Cincinnati's history extends back nearly two hundred years. Grasping an understanding of the city at various times in its history is inevitably illusive and abstract. The process, however, is aided immeasurably by studying visual as well as written artifacts. The Cincinnati Historical Society possesses a diverse array of materials that supports efforts to understand Cincinnati's history and some of the most useful are visual. Conversely, an awareness of events and basic trends in the history of the city frequently can enrich the enjoyment of art works and other visual materials. In the pages that follow, a brief overview of the city's history is coupled with a sampling of images from CHS's collections of paintings, lithographs, etchings, maps, and photographs. It is a sketchy, but a handsome, portrait of the Queen City made possible by the gifts of many donors over more than a century and made presentable in this 150th year of the Society by a gift from The First National Bank of Cincinnati that funded their conservation.

William Louis Sonntag (attr.), View of the Ohio River at Maysville, Kentucky (c. 1850). Sonntag (1822-1900), born in Pennsylvania, came to Cincinnati with his family in 1823 and began to paint in the early 1840s. He frequently spent his summers traveling and sketching the wilderness of the Ohio River Valley. Oil on canvas. 32 x 42 in. Gift from the estate of Helen S. Knight, 1977.
James Pierce Barton, Kentucky Landscape. The scene portrays Daniel Boone in 1769 pointing to the rich and fertile Kentucky wilderness. Barton (1817-1891), a portrait and landscape artist born in Zanesville, Ohio, painted this scene in the manner of the Hudson River School. Oil on canvas. 22 x 30 in. Gift of Mrs. W. R. Thrall, 1913.

In the 1780s, the settlers of Kentucky called the area of southwest Ohio where Cincinnati now stands the “Miami Slaughterhouse.” This land was home for the people of the powerful Miami Indian Confederation who were determined to defend their land and their way of life from the intrusion of the white man.
Simon Kenton (1755-1836) fled west in 1771 from his native Virginia believing he had killed a rival in a love affair. He used the name Simon Butler and worked as a scout for more than ten years before learning that his boyhood antagonist was living. Kenton lived in several Kentucky and Ohio towns and fought Indians in and out of wars up through the War of 1812. His last years were spent in poverty, and he is buried at Urbana, Ohio. Oil on canvas. 29 x 25 in. Gift of Robert Clarke, 1885.

Benjamin Logan (c. 1743-1802) was born and raised in Virginia. In 1775 he joined a party to settle the Transylvania colony in the future state of Kentucky. Logan fought Indians during the Revolution. In these years he was among the most influential of Kentucky leaders. He remained politically active and served in the state legislature during the 1790s. Unlike Kenton, Logan possessed a large estate at his death. Oil on canvas. 28% x 20% in. Gift of Dwight Thomson, 1967.

By the close of the Revolutionary War, Kentucky already had 70,000 settlers, but few white men dared to venture north of the Ohio River. The newly formed United States government, eager to open the Northwest Territory, ignored the fact that no treaty had yet been signed with the Indians, and in 1788 sold a vast tract of land between the Great and Little Miami rivers to John Cleves Symmes. This land was known as the Miami Purchase. The villages of Columbia (located at the present site of Lunken Airport), Losantiville (present day Cincinnati), and North Bend (west of Cincinnati) were
John Cleves Symmes (1742-1814). While serving in the Continental Congress from New Jersey, in 1787 Symmes became interested in the western lands on the Ohio River between the Great and Little Miami rivers. He was appointed a judge for the Northwest Territory in 1788 and moved to the region where, in January 1789, he founded North Bend. By 1794 he succeeded in purchasing slightly more than 300,000 acres in the region, though this was only a fraction of what the original Congressional grant had been available to him. The painting was copied from a portrait by Charles Willson Peale. Oil on canvas. 27 x 22 in. Permanent loan from Hamilton County, 1975.

quickly settled signalling the beginning of the end of Indian domination. In August 1794 at the Battle of Fallen Timbers, General Anthony Wayne defeated the Indians, and with the signing of the Treaty of Greenville in 1795, the way was cleared for the rapid settlement of the rich lands of the Northwest Territory.
Fort Washington Garrison. The selection of Losantiville as the site for a fort helped the settlement eclipse those nearby. Initially built in 1789 and garrisoned with 300 soldiers, the fort was the site of training of soldiers for Indian battles. Following the Treaty of Greenville in 1795, the security provided by the fort was a less significant factor in the community's growth. The garrison was moved across the river in 1803 and the fort itself was dismantled in 1809. Oil on canvas. 27 x 35 in. Gift of Clifford A. Wiltsee, 1966.

Benjamin (d. 1847) and Sarah B. (1758-1852) Mason, each born in England, were married in Baltimore, Maryland, in 1799. They moved to Cincinnati in 1804 where Benjamin Mason was a carpenter and cabinetmaker. Each: Oil on board. 29 x 25 in. Gifts of Mrs. John H. Woods, 1923.

Lewis (1795-1884) and Margaret Place (1802-1836) Baker migrated west from Newark, New Jersey, in 1819. Lewis Baker was a merchant tailor on Fourth Street near Main. They lived at the southeast corner of Fourth and Walnut. Each: Oil on canvas. 30 x 24 in. Gifts of Edith A. Baker, 1960.

Cincinnati, located on the major artery into the western interior, the Ohio River, grew quickly in the early years of the nineteenth century. In 1811 the first steamboat on the western waters, the “Orleans,” arrived at Cincinnati, and for the first time goods could come easily upstream increasing the city’s importance as a central shipping point. In these years men such as Dr. Daniel Drake and Martin Baum, promoters and visionaries, worked to develop the city’s commercial and economic potential. But for Cincinnati to exploit fully the commercial advantages offered by the river and steamboat,
Martin (1765-1831) and Ann Wallace (1780-1864) Baum built "Belmont" as their home about 1820. Now the Taft Museum, the building remains among Cincinnati's most handsome structures. Martin Baum came to Cincinnati in 1795 from Maryland. In 1804, he married Ann Sommerville Wallace who, with her parents and family, had migrated to Ohio from Delaware. Martin Baum was involved in numerous business ventures that included founding the Miami Exporting Company (which operated the first bank in the West), a sugar refinery, iron foundry and flour mill. He also engaged in land speculation, the operation of riverboats and the promotion of diverse educational and literary organizations. Martin Baum: Oil on board. 29 x 22 in. Society Purchase, 1929. Ann Wallace Baum: 30 x 24 in. Society Purchase, 1929.

Charles Meurer, Daniel Drake (1785-1852) was born in New Jersey but migrated to Maysville, Kentucky in 1788. In 1800 his family sent him to Cincinnati to study medicine with Dr. William Goforth. He supplemented his training by attending the University of Pennsylvania. In 1819 he obtained a charter and founded the Ohio Medical College (now the Medical College of the University of Cincinnati). During his adult life he lived intermittently in Cincinnati and was among the city's major promoters. He helped found a library, museum, debating club, hospital, medical journal, lunatic asylum, grocery store, and apothecary shop. Drake also wrote several scientific and medical books that contain historically valuable information.

Charles Meurer (1865-1955) was raised in Clarksville, Tennessee before moving with his family to Cincinnati in 1881. He studied at the Art Academy of Cincinnati and in France. While best known for his still-lifes, Meurer also painted landscapes and portraits. Oil on canvas. 24½ x 20½ in. Gift of Mrs. Otto Juettner, 1953.

A way had to be found to ship cheaply and conveniently the agricultural produce of the farms in the interior to Cincinnati and to supply these settlers in the back country with manufactured goods. The solution adopted was a system of canals focusing on Cincinnati. When the Miami-Erie Canal opened in 1830, Cincinnati ceased to be just another promising river town in the wilderness, and the nickname "Queen of the West" was heard and written with increasing frequency.
John Caspar Wild (d. 1846) was born in Zurich, Switzerland. He lived in Paris for fifteen years before coming to Philadelphia in the early 1830s, where he established a reputation as a landscape painter and lithographer. By the late summer or early fall of 1835 he was in Cincinnati. He painted in watercolor, or gouache, two views of the city from the Kentucky shore, one of the Public Landing, and four scenes along residential Third and Fourth streets. He stayed in Cincinnati for no longer than two years; by 1838 he was again in Philadelphia. Later that year he moved to St. Louis and during the next five years painted and published prints of towns along the Mississippi River. In 1845 Wild moved to Davenport where he died the following year.
Henry Mosler, Canal Street Market (1860). The Canal Street Market, located between Vine and Walnut at present day Court Street, was typical of several that operated in mid-nineteenth century Cincinnati. In 1851, Mosler (1841-1920) moved to Cincinnati with his parents. From 1859 to 1861 he worked under James H. Beard. He painted in Cincinnati from 1866 to 1874. He also studied in Europe and, in 1894, settled in New York for the remainder of his career. Mosler acquired an international reputation for his genre scenes of peasant life. Oil on canvas. 25 1/2 x 36 in. Eugene F. Bliss fund purchase, 1955.

The canal system stimulated a period of incredible growth, so the 1830s were years of great optimism for the young, bustling river town. Cincinnati took full advantage of her location and resources. Her residents constructed many of the steamboats that operated on the Ohio. Each year the city slaughtered, packed, and shipped the meat and by-products of thousands of hogs raised in the surrounding fertile agricultural region, making Cincinnati famous, or infamous, as “Porkopolis.” Businesses were formed to manufacture diverse commodities, such as furniture, beer and liquor, books, soap and candles, and even prefabricated houses. In addition, provisioning settlers flooding into the western states and territories stimulated the growth of numerous other businesses and industries.
By the mid-nineteenth century Cincinnati had become the second largest manufacturing center in the country, surpassed only by Philadelphia. The sixth largest city in the country, Cincinnati attracted tens of thousands of Europeans to her shores on the Ohio. Irish, Germans, and southern blacks crowded into Cincinnati to share with settlers from the East—primarily from New England, New York, New Jersey, and Pennsylvania—in the commercial and industrial boom. But the phenomenal growth brought problems as well as advantages. Cincinnati had become a complex city with complex problems of public services—such as police, fire, and sanitation protection—and of racial, ethnic, and religious conflict and competition.
Robert S. Duncanson, *Cincinnati From Covington, Kentucky* (1848-1850). By mid-century Cincinnati had grown to a population of over 115,000, was the nation's sixth largest city and the second largest manufacturing center. Duncanson (1817-22 to 1872) was Cincinnati's first notable black artist. Born in New York and raised in Canada, from the early 1840s he spent most of his time in Cincinnati. He also worked in Detroit and traveled extensively, including several trips to Europe. Oil on canvas, 25 x 36 in. Chalmers Hadley memorial fund purchase, 1959.
Aetna Insurance of Hartford (c. 1854). This 1854 fire was an early test of Cincinnati's new paid fire department that had been organized in 1853. Though still using some hand pumpers, the department was the first in the nation to combine paid firemen, horse drawn vehicles and steam pumpers—a model for the modern urban fire department over the next sixty years. Lithograph. 13 1/2 x 22 3/8 in. Permanent loan by the Ohio Mechanics Institute, 1936.

John Aubery, Miles Greenwood (1807-1885) was a machinery and iron products manufacturer. His Eagle Iron Works became an important munitions center during the Civil War. In the 1850s Greenwood was a principal proponent for the establishment of a paid fire department to replace volunteer organizations. He subsequently served the new department as its first Chief Engineer. Aubery (1810-1893), who came to Cincinnati about 1853, was known as a religious, historical and portrait painter. Oil on canvas. 54 x 42 in. Gift of Mrs. Franklin Greenwood, 1971.
Henri Lovie, View from Bold Face Creek, located in the Sedamsville area, provides a study in mid-nineteenth century modes of transportation. The painting shows a riverboat, a canal boat, a railroad train, and a horse-drawn carriage. Lovie was a portrait and landscape painter, designer and illustrator who worked in Cincinnati during the late 1850s. Oil on canvas. 35 x 48 in. Gift of Roger Alling, 1971.

Joseph Oriel Eaton (attr.), Jacob Strader (1795-1860) was born in New Jersey. He came to Cincinnati in 1816 and soon began to learn about riverboating. He became engaged in boat building in 1824 and over the next twenty years built twenty-three boats. In the 1840s Captain Strader shifted much of his interest to railroads and banking. He became President of the Little Miami Railroad in 1846 and served as President of the Commercial Bank for many years. Eaton (1829-1875) was born in Newark, Ohio and moved to Cincinnati in 1846 after working in Indianapolis. Though traveling frequently, he remained in the city until about 1864 when he moved to New York, where he maintained his studio to the end of his life. Oil on canvas. 48 x 38 in. Gift of Mr. and Mrs. John J. Strader, 1948.

By mid-century, Cincinnati was truly one of the most important cities in the West. She was approaching earlier promoters’ dreams of greatness. Forces were at work, however, that changed Cincinnati’s destiny forever: she neglected to build—or was unable to attract—railroads. Without a network of rails reaching out in all directions, her hopes for becoming the trade center of the nation were lost.
Charles T. Webber, Slave Auction. Born in western New York, Webber (1825-1911) moved to Springfield, Ohio in 1844 where he worked as an artist before settling in Cincinnati about 1860. This portrayal of a slave auction is, in some respects, a companion piece to his The Underground Railroad in the Cincinnati Art Museum. The model in the red scarf appears in both works. For a time Webber shared a studio with J. O. Eaton where he produced portraits and painted photographs. Oil on canvas. 52 x 31 in. Society purchase, 1928.
The Civil War also affected Cincinnati. While at first the war cost the city its lucrative Southern markets, soon the demand for war materiel brought new prosperity to Cincinnati's economy. The war also spread a blanket of fear over the border city, already intellectually divided over the issues that split the nation. Although the battles of the war did not touch the city, seemingly serious threats twice aroused Cincinnatians to states of alertness, and her soldiers fought—and died—in many of the war's most famous battles.
South Side Fourth Street Between Walnut and Vine, Cincinnati, Ohio. Ehrgott, Forbriger and Company (c. 1871). Fourth Street, which John Caspar Wild had depicted as a residential area in the mid-1830s, was a bustling shopping, business, and entertainment area by the 1860s. Pike’s Opera House first opened in 1859, was destroyed by fire in 1866, and reopened in 1871. Lithograph. 19 x 32 in. Gift of P. W. Schath, 1958.
Music festivals were annual spring events in Cincinnati by the 1870s. In an effort to provide space for their performances the city constructed Sangerfest Hall, but the building was inadequate. After the 1873 Cincinnati Music Festival, Reuben R. Springer offered to contribute $125,000 for a building if the city would commit the property tax free in perpetuity and a matching $125,000 was raised from the general public. The new and permanent Music Hall complex, which opened for the 1878 May music festival, was designed to provide space not only for music festivals but also for conventions, industrial expositions and other public celebrations. Lithograph. 24 x 36½ in.

In the post war era, Cincinnati was only one of several large American cities. Still competitive, however, Cincinnati's leaders looked for different ways to make the city important in national affairs and to sustain her growth. They turned to improving the quality of life in the city. The 1870s and 1880s saw the creation of cultural attractions such as the Cincinnati Zoo and the Spring Music Festival; the carving out of green spaces such as Eden Park
Cincinnati Zoological Garden. Krebs Lithographic Company. Cincinnati's opening for the Zoological Garden came on September 18, 1875, only fourteen months after Philadelphia had opened the first such zoo in the country. The Krebs Lithographic Company had absorbed the Ehrgott and Forbriger Lithographing Company (founded in 1856). The company was itself absorbed by the Henderson and Achert Company in 1890. Lithograph, 29 x 24 in.

Edward Timothy Hurley. The Blizzard, Fountain Square (1914). The Tyler Davidson Memorial Fountain was a gift to the people of Cincinnati from Henry Probasco in honor of his brother-in-law, Tyler Davidson, in 1871. For nearly a century the fountain faced east towards Main Street, the historic center of the city. In 1971 it was moved fifty-five feet west and placed in a new setting facing west towards Vine Street. E. T. Hurley (1869-1950) grew up in Cincinnati, graduated from Xavier University, and attended the Art Academy. While best known for his etchings of the Cincinnati area, Hurley was also a decorator for Rookwood Pottery from 1896 to 1948. Etching 17 7/8 x 13 3/16 in. Gift of Mrs. Russell Wilson, 1949.

and Burnet Woods; the building of Music Hall and the Art Museum; and the creation of her enduring physical symbol, the Tyler Davidson Memorial Fountain. Though dating to the 1830s, industrial expositions (related to the later fall festivals) were vastly expanded in the 1870s as a means for bringing visitors—and possibly customers—from surrounding states to the “Paris of America.”
Over many years Cincinnati employed fairs and expositions to attract attention for the city and to provide entertainment for visitors. Between 1838 and 1860 the Ohio Mechanics Institute sponsored eighteen trade fairs. Beginning in 1870, the city’s Chamber of Commerce and Board of Trade joined the Institute in sponsoring national exhibitions. The fourteenth in this series, in 1888, was also the Centennial Exposition of the Ohio Valley and Central States. In 1900, yet another series of industrial pageants began under the sponsorship of the Cincinnati Business Men’s Club, the Fall Festival Association and the Chamber of Commerce. The sixth in this series, in 1910, was also known as the Ohio Valley Exposition celebrating the completion of a dam on the Ohio River and the formation of the Ohio Valley Improvement Association, an organization formed to make the Ohio River navigable the year around from Pittsburgh to Cairo.

Thirteenth Cincinnati Industrial Exposition (1886). The Henderson-Achert Company. Lithograph. 80 x 40 in.

Cincinnati Fall Festival (1902). Strobridge Lithographing Company. Watercolor. 33 1/2 x 17 1/2 in.

The Ohio Valley Exposition (1910). Strobridge Lithographing Company. Lithograph. 21 1/2 x 13 in.
EXCURSION RATES ON ALL RAILROADS

THE OHIO VALLEY EXPOSITION
CINCINNATI AUG. 29 - SEPT. 24 1910
Cincinnati and Covington Suspension Bridge. *Strobridge and Company, Lithographers* (1866). Several years before he began building the Brooklyn Bridge, architect John A. Roebling designed a suspension bridge to span the Ohio River at Cincinnati. Work began in 1856, but the Civil War interrupted construction, and it was not completed until ten years later. *Lithograph.* 18 x 25 in.

Through most of the nineteenth century, Cincinnati was a "walking city." Everyone lived within easy walking distance of work, shopping and church. All nineteenth century cities were walking cities, but the effects were more pronounced in Cincinnati because the city was closed in by hills and the Ohio River. In 1870 virtually everyone still lived in downtown, or the basin area, making Cincinnati one of the most densely populated cities in the entire country: 32,000 people were crammed into each square mile of the basin. The city was running out of room and had to find a solution.
Louis Charles Vogt, Mt. Adams Incline. Completed in 1876, the Mt. Adams incline was one of five built to carry wagons, streetcars and people from the basin to the hilltops. These inclined planes facilitated the development of new suburbs atop Cincinnati's hills. They also prompted the building of large, resort-type structures, called belvederes, at the top of several hills where food, drink, music and a view of the city could be enjoyed. Vogt (1864-1939) was born in Cincinnati and worked in the city intermittently throughout his career. Oil on canvas, 61 1/2 x 42 in. Gift of the Ohio Mechanics Institute, 1956.

The natural barrier to the south, the Ohio River, had been overcome in 1867 by the opening of the Suspension Bridge. But the real breakthrough to the overcrowded city came in 1873 when the first of five inclined plane railways opened. The hills were no longer insurmountable and thousands
of Cincinnatians, especially the wealthy and middle class, began to scramble up the hills into the newly created suburbs leaving behind the poor to mold the racial and economic ghettos of the modern city.
Soon the city government could no longer supply the fresh water, police, and fire protection needed by a population that had grown beyond the reach of its city services. The changing patterns of life also created frustration and conflict that found expression in the Riot of 1884 in which several people were killed and the courthouse burned. From the ashes came the political machine of George Cox, who was to shape the course of Cincinnati for the next generation. His organization provided a strong hand to guide Cincinnati similar to the political machines that sprang up in many American cities. Cox directed the city’s affairs through ward bosses whose personal favors for their constituents guaranteed votes on election day. Eventually, of course, a reform movement rose to topple the aging machine, tentatively in the years just before World War I and permanently in the early 1920s.
Henry Mosler, George B. Cox (1853-1916). From 1886, when he was recognized as the strongest Republican leader in the city, to his retirement twenty-five years later, Boss Cox dominated Cincinnati's public life. He had begun poor, worked his way up the political ladder, and built one of the strongest political machines in the country. At the height of its power in the early 1900s, the Cox machine controlled about 25,000 votes through political patronage. Attempts by reformers to destroy the machine were not successful until the 1920s—several years after Cox's death. Oil on canvas. 27 x 22 in. Gift of Shubert-Cox Theaters, 1972.

Harvey Joiner (1852-1932), W. W. O'Neil (1885). After the Civil War, Cincinnati's economy continued to rely heavily on steamboats such as the W. W. O'Neil, which moved coal barges for thirty years before it was scrapped in 1913. The boat was built in Pittsburgh for W. W. O'Neil and Company, a coal shipping and mining concern. The towboat was one of the greats, being known to rivermen as the "Wild Bill." Oil on canvas. 28 1/2 x 53 in. Permanent loan from Mrs. Charles S. Millard, 1945.

While Cincinnati's history had always been influenced by external events and developments—such as the introduction of the steamboat, the flood of European immigrants, and the technological innovations in urban transit—in the nineteenth century, people had an opportunity to shape the basic way in which these developments would affect Cincinnati. This proved less true in the twentieth century.
In an effort to generate support for World War I, the government sponsored the publication of many posters. Some contained an anti-German theme that also created a reaction against Americans of German ancestry. Such propaganda had an especially profound impact on Cincinnati. *Lithograph. 40 x 28 in.*

Welcome Home Our Gallant Boys. *Hennegan and Company, Cincinnati, Ohio. (1918).* The Hennegan Company dates to 1885. At first the company produced letterheads, bills and postcards. Later, it printed color illustrated posters for billboards. Shortly after the turn of the century, however, the company began to specialize in posters, ranging in size from window cards to fifteen foot cloth banners, for the infant motion picture industry. *Lithograph. 41 1/2 x 28 in. Gift of the Hennegan Company, 1979.*
The First World War, for example, arose from forces over which Cincinnatians had no control, but which enormously affected the life in this heavily German city. The German community had flowered in the late nineteenth century, stimulating much of the city's cultural life, but had begun to weaken in the early twentieth century as the rush to the suburbs diluted their numbers. When war initially broke out in Europe in 1914, leaders of the community rallied in support of the Fatherland during a time of American neutrality. But when the United States entered the war in 1917, Germandom in Cincinnati came under bitter attack. People changed their names, German books disappeared from library shelves, and several German street names were altered to honor more “American” people and places. Initially implemented as a war conservation measure, prohibition became “permanent” for fourteen years with a constitutional amendment in 1919 that forced breweries out of business and closed the doors of hundreds of small German saloons. Yet another manifestation of the German influence on Cincinnati was suppressed, robbing the city of one of its richest inheritances.
William Harry Gothard, Cincinnati Industries (1934). One part of the Civil Works Administration, a short-lived New Deal agency established in the fall of 1933, was the Public Works of Art Project. It was inaugurated in December and terminated in April 1934, but provided employment that winter for thirty-eight artists in the Cincinnati area who earned from $26.50 to $42.50 a week. Cincinnati Industries portrays some of the fundamental industries of the region. Gothard (1908-1968) was raised in Springfield, Ohio, studied at the Arts Students League, New York, and the Art Academy in Cincinnati. From the late 1930s until his death, he worked in the restoration department of the Cincinnati Art Museum. Oil on canvas. 42 x 73 in. Gift of Walter A. Draper, 1953.
Louis Conrad Rosenberg, Cincinnati Union Terminal: East Perspective. (1930). The building of Union Terminal between 1930 and 1933, along with rail yards and viaducts, cost over $40 million and helped many Cincinnatians stave off the effects of the Great Depression for a few years. The building was the last of the great railway terminals constructed in the nation. Known for his portrayal of the picturesque aspects of architecture, Oregon architect and etcher, Louis C. Rosenberg (1890– ) was commissioned by the Cincinnati Union Terminal Company to execute a series of etchings showing the construction of the terminal. Working from photographs and architectural renderings, Rosenberg produced eight plates between 1930 and 1932. Etching. 10 x 16 1/2 in. Gift of the Cincinnati Union Terminal Company, 1938.

The Twenties saw the further expansion of the physical city through widespread adoption of the automobile and major reforms in city government that helped Cincinnati become one of the best, instead of one of the worst, governed cities in the nation. Before long, however, the city was jolted by another of the century’s tidal waves: the Great Depression. Through such programs as the Works Progress Administration and the building of Greenhills, the federal government became a more active participant in local affairs. The city’s diversified economy, the savings habits of its thrifty citizens, and the rippling effects of two large private, pre-New Deal construction projects—Carew Tower and Union Terminal—all helped Cincinnati withstand the depression better than most American cities. Like the rest of the nation, however, only another war really put the region back on its economic feet.
Paul Briol (1890-1969) came to Cincinnati after World War I as a photographer and columnist for the *Commercial Tribune* and, later, the *Cincinnati Enquirer*. He left the *Enquirer* in 1920 to work as a free-lance photographer and to manage The Bookshelf, a bookstore located on Garfield Place. In 1930, the depression forced Briol to close the store. Briol thereafter concentrated on the commercial, industrial, and landscape photography for which he would gain international recognition.

In the post war era, Cincinnati underwent sweeping changes. As the national economy boomed, Cincinnati entered a new period of rapid growth. The movement to the suburbs, which had decreased markedly during the depression, began again and seemed a permanent trend until soaring energy prices raised doubts. A new type of resident, the Appalachian, joined earlier waves of immigrants to help shape the Queen City and to share in its prosperity. Possibly the most significant development of the era, however, was
the city’s efforts to plan and shape its future. With an aging urban core, Cincinnatians attempted to build a city that would be attractive to new businesses and their prospective employees. Principally through the 1948 Master Plan and its subsequent adjustments and refinements, the city worked to redevelop the downtown and riverfront areas, construct a transportation system, and reorganize its residential patterns.
By the time the nation celebrated its bicentennial, Cincinnati had become one of the most livable cities in the country. Its residents effused great pride in their city—perhaps because they found the city an understandable and a manageable place in which to live; perhaps because of the renewed vitality of many of its neighborhoods whose organizations emerged as powerful forces at City Hall in the 1970s and which helped give the city a small town feeling. But undoubtedly, part of the pride stemmed from the city's greatest constant over its long history of growth and change: its physical beauty—the river, the hills, the rising and the setting sun. Cincinnatians continued to agree with the nineteenth century visitor who observed and appreciated "that melting beauty which dims the eyes and fills the heart—that magical combination of hill, wood, lawn, river, with a picturesque city steeped in evening sunshine, the impression of which can never be lost nor even communicated."

Note on sources. The scripts for a series of television programs written by Daniel Hurley and first broadcast in March and April 1981 provided the basis for the brief overview of the city's history. Laura Chace consulted diverse sources in the Society's library to document artists and their work, particularly The Golden Age: Cincinnati Painters of the Nineteenth Century Represented in the Cincinnati Art Museum (1979). Gale E. Peterson, Editor.