



SID RICHARDSON
MUSEUM

Gallery Guide



EXHIBITIONS

LEGACY

FREDERIC REMINGTON: ALTERED STATES

Sid Richardson Museum

MISSION

The Sid Richardson Museum educates, engages, and inspires its visitors to find meaning, value, and enjoyment in exploring its collection of paintings of the American West.

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Cover: *Trouble on the Pony Express* (detail) | Frank Tenney Johnson (1874-1939) | Oil on canvas | ca.1910-1920 | Sid Richardson Museum

WELCOME TO THE SID RICHARDSON MUSEUM

MUSEUM ETIQUETTE

- Please allow an arm's length distance from artwork. Due to the acidic nature of human oils, works of art may not be touched.
- Please silence cell phones and pagers. When accessing audio content on The Sid app on your cell phone, please keep volume level at a minimum. Photography for personal use is permitted. Flash photography, monopods, tripods, selfie sticks, and video cameras are not allowed.
- We are a non-smoking facility.
- All children must be supervised by an adult.
- Strollers are permitted, however they must be under the control of an adult.
- Pets are not permitted at any time, with the exception of Guide Dogs.
- Weapons are never permitted in the Museum.
- All Museum visitors are required to wear shirts and shoes.

INFORMATION DESK

Staff in the Museum Store is available to assist guests with information, directions, and Museum Store purchases.

RESTROOMS

Restrooms/drinking fountains are located in group entry hallway. See map (pg.4).

FIRST AID

In case of an accident or emergency, please contact a security officer.

SPECIAL NEEDS

The Museum is wheelchair accessible and one is available for use.

FOOD AND PACKAGES

Food and beverages, packages, umbrellas, backpacks, and briefcases must be left at the security front desk.

THE MUSEUM STORE

Visit our Museum Store for unique western gifts or shop online at: www.sidrichardsonmuseumstore.com.

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FREDERIC REMINGTON
1861–1909



During a career that spanned less than 30 years, Frederic Remington produced a huge body of work—illustrations, paintings, sculpture, fiction and non-fiction—the majority of it centered on the West. His influence in creating the myth of the Wild West cannot be overestimated.

Born in Canton, New York, on October 4, 1861, Remington developed during childhood a lifelong love of horses and the out-of-doors. His father's tales of action during the Civil War inspired a passion for the military, while the death of General Custer, at Little Big Horn in 1876, focused his attention on the West he had always longed to see.

A member of a prominent family, he was expected to graduate from college but spent only a year and a half at Yale University playing football and studying art. After his father's death, he traveled to Montana in 1881, and experienced his first impression of the West. In 1883, he moved to Kansas where he made an unsuccessful attempt at sheep ranching. It was to be the only year he made the West his home, although he occasionally accompanied the U.S. Cavalry on patrol along the Southwest frontier.

Remington's reputation as the supreme illustrator of western life grew in the early 1890s. Driven by a desire to be recognized as a true artist, he also turned to sculpting in 1895, with a popular and artistic success exceeding that of his paintings. His 22 sculptures epitomize the Old West.

After 1900, Remington abandoned the crisp, linear, illustrative style of earlier years and concentrated on mood, color and light—sunlight, moonlight and firelight. His later oils present impressionistic scenes in which the West, confined now to memory, was infused with a mystery and poetry the present could not erase.

CHARLES MARION RUSSELL
1864–1926



Like Frederic Remington, Charles M. Russell was born to moderate wealth. A native of St. Louis, Missouri, Russell first came to Montana as a boy of 16 with a dream of becoming a real cowboy. He was so captivated with the West that he chose to stay and fulfill his childhood fantasy.

In 1882 Charlie joined a cattle drive wrangling horses. He quickly established a reputation as a likable cowboy who loved to draw. This self-taught artist's crude sketches reflected an observant eye for animal and human anatomy. His deep love of the Indigenous American culture, sense of humor and flair for portraying action were evident even in Russell's earliest works.

During his years on the range, he witnessed the changing of the West. He saw the bitter winter of 1886–87 end the cattleman's dominion on the northern plains. The days of free grass and unfenced range were ending and, for Russell, the cowboy life was over by 1893.

Prior to Russell's marriage to Nancy Cooper, in 1896, only a few of his watercolors had been reproduced nationally. Although he was unsure of his ability to earn a living with his art, Nancy recognized her husband's talent and promise. Prodded by her business sense and drive, he became one of the most successful American illustrators of his day. A one-man show in New York, in 1911, and an exhibition in London three years later marked Russell's emergence as a prominent artist.

Charlie felt deeply the passing of the West, the most evident theme of his art. The old ways of Indigenous American and cowboy life had been altered or had disappeared. He was haunted by youthful fantasies, memories of what once was and by the evidence of change that surrounded him. His work reflected the public demand for authenticity, yet the soul of his art was romance.

LEGACY

Legacy reunites paintings by Frederic Remington (1861 – 1909) and Charles M. Russell (1864 – 1926), with rarely seen paintings by their contemporaries, from the Sid Richardson Museum’s permanent collection. Displayed with works by Russell and Remington from a private collection, illustrating the artists’ mastery of subject matter in both oil on canvas and bronze, *Legacy* illuminates themes that occupied Russell, Remington, and their contemporaries throughout their careers – interaction among diverse peoples – featuring images of cowboys, soldiers, outlaws, Pony Express Riders, explorers, and indigenous Americans.

The exhibition offers a stunning view of the rapidly disappearing Western frontier. In the 19th century, the United States expanded its territory westward at a dramatic pace, leading to conflict, growth, and ongoing cultural exchange within a transformed continent. Many of the paintings of indigenous Americans featured in *Legacy* were executed in the last two decades of the 19th century, when all remaining tribal lands came under the direct control of federal authorities.

The American West intrigued several generations of artists, and it continues to do so even today. As both a physical and an idealized place, the West still retains a powerful appeal in popular culture. Within its spacious boundaries, through generations of indigenous American life and more than 200 years of European exploration and settlement, the region offers for study all the beauty, ambition, victory, and loss imaginable. The cultural encounters that occurred in the 19th century continue to impact life in America, and may prove to be one of the most significant legacies of the era of westward expansion.

Legacy affirms Sid Richardson’s foresight in collecting paintings by the most celebrated artists of the American West. The museum that bears his name is dedicated to displaying his collection and to providing educational experiences for the public at no charge.

GUESTS OF HONOR SERIES

Frederic Remington: Altered States is one in a series of focus exhibitions that enhances the guest experience of the permanent collection by providing opportunities to enjoy special presentations of works from our own collection as well as from private collections.

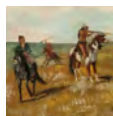
Frederic Remington: Altered States, located in the Blue Gallery, brings together a small grouping of Remington paintings from the Museum’s permanent collection, including rarely seen paintings, with bronzes and books from private collections. This focus exhibit highlights Remington’s career as an illustrator and considers factors involved in determining an artwork’s authenticity.

ACKNOWLEDGMENTS

The Sid Richardson Museum thanks Dr. Rick and Murfy Stewart, and an anonymous collector, for the loan of key works for these exhibitions.

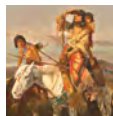
Unless otherwise noted, artworks are from the collection of the Sid Richardson Museum.

CHARLES MARION RUSSELL ARTWORK



1 Western Scene (The Shelton Saloon Painting) ca.1885 | Oil on wood panel

Frederic G. Renner described this painting as Russell’s “first formal commission.” His patron was James R. Shelton, proprietor of the original saloon-hotel in Utica, the little town founded in 1881 in Montana’s Judith Basin. Shelton wanted a mural sized painting to hang above his bar. Since Russell had neither oil paints nor artist’s canvas, he settled for house paints and a pine board, one-and-one-half feet wide and nearly six feet long, with screw eyes in the back to suspend it from a rope. *Western Scene’s* crudeness and raw color can be accounted for in part by the fact that in 1885 Russell was still more cowboy than artist. The three subjects included are all ones Russell later returned to: the wagon train drawn up in a defensive circle; the herd of elk in Yogo Canyon; and pronghorn antelope flagged by hunters. He included a buffalo skull in the composition. By 1887, it had become such a fixture in his work that he described it as his “trade mark.”



2 Bringing Up the Trail | 1895 | Oil on canvas

Usually an indigenous American band on the move would select a campsite by late afternoon to allow the women ample time to erect the lodges in daylight. In *Bringing Up the Trail*, darkness is falling and the women and children bringing up the rear are anxiously scanning the horizon for sign of the men. Their concern is expressed by the woman shading her eyes against the setting sun, which casts an orange glow over the land, by the posture and look on the face of the boy watering his horse, and by the dog’s alert stance. The sense

of movement carries from the woman topping the rise on the right to the dog poised in the left foreground. The strong evening light effects favored in his mature work are well-handled here.



3 Indians Hunting Buffalo | 1894 | Oil on canvas

Indians Hunting Buffalo is more a flight of fancy than the kind of realistic observation expected of Charles Russell. The hunter is intent on making a kill. The buffalo, huge as a locomotive, is the incarnation of awesome, mindless power as it lowers its head for the last convulsive charge. Carefully modeled and convincing in appearance, the hunter wears a wrist guard and uses a pad saddle with stirrups for a finer seat. He guides his buffalo horse with his knees, allowing the long bridle rope to trail behind. The conventionalized white steed is considered by some to be the best ever “off the Russell brush.”



4 When Cowboys Get in Trouble | 1899 | Oil on canvas

Most cow work was routine. However, there were perilous moments in cowboying, and the incident shown here was one Russell painted several times. The cow, roped by the heel by the cowboy on the right, has lunged at the horse and rider, backing them against the side of a cutbank. A toss of its head and the horse will be gored. The cowboy reaches for his revolver as he scrambles out of the saddle to avoid being gored himself or crushed by his rearing mount. Russell implies more trouble ahead for the cowboy, since his gun hand is about to be snagged in the loop of his rope. The third rider, preoccupied with controlling his horse, is unable to come to his aid.

The action is tense, the composition tight. The brand on the cow identifies him as being from the Niedringhaus N-N (N bar N) Ranch, one of the largest ranches in northeastern Montana where Russell had been an on-and-off again wrangler. In 1888, the N-N base camp was in Rock Creek, Montana, 20 miles north of the Milk River—so named by Captain Meriwether Lewis, who described the river as being of “peculiar whiteness. . . about the colour of a cup of tea with the admixture of a tablespoonfull (sic) of milk.”



5 Returning to Camp | 1901 | Oil on canvas

In this painting, the viewer’s gaze trails after the women and boys after a successful buffalo hunt. The men, having butchered the kill, have ridden ahead leaving the women and boys to transport the rewards of the chase back to the village by travois or on pack horses. *Returning to Camp* is full of human interest and rich in the kind of detail admired in Russell’s work. A mother, watching her son display the trophy of his chase, knows that soon he, too, will hunt the mighty buffalo. An old woman drives off one of the wolf-like dogs, frustrated in its effort to partake of the feast so tantalizingly near. For many, the buffalo provided food, clothing, home, and tools, a point Russell made visually in this oil.



6 Captain William Clark of the Lewis and Clark Expedition Meeting with the Indians of the Northwest | 1897 | Oil on canvas

The Lewis and Clark Expedition (1804–1806) stirred Russell’s imagination like no other event in Montana’s past and he returned to

the subject many times both in color and black and white. Though this painting was originally called *Lewis and Clark Meeting the Mandan Indians*, the specific event Russell meant to depict remains unclear. Here, Clark steps forward with aloof dignity to shake hands with the leader while Charbonneau, husband of Sacajawea, interprets and Clark’s African-American servant, York, looks on. York played a significant role in one of the most notable explorations in history. As was traditional at the time, the figures appear stiffly conventionalized and the colors “kind of stout,” to use Russell’s own words, running to browns and greys. Nonetheless, this impressive, large-scale painting was a touchstone work in defining Russell’s local reputation in the year he took up permanent residence in Great Falls.



7 When Blackfeet and Sioux Meet | 1908 | Oil on canvas

A moment of intertribal fighting involving three individuals from two tribes on the plains tells a story of war at close quarters. The outcome is uncertain as a Sioux Nations warrior, tomahawk upraised, attempts to intercede on behalf of his dismounted ally who has avoided the charging member of the Blackfoot Nation. Shield raised to ward off the thrusting lance, the downed warrior has a chance to fire into his enemy’s unprotected midriff. For the Blackfoot this is a moment of grand heroism. He has already earned a coup for striking an armed enemy with his lance and, should he ride away safely, will receive high acclaim for his deed. The wounded pony falling on its haunches is an essential ingredient in this tale of war. The red handprint painted on its neck may indicate that the dismounted warrior, now fighting for his life, has himself

killed an enemy in hand-to-hand combat. Now the tables have turned and he is calling upon all of his martial prowess to avoid the same fate.

The coup system centered on the high regard Plains Indian societies held for those who distinguished themselves by their courage. Coups granted can be considered equivalent to the medals awarded to soldiers today for distinguished service on the battlefield. Coups might be earned by killing an adversary in close quarters combat, touching an adversary, and in some coup systems scalping a fallen foe. In other systems, including the Sioux, coups were awarded for being wounded in battle, with wounds received at close quarters counting highest.



8 Man's Weapons are Useless When Nature Goes Armed | 1916 | Oil on canvas

While Russell painted buffalo and bear in profusion as symbols of the untamed West, he also loved nature's smaller creatures, from the prairie dog to the field mouse and, as this humorous tribute suggests, had nothing but respect for the lowly skunk. Two hunters return at dusk after a day in the field to find their camp ransacked and their evening meal of pork and beans partially devoured by an invading duo that they can repel only at the risk of having their nest fouled. This amusing oil was inscribed as a thank you to Russell's good friend, Howard Eaton, a pioneer dude rancher, after Russell rode with Eaton on a particularly memorable trip through Arizona and along the Grand Canyon in October, 1916.



9 Utica (A Quiet Day in Utica) | 1907 | Oil on canvas

The Lehman store in Utica, Montana, had already closed when this action painting of Utica's main street was commissioned in 1907 by Charles Lehman's sons to advertise the Lehmans' Lewistown store. Russell created a portrait gallery of the Lehmans' former Utica customers. Charlie Russell leans on the hitching post just in front of his old friend Jake Hoover. Charles Lehman lounges in the doorway. Frank Hartzell's bucking horse and the tin-canned dog cause just enough excitement to bring a little wild to the West and enliven what would have otherwise been a dull day in Utica. Lehman's sons neglected to ask the cost of this painting by their old customer. Expecting a watercolor, they received an oil instead. While telling their father it cost "a hundred smacks," the boys had to pay off the actual figure in installments.



10 Buffalo Hunt | Modeled 1905 | California Art Bronze Foundry cast # unknown, ca.1928 | Private Collection

While he is better known as a painter, Russell was as skillful with wax and clay as he was with paint, often using wax models as studies for a painting. He had a lifelong interest in depicting the buffalo hunt, which seemed to be a perfect representation of the romantic West. While he had painted the subject of the buffalo hunt many times, this was his first attempt to depict the action in three dimensions. Similar to his contemporary Frederic Remington, Russell tried to defy the forces of gravity by elevating the figures off the base as much as possible. A tuft of grass supports one of the horse's front legs, while the injured buffalo is braced by the other

animal against which it has fallen. Critics praised the accuracy of Russell's observation and animated naturalism of his subjects in both paint and bronze, but many contemporaries considered him more gifted as a sculptor. While his bronzes lack the refined unity seen in works by his academically trained colleagues, they have a vitality all their own. Russell told an interviewer in 1911 that a choice between painting and modeling would be hard to make, but that perhaps modeling would be his choice if he were forced to decide between the two.



11 Wounded | 1909 | Oil on canvas

In one of his short stories Russell wrote of that most prized possession of the Plains Indian hunter, his buffalo horse. Here he illustrates his point and also his fluency in painting the subject. The snow-patched landscape, the receding flow of the chase, the frosty bite of the air, and the action—especially the aggressive charge of the cow and the frantic leap of the horse—are all expertly portrayed. Russell's own experience in a buffalo roundup in 1909 exposed him to the wild side of the buffalo and stimulated his artistry expressed in this dramatic painting of a wounded cow defending its calf. (There is also a treat tucked into the foreground—a rabbit hunkered down in the grass, a touch Russell often added to delight his alert viewers.)



12 Buffalo Bill's Duel with Yellowhand | 1917 Oil on canvas

As a boy, Charlie Russell's head was stuffed full of the Wild West tales personified by William F. (Buffalo Bill) Cody. In 1917, the year Cody died, Russell re-created one of the episodes in the scout's

career, *Buffalo Bill's Duel with Yellowhand*. In 1876, although already an established stage performer, Buffalo Bill was back in the West serving as a scout for the Fifth Cavalry at the time of the death of Custer during the Battle of the Little Big Horn—known to the Lakota as the Battle of the Greasy Grass. In July of that year, he was with the Fifth when they encountered a party of Cheyenne. Russell undoubtedly relied on Cody's account—a story that had been told many times—of the personal duel between two warrior heroes. In his memoirs, Cody tells of the leader of the party challenging him to a personal duel during which he killed the Indian in an exchange of rifle shots. Having killed Yellow Hair (or as it has erroneously been rendered through the years, Yellowhand), Cody controversially “scientifically scalped him in about five seconds” and, waving the trophy over his head, called out for the benefit of the approaching troopers, “The first scalp for Custer.”



13 When White Men Turn Red | 1922 | Oil on canvas

Russell's affection for the old-time Westerners left stranded by encroachment on native lands extended to non-indigenous men who were married to North American Indian women, objects of contempt by some with the passing of the frontier period when Indian-White marriages were common. *When White Men Turn Red* is the only example in the Sid Richardson Museum of Russell's later work in oils. Its vibrant colors are typical of his palette after 1919. Many reasons have been given for his dramatic change in colors, among them his failing health which, perhaps, gave him a sense of mortality and freedom to experiment with his color range. It may be that advancing age gave him an almost unbearable longing for the olden times which found expression in the intense colors found in the oils of his sunset years.



14 *In the Wake of the Buffalo Runners* | 1911 | Oil on canvas | Private Collection

Indigenous Americans moving camp, as seen in the Sid Richardson Museum's 1895 painting *Bringing Up the Trail*, was one of Russell's favorite themes before the turn of the century. The artist revisits the theme in later years, and his affectionate account of domestic detail culminates with *In the Wake of the Buffalo Runners*, painted in the summer of 1911 at Bull Head Lodge, his summer home located in Lake McDonald, Montana. Against a foreground cast deep in shadow, a woman bathed in the glow of late afternoon sunlight rises to her knees on her pony's back, gazing into the distance, where men are giving chase to a buffalo herd. With one hand on the reins and the other resting on a strap that fastens a cradleboard to her back, she appears as heroic as any Russell horseman.

FREDERIC REMINGTON ARTWORK



15 *Captured* | 1899 | Oil on canvas

The prisoner in *Captured* exhibits the stoic, soldierly qualities that Remington most admired—chin up, head held high, unafraid. Stripped to his underwear and seated away from the fire on a cold blustery day, he knows exactly what to expect from his captors, who appear cold and unfeeling. The lookout on the ledge behind and the still-saddled horses grazing on the slope indicate a close pursuit. If so, the deliberation around the fire will be short-lived and the outlook for the captive does not look promising. Comparable captive narrative paintings by artists of the era expressed a late-nineteenth century perception of the Western tribes that attempted to justify their defeat and displacement.



16 *Dragoons 1850* | Copyrighted 1905 | Roman Bronze Works cast #5, 1917 | Private Collection

Remington traveled frequently on sketching trips to the West; his observations of indigenous Americans, cavalymen, scouts, and cowboys served as fodder for painting and illustration commissions. His career took an unexpected turn in 1895 when he learned the basics of clay modeling from the sculptor Frederick W. Ruckstull. Remington went on to model twenty-two sculpture groups, almost all western subjects. He designed his sculptures to feature movement, challenging the limits of the medium. His ability to seize a moment of dramatic tension and re-create it in bronze is apparent in *Dragoons 1850*. Remington's ambitious grouping includes five horses moving at top speed and four stretching, twisting riders: two American cavalymen and two members of the Plains Indian tribes. The soldiers, known as Dragoons, patrolled the territories west of the Mississippi River and were trained to combat the Plains Indians, considered among the most formidable mounted fighters of all time. Here the men, wearing expressions of intense concentration, are locked in hand-to-hand combat. Each soldier wields a saber and carries a carbine, and is equipped with standard accoutrements of the Dragoons. Both native men carry shields; one has a raised tomahawk. A terrified riderless horse leads the group. As in many of his sculptures, Remington seemed to be challenging himself to have as few of the horses' hooves touch the ground as possible. A letter from Remington to Riccardo Bertelli of Roman Bronze Works attests to the amount of attention the artist lavished on the work: "I guess you had better not put *Dragoons* in fire until I see it again. . . . Those big groups have got to be just so."



17 Rounded-Up | 1901 | Oil on canvas

Remington frequently returned to a theme that represented his version of grace under pressure: a group of cowboys, mountain men, or soldiers surrounded by circling indigenous Americans and confronting death without a hint of fear. Here in *Rounded-Up* is his ideal officer, standing erect directing the defense, eyes shaded, face an emotionless mask, unperturbed by the bullets whizzing by. He and the scout are conferring, most likely planning a determined show of force, which would lift the siege. The plain is flat, their enemy visible and their path of honor open. The vibrant hues and grating light have added poignancy to the scene—men battling for their lives on such a perfect day. *Rounded-Up* shows the realism for which Remington was known and admired. N. C. Wyeth, as a young illustrator aspiring to capture the “sublime and mysterious quality” of the West, was initially appalled by Remington’s concentration on “the brutal and gory side of it.” But he soon modified his views. “Remington’s show was fine,” he wrote in 1904. “It was vital and powerful although most of his pictures were too gruesome. . . . Nevertheless the exhibition impresses you and convinces you that Remington had lived in that country and was telling something. . . .”



18 The Apaches! | 1904 | Oil on canvas

Responding to a readership’s fascination with an Apache chief, Geronimo, Remington painted *The Apaches!* in 1904. He had previously portrayed the Geronimo campaign in 1886 in *Harper’s Weekly* with his sketch *The Apaches are Coming*. Remington was familiar with the fearsome reputation of the Apaches through stories from the Army. *The Apaches!* illustrates the moment when a terrified

cavalryman brings the news of approaching Apache warriors. As he did on several other occasions, Remington returned to a favorite theme, reworked it in a more sophisticated style and color sense that marked his evolution as an artist in the early 20th century.



19 Among the Led Horses | 1909 | Oil on canvas

In 1909, at his peak as an artist, Frederic Remington reveled in his powers. “I let no picture get past me now until I cannot see a flaw.” Critics agreed, one saying, “So full of life they are, so chock full of interest, so rippingly painted.” The day scenes, filled “with keen dry air and dazzling light,” often portrayed violent action. Many of his late works were reaction pieces with the cause of sudden violence hidden, but in *Among the Led Horses*, the reason for the story’s tension is evident. The trooper has come under fire. Bullets kick up the dirt in the foreground, one of the lead horses is already down. The trooper’s enemy, surely visible in open country, has achieved the element of surprise by catching the soldiers just as they top a rise.



20 The Dry Camp | 1907 | Oil on canvas

By 1907, light—early morning, midday glare, moonlight, firelight—had become Remington’s obsession as a painter. *The Dry Camp* is an attempt to capture the intense light at day’s end as the setting sun bathes the land in an unreal, ruddy glow. The dramatic light sets the stage for the theatrical pose of a pioneer with his outfit caught at nightfall, short of water in a parched country. He could be an actor upon a spotlight stage, his shadow projected against the props of horse and wagon, which cast their own shadows on the desert

backdrop. Having removed a broad-brimmed hat that would have done the trick, the man shades his eyes with a hand, and standing front and center, stares back at the audience. With its pervasive sense of psychological isolation, *The Dry Camp* also could be seen to represent Everyman at the sunset of life confronting mortality.



21 The Unknown Explorers | 1908 | Oil on canvas

The Unknown Explorers is a study in sunlight and shadow. In this painting, rather than riding into darkness, a party of explorers emerge from the shadows into dazzling sunlight. But the emotion of riding into the unknown is effectively conveyed by the very glare of the sun, so harsh that it temporarily blinds the mountain men. A world of unseen perils is opening up before them. From the alert posture of Remington's "unknown explorers," one can conclude that locating the next waterhole will be the least of their worries.



22 The Riderless Horse | 1886 | Pencil, pen and ink, and watercolor on paper

Remington was often called "The Soldier Artist" due to the large number of vivid battle scenes he painted during his career. Remington was in Arizona in June of 1886 as a correspondent for *Harper's Weekly*, covering the Geronimo campaign. He patrolled with Company K of the Tenth Cavalry, an African-American regiment, in the Santa Catalina Mountains north of Tucson, but saw no action. Although seeming to be eyewitness accounts, his sketches are based on imagination and tales recounted by the troops with whom he traveled. *The Riderless Horse* was reworked as one

of thirteen sketches titled *Types from Arizona* published in *Harper's Weekly*, August 21, 1886.



23 The Ambushed Picket | 1886 | Pencil, pen and ink, and watercolor on paper

The Ambushed Picket, representing a dramatized moment during the Geronimo Campaign, illustrates the potential danger in battle, not an actual incident witnessed by Remington. Remington, as an illustrator, routinely took liberties with fact, blending it skillfully with imagination. He knew that much of what he wanted to paint was already in the past. "D— the future," he wrote to an officer friend in 1890. "Soldiers by profession deal in the future— artists deal with the past though. I don't care a d— what you cavalymen are going to do— its what you have done."



24 Buffalo Runners—Big Horn Basin | 1909 | Oil on canvas

Remington (and his critics) had always doubted his color sense. After 1900 he discovered the joys of applying paint freely, stroking more boldly and allowing his own sense of light and shadow to dictate his palette. *Buffalo Runners—Big Horn Basin* is a riot of sunstruck hues—yellow ochres, warm browns, rusts, and reds—sweeping across the canvas with an abandon to match that of the racing riders. Remington wanted to give the viewer the sensation of light, sun, air, and speed, writing, "I have always wanted to be able to paint running horses so you would feel the details and not see them." This brilliantly colored painting shows the same big sky and enough open range to chase buffalo as much as the American

Indians desired. Painted in the last year of his life, *Buffalo Runners*—*Big Horn Basin* marks a high point in Remington's constant attempt to push the technical and stylistic boundaries of his art, and it expresses the freedom of indigenous Americans before the diminished buffalo herds changed their cultures forever.



25 *The Broncho Buster* | Copyrighted 1895 | Roman Bronze Works cast #12 | Private Collection

In 1888 Remington provided many illustrations for Theodore Roosevelt's book, *Ranch Life and the Hunting-Trail*. Roosevelt proclaimed the cowboy a heroic American type "as hardy and self-reliant as men who ever breathed." Like his friend Remington, Roosevelt extolled the cowboy's fearless horsemanship. "The flash riders, or horse-breakers, always called 'bronco busters,' can perform really marvelous feats, riding with ease the most vicious and unbroken beasts, that no ordinary cowboy would dare to tackle. Although sitting seemingly loose in the saddle, such a rider cannot be jarred out of it by the wildest plunges." Six years later, when Remington began work as a sculptor, he chose to model a cowboy on a bucking horse. His chosen type was an older man, a bit grizzled with age and hardened by experience, sporting a handlebar mustache and large, southwestern-style hat with the brim tilted upwards—just as one sees in his painting titled *The Puncher*, completed the same year as his first bronze sculpture.

The Broncho Buster was the first of Remington's subjects to be cast in bronze, and it proved to be the most popular of all his works; approximately 150 were produced in his lifetime. The vigorous action in this piece is palpable, but it is also restrained due to the

superb balance of the figures. The first examples of the bronze were made using the sand cast process at the Henry Bonnard Bronze Co. In 1900, Remington began his association with Roman Bronze Works, the only foundry exclusively using the lost-wax casting method in America. Remington created a number of variations in his lost-wax *The Broncho Buster*. In 1905-1906 he made a major change to his model that can be seen in only eight examples: the cowboy wears a pair of highly textured "wooly" chaps instead of the smooth variety displayed here.



26 *The Puncher* | 1895 | Oil on canvas

Painted in 1895, *The Puncher* was a gift to noted illustrator Howard Pyle in return for one of Pyle's pirate illustrations, which had caught Remington's eye when it appeared in a popular magazine. If pirates were pearls to Pyle, cowboys were "gems" to Remington. He describes the cowboys he met as "quiet, determined and very courteous and pleasant to talk to. Their persons show wear and exposure and all together they look more as though they followed cattle than the pursuit of pleasure. Such lined and grizzled and sun scorched faces are really quite unique." Remington could not help seeing "the puncher" as a heroic ideal.



27 *The Sentinel* | 1889 | Oil on canvas

Painted in 1889, *The Sentinel* was inspired by an earlier trip to the Southwest that took Remington through Colorado, Arizona, New Mexico and into Mexico. In the deserts of southern Arizona, Remington sketched the Tohono O'odham people, as they refer to

themselves, or the Papagos, as they have been called by others. A peaceful people long under the sway of the Spaniards and Mexicans, the Papagos had no enemies, apart from members of the Apache tribes. Here, outside the mission San Xavier del Bac, a mounted Papago keeps vigil. Remington published a sheet of twelve drawings, *Sketches among the Papagos of San Xavier*, in *Harper's Weekly*, April 2, 1887. In this striking oil, he combined three of these drawings—a Papago home, the mission proper, and the guard on lookout for Apaches.



28 Self-Portrait on a Horse | ca.1890 | Oil on canvas

In paint and prose Remington paid enduring tribute to his ideal, the officers and men of the U.S. Army. Yet, he realized that not being a professional soldier himself permitted him to romanticize the soldier's calling. When he came to paint himself into the West he was immortalizing, it was as a cowboy. Although he never worked as one, he claimed to know "that gentleman to his character's end." Asked about the audience for his art, Remington replied in 1903, "Boys—boys between twelve and seventy. . . ." Here, in his only full-fledged self-portrait, we have a boy of nearly thirty, dressed up as a cowboy on a white horse under one of those skies that are not cloudy all day. The angle is heroic. Horse and rider tower over the viewer, who has no choice but to gaze up at them. Youthful fantasies can be realized.



29 Apache Medicine Song | 1908 | Oil on canvas

In *Apache Medicine Song* the campfire's glow provides orange highlights in a sea of greens and browns, while deep shadows fringe

the picture. Although these chanting men may be observing a religious rite, the flickering light playing over their faces distorts their features with a chilling effect. As an illustrator, Remington had always been attracted to campfire scenes, but it was in his late, impressionistic phase that he fully realized the dramatic potential of firelight. This effect was only one of several that Remington perfected in the burst of creative energy that marked the last years of his life.



30 The Cheyenne | Copyrighted 1901 | Roman Bronze Works cast #18, ca.1905 | Private Collection

In July 1888 Remington traveled through Texas and Oklahoma on assignment for *The Century Magazine*. In Texas he complained about the heat, mosquitoes, and the food; in a letter to his wife he mentioned that he stayed in Fort Worth and had "a devil of a time." During this trip he had the opportunity to observe the Cheyenne Indians at Fort Reno, north of the Red River. He had heard many accounts of their fearless war exploits, and wanted to see them for himself. "They were almost invariably tall men with fine Indian features," he later wrote. "They wore the hair caught by braids very low on the shoulders, making a black mass about the ears." He also noted that because they all had been "literally bred on a horse's back. . . one needs no assurance that they do ride splendidly."

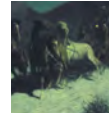
Perhaps Remington had these earlier experiences in mind in 1901 when he created his sixth work in bronze of a Cheyenne warrior "burning the air," as he described it. The first of his bronzes to be cast in one piece, it is a brilliant evocation of fluid motion through space. Everything in the composition suggests movement; the

warrior leans far forward, his thick hair flying loosely as his horse charges at a furious gallop with all four of its legs in the air. The trailing buffalo robe serves an ingenious role as a structural support. In 1904, after the first eight castings were produced, Remington made significant changes. He reduced the base, lowered the warrior's shield from its previous position high on the rider's back to a more natural position, and added feathers to the shield. The Cheyenne's face was turned slightly to the left, rather than facing forward as it was in the earlier castings. However, Remington became displeased by the foundry's workmanship and after a total of twenty casts were produced, he destroyed the mold. In 1908, the sculpture was produced anew from another model.



31 The Luckless Hunter | 1909 | Oil on canvas

After witnessing the Spanish-American War firsthand, Remington could no longer glamorize combat as he once had from his father's stories about the Civil War. Much of his youthful exuberance vanished, replaced by a sense of the reality of loss of the Old West. Part of this reality was depicting the condition of the indigenous Americans, who from the depletion of the buffalo herds faced starvation or life on reservations. The night air is brittle, the sky speckled with frozen stars, the snow-covered landscape as barren as the moon that washes it in pale light. There is nothing left to sustain the will to resist, or even to go on. Embracing the Old West with renewed passion, he, who had been a master of action, a storyteller in line and paint, became a student of mood, and some of his paintings were infused with a brooding intensity. Contemporaries recognized a change of direction in *The Luckless Hunter* with its air of despair.



32 A Taint on the Wind | 1906 | Oil on canvas

In the final years of his life, Remington, who had always made pictures that conformed to his personal vision of the West, broke away from the literal and gave his imagination free rein. He particularly loved night scenes. Darkness concealed the mundane, while moonlight and shadow created instant drama. *A Taint on the Wind* is filled with tension as the spooked horses turn their heads toward some unseen peril lurking in the shadowy sagebrush outside the picture's borders. As an illustrator, Remington would have spelled out the cause of the horses' panic, but now as an artist he wanted only to imply the cause. Normally a coach traveling through dangerous country at night would not have its lanterns lit; however, Remington has sacrificed accuracy for artistic considerations by lighting both lanterns to reveal the figures and action, resulting in a carefully integrated work of art.



33 The Love Call | 1909 | Oil on canvas

The Love Call depicts a lone indigenous man playing a flute beside a tree in the evening twilight. (Is he, perhaps, calling to his love?) At the time, critics differed on the romantic aspect of the painting, one stressing its poetic, feminine appeal while another called it "an interesting landscape. . . realistically produced." During an intensely creative period in July of 1909, Remington completed *The Love Call* in just one sitting. "I worked to great advantage—the color vibrated for me," he wrote in his diary on July 6, 1909. He recorded that he also worked on two other paintings that day and still had time to be concerned with the day to day events of his neighbors' lives. The painting was used as a backdrop for the meeting of Pope Paul VI and

President Lyndon Johnson in October, 1965 at the Waldorf Astoria in New York City. *The Love Call* was only exhibited twice from the time it was painted and then remained in private collections until 1996 when it was acquired by the Sid Richardson Museum.



34 A Figure of the Night | 1908 | Oil on canvas

Rather than dominate the scene, the indigenous American in *Figure of the Night* blends into the surrounding environment. One can see him as a lookout, camouflaged by the trees behind, wearing a worried expression. Perhaps he is a boy doing a man's job. The shadows on the snow in front of him and the dark woods behind encircle him like the jaws of a giant trap. There is imminent danger here and it is up to the viewer to guess what it might be. The story, in short, is in the viewer's head, not in the picture, and by 1908, Remington thought that the distinction was everything.

OTHER ARTISTS



35 Indian Encampment | Peter Moran (1841-1914) | ca.1880-1881 | Oil on panel

Peter was the brother of Thomas Moran, one of America's foremost landscape painters. The Moran family emigrated from England in 1844 and settled in Philadelphia. Peter apprenticed as a printer, then followed in his brother's footsteps and turned to the study of art, eventually gaining a reputation as an accomplished etcher of animals. The brothers were drawn to the West, and Peter accompanied Thomas on a sketching trip to the Teton Range in 1879. In 1881, on his own, he made a trip to pueblos in Arizona and New Mexico. Peter served as a special agent for the Eleventh Census in 1890. This painting shows indigenous Americans still armed, rich in horses, and living in traditional ways, suggesting that Moran painted it before the census, but after the trip to the Tetons.



36 The Pow-Wow | William Gilbert Gaul (1855–1919) | ca.1890 | Oil on canvas

Born in Jersey City, New Jersey, Gilbert Gaul was a student at the National Academy of Design from 1872–1876. A New York-based artist, he was once described as “the most capable of American military painters.” His reputation earned him election to the National Academy of Design in 1882. A busy illustrator and a friend of Frederic Remington, Gaul specialized in western subjects. He was one of the five special agents who took the census of 1890 among the indigenous tribes, illustrating the “Report on Indians Taxed and Indians Not Taxed” with a strong portrait of Sitting Bull

painted from life. Traveling extensively, he gathered impressions firsthand and in 1890 offered an unvarnished picture of life on the Sioux reservation. He did not dress up his subjects or show them engaged in activities of an earlier day. Rather, he recorded exactly what he saw. The tone of *The Pow-Wow* gives the painting a dimension beyond the literal, making it a statement on the Plains Indian in transition. Gaul observed, “The appearance of the Indian is fast changing. The day of the buffalo robes and buckskins is passing away. With the Sioux, breechcloths are no more. The Indian is no longer a gaily bedecked individual. Most of his furs and feathers have disappeared simultaneously with the deerskin.” There is a fine feeling for the expanse of the Dakotas here, but also a sense of confinement, a realization that the horizon has permanently shrunk for the buffalo-hunting warriors of yesteryear who now wait at the agency to receive their beef rations on issue day.



37 The Forty-niners | Oscar E. Berninghaus (1874–1952) | Before 1942 | Oil on canvas

Born in St. Louis in 1874, Oscar Berninghaus began work in lithography in 1889 and was a printer’s apprentice in 1893 while studying at the St. Louis Society of Fine Arts. Berninghaus was an established commercial artist when he visited New Mexico in 1899 and became intrigued with the Taos School of painting. He is the only member of the famous Taos artists’ colony represented in the Museum. Berninghaus painted many indigenous American subjects, but also created works in which horses and humans were reduced to inconspicuous elements in the spectacular mountainous landscape that had lured him and other painters to northern New Mexico. He also painted Western historical pictures including five

murals for the Missouri State Capitol at Jefferson City and a series of oils for the Anheuser-Busch Brewing Company of St. Louis on the theme of early western transportation. *The Forty-niners*, in subject matter and style, belongs to this less familiar body of his work. The conjunction of stagecoach, covered wagons, and prospectors west of the Sierra Nevada range give it an allegorical quality. It is the artist’s unapologetic tribute to westward expansion.



38 Trouble on the Pony Express | Frank Tenney Johnson (1874–1939) | ca.1910–1920 | Oil on canvas

Frank Tenney Johnson was born in 1874 on a farm in Iowa. When he was 14, his family moved to Milwaukee where he studied art and later continued his studies in New York City. In 1904, he realized his childhood ambition and traveled to the West. After five months in Colorado, Wyoming, and the desert Southwest, his files were filled with hundreds of oil sketches and photographs of the subjects that would preoccupy him — cowboys, Mexicans, and native people of the Southwest. In 1912 he joined Charles Russell on a sketching expedition to the Blackfoot Reservation east of Glacier National Park in Montana and fondly recalled camping with him. Charlie “liked my work and said so emphatically.” But Nancy Russell was another matter; Johnson remembered her coolness—she did not cotton to competitors. Johnson’s considerable reputation was based on his fluid painterly oils and his dramatic use of color. He favored nocturnes and sun-splashed scenes capturing the light early in the morning and late in the day when shadows and warm orange tones softened the floodlit clarity of mid-day.



The Thunder-Fighters Would Take Their Bows and Arrows, Their Guns, Their Magic Drum | Frederic Remington | Oil on wood panel | 1892 | Sid Richardson Museum

GUESTS OF HONOR SERIES | FREDERIC REMINGTON: ALTERED STATES

Frederic Remington chronicled the American West in illustrations, paintings, and bronzes. In an effort to refine his work, he occasionally repainted portions of a completed painting or modified details in bronze casts. *Frederic Remington: Altered States* features artworks with alterations made either by the artist, or by others, and addresses how scholarship has contributed to the discovery of those alterations.

Remington modeled twenty-two subjects for bronze casting from 1895 until his death in 1909. He used the Henry-Bonnard Bronze Co. to sand cast his first four bronze subjects, and then sometime in 1900, began his association with Roman Bronze Works, which employed the lost-wax method of casting. In the early stages of this process, a wax replica of the artist's model is made, during which time a sculptor may work in more detail by tooling or brushing the wax replica with hot wax. Remington enjoyed this process, and spent long hours at the foundry re-touching the wax models.

After his death, his widow, Eva, supported herself by selling his paintings and continuing to cast and sell his bronzes. Casts made with the approval of an artist, or his/her estate, are referred to as authorized casts. Eva's will specified that, after her death, Roman Bronze Works was to produce one cast of each of his bronze subjects and then destroy the molds and cease all production. However, the foundry did not honor her wishes and many unauthorized casts were made.

Frederic Remington: Altered States features two casts of *The Rattlesnake*, both authorized. Remington copyrighted the sculpture in 1905, and then he significantly reworked the model in 1908. Cast #5 is a lifetime cast, but it is unknown if cast #19 (the reworked version) was finished prior to, or just after, Remington's death. Roman Bronze Works' ledger date for cast #19 is nearly a

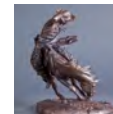
year after Remington's death. However, the ledger date is the date the bronze was "costed out" of the foundry, not necessarily when the casting process was finished.

The public also knew Remington as an illustrator. As one of the foremost illustrators of the American West, his illustrations were seen by readers of *Collier's Weekly*, *Harper's Weekly*, *Harper's Monthly*, *Scribner's Magazine*, and *The Cosmopolitan*, and in books, some written by the artist. Remington's published illustrations first began as finished paintings, some of which the artist would return to later to rework.

Not only were his illustrations widely circulated, they were often copied. The art community has relied on Remington scholars such as Peter H. Hassrick, co-author of *Frederic Remington: A Catalogue Raisonné of Oils, Watercolors and Drawings* (2005), to help discern the fakes and forgeries from Remington's authentic works and reworked compositions. In Hassrick's words, "It is *connoisseurship—knowledge of Remington's style and technique in the various stages of his career, his brushwork and handling of paint, and familiarity with his artistic process—that determines whether or not an artwork is original.*"

Frederic Remington: Altered States exhibits three paintings which were altered after completion. *The Thunder-Fighters Would Take Their Bows and Arrows, Their Guns, Their Magic Drum* (1892) and *He Rushed the Pony Right to the Barricade* (ca.1900) were first published book illustrations. Both paintings subsequently were reworked. In the case of *The Thunder-Fighters Would Take Their Bows and Arrows, Their Guns, Their Magic Drum*, the alteration was made by the artist. In the instance of the second painting, the alteration was made by someone with intent to deceive. Determination of the authenticity of the two original paintings was made with the assistance of Remington scholars, aided by conservation methods and technology. The two altered paintings are displayed in the gallery with editions of the books in which the original illustrations appeared.

The third painting, entitled *The Way Post*, is signed with Remington's initials, using a signature style he used occasionally as a young artist. However, Remington scholars question its authenticity and conservation studies suggest that the signature initials were applied sometime after the painting was completed. Accordingly, this work is not included in the Remington catalogue raisonné, and the label indicates the work is attributed to Remington—until this mystery can be solved.

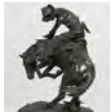


39 The Rattlesnake [first version] | Copyrighted January 18, 1905 | Roman Bronze Works cast #5, 1906 | Private Collection

In January 1905 Remington exhibited nine bronzes at Knoedler & Company's galleries in New York City. The newest bronze featured in the show was *The Rattlesnake*, copyrighted just two days after it went on exhibition. Remington's description of the subject on the copyright application was as follows: "Cowboy on bronco. Rattlesnake on ground ready to attack horse. Horse shying and in a position denoting fright." According to Riccardo Bertelli, the proprietor of the Roman Bronze Works foundry where it was cast, *The Rattlesnake* was one of the artist's favorite works. "Fred was really pleased with it," Bertelli recalled. "He felt that it fulfilled his desire for faithful realism and fine artistic rendering."

Range horses were very susceptible to rattlesnake bites, especially while travelling over rough terrain where a snake could be suddenly encountered. Contrary to popular belief, a horse will not rear up and pound a coiled snake with its hooves. As Remington knew, a horse would shy away from a rattling snake, especially if it had been bitten before. In Remington's bronze depiction, the rider, his horse, and the snake itself all show the element of surprise, embodied in

their sudden and dramatic sideways motion; the action is open and unrestrained. Indeed, it is important to look at this sculpture from all directions in order to appreciate Remington's daring sculptural conception. It must have been difficult for Bertelli and his men to cast this work in bronze; the sharply cantilevered pair of horse and rider puts great stress on the animal's legs at their thinnest point near the base.



40 The Rattlesnake | Copyrighted 1905 | Roman Bronze Works cast #19, 1910 | Private Collection

In 1908, after eleven castings of the first model of *The Rattlesnake*, Remington substantially reworked the design. He worked for several weeks to improve the symmetry and movement, and he was very pleased with the new version. In a February 8, 1908 diary entry, he wrote, “Worked all day on ‘Rattlesnake’ and think my modeling has greatly improved.” Nearly three inches taller than the first version, with a smaller base, changes to the model included tucking the horse’s forelegs and straightening his rear legs, increasing the tension of the animal, and thrusting the rider forward to be a part of the dramatic sidelong motion. While the riders in both bronzes are wearing chaps, note there are several changes in the details of the rider’s gear in the later cast, as well as a change in the color of the patina. Only about 20 castings of the larger version were cast during Remington’s lifetime.



41 The Oregon Trail: Sketches of Prairie and Rocky-Mountain Life | Francis Parkman (1823-1893) | Boston: Little, Brown, and Company, 1892 | Illustrated by Frederic Remington | Rick and Murfy Stewart Collection

In 1846, after graduating from Harvard, 23-year-old Bostonian Francis Parkman set out with his cousin on an expedition from St. Louis over the Oregon Trail to Fort Laramie, Wyoming. It was to be, in Parkman’s words, “a tour of curiosity and amusement to the Rocky Mountains.” From St. Louis, they traveled by steamer up the Missouri River to Westport, Missouri, and then rode northward to Fort Laramie, seven hundred miles away. Along the way, Parkman met traders, trappers, emigrants, and native peoples, and participated in a buffalo hunt led by the Oglala Sioux. He journeyed over two thousand miles, traveling through Kansas, Nebraska, Colorado, and Wyoming, but did not cover the Trail in its entirety, missing the most difficult western portions. Parkman turned his journal into a series of sketches that were serialized in installments in *Knickerbocker's Magazine* and afterwards as a book, *The California and Oregon Trail, Being Sketches of Prairie and Rocky-Mountain Life*. His account remains one of the great personal histories of the frontier, though his ambivalence regarding native peoples reflects eastern sensibilities of his time, as demonstrated in this excerpt from Chapter 14, The Ogillallah (sic) Village: “With the stream of emigration to Oregon and California, the buffalo will dwindle away, and the large wandering communities who depend on them for support must be broken and scattered. The Indians will soon be corrupted by the example of the whites, abased by whiskey, and overawed by military posts; so that within a few years the traveler may pass in tolerable security through their country. Its danger and its charm will have disappeared together.”

Frederic Remington illustrated the 1892 edition of Parkman's book. Prior to publication, the author wrote Remington, expressing his admiration of Remington's paintings. "They are as full of truth as they are of spirit, the work of one who knew the prairies and the mountains. You have no rival." Displayed here from Chapter 14 is the illustration *The Thunder-Fighters Would Take Their Bows and Arrows, Their Guns, Their Magic Drum*. Visitors can view Remington's oil painting with the same title exhibited in this gallery.



42 The Way of an Indian | Frederic Remington (1861-1909) | New York: Fox Duffield & Company, 1906 | Illustrated by Frederic Remington | Rick and Murfy Stewart Collection

Frederic Remington chronicled the American West in paintings, sculptures, and illustrations for periodicals such as *Century Magazine*, *Collier's*, and *Harper's Weekly*, and in books by Francis Parkman, Owen Wister, Theodore Roosevelt, and Henry Wadsworth Longfellow. Remington also recounted the American West in words. He served as a war correspondent in Cuba for the *New York Journal*, and wrote articles, short stories, and two novels, *John Ermine of the Yellowstone* (1902), and *The Way of an Indian* (1906). In his second novel, Remington explored what he confessed was an impenetrable mystery to him—the mind of an American Indian. *The Way of an Indian* tells the story of the tragic clash of the Indians of the Northwest with trappers, traders, and cavalry and the eventual extermination of a tribe. It traces the career of a Chis-chis-chash (Cheyenne) boy beginning with his first warrior experience, through successful battles, great leadership, defeat, old age, and inevitable death.

The black-and-white illustration displayed here, *He Rushed the Pony Right to the Barricade*, depicts an episode in which Remington's protagonist, then known as the Bat, will earn a new name, the Fire Eater. A party of Cheyenne warriors happen upon trappers driving heavily-laden pack animals. The trappers form a barricade out of their packs, and prepare a surprise for the on-rushing warriors:

"In an instant when it seemed as if the Indians were about to trample the Yellow-Eyes, a thin trail of fire ran along the grass for the barricade and with a blinding flash a keg of powder exploded with terrific force right under the front feet of the rushing ponies. . . . Four ponies lay kicking on the grass together with six writhing men, all blackened, bleeding and scorched. The other ponies reeled away from the shock. . . . All but one, for the Bat. . . rushed the pony right to the barricade. Firing his rifle into it swerving, he struck the bunch of trapper-horses which had already begun to trot away from the turbulent scene, and drove them off in triumph."

Visitors can view the oil painting Remington created to illustrate this scene displayed nearby in this gallery.



43 The Thunder-Fighters Would Take Their Bows and Arrows, Their Guns, Their Magic Drum 1892 | Oil on wood panel

In *The Oregon Trail*, author Francis Parkman recounts how an elder Oglala Sioux described thunder as "a great, black bird. . . with its loud-roaring wings. When the thunderbird flapped its wings over a lake, they struck lightning from the water. It is said to have wings with no body, eyes with no face, and teeth with no mouth." Remington's accompanying illustration in the 1892 edition of Parkman's book

(displayed in the case to the right), depicts Sioux “thunder fighters” braving a storm and their own fears to chase off the huge black thunder bird.

The original painting, in color, showed three figures trying to frighten the cloud down to the earth: in the foreground, a man beating a drum; in the middle ground, a man shooting an arrow; and, behind them, a third man standing, discharging his musket into the sky. Remington later painted over the third figure and the revised painting was offered at auction in New York in 1893 with a new title, *The Storm Medicine*. In early attempts to remarket his work, Remington occasionally repainted finished pictures.

Confirmation of the overpainting was not made until the mid-1990s. Noted Remington scholar Peter Hassrick, then Director of the Buffalo Bill Historical Center (Cody, WY), was aware of Remington’s illustration in *The Oregon Trail*. Hassrick initially expressed doubts about the current painting’s authenticity, despite authentic stamping on the back and a Newhouse Gallery sticker. In the late 1980s, Hassrick began to consider that the third figure might be found under overpaint. He recognized the drum design in the painting as resembling a drum in the Remington Studio collection, and noticed a shadow of the third figure’s leg directly above the drummer. The Sid Richardson Museum engaged a conservator to take X-rays and infrared photographs of the painting, to study the painting under microscope, and to send pigment samples to a research laboratory for pigment identification studies. X-rays revealed the third figure, pigment studies indicated that the paint samples were consistent, and the conservator assessed the repainting to be artist-applied.



44 He Rushed the Pony Right to the Barricade | ca.1900 | Oil on canvas

The popular demand for Frederic Remington’s paintings created a high market value, and some individuals were quick to realize that profits could be made through unscrupulous practices. Remington’s signatures were forged and original paintings were occasionally “enhanced” in an attempt to increase their market value. Such is the case of *He Rushed the Pony Right to the Barricade*. Around 1900, Remington painted a black-and-white oil on canvas, which was published in his novel *The Way of an Indian*, but much later someone painted over it with color. The overpainting was discovered through a combined effort of connoisseurship and science.

Remington scholar Peter Hassrick, author of the Remington catalogue raisonné, thought the color palette and brushwork of *He Rushed the Pony Right to the Barricade* did not appear to be Remington’s, but yet areas such as the signature, which appeared to be painted around, looked original. A raisonné is a comprehensive, annotated listing of all known artworks by an artist in a particular medium. The author(s) decide which works to include, and make assessments as to whether a work is authentic, and where it fits within the artist’s body of work. Most raisonnés include a brief description of each work, an illustration, dimensions, the medium, date the object was created, ownership history (provenance), and exhibition and bibliographic history.

A small cross-section of the painting was sent by the Sid Richardson Museum to the Winterthur Scientific Research and Analysis Laboratory. Their examination revealed two layers of paint separated by a layer of dirt—indicating that several years had elapsed

between the applications. Further analysis of the colored layer determined that this paint was not produced until about 22 years after Remington's death, confirming that the alteration was made by someone other than the artist. A section of the color painting was then removed to reveal the original painting underneath, which serves now as a demonstration of how original works of art can be compromised by those with fraudulent intentions.



45 *The Way Post* | attributed to Frederic Remington | ca.1881 | Watercolor and gouache on paper

A simple watercolor study of a pioneer resting his horses at what appears to be a stage stop, *The Way Post* may be a product of Remington's brief stay in Montana on his first trip to the West in 1881. It has the documentary ring of his earliest western scenes, and the signature, "F.R.," is one he used around 1881 but rarely thereafter. However, because the painting's style is so unformed, and its provenance incomplete, it cannot be dated or attributed to Remington with certainty. Remington scholar R.W.G. Vail noted as early as 1929 that there were probably more forgeries of Remington works than of any other American painter. A forgery occurs when someone takes an artist's work, paints out his or her signature, and signs the forged signature of another artist.

The Way Post bears resemblance to the work of Western illustrator and sculptor, William de la Montagne Cary (1840-1922). Cary, like Remington, was born in New York, traveled to the West, and illustrated for magazines such as *Harper's Weekly* and *Leslie's*. The Gilcrease Museum (Tulsa, OK) houses a collection of Cary's works, including a similar watercolor sketch of comparable size, *The Strong*

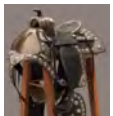
Cup, which depicts a traveler on horseback, holding the reins to his packhorse, and taking a last drink at a trade post before resuming his travels.

Kimbell Art Museum conservation staff conducted studies of *The Way Post*. Infrared reflectography (a non-invasive method of looking through paint layers that are impenetrable to the human eye) did not reveal any pentimenti (artist's changes) in the painting. However, examination of the painting under microscope revealed that the signature initials were painted with a bulkier, more granular white paint than the artist used for the highlights in the gouache. And, the initials appear quite raised from the surface and less integrated with the painting. These findings suggest that the signature was a later addition to the painting. Did Remington add his signature at a later date? Is *The Way Post* the work of another artist? These questions remain unanswered.



[Museum Store] Portrait of Sid Richardson | Peter Hurd (1904-1984) | 1958 | Tempera on panel

This painting portrays Sid Richardson at his home on San Jose Island, off Rockport, Texas. The herds of cattle and horses tell us something about the subject, Sid Richardson, while the likeness speaks volumes about character. Hurd considered Richardson an “old friend” and described him as both colorful and amusing. His affectionate likeness also reveals a man of substance and vision. At sixty-seven, Richardson sits, self-assured and comfortable. His warmth comes through, though there is a pensive quality to this portrait made the year before he died.



[Group Entry] Parade Saddle | Edward H. Bohlin (1895-1980) | 1947 | Leather, sterling silver, stainless steel, mohair, wool fleece, and wood

This black leather and sterling silver saddle was a gift to Sid Richardson from Amon G. Carter and his son, Amon Carter Jr., at the time of the 1947 Fort Worth Stock Show. As close friends and fellow art collectors, Amon Carter (1879-1955) and Sid Richardson (1891-1959) sometimes vied for the ownership of a Remington or Russell painting. Carter, also an oilman, had a long and successful career in the newspaper business, radio and TV stations.

The saddle was the work of Edward H. Bohlin (1895-1980), saddle maker and silversmith of Hollywood, California. Born in Sweden, Bohlin grew up intrigued with the American West. He came to the United States as a young man, seeking out Buffalo Bill Cody whom he had seen perform in Sweden. Cody offered him work repairing the harness and tack used in his Wild West shows. During his spare

time, Bohlin perfected his leather working skills by repairing and making saddles for fellow cowboys.

Bohlin opened his first store in 1917, in Cody, Wyoming. However, Tom Mix, impressed with his work, convinced him to move to Hollywood. As his reputation as a leather worker grew, Bohlin produced saddles, bridles, chaps, holsters, and assorted western gear for every major movie studio. He was determined that every piece be crafted to his satisfaction and his perfectionism earned him a world-wide reputation as a premier leather craftsman and silversmith.

During the golden years of Hollywood westerns, Bohlin provided the saddles and equipment for an impressive list of Hollywood stars including Tim McCoy, Tex Ritter, Lash Larue, Roy Rogers, John Wayne, Hopalong Cassidy, Gary Cooper, Dale Evans, and Jay Silverheels (“Tonto”).



Portrait of Sid Richardson, Peter Hurd

OF PAINT AND PETROLEUM: THE SID RICHARDSON LEGACY THE ART OF THE OLD WEST

“I get a kick out of seein’ em around me.”

Oilman and cattleraiser Sid Richardson was drawn to the romantic imagery of the nineteenth-century winning of the West, and for Richardson, no two artists characterized that legendary era better than Frederic Remington and Charles M. Russell. As he later told his nephew, Perry Bass, “Anybody can paint a horse on four legs, but it takes a real eye to paint them in violent motion. . . . All parts of the horse must be in proper position, and Remington and Russell are the fellows who can do it.”

With the success of producing oil wells providing the financial means, Richardson set out in 1942 upon a new quest, that of collecting fine western pictures. He put his trust in Bertram Newhouse, president of Newhouse Galleries in New York City, to locate the western pictures that would eventually fill the walls of his office in the Fort Worth National Bank Building, his Fort Worth Club suite, and his beloved home on San Jose Island. Newhouse remained Richardson’s principal dealer for the next five years, and was still acquiring an occasional piece for him until shortly before Sid’s death in 1959.

Exhibiting customary vigor, Richardson threw himself eagerly into the spirit of the chase, advising Newhouse that if he could find them, Richardson could pay the price. By mid-1942, Richardson had acquired nearly two dozen paintings and prints, including Russell’s painting *Deer in Forest*, and Remington’s black and white oils *The Courier du Bois and the Savage* and *In a Stiff Current*.

While all the imagery included in this initial investment portrayed western

themes, not all of the works were created by Remington and Russell. A 1942 invoice penned by Newhouse reflects that Sid also purchased Oscar E. Berninghaus’s *The Forty-niners* and Charles Schreyvogel’s *Attack on the Herd*. A subsequent spring statement lists Sid’s purchase of a Charles F. Browne portrait oil painting entitled *Nai-U-Chi: Chief of the Bow, Zuni 1895*.

Richardson’s collection of paintings depicting the history of the American West continued to be a source of enjoyment for him throughout his life. As he once stated, “I get a kick out of seein’ em around me.” When Richardson was found dead of an apparent heart attack on September 30, 1959, at his island ranch home, he was resting on his bed in the master bedroom under what some believe to have been his favorite painting, Charles Russell’s *The Marriage Ceremony*.

After his death, the directors of the Sid Richardson Foundation considered ways in which Richardson’s collection might best be made accessible to a larger audience. After the collection had been placed on long-term loan at the Amon Carter Museum and exhibited in other Texas museums on several occasions, it was determined that a permanent home should be created for this exceptional collection. In 1980, construction began on the Sid Richardson Collection of Western Art in downtown Fort Worth, and the museum was opened to the public in 1982.

POOR-BOYIN’ IT

“Why, I’ve been broke so many times I thought it was habit forming.”

Although Sid Richardson became nationally known as the archetype of the Texas oil tycoon, this image was not entirely accurate. Richardson was an independent of the traditional driller-promoter variety, exploring for and producing petroleum, and raising much of his risk capital from investors.

Independents were risk-takers, drilling the bulk of wildcat (experimental) wells and, consequently, of dry holes as well. Some, like Sid, made a fortune, while

others merely made a living. Richardson was a legitimate operator, blessed with a remarkable insight regarding business transactions and an unmatched instinct in locating deposits of oil.

His introduction to the petroleum business was far from glamorous. In 1911, after the death of his father, Richardson set out for the oil fields around Wichita Falls, Texas to earn a living. Learning the business from the ground up, Richardson held various jobs. He hauled pipe by day and worked on an oil well platform at night. Later, he was an oil scout in Louisiana for the Oil Well Supply Company and a leaseman for the Texas Company. “I worked days for the Texas Company and nights for Richardson,” he said, “and I did both of us good. . . . Remember a trade works two ways: It has to please both sides. I never made a trade where I couldn’t go back and make a second trade easier than the first.”

In 1919, he entered into a partnership with boyhood friend Clint Murchison. Over the next two years, their adventures in dealing leases would become legendary and make each man his first million dollars. But in 1921, overproduction brought the price of petroleum down to \$1 a barrel and they were both wiped out.

Richardson was wealthy again by 1929, but overproduction and price fixing late in that same year caused oil prices to tumble to just 10 cents a barrel, and he lost yet another fortune. “I was ruined,” Sid would say later. “In January of 1930, I had a monthly income of \$25,000; six months later, my income was \$1,600 a month, and the bank was taking it all as part payment of the \$250,000 I owed it.”

When oil prices improved, Richardson began wildcatting in West Texas. With only \$40, borrowed from his sister Annie, Mr. Sid began a “poor-boy” operation—buying some materials on credit, borrowing others, wrangling leases and arranging with workers to take small pay in cash and more in oil. After drilling two dry holes in Winkler county, Richardson struck oil on the third attempt. He soon had five rigs producing, and his income climbed to some \$12,000 a month. Most of this was invested in leases in what became the Keystone

field of Winkler County and the Estes field of Ward County.

By 1935, Sid and his nephew, Perry R. Bass, had become partners. Their big strike came later in the Keystone field, one of the biggest strikes in West Texas. Of the 385 wells they drilled, only 17 came up dry. By the end of 1940, Richardson had 33 producing wells in the Keystone field, 7 in the Slaughter field, 38 in the South Ward field, and 47 in the Scarborough field. Years later, reflecting on his success, Sid downplayed it with characteristic humor and modesty, “Luck helped me, too, every day of my life. And I’d rather be lucky than smart, ‘cause a lot of smart people ain’t eatin’ regular.”

While luck may have been a contributing factor, those acquainted with Richardson understood that his persistence and ability to size up people and situations were more likely the real causes for his good fortune. Oilman and geologist Ed Owen explained that, “There’s no way you can exaggerate Sid’s colorful personality. The only thing is, you must not underrate his intelligence. Sid was born to be a trader. He loved to trade, and he wasn’t much interested in anything except trading.”

Driller Red Coulter credited Richardson’s success to another characteristic: honesty. “People say a man can’t become wealthy without lying, dirty work, cheating, stealing or taking advantage of others. . . . I knew Sid for 30 years—from the days he struggled to pay his debts, until he became one of the richest men in the world. That man never told a lie. . . he was. . . the most straightforward man I ever knew.”

A LOVER OF FINE ANIMALS

“Pretty, fat, red calves in high grass”

Sid Richardson’s father, John Isadore (J.I.) Richardson, owned the largest peach orchard in their home town of Athens, Texas. Trading, however, was J.I.’s first love, whether it was trading farms, buildings or cattle. Father and son made their first trade when the boy was only eight years old, and the incident made quite

an impression on young Sid. On an earlier occasion, the elder Richardson had given his son a downtown lot. When Sid subsequently accepted his father's offer to trade a bull for the lot, Sid realized he now had a bull, but no place to keep the animal. Sid recalled as an adult that, "My daddy taught me a hard lesson with the first trade—but he started me tradin' for life." Love of animals, and love of dealing, would remain with Richardson, both passions serving him well.

A cattle deal made when he was 16 years old netted enough cash to finance a year and a half of his education at Baylor University and Simmons College. Richardson had just been laid off from his \$1 a day job at the Athens Cotton Compress and, with earnings in hand, he traveled to Ruston, Louisiana, where he saw some "pretty, fat, red calves in the high grass. Much prettier than any we had in East Texas. . . ." Richardson invested in \$30 worth of "city slicker" clothes and charmed those Ruston farmers into believing he knew nothing about cattle. In the competitive bidding that followed, Sid wound up with several hundred head of calves at a cost well under Louisiana market prices—which were considerably lower than in Texas, where he sold them for three times the purchase price.

Clint Murchison, Richardson's boyhood chum and business partner in their adult years, stated that Richardson's good fortune could be attributed to lessons learned in his youthful days. "This (success) is thanks to his boyhood training in cattle trading: if you have to get a calf's price down to \$8 in order to sell him at \$10, you got to swap a lot of spit over the fence—and you learn about people."

Richardson appreciated horses and livestock of good lineage. Over the course of his lifetime, he leased or owned interest in several ranches in Oklahoma and Texas. One of his Texas holdings consisted of three ranches known as The Fairview Farms—a ranch in south-central Texas near Pleasanton, the Dutch Branch Ranch southwest of Fort Worth, and one on San Jose Island off the Texas Coast, 8 miles east of Rockport.

San Jose Island, a stretch of land 28 miles long and ranging from one to five miles wide, was the site Richardson chose for a breeding program to develop cattle that would prosper under all range conditions, and the development of an all-purebred Santa Gertrudis herd. Blessed with an abundance of deer, quail, duck, turkey, and geese, the ranch was one of Richardson's favorite retreats, a spot where he would often entertain friends and individuals of national renown.

Richardson was involved in another endeavor devoted to fine animals, that of preserving the Longhorn. At Richardson's request, J. Frank Dobie, western author, with the assistance of cattle inspector and former Texas Ranger Graves Peeler, selected a herd to be purchased by Richardson. Dobie aided Richardson in finding placement for the Longhorns in Texas state parks. The herds were later consolidated at Corpus Christi and in 1948, 16 cows and five calves were moved to Fort Griffin State Historic Site. Today, Fort Griffin State Historic Site maintains the Longhorn herd at 125 head.

Richardson was also a long-time supporter of the Southwestern Exposition and Fat Stock Show. In 1947, during the Fort Worth Stock Show, Amon G. Carter and son, Amon Jr., presented Richardson with a gift of appreciation—an elaborate black leather and sterling silver parade outfit. The saddle, chaps, vest, gloves, and bridle were made to order by famous saddlemaker Edward H. Bohlin of Hollywood, California, a token of the Carters' respect and affection for Richardson.

A CIRCLE OF FRIENDS

"You ain't learnin' nothin' when you're talkin'!"

Sid Richardson's dry humor and unassuming nature drew people of all walks of life to him, from preachers to presidents, enabling him to forge lifetime bonds of friendship and partnership. Although the billionaire bachelor never married, he enjoyed people, and he put them at ease.

Unimpressed by fame and wealth, Richardson occasionally took mischievous

delight in misleading the sophisticated. Once, when a woman at a party in California asked Sid what had brought him to the state, he replied that he was a chauffeur to one of the guests. Offended, she asked her hostess why Sid was invited. The hostess replied, “That ‘chauffeur’ is billionaire Sid Richardson. Whenever he visits the George Allens, he drives. . . because George can’t drive. . . He’s. . . the richest man in America. . . . Furthermore, he’s a bachelor.”

“Mr. Sid’s” candor was a refreshing change of pace for his friends of prominent standing. As told by friend and business partner Amon Carter, a Fort Worth newspaper publisher and oilman, Richardson was on a visit to Washington, D.C., when he received a phone call from the White House with an invitation to lunch. “What are they going to have?” Sid asked playfully. The astounded staffer replied, “Well, Mr. Richardson, I don’t know what they’re going to have, but I don’t think you’ll get a better deal.”

Unknown to the White House employee, Richardson and President Dwight D. Eisenhower enjoyed a friendship that dated back to a chance meeting in 1941. Summoned to the capital to meet with President Franklin D. Roosevelt about the nation’s oil outlook in the event of war, Richardson met Eisenhower in the drawing room of a northbound train. Eisenhower was also on his way to confer with the President; he was on the train because his plane had been grounded in Dallas due to severe weather. Not long after boarding, Richardson was asked if an army officer (Eisenhower) could share his drawing room. Richardson said, “Show him in!” and the two men enjoyed a lengthy conversation until a berth could be located. They renewed their acquaintance six years later, when Eisenhower visited Fort Worth for the dedication of the Will Rogers statue, at which time their friendship was established.

Richardson was one of the first to impress upon Eisenhower the need to run for the presidency, and offered support and encouragement during his term. Eisenhower retreated to Richardson’s San Jose Island Ranch on more than one occasion, and Richardson made the nation’s capital such a frequent stop that

some teased that Ike’s White House was Sid’s second home.

To appreciate the value “Mr. Sid” placed on friendships, one need only look at the camaraderie shared between him and his boyhood friend, Clint Murchison. Sharing many a youthful shenanigan, the beginning of their successful adult partnership dates back to an evening in 1919, when the two men made a midnight run to a testing of a well on the banks of the Red River between Oklahoma and Texas. Witnessing the successful dredging of the well, they quickly crossed the river to make land purchases in Oklahoma before 9:00 the next morning. The subsequent sale of this Oklahoma acreage resulted in the first fortune for Sid and Clint.

The Texas gold-dust twins, as they were sometimes called, collaborated on many enterprises. In 1954, they bought the Del Mar Race Track, in La Jolla, California, the proceeds of which benefited Boys, Inc., a charitable organization. That same year, Richardson responded to a phone call from Murchison in which they agreed to pledge \$20 million between them to help colleague Robert R. Young gain control of the New York Central Railroad. Richardson hung up the phone, resumed business, then 30 minutes after the call he suddenly asked, “What the h***’s the name of that railroad Clint and me just helped Bob git?”

When Richardson died in 1959, tributes streamed in from all over the country. In the words of Lyndon and Lady Bird Johnson, “The world is suddenly a lonelier place.” Reverend Billy Graham summed up Sid’s life during funeral services in Fort Worth by saying, “You’ve been a wonderful friend. . . . We love you and we don’t say good-bye. The French have a better word for it ‘Au revoir.’ Till we meet again.”

FOR THE PEOPLE OF TEXAS

“I’m just working for fun and charity. I’m just trustee for a lot of money, that’s all.”

In a column penned by Frank X. Tolbert not long after Sid Richardson’s death, the Dallas Morning News reporter wrote that it was hard to describe the man,

even to settle on his height. Richardson “had estimated that he was six feet tall when standing on his good right leg. When he was standing on his left leg he was only five feet, ten inches in altitude” due to a fracture suffered at age 15 which caused his left leg to be shorter than the other. While some might have debated Richardson’s exact height, no one would have disputed that this brown-haired, barrel-bodied man with a rolling gait was a man of great stature.

An intensely private man, Richardson had quietly gone about the business of building an oil empire, and he had pursued his philanthropic interests in like manner. Although few knew of it, Richardson made large contributions to civic groups, churches, libraries, and one of his favorite projects, Boys, Incorporated, a California charitable organization which distributed funds to youth organizations around the country. Explained Richardson, “I had it sort of rough when I was young, and I’d like to do something for underprivileged kids.”

It was at the urging of fellow philanthropist Amon Carter—oilman, friend, and sometime competitor for Western paintings—that Richardson established the Sid Richardson Foundation in 1947. Reflecting his great affection for his native state, Richardson specified in the charter that all grants made by the Foundation to “benevolent, charitable, educational or missionary undertakings” be limited to use within the state of Texas. In the Foundation’s inaugural year, \$2,100 was granted: \$1000 for education, \$1000 for human services, and \$100 for the arts.

During his lifetime, the Foundation became Richardson’s conduit for donating millions to deserving causes, and when the “billionaire bachelor” died on September 30, 1959, he left a legacy for generations of future Texans.

Throughout the years, the Foundation’s directors and staff have sought to fulfill Richardson’s vision by providing grants primarily in the areas of education, health, human services, and the arts and culture. Since its inception, and through 2016, the Sid Richardson Foundation has conferred \$465,812,701 in grants. Mr. Richardson continues to have a tremendous impact on his native state, through the broad and diverse programs of the Foundation.

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|------|---|------|--|
| 1891 | Richardson is born on April 25, in Athens, Texas | 1931 | Richardson drills in Winkler County in the B.S. Edwards lease |
| 1899 | Has first business deal with his father | 1932 | Starts again with \$40 from sister, wildcats in West Texas
Richardson’s first field is purchased in Ward and Winkler counties |
| 1906 | Suffers wagon accident, fractures leg | 1934 | Richardson buys home in Monahans, Texas |
| 1907 | Is fired from Athens, Texas, Cotton Compress Company | 1935 | Joins in partnership with nephew Perry Bass, buys lease from Pure Oil Company
Drills in Keystone Field, Winkler county, Texas; major oil strike |
| 1908 | Makes successful cattle trade in Ruston, Louisiana | 1936 | Buys San Jose Island off Texas coast |
| 1910 | Attends Baylor University, Waco, Texas | 1937 | Hosts President Franklin D. Roosevelt on San Jose Island
Brings in Slaughter field, Texas |
| 1911 | Attends Baylor University, Waco, Texas
Attends Simmons College, Abilene, Texas
Richardson’s father dies; Sid takes off for oil fields in Wichita Falls, Texas | 1938 | Fort Worth Club two-room suite becomes Richardson’s Fort Worth home |
| 1918 | Travels to West Central Texas, works for Texas Company as scout | 1939 | Drills successfully in Louisiana |
| 1919 | Strikes oil with Clint Murchison near bank of Red River, between Texas and Oklahoma
Becomes independent oil producer
Has accumulated \$100,000 | 1940 | Begins breeding program to develop hardy strain of cattle which would thrive in San Jose Island habitat
Buys and breeds Brahman and Shorthorn cattle, builds up herd of half-blood animals which later serve as foundation for Santa Gertrudis grading up program
By year’s end, has 33 producing wells in Keystone field, 7 in Slaughter, 38 in South Ward, and 47 in Scarborough, all Texas fields |
| 1921 | Depressed oil prices ruin Richardson and Murchison | | |
| 1929 | Rebounding, Richardson has producing wells in Texas counties of Ward and Winkler | | |
| 1930 | The big East Texas oil fields are tapped and oil prices plunge again | | |

GALLERY GUIDE | A CHRONOLOGY OF THE LIFE OF SID RICHARDSON
(1891–1959)

- 1941 Becomes petroleum advisor to President Roosevelt
Meets Colonel Dwight D. Eisenhower
- 1942 Begins buying paintings by Frederic Remington, Charles M. Russell and other artists
- 1947 Creates Sid Richardson Foundation
Buys refinery in Texas City, Texas
Meets Eisenhower for second time when Eisenhower visits Ft. Worth for dedication of Will Rogers' statue; meeting seals their friendship
Acquires first Santa Gertrudis bulls from King Ranch in Kingsville, Texas, and moves them to San Jose Island
Bohlin saddle gear presented to Richardson at Northwood Farms in honor of his support of the Southwestern Exposition and Fat Stock Show
- 1948 Forms Sid Richardson Carbon and Gasoline Company
Moves cows and Longhorn calves to Fort Griffin State Historic Site, Texas
- 1949 Sid Richardson Credit Union in Odessa, Texas is established
The Eisenhowers vacation on Richardson's San Jose Island Ranch
- 1952 Travels to Paris, France, to persuade General Eisenhower to run for presidency
- 1953 Richardson becomes one of the founding members of Fort Worth Petroleum Club
- 1954 Richardson and Murchison buy New York Central Railroad
Look magazine features Richardson in article, "The Case of the Billionaire Bachelor"
With Murchison, buys Del Mar Race Track, in California
Peter Hurd mural at Texas Technological College, depicting history of Lubbock and South Plains, Texas, is dedicated; mural features likeness of Sid, representing oil industry
- 1955 Elected president, Ft. Worth Club
- 1957 Cited as one of the 10 wealthiest men in America in *Ladies Home Journal* article
Fortune Magazine lists Richardson as one of nation's wealthiest
- 1959 Pledges \$100,000 to building fund of First Baptist Church of Athens, in memory of his mother
Richardson dies on September 30, San Jose Island, Texas.



MUSEUM HOURS

Mon-Thurs	9-5:00
Fri-Sat	9-8:00
Sunday	12-5:00

STORE HOURS

Mon-Thurs	9-7:00
Fri-Sat	9-9:00
Sunday	12-6:00

309 Main Street | Fort Worth, Texas 76102

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