. C. Steele: numerous paintings

Accessed 2/2/2012. [http://www.tcsteele.org](http://www.tcsteele.org/site.asp)

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Visual Thinking Strategies

Visual Understanding in Education

119 West 23rd Street, Suite 905

New York, NY 10011

www.vue.org

VUE provides excellent resources for visual thinking strategies, check its website for more materials.

“Introduction to visual thinking strategies.”

Accessed 2/2/2012. [http://www.vtshome](http://www.vtshome.org/system/resources/0000/0025/introduction_to_VTS.pdf)

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“Guide to Museum Visits.” Accessed 2/2/2012.

[http://www.vtshome.org/system](http://www.vtshome.org/system/resources/0000/0022/guide_to_museum_visits.pdf)

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Paint and Canvas Student Study Guide Questions and Suggested Responses

Pages in the book where the responses may be found are also provided.

Chapter 1 (Munich, Germany, 1880–1885)

1. Who accompanied T. C. Steele to Munich? *Steele went to Munich with his wife Libby, his three children (Brandt, Daisy, and Shirley); fellow artists John Ottis Adams, August Metzner, and Carrie Wolf; and Steele's cousin, Samuel Richards, and his wife, Louise. (p. 1)*
2. Why did Steele go to Munich? *Steele went to study art at the Royal Academy in Munich, Germany. (p. 2)*
3. How did Steele pay for the trip to Germany? *Thirteen Indiana art patrons pledged \$100 each (\$1,300 total) in exchange for future paintings by Steele to finance his studies abroad. (p. 2)*
4. How did Steele's group get to Munich? Describe the voyage. *The group departed from New York aboard the Belgian Red Star liner (Belgenland). (p. 1) They arrived in Antwerp, Belgium, and then took a train to Cologne, Germany. (p. 5) From Cologne, the group took a steamer up the Rhine River to Mayence. (p. 5–6) From Mayence they traveled by train to Munich. (p. 7)*
5. What did the Steele family do while they lived in Germany? *The Steele family and other Indiana artists living in Germany explored the area around Munich, visiting parks, art galleries, and nearby villages. (p. 7) The artists sketched scenes. (p. 7) Steele and his wife attended musical concerts. (p. 8) The artists, including Steele, attended the Royal Academy for art instruction and studied the Old Masters in the Alte Pinakothek galleries, copying the paintings in order to learn painting techniques. (p. 9) Brandt and Daisy attended school. (p. 9)*
6. Where did the Steele family live during their stay in Germany? *Near Munich, between the villages of Schleissheim and Lustheim, and in the village of Mittenbheim. (pp. 10, 16)*

Chapter 2 (Growing Up in Indiana, 1847–1880)

1. When and where was Steele born? *Steele was born on September 11, 1847, in Owen County, Indiana. (p. 25–26)*
2. Where did Steele grow up and attend school? *Steele grew up in Waveland, Montgomery County, Indiana. (p. 28) Steele attended Waveland Academy (p. 28) and Asbury College (DePauw University) (p. 33).*
3. What did Steele do after his father died? *He worked the family's farm (p. 31) and painted portraits (p. 33).*
4. Who did Steele marry? When? *Steele married Mary Elizabeth Lakin (p. 33) on February 14, 1870 (p. 36).*
5. What, in Steele's view, are the two qualities that an artist must possess? *An artist must possess a love of beauty and mechanical skill. (p. 38)*
6. What did Steele do to support his family after they settled in Indianapolis? *Steele painted portraits on commission. (p. 40)*
7. Who were Steele's three children and when were they born? *Rembrandt Theodore (Brandt) was born on November 16, 1870 (p. 38–39); Margaret (Daisy) was born on July 7, 1872 (p. 40); and Shirley Lakin was born on July 15, 1878 (p. 44).*

Chapter 3 (Returning to Indiana: The Hoosier Group, 1885–1897)

1. Where did the Steele family live after they returned from Germany? *They lived at the Tinker or Talbot Place at Sixteenth and Pennsylvania Streets in Indianapolis, Indiana. (p. 47)*
2. What did Steele paint? *Steele painted portraits at his Indianapolis studio and landscapes (outdoors). (pp. 48, 50)*
3. Name at least five places where Steele painted landscapes. *Indianapolis, Indiana (p. 50); Along the Muscatatuck River, near Old Vernon, Indiana (p. 50–51); Green Mountains, Vermont (p. 52); near Waveland, Montgomery County, Indiana (p. 52); Spencer, Indiana (p. 60); Black’s Mill, near Muncie, Indiana (p. 60); Bloomington, Indiana (p. 63); Metamora, Franklin County, Indiana (p. 63); and Whitewater Valley, Indiana (p. 62).*
4. What school did Steele open in 1889? What did he do there? *Steele taught art instruction at the Indiana School of Art until 1895. (p. 53)*
5. What was the Five Hoosier Painters? What were the names of the painters? *Five Hoosier Painters was an art exhibit of Indiana painters, held in Chicago, Illinois, in 1894 and sponsored by the Central Art Association. (p. 59) The five painters were T. C. Steele, William Forsyth, Richard B. Gruelle, Otto Stark, and J. Ottis Adams.*
6. What organization did Steele help start? What did it do? *Steele helped form the Society of Western Artists to promote to Midwestern artists and their work. The group organized an annual exhibit. (p. 62–63)*

Chapter 4 (Painting in Brookville and Traveling West, 1898–1906)

1. Why did Steele and Adams acquire “the old Butler house” in Brookville? *They liked the area’s beauty and the artists could work there without interruption. (p. 67–68)*
2. Why was Steele such a successful portrait painter? *He could accurately depict his subjects and capture their personalities in his portraits. (p. 70)*
3. How was Steele involved in the Paris Universal Exposition in 1900? *Steele was invited to be a member of the jury of selection for American paintings and his Bloom of the Grape won honorable mention at the exposition. (pp. 70, 73)*
4. How is the Tinker (Talbot) Place connected to the Indianapolis Art Association? *It became the site for the Indianapolis Art Association’s new museum and the first Herron School of Art. The association purchased the home from Steele’s landlord and took possession of the home on April 9, 1901. (p. 73)*
5. Why did Steele and Daisy travel to the West Coast? *They wanted to visit family in Oregon and Redlands, California, and to give Steele new landscape scenes to paint. (p. 74)*
6. What was Steele’s role in the 1904 Louisiana Purchase Exposition in Saint Louis? *Steele was a juror to select paintings and award prizes. He also had several of his own paintings selected for the exposition. (p. 78)*
7. Who is Selma Nuebacher? What did she do for a living? How did Steele meet her? *She became Steele’s second wife. She was a friend of Steele’s children, Daisy and Brandt. She was the sister of Daisy’s husband, Gustave. She taught art at the Herron Art Institute and became the assistant supervisor of art for the Indianapolis Public Schools. (p. 83)*

Chapter 5 (Building a Home in Brown County, 1907–1915)

1. Describe how Steele traveled to his Brown County cabin from the Belmont Post Office. *He went south on a narrow road, over a bridge, along a muddy lane, up a hill, along a pathway, and up another steep hill to the hilltop cabin. (p. 88)*
2. Why would he have selected this site? *He wanted isolation and a site with natural beauty for his landscape paintings. (p. 90, 95)*
3. What did the Steeles do during the winter? *They returned to Indianapolis, where Steele painted portraits and exhibited his work. (p. 96)*
4. What did Selma do in Brown County while her husband painted? *She taught local girls about manners and housekeeping, did housework, created beautiful flower gardens to inspire her husband, and decorated the interior of their home. (pp. 92, 99, 101, 102)*
5. What did Steele build so he could paint outdoors in winter? Why? *He built two shacks on his property. His work studios protected him from the weather and let him make several paintings of the same scenes in different weather conditions. (pp. 105, 107)*
6. What was Steele's most important professional accomplishment in 1915? *He served on the jury of selection and had three paintings accepted in the Panama-Pacific International Exposition. (p. 112)*

Chapter 6 (Studios in Brown County and Indiana University, 1916–1926)

1. Name three famous Hoosiers who were the subject of a Steele portrait. *Steele painted portraits of Dr. and Mrs. Robert W. Long, Governor Samuel M. Ralston, and James Whitcomb Riley. (p. 114)*
2. What did Steele do to his Brown County property so he could paint all year? Describe it and explain how it was used. *Steele built a large, barn-like studio with a gambrel roof (a curb roof with a lower steep slope and an upper flatter one), a wall of windows on the north, and a balcony on the second floor to show off Selma's paisley shawls. He used the studio to promote art. The barn was an art gallery used to display and sell his paintings and to greet visitors. (p. 118)*
3. What illness kept Steele from painting in 1918? What did he do? *Steele suffered from rheumatic fever, which caused pain in his shoulders and arms. Selma reopened his Monument Circle studio, where Steele greeted friends and colleagues and exhibited his art.*
4. What did Steele do in Bloomington? *Steele was an artist in residence at Indiana University. He had no specific duties, but he let students watch him paint and talked to them about art so they could understand it better. (p. 127, 129)*
5. How was the House of the Singing Winds saved from a disaster? *IU student volunteers helped put out a fire. (p. 133)*
6. Describe Steele's final painting? *He painted a peony arrangement with flowers that came from his wife's gardens. (p. 135)*

Paint and Canvas Student Study Guide

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4. What school did Steele open in 1889? What did he do there?
5. What was the *Five Hoosier Painters*? What were the names of the painters?
6. What organization did Steele help start? What did it do?

Discussion Questions

1. What were the key people, places, and events that took place between 1840 and 1900?
2. Who were the key artists and artistic styles that were popular during this time period?
3. How might the key events during this time period influence popular artists of the day?
4. What people, places, and events influenced Steele during this time?

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4. What did Steele do in Bloomington?
5. How was the House of the Singing Winds saved from a disaster?
6. Describe Steele’s final painting?

Discussion Questions

1. What were the key people, places, and events that took place between 1900 and 1930?
2. How is art a form of creative expression?
3. Why did Steele feel it was important to promote the arts through his involvement in arts organizations?
4. What do you think Steele hoped to accomplish as the first artist in residence at Indiana University?
5. How would you explain the meaning of the epitaph on Steele’s tombstone, “Beauty Outlives Everything?”

Paint and Canvas Time Line Worksheet

For each range of dates provide at least three events in T. C. Steele’s life, identify at least three other artists and artistic styles the may have influenced Steele’s work at this time, and list at least three other historical people, places, or events that took place during this time period.

From	Events in Steele’s Life	Key Artists and Artistic Styles	Other People, Places, and Events
1840 – 1850	1. 2. 3.	1. 2. 3.	1. 2. 3.
1850 – 1860	1. 2. 3.	1. 2. 3.	1. 2. 3.
1860 – 1870	1. 2. 3.	1. 2. 3.	1. 2. 3.
1870 – 1880	1. 2. 3.	1. 2. 3.	1. 2. 3.

1880 – 1890	1. 2. 3.	1. 2. 3.	1. 2. 3.
1890 – 1900	1. 2. 3.	1. 2. 3.	1. 2. 3.
1900 – 1910	1. 2. 3.	1. 2. 3.	1. 2. 3.
1910 – 1920	1. 2. 3.	1. 2. 3.	1. 2. 3.
1920 – 1930	1. 2. 3.	1. 2. 3.	1. 2. 3.

List of key terms:

Art Critic's Worksheet

Artist: _____

Title: _____

Location: _____ Date(s): _____

What is going on in this painting?

What do you see that makes you say that?

What more can we find? What else do you see?

What do you like about this painting?

What do you dislike about this painting?

Assignment: Write a three-paragraph review of this painting. Be prepared to discuss your review in class.

Beauty in Nature Student Handout

Read the following excerpts from Steele’s speeches. Respond to the questions and be prepared to discuss your responses in class.

“Culture in art is always learning to see. The sense of the beautiful is a native faculty of the mind and like all other faculties of the mind grows only by exercise. The more we see of the beautiful in either nature or art, the more sensitive do we become to the impression and conversely, the more we are brought under the influence of the ugly or inharmonious, is the faculty dulled or destroyed.”⁴

- What might an observer need to do to appreciate great art?

“Art is not a mere reproduction of nature, it is much more, but the elements of all art are found in nature and he who knows nothing of the elements will hardly grasp their combination after they have passed . . . the artist’s brain.”⁵

- Where can the elements of art be found? What might some of these elements be?

“The painter of today is more sensitive to the quality of light. He now regards light as the great fact in Nature. It is light that gives mystery to shadow, vibration to atmosphere, and makes all the color notes to sing together in harmony.”⁶

- How does light impact the painter’s work?

“If the painter drops for the time all preconceptions of what he shall see or how he shall see, all the habits of the eye that have grown up through the centuries of art and return to . . . innocency of vision, he will observe in the first place that all the figures are not equally distinct [distinct]; that if he directs his eye upon the central group, he sees one man upon which his eye is focused very distinctly, the group of which he is a member, fairly so, and as the figures are more or less removed from the centre [center] group upon which his eye is focused, they become more or less blurred and indistinct, until finally they are but patches of color. Now this is the impression at the moment of vision.”⁷

- How does a landscape artist learn to see beauty in nature?

Assignment:

Write a one paragraph response for each question.

1. What does the phrase “beauty in nature” mean?
2. What does an “impressionist” painting try to express?

4. T. C. Steele, “The Development of the Connoisseur in Art,” T. C. Steele and Mary Lakin Steele Papers, 1869–1966, Indiana Historical Society Collections, M0464, box 2, folder 1, p. 8.

5. *Ibid.*, p. 9.

6. T. C. Steele, “The Trend of Modern Art,” T. C. Steele and Mary Lakin Steele Papers, 1869–1966, Indiana Historical Society Collections, M0464, box 2, folder 2, p. 13.

7. *Ibid.*, p. 15.