

Gallery Guide



EXHIBITIONS

SID RICHARDSON MUSEUM PERMANENT COLLECTION
ANOTHER FRONTIER: FREDERIC REMINGTON'S EAST

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: *Boathouse at Ingleneuk* (detail) | Frederic Remington (1861-1909) | Oil on academy board | ca.1903-1907 | Frederic Remington Art Museum, Ogdensburg, NY | 66.78

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 phone ringers 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.

GALLERY GUIDE | MAP

SRM COLLECTION | BROWN GALLERY | RUSSELL

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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 cultures, 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.

EXHIBITION OVERVIEW

The Sid Richardson Museum is dedicated to displaying Sid W. Richardson's collection of Western paintings by two of the most celebrated artists of the American West—Frederic Remington (1861-1909) and Charles M. Russell (1864-1926)—and to providing educational art experiences for the public at no charge.

The current display of Remington's Western paintings from the permanent collection (Brown Gallery), with the special exhibition, *Another Frontier: Frederic Remington's East* (Blue Gallery, page 28), offer an exceptional opportunity to see a Western master afresh.

Another Frontier: Frederic Remington's East features Remington paintings and archival material from the Frederic Remington Art Museum, in Ogdensburg, New York, and archival material from the St. Lawrence University Special Collections Library, in Canton, New York. These paintings, letters, photographs, sketches, and diary entries take us far from Remington's West to introduce us to the artist's circle of Eastern friends, and to his beloved North Country in New York.

As part of an unprecedented exchange between the two museums, select Remington paintings from the Sid Richardson Museum permanent collection have traveled to the Frederic Remington Art Museum.

The Sid Richardson Museum is indebted to the Frederic Remington Art Museum, the St. Lawrence University Special Collections Library, and to private collectors for the loans of the Remington painting *A Hunting Man*, displayed in the Museum Store, and the three Charles M. Russell bronzes in the Brown Gallery.

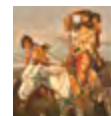
Unless otherwise noted, artworks are from the collection of the Sid Richardson Museum.

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 Lehman's 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 Wounded | 1909 | Oil on canvas

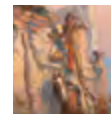
In one of his short stories Russell wrote of that most prized possession of the Plains Indian hunter, his buffalo horse. Here he illustrates his point and also his fluency in painting the subject. The snow-patched landscape, the receding flow of the chase, the frosty bite of the air, and the action—especially 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.)



11 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."



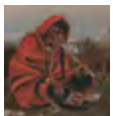
12 Trouble Hunters | 1902 | Oil on canvas

Raiding parties tended to be small, and since the object was horses, not battle, the ideal raid was one in which the horses were taken without alerting the owners. The Native Americans in *Trouble Hunters* bristle with weapons—shields and lances, bows and arrows, a rifle and knives—suggesting they are scouts sent in advance of a large party that is prepared to fight. Apparently the men have spotted something and are waiting for the others to catch up. Russell often set scenes like this at day's end, basking the Native Americans in the sun's fading warmth, symbols of Russell's own nostalgia for the vanished West. Here, although the sky is roseate and the setting sun washes the men in pinks and reds, the men appear lean, tough, and full of fight.



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 Grubpile [The Evening Pipe] | 1890 | Oil on canvas

Day's end. A quiet time, a time for reflection over an evening pipe. In some Native American cultures smoking was a part of religious practice as well as of ordinary social interaction. Smoking the pipe could be an invocation to the gods, a test of integrity, or a sign of friendship.

The pensive Cree in *Grubpile* (a title deriving from the supper call on the roundup) appears oblivious to the activity behind him as a party of hunters wend their way home. The camp seems still. The pale moon, the pink glow on the distant bluffs, and the blanket-wrapped figure seated beside his temporary shelter, tobacco pouch and drum at hand, his small fire casting a reflection on the water, all convey a hushed, twilight mood. Russell was known as a painter

of action, but in many of his paintings of Indigenous peoples he revealed a contemplative side.



15 Smoking with the Spirit of the Buffalo | Modeled 1914 | Roman Bronze Works cast # unknown, 1915 | Private Collection

At the turn of the twentieth century, access to and the popularity of small bronzes for home display were in part fueled by the increase of American foundries. *Smoking with the Spirit of the Buffalo* offered patrons insight into American Indian life and the key role that the buffalo played—“. . . his robe housed and clothed them, [and] his flesh was food,” said wife Nancy Russell. She believed that “when smoking, the [American] Indian often prayed to the buffalo, holding his pipe to the skull and asking that his kind might always be plenty.” Russell was inspired to create this bronze following a visit in 1888 with Alberta's Blood Indians, who believed that the buffalo would return from the underground where they had taken refuge, and the Medicine Man's prayers would hasten that event.



16 The Scalp Dancer | Modeled 1914 | Benjamin Zoppo Foundry cast #6, 1914 | Private Collection

Like many artists at the crossroads of the nineteenth and twentieth centuries, Charlie sought to record the history and spirit of a world that would soon belong to the past. Russell focused on the daily experiences of cowboys, man's relationship with animals and the forces of Mother Nature, and American Indian ritual and dress. The resulting bronzes were welcomed by an urban-based public hungry for art mythologizing the West. This dancing figure wearing a breech cloth, with his flowing braids and a wolf skin trailing at his

side, suggests the low, side-to-side leaping motions made by Crow warriors dancing in celebration of successful coups taken against an enemy. Charlie's wife Nancy saw the potential appeal of affordable sculptures, believing they would reach a broader market than the more expensive paintings.



17 The Snake Priest | Modeled 1914 | California Art Bronze Foundry cast # unknown, 1914 | Private Collection

The Snake Priest depicts a squatting American Indian, thrusting at a coiled snake with a snake whip, an important accessory to the Hopi Snake Ceremony. The figure is Lomanakshu, Chief of the Mishongnovi Snake Fraternity. While Russell might not have ever seen such a ceremony, he may have read a report about them by George A. Dorsey, published in the “Field Columbian Museum Anthropological Series,” June 1902. The author witnessed a ceremony in Mishongnovi, New Mexico. According to Dorsey, the whip was made of a shaft of wood, painted red, to which were fastened two long eagle tail feathers by many wrappings of buckskin thong. The sculpture seems to capture the moment when Lomanakshu exerts control over the coiled reptile. “As soon as the snake is dropped the gatherer concerns himself with it, either picking it up at once or first letting it glide away a short distance,” Dorsey wrote. “If the reptile be a rattlesnake and threatens to coil, the man touches it with the points of his snake whip, moving the latter rapidly. A rattlesnake already coiled up and ready to fight, even the most experienced priest will not touch it until he has induced it to uncoil.”

FREDERIC REMINGTON ARTWORK



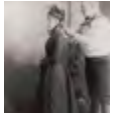
18 The Puncher | 1895 | Oil on canvas

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.



19 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.



**20 Eva and Frederic Remington, Brooklyn, NY
| ca.1885 | Frederic Remington Art Museum,
Ogdensburg, NY**

Eva Adele Caten was born near Syracuse, NY. One of five children, she grew up in Gloversville, NY and attended St. Lawrence University in Canton, NY with her brother William. It was in Canton, in 1879, that she met Frederic Remington. Frederic first asked for Eva's hand in marriage in 1880, but it was not until his second proposal in 1884 that her father finally agreed to the marriage. Two years his senior, Frederic often playfully called Eva "Kid."

Eva accompanied her new husband to Kansas City, Missouri where he was a silent partner in a bar, but finding the business not to her liking, she soon returned to her father's home. The couple reunited in Brooklyn, and Frederic began his rapid rise to prominence. As commissions and assignments came in, he spent considerable time working in the American west or abroad. The couple took summer sojourns in northern New York, including Cranberry Lake and their Thousand Islands summer home, Ingleueuk.

Eva managed their household and hosted the couple's many guests, giving her husband the freedom he needed to create his art. After his death in 1909, Eva managed his estate, the copyrights and production of his sculptures, and worked to establish a permanent memorial to her husband. Eva's heartfelt promotion of her husband's legacy until her death in 1918 helped elevate his position as a renowned artist and eventually led to the creation of the Frederic Remington Art Museum.



**21 Letter from Frederic Remington to Eva Remington
from Henrietta, TX | July 1, 1888 | Frederic Remington
Collection, MSS 008 | Robert W. Taft Papers, Special
Collections, St. Lawrence University, Canton, NY**

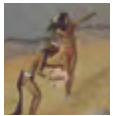
Remington occasionally passed through Texas on his trips to the Southwest. Most often, it involved train travel through cities such as El Paso, where he changed trains for points west or south. In 1888, *Century Magazine* had hired Remington to document the Kiowa, Comanche, Arapahoe and Cheyenne peoples in Arizona. During his return travel to New York, Remington spent a night in Fort Worth at the Ellis Hotel. The Ellis Hotel burned down in 1891, but at the time, it was located at the corner of 3rd and Throckmorton Streets, two blocks from the present-day Sid Richardson Museum. On July 1, 1888, after arriving in Henrietta, Texas, Remington wrote a letter to his wife, Eva. He mentions having spent a day with a friend in Fort Worth, which he describes as a little frontier of a town, where he "had a devil of a time" experiencing the Texas summer heat, and mosquitoes.



22 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. . . .”



23 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 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.



24 A Sioux Chief | 1901 | Pencil and pastel on composition board

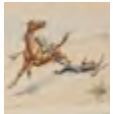
In 1901, a print series, *A Bunch of Buckskins*, was published by R.H. Russell, in New York. The series included Remington’s portraits of eight “Western characters” that defined his West, including *An Army Packer*, *A Cavalry Officer*, *An Arizona Cowboy*, *A Trapper* and four Native Americans. *A Sioux Chief* was Remington’s tribute to the fighting Sioux. Just as he idolized American cavalymen, Remington respected their Plains Indian adversaries: “They were fighting for their land—they fought to the death—they never gave quarter and they never asked for it. There was a nobility of purpose about their resistance which commends itself now that it is passed.”



25 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.



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

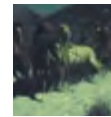
The Ambushed Picket, representing a dramatized moment during the Geronimo Campaign, illustrates the potential danger in battle, not an actual incident witnessed by Remington. Remington, as an illustrator, routinely took liberties with fact, blending it skillfully with imagination. He knew that much of 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.”



27 *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.



28 *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.



29 *A Figure of the Night* | 1908 | Oil on canvas

Rather than dominate the scene, the Indigenous American in *A 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 looking out from the woods 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.



30 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.



31 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.



32 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 spotlit 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.

ANOTHER FRONTIER: FREDERIC REMINGTON'S EAST

Frederic Remington's art has so profoundly shaped our perceptions of the Old West that we only vaguely, if at all, recall that he was an Easterner born and bred. He grew up in Canton and Ogdensburg, New York—the North Country, the forested region stretching from the Adirondack Mountains across the St. Lawrence River into Canada. He attended Yale (briefly), settled in the West (also, briefly), and then lived and had studios in New York (Brooklyn, Manhattan, New Rochelle, and Ingleneuk Island) and Ridgefield, Connecticut. He made numerous trips to the West over the years, but composed his multitude of illustrations, paintings, sculptures, and writings in the East. By shifting the focus from his popular Western imagery to his less familiar Eastern subjects, this special exhibition offers visitors the opportunity to expand their knowledge of the context in which Remington worked, while gaining a deeper appreciation of his artistic talent.

The artworks on view, on loan from the Frederic Remington Art Museum in Ogdensburg, New York, date from the first decade of the twentieth century (with one exception). This period in Remington's life and art was when he yearned to move beyond his popular success as an illustrator to critical fame as a fine artist, when he admitted that “My West passed utterly out of existence so long ago as to make it merely a dream,” and when he became enamored of painting landscapes in a newer style. It was in the East where Remington attempted to resolve his desires, concerns, and interests.

In 1891, the prestigious National Academy of Design in New York City elected Frederic Remington an associate member. However, the Academy never deigned to admit him as a full member, despite

support from fellow artists Gilbert Gaul, Childe Hassam, and others. Denying Remington this recognition that he intensely desired undoubtedly centered on the perception that he was more illustrator than artist. This notion gnawed at Remington, and it was only in what, unexpectedly, turned out to be his last years that he received critical recognition as a fine artist. He noted in a late 1909 diary entry the favorable reaction by critics to an exhibition of his works: “They ungrudgingly give me a high place as a ‘mere painter.’ I have been on their trail a long while and they never surrendered while they had a leg to stand on. The ‘illustrator’ phase has become background.”

During this period, Remington continued his prolific production of Western imagery. From 1900 to 1908, he would ship annually several such paintings to Ingleneuk, his island retreat in the St. Lawrence River, and complete them over the summer months. He was also inspired to paint striking North Country compositions, such as *The End of the Day* [no. 39] and *River Drivers in the Spring Break Up* [no. 53]. These paintings differed from his Old West scenes by depicting contemporary life. And, although he had rendered landscapes throughout his career, he turned with new vigor to painting the Eastern landscape. One critic wrote approvingly that Remington “has given more study to landscape, and in the northern country, both in winter and summer, has made divers small sketches of uncommon merit.” The artist himself declared in a 1907 interview: “lately some of our American landscape artists—who are the best in the world—have worked their spell over me and to some extent influenced me, in so far as a figure painter can follow in their footsteps.” Being in the East allowed Remington to develop a circle of artist friends and to keep current with art by visiting galleries in New York City.

Among Remington's many friends, he particularly admired the artworks of Childe Hassam, Willard Metcalf, John Twachtman, Robert Reid, and J. Alden Weir. Affected by French Impressionism, their art exuded an immediacy and freshness of vision that appealed to Remington: "By gad a fellow has got to trace to keep up now days—the pace is fast. Small canvass [sic] are best—all plein air [outdoor] color and outlines lost—hard outlines are the bane of old painters." This point of view perhaps explains why he burned "every old canvas" in his house, but saved his landscapes. While Remington thoroughly enjoyed executing quickly-made paintings, he acknowledged a dilemma: "I'd like to paint these things [North Country landscapes and sunsets], but the people won't stand for it—they want cowboys and Indians. . . ." Remington did include his smaller landscapes in exhibitions of his larger Old West subjects; his fondness for them was evident: "I am going to give the Hepburns [as a thank-you gift] a painting—a small landscape—not the 'Grand Frontier' but a small intimate Eastern thing which will sit as a friend at their elbow."

As hugely important as the West was for Frederic Remington, and he for it, the East was another frontier that nurtured and sustained his art.

ACKNOWLEDGEMENTS

The Sid Richardson Museum wishes to recognize the following individuals for their contributions to *Another Frontier: Frederic Remington's East*:

- Dr. Mark Thistlethwaite, Guest Curator – for informed collegiality, congenial partnership in the selection of artworks and archival materials, and knowledgeable commentary in the Gallery Guide and lectures.

- Laura A. Foster, Director/Curator, Frederic Remington Art Museum – for full access to archival materials, commitment to the collaboration between the Sid Richardson Museum and the Frederic Remington Museum, and North Country hospitality.
- Laura Desmond, Education Specialist, Frederic Remington Art Museum – for assistance with archival documentation and insights into the collection.
- Mark McMurray, former Curator; Paul Doty, Special Collections Librarian; and, Paul Hagggett, Archivist's Assistant, St. Lawrence University Special Collections – for providing access to archival materials and assistance with loan arrangements.
- Brian W. Dippie, Ph.D., Remington scholar and friend to the Museum since its opening in 1982 – for thorough research in *The Frederic Remington Art Museum Collection*, which greatly informed the material in this guide.
- Larry Eubank, Operations Manager, Kimbell Art Museum – for gracious assistance with the loan of an exhibit pedestal and vitrine.
- Larry Kanter, Lynne Addison, and Keely Orgeman, Yale University Art Gallery – for gracious assistance, and for providing research materials from the Yale Library's Manuscripts and Archives.
- Sid Richardson Foundation President, and Board of Directors – for enthusiastic support of this unprecedented exchange of artworks between the Sid Richardson Museum and the Frederic Remington Art Museum.



**33 Small Oaks | Frederic Remington (1861-1909) | 1887
| Oil on canvas | Frederic Remington Art Museum,
Ogdensburg, NY**

Throughout his life, Frederic Remington loved “packing and paddling” in the North Country—the woodland region extending from the northern Adirondack Mountains in upstate New York westward across the St. Lawrence River into Canada.

Here he records a campsite from the summer of 1887, on Small Oaks Island in the St. Lawrence’s Chippewa Bay. In a letter to his friend Lt. Powhatan Clarke, Remington includes an ink sketch, which he calls “a rough draft of our present quarters,” that ultimately served as the source for this painting. Remington also clearly expresses his fondness for the outdoors, writing: “a friend of mine owns the Island and has a small cottage but we ‘are in camp’—camp is the only thing in summer—if I had money enough I would live in a bark camp the year round. . . .”

The picture’s immediate slice-of-life quality, painterly brushwork, and play of light on the tent, rocks, and ground bring to mind French Impressionist painting, which only recently had begun being exhibited in the United States. By including the small detail of the open, rear tent flaps, Remington not only adds to the authenticity of the depiction, but also expands the landscape in which the camp is set. The tranquility evoked by the scene belies Remington’s description written to his friend: “trying to catch *muskalongue* [a large freshwater fish]—eating more than is good for me—rowing getting up a muscle and in the evening I fight mosquitoes—.” All in all, Remington reported he was having a good time, and this experience on Small Oaks may have planted the seed that led to his 1900 purchase of his own Chippewa Bay island, Ingleueuk.



**34 Ingleueuk Photograph Album (Remington's
Ingleueuk and New Rochelle Studios) | N.D. | Frederic
Remington Art Museum, Ogdensburg, NY**

In the left photograph Remington “loafs” (his term) with his dog outside his Ingleueuk studio in the middle of the St. Lawrence River. A 1908 newspaper article reported that “picturesque islands and the rugged Canadian shore give him inspiration as he sits on the ‘deck’ of his little studio beneath swaying cedars and watches the glow of the superb sunsets that stretch along the western horizon.” The structure’s glass wall faced north, to provide the most consistent light by which to paint.

The photograph on the right records a portion of Remington’s grand New Rochelle studio, which was filled with mementos of his travels to the West and adventures in the North Country. Ropes controlled the light level entering a skylight.



**35 Ingleueuk Photograph Album (Shoreline, Frederic
Remington, Eva Remington, and Boathouse) | N.D. |
Frederic Remington Art Museum, Ogdensburg, NY**

These photographs present views of Ingleueuk, Chippewa Bay, and Frederic and Eva Remington canoeing. The upper right image suggests the impressive breadth of the St. Lawrence River where Ingleueuk was situated—“Seven miles wide here and blows like hell every minute,” the artist wrote to a friend in 1900. This photograph also captures the artist engaging in “the strenuous life,” a phrase and belief that Theodore Roosevelt, a good friend of Remington’s, made famous in 1899. The Ingleueuk boathouse and cottage are documented in the lower right photograph.



36 Frederic Remington, Ingleuek Studio | Photograph by Edwin Wildman | 1902 | Frederic Remington Art Museum, Ogdensburg, NY

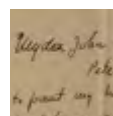
Edwin Wildman, a writer for *Outing* magazine, visited what he called “Remington’s summer kingdom on the St. Lawrence River” in 1902, and described the artist as “up and out at six o’clock, and hard at work in his studio at eight.” However, in this photograph Remington sits rather pensively at his worktable in his small studio. An empty easel stands at left. With his painting hand to his head, the artist, intentionally or not, implies that intelligence and imagination and manual skill are linked in the creative process.



37 Sketches of Eva and Frederic Remington in the St. Lawrence River | Unknown | N.D. | Frederic Remington Art Museum, Ogdensburg, NY

Swimming was a major recreational activity for Frederic and Eva Remington when summering at Ingleuek. Swimming references occur frequently in the artist’s diary, for instance: “swim-lunch-nap-swim” and “Having a bully swim these days and feeling fine.”

Here an unknown artist delineates Eva diving gracefully from a dock, presumably that of the boathouse, while Remington’s massive body humorously causes the river level to rise. A friend once said of Remington that he “never stays put for long in one place, but there’s an awful lot of him when he’s around.” The illustrator neatly connects each drawing to its text with a wavy watery line.



38 Letter from Frederic Remington to John C. Howard | ca.1907 | Frederic Remington Art Museum, Ogdensburg, NY

In preparation for the Remingtons’ return to their summer home on Ingleuek Island, Remington wrote his life-long friend John C. Howard. Remington asked Howard to purchase paint for his handyman Pete Smith, whom Remington had engaged to paint his boathouse [no. 40]. Frederic describes the desired paint color as “pea-green – sure enough spring foliage – greenery—yellery.” The ribbing here is characteristic of Remington’s letters to friends, as he writes, “We will see how much of an artist you are. I don’t want any Paris green poison color such as you had on your house. . . .”

After the death of his boyhood friend, Howard supported Eva’s efforts to establish a permanent home for the Remington collection. In 1914, Eva donated Remington’s collection of firearms, saddles, uniforms, and other artifacts to the City of Ogdensburg (his books and paintings would follow after her death), and in 1915, the objects were installed in the Ogdensburg Public Library. Howard and Ogdensburg citizen George Hall (and following Hall’s death, his estate), were instrumental in funding the building of a new public library, and the donation of the Remington Art Memorial (formerly known as the Parish Mansion), to house the Remington collection.



39 The End of the Day | Frederic Remington (1861-1909) | ca.1904 | Oil on canvas | Frederic Remington Art Museum, Ogdensburg, NY

During the last ten years of his life, Remington produced over seventy paintings known as nocturnes. Three western examples—*The Luckless Hunter*, *A Taint on the Wind*, and *A Figure of the*

Night—from the Sid Richardson Museum collection currently hang in the adjacent gallery. “Nocturne” was a term associated with the American expatriate James Abbott McNeill Whistler, whose approach to painting Remington disliked; “Whistler was lacking in the only characteristic which distinguishes an artist from a common man—imagination,” wrote Remington in his diary. Nevertheless, Remington’s series of nocturnes (“moonlights,” he called them) began after viewing a New York exhibition of paintings by Charles Rollo Peters, an artist profoundly influenced by Whistler’s compositions.

The End of the Day depicts a North Country logging camp. As day turns to night, two horses stand patiently while being unhitched from a sled; another pulls in. Sleds carried logs down to a river in winter, where they could be rolled into the water when the spring thaw arrived (see *River Drivers in the Spring Break Up* on the opposite wall). The falling snow effect that Remington achieves is remarkable. Warm light glowing in the distant cookhouse discreetly counters the freezing working conditions. By eliminating cast shadows and suffusing a bluish gray tonality throughout the composition, Remington conjures up a muted, dreamlike scene. In doing this, Remington’s picture resembles the aesthetic of late nineteenth-century American artists who became known as Tonalists. Dreamy effects and misty forms distinguished their images and lent them a poetic sensibility.

A contemporary critic perceived this sensation in Remington’s art when describing another of his North Country landscapes in words that resonate with *The End of the Day*: “The picture is subtly filled with atmosphere. It is as though the painter has been stirred by a new emotion and had begun to feel his way toward a sheer loveliness unobtainable amid the crackly chromatic phenomena of the West.”



40 Boathouse at Ingleueuk | Frederic Remington (1861-1909) | ca.1903-1907 | Oil on academy board | Frederic Remington Art Museum, Ogdensburg, NY

After years of summering on Lake Champlain and Cranberry Lake in the Adirondacks, Frederic and Eva Remington purchased a small island in the Thousand Islands region of the St. Lawrence River in 1900. Ingleueuk, a “dandy lumbered island” in Remington’s words, was located in Chippewa Bay, upriver from the artist’s boyhood home in Ogdensburg, New York. A 1908 newspaper article described the artist’s isle as charming and densely covered with pine, birch, beech, and cedar trees. Remington left nature as he found it, but this was no “bark camp.” Ingleueuk’s amenities included a roomy cottage (its top visible behind the trees), two docks, a boathouse, artist’s studio, and tennis court.

The Remingtons spent summer months at Ingleueuk, setting out from their New Rochelle, New York home, after hearing that the St. Lawrence River ice had broken up: “All our thoughts and doings are now for the island. I do not know what we would do without that island this time of year,” declares a Remington diary entry. Although Remington dubbed Ingleueuk “a Temple of Rest,” he was rarely inactive. He worked on Western paintings he had brought with him, sketched the local landscape, fished, swam, and canoed. An avid canoeist, Remington proclaimed in 1896 that canoeing is “my religion.” He kept his top-of-the-line Rushton canoes, which were constructed in his birthplace, Canton, New York, in the boathouse. He also owned a motorboat, but disdained it as unnatural, compared to a canoe.

Boathouse at Ingleueuk is one of the artist’s most impressionistic compositions. Painted *en plein air* [outdoors], its lively brushwork, loosely defined forms, and feeling of being on the water capture the

immediacy of the moment and, in his words, “to take some of the light and water home with me to look at this winter.”



41 Remington's Studio at Ingleneuk | Frederic Remington (1861-1909) | 1907 | Oil on canvas board | Frederic Remington Art Museum, Ogdensburg, NY

Remington employs here, as in the *Boathouse at Ingleneuk*, his version of Impressionism. He combines patches and strokes of color to suggest, rather than to define precisely, the woodlands surrounding his island studio with the light falling between the trees. As a 1907 writer pointed out: “For a true nature-lover the place was ideally located.” Not unlike the French Impressionist Claude Monet at his home and studio in Giverny, Frederic Remington embedded himself and his art in nature when working in his island summer atelier. This picture might be regarded as both topographic representation and metaphorical self-portrait.

Within this bucolic workspace, Remington would focus on finishing paintings that he had brought with him from his New Rochelle studio. His diary is filled with comments chronicling his progress and his struggles, such as: “worked all day on 'Stranger' and 'Stampede',” “I got blood in my eye [combative anger] and came down to studio to conquer or to die. The 'Lost Warrior' was feeble and I went at it and after a terrific encounter I put some guts in it. I think pretty well of it now,” and “painted in studio and I have now discovered for first time how to do the silver sheen of moonlight.”

This locale also stimulated Remington to depict nature and to explore the possibilities of color and a freer application of paint. His Eastern landscapes offered Remington some respite from the demands of the Western subjects expected by galleries, publishers, and the public, as confirmed in his July 11, 1908 diary entry: “My

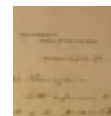
work that I brought up here is done and I now think I will only sketch from nature around here until September.”



42 Parlors, Frederic Remington's Ridgefield, CT Home | Attributed to Joseph Hartmann | 1909 | Frederic Remington Art Museum, Ogdensburg, NY

Here are views of the parlor in the Remingtons’ new 1909 home in Ridgefield, Connecticut. On the wall, from left to right in the first photograph, are Bert Phillips’ *Nar-Ah-Kig-Gee-Ah-Tzur* (Kit Carson’s Apache Scout), Willard Metcalf’s *The Hudson River* (in this exhibition), Julian Rix’s *Adirondacks* (barely visible), and Blendon Campbell’s *Evening (Holland)*. Other artists whose works Remington acquired included: Francis D. Millet, Charles Dana Gibson, Robert Reid, Childe Hassam, and Anna Richards Brewster (works by the latter two are in this gallery).

Two unidentified paintings appear in the right photograph; Bruce Crane’s *Scene in France* hangs in the far room. Remington’s collection leaned toward Impressionist and Tonalist painting, although in 1908, he judged “the best art object I have” to be a bronze buffalo sculpture by Henry Shrady, which stands on the table to the right.



43 Letter from John F. Weir, Director, Yale School of Fine Arts, to Frederic Remington | April 18, 1900 | Frederic Remington Art Museum, Ogdensburg, NY

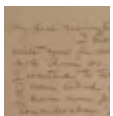
In 1878, Remington enrolled in the Yale School of Fine Arts, the first art school at an American university, and the first coeducational school at Yale. One of only 7 men in a class of 30, Remington withdrew halfway through the three-year course, never completing

his studies, when his father became ill and subsequently died.

More than two decades later, Professor John F. Weir, Director of the Yale School of Fine Arts, proposed to his faculty that Yale award Remington a Bachelor of Fine Arts Degree. Faculty minutes indicate Remington was eligible for an earned, not honorary, B.F.A. In lieu of a thesis, faculty voted to accept one of Remington's published manuscript stories, along with the gift of one of his artworks. The letter displayed here from Weir outlines for Remington what was required of him for the awarding of the degree.

Remington generously gifted Yale with two works: a painting, *The Scream of Shrapnel at San Juan Hill*, and a bronze, *The Wounded Bunkie*, which were included in an exhibition in the galleries of the Art School at the time of commencement. After the graduation ceremonies, Weir wrote to Remington, thanking him for the artworks: "The School will prize them as the work of its most distinguished pupil, now an alumnus of Yale. . . ." In reply, Remington wrote expressing appreciation for the great honor, and in a postscript jestingly added, "I was nearly scared to death on the platform when Pres. H. [Yale President Arthur Twining Hadley] fixed us with his glittering eye."

Over the years, Remington gifted many works. Today, *The Wounded Bunkie* is displayed in the second floor of the Yale University Art Gallery—possibly the same gallery in which the student exhibition of 1900 was held.



44 Letter from William Gilbert Gaul to Frederic Remington, Nashville, TN | N.D. | Frederic Remington Art Museum, Ogdensburg, NY

William Gilbert Gaul (1855-1919) was a late nineteenth and twentieth-century American painter of military subjects, western and

genre scenes. Born in New Jersey, Gaul studied in New York at the National Academy of Design and the Art Students League. He made his first journey to the West in 1876, and served as a special agent in 1890 for the eleventh census among the American Indians in North Dakota. Like Remington, Gaul's illustrations could be widely seen in such publications as *Century Magazine* or *Harper's Weekly*.

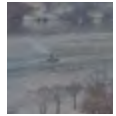
In 1879, Gaul was elected as an associate of the National Academy. In 1882, at the age of 27, he became the youngest artist awarded full membership to the National Academy as Academician (N.A.), a status of high honor and prestige. In this letter to Remington, Gaul expresses his admiration of the artist's work, and his frustration (one shared by Remington) in Remington's not having received similar recognition by the National Academy. "I looked for your name in the lists of those elected to Academicianship [sic] but did not find in. I have voted for you every year and don't understand why you are not in. . . ."



45 Paintings by Frederic Remington on Exhibition at the Galleries of M. Knoedler & Co. | November 29 - December 11, 1909 | Frederic Remington Collection, MSS 008 | The Harold McCracken Papers Special Collections, St. Lawrence University, Canton, NY

The brochure for Remington's 1909 annual exhibition at the Knoedler galleries in New York included this list of artworks. A conflict with the timing of another Knoedler show delayed his exhibition's opening, which Remington missed due to a "rheumatic foot" (he was able to view the installation the day before it closed). This list was likely annotated by Remington (a note written on the brochure's cover implies this). The paintings underlined were sold, as was *The Luckless Hunter* (in the adjacent gallery). The prices in pencil cohere to the sales recorded in Remington's diary, although

he entered \$1,000, not \$1,200, for *The Gossip[s]*. This exhibition brought Remington the positive critical recognition as a painter that he had long desired, before his untimely death just 15 days after the exhibition closed.



46 The Hudson in Winter | Anna R. Brewster (1870-1952) | 1906 | Oil on canvas | Frederic Remington Art Museum, Ogdensburg, NY

Frederic Remington recorded in his diary for March 28, 1907: "Mrs [sic] and I went into town [New York City] to Metropolitan Museum. Lunched at Belmont and then to Academy. I bought little painting of 'Hudson River' 125—." *The Hudson in Winter* is the picture to which Remington refers. It appears as number fifteen in the catalogue for the 1907 National Academy of Design Annual Exhibition.

Anna Richards Brewster was the daughter of the well-known nineteenth-century landscape painter William Trost Richards, an artist identified with the Hudson River School and the American Pre-Raphaelite movement. Anna Richards learned painting from her father, but later, having studied with Dennis Miller Bunker and William Merritt Chase, moved away from his tight realistic style. After furthering her artistic studies at the Académie Julian in Paris, she established a studio in England in 1895. She returned to the United States in 1905, to marry William Tenney Brewster, a college professor, and to establish herself as an artist in New York.

The Hudson in Winter exemplifies her skills as an Impressionist and talent in rendering the subtle color nuances of a winter scene. Adopting the French Impressionist *plein air* approach, she made numerous oil sketches outdoors; a smaller study related to this painting exists. Wintertime as a subject especially appealed to her:



47 Hudson River | Willard L. Metcalf (1858-1925) | 1905 | Oil on canvas | Frederic Remington Art Museum, Ogdensburg, NY

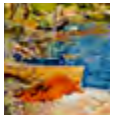
"I am enamored of winter, with its calm quiescence and trust, and restrained force." These sentiments and her picture's muted tonality clearly appealed to Remington, an artist who had depicted a number of wintry scenes in his career.

Willard Metcalf's artistic talent was recognized early: he was accepted as an apprentice to the landscapist George Loring Brown in 1875, and, in 1877, he received one of the first scholarships awarded by the School of the Museum of Fine Arts, Boston. In 1883, Metcalf traveled to France, where he lived for the next six years. Like many later nineteenth-century American artists, including Anna Richards Brewster and Childe Hassam, Metcalf studied at the Académie Julian in Paris. He also visited Claude Monet at his home in Giverny. In 1897, Metcalf joined other American painters to form the group known as "The Ten." Most of these artists based their individual styles on Impressionism.

Remington was friendly with several members of "The Ten," but may have felt a special bond with Metcalf ("Mettie," as he called him) because Metcalf knew the Southwest. *Harper's* magazine had sent Metcalf there in 1881, to produce illustrations of the Zuni people for publication. The two artists lunched together regularly at the Players Club, a private organization founded by the famous actor Edwin Booth in New York City. A portrait of Metcalf appears in "People I Know," Remington's collection of illustrations of his friends (in the center case of the gallery).

It is not known how Remington acquired (purchase or gift) this quickly rendered view, seemingly executed on site, of the upper

Hudson River. But Remington's admiration for Metcalf's landscapes is made clear in diary entries. After seeing Metcalf's paintings at the Montross Gallery in New York in 1908, Remington wrote: "He is the boss of the landscape painters." Viewing a Metcalf exhibition the following year led Remington to declare: "He is no. 1."



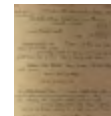
48 Early Summer, Lake George | Childe Hassam (1859-1935) | ca.1897 | Watercolor on paper | Frederic Remington Art Museum, Ogdensburg, NY

Childe Hassam was deemed "the" American Impressionist. While his art emulated French Impressionism, Hassam maintained his inspiration came from John Constable, J. M. W. Turner, and other early-nineteenth-century English artists who had painted outdoors. He may have stressed this connection because of the pride he took in his English ancestors having settled in Massachusetts in the seventeenth century.

Early Summer, Lake George, another painting from Remington's personal collection, exemplifies Hassam's skillful handling of the difficult medium of watercolor. As a young artist, he traveled to Great Britain, where he created watercolors that a Boston gallery exhibited in 1883. Later, in 1890, after three years of study in Paris, Hassam co-founded and served as first president of the New York Water-Color Club, and was invited to join the American Water Color Society. *Early Summer, Lake George* appeared in the Society's 1898 annual exhibition. When it entered Frederic Remington's collection is unknown.

Hassam and Remington met in 1889. Their commonalities included: both had the same first name (Hassam's was spelled "Frederick," which he dropped in 1882), both were illustrators, both

were nativists in regard to politics, both were extraordinarily prolific artists, and both played as hard as they worked. Each admired the other's art. Remington nicknamed Hassam "Muley," after reading an account of Muley Abul Hassan, who became Sultan of Granada, Spain, in 1465. Hassam, in turn, claimed a popular anecdote about his friend: "One day Remington came to my studio. . . and looked at one of my pictures. He said, 'Hell, I have an old aunt upstate who can knit a better picture than that!'" The two men clearly enjoyed one another's company; in a diary entry Remington noted: "Lunched at Players—Muley Hassam came in—very amusing day." *Early Summer, Lake George* is a splendid token of the artists' amiable relationship.

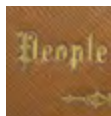


49 Frederic Remington Diary | 1908 | Frederic Remington Art Museum, Ogdensburg, NY

Among the rich archival holdings of the Frederic Remington Art Museum are Remington's diaries for 1907, 1908, and 1909. Faithful to the task of recording each day, his entries capture both the mundane aspects of daily life such as weather reports, domestic concerns, local politics, bank balances, and indigestion, as well as his artistic triumphs, and struggles (once each year, Remington burned up paintings that did not meet with his standards).

These June 23-26 entries are no exception. He describes a calm and cloudy day of fishing, frustration with his work *The Stampede*, returning to his painting *The Stranger*, notice of the unveiling of his monumental bronze sculpture *The Cowboy* in Philadelphia, payments made to the water company, the arrival of houseguests, and a particularly satisfying day painting on Friday, June 26: "A lollipaloozies Day - made sketch Pete's cabin [no. 56] - a nice

impressional use of the vivid greens of summer which it is hard to make interesting but I got the violet light all right.”



50 "People I Know", Augustus "Gus" Thomas's Illustration of Willard Metcalf, with Metcalf's Inscription (1895) | ca.1895-1909 | Frederic Remington Art Museum, Ogdensburg, NY

Frederic Remington kept a friendship album—“People I Know”—which included portraits (often caricatures) of and by the artist and his friends. Shown here is a likeness of Willard Metcalf, who Remington considered the best American landscape painter. The drawing is by Augustus (Gus) Thomas, a New Rochelle neighbor and playwright. Metcalf’s lighthearted response to his dour countenance reads: “This is what they do to an unsuspecting visitor—Take warning !! but nevertheless Yours for 99 years, Willard L. Metcalf June, 95.” Below this appears, “I always spoke well of him—.” Others who contributed drawings to this album included artists Childe Hassam, Charles Dana Gibson, E. W. Kemble, Homer Davenport, Ellen Gertrude “Bay” Emmet, and the architect Cass Gilbert.



51 The Howl of the Weather | Frederic Remington (1861-1909) | ca.1905 | Oil on canvas | Frederic Remington Art Museum, Ogdensburg, NY

One of Remington's most dynamic North Country images, *The Howl of the Weather* portrays a survival-of-the-fittest drama pitting vulnerable humans asserting themselves against nature's fearsome power. The steely tonality of the picture underpins the hardness of the weather and the strength of the canoeists' determination.

Remington deftly organizes the composition so that the canoe's raised blade-like stem band cuts through the waves and curves back to the resolute gaze of the taut bowman, whose cocked elbow leads to the second canoeist, while his suspended paddle intersects with the head of the woman who grips the canoe's gunnel and clutches a frightened child. Remington keeps the focus on the exposed figures in the canoe by rendering only vaguely the scene's setting, although the distant low mountains do resemble those found around Cranberry Lake.

For years before acquiring Ingleneuk in 1900, Remington's favorite North Country retreat was Cranberry Lake, the third largest lake in the Adirondacks. Here he worked on illustrations for an 1891 deluxe edition of Henry Wadsworth Longfellow's *The Song of Hiawatha*. Remington also wrote and illustrated an article for *Harper's Monthly* (August 1893) that chronicled a canoe trip that he and a guide undertook from Cranberry Lake, down the Oswegatchie River, to the St. Lawrence River. His account includes an intriguing passage, in light of this later painting: "We pushed out into the big lake and paddled. As we skirted the shores the wind howled. . . ."

The intense, driving action that Remington conveys in this Eastern scene anticipates a similar sensation generated in his Western image *The Buffalo Runners—Big Horn Basin*, on view in the adjacent gallery.



52 Hauling the Gill Net | Frederic Remington (1861-1909) | ca.1905 | Oil on canvas | Frederic Remington Art Museum, Ogdensburg, NY

Remington based this picture on an illustration he did in 1891, for *Harper's Weekly*. Titled *Big Fishing—Indians Hauling Nets on Lake*

Nepigon, the drawing accompanied an article by Julian Ralph, a friend and fellow outdoorsman. The illustration later appeared in Ralph's book *On Canada's Frontier*.

While the painting's composition derives from the illustration, it differs in significant ways. Remington alters the drawing's slightly compressed vertical orientation to a more open, horizontal format and elevates the choppy waterline. This, coupled with the diminished size of background forms, expands the scene's space. The two men's activity now becomes more precarious, which matches Julian Ralph's description of net fishing in October: "It is a stormy season of the year and the work is rough and hazardous. . . ." The size of the canoe's bow relative to the composition is greater in the painting than the illustration, which enhances the visual power of its upward sweeping arc. The painter also reverses the direction of the canoe and turns the gill-netter more toward the viewer. This prompts the impression that the canoe is moving towards the viewer, rather than passing by, as the illustration suggests. The alteration in the canoe's course may owe to Remington's original drawing having been reversed by the halftone printing process (that is, his drawing may have oriented the canoe as it appears in the painting).

Both the illustration and the painting modify Ralph's account of net fishing by depicting canoes, not the larger sloops actually used. Remington's conception of Indigenous peoples as paddlers, his love of canoeing, and Ralph's appreciation of the birchbark canoes as "the prettiest vehicles" in the Nepigon region may have dictated the change. This painting and the two flanking it were featured in Remington's 1906 exhibition at the Noé Galleries in New York.



53 River Drivers in the Spring Break Up | Frederic Remington (1861-1909) | ca.1905 | Oil on canvas | Frederic Remington Art Museum, Ogdensburg, NY

In this intriguing work, Remington explores tonal, atmospheric effects, as he had in *The End of the Day*. He includes more color by depicting a reddish batteau emerging slowly from the low fog enveloping the background. This mistiness limits visibility and induces quiet caution for those in the boat. The fog and the ghostly figures contribute to the painting's mysterious ambience. Similar to other Remington paintings (for instance, *The Unknown Explorers* in the entry gallery), *The End of the Day* appears cinematic, in that it could today be imagined as a scene in a movie.

With its muted palette and relatively few compositional elements, *River Drivers in the Spring Break Up* exemplifies an assertion Remington made in 1903: "Big art is a process of elimination, cut down and out—do your hardest work outside the picture, and let your audience take away something to think about—to imagine." This picture does that by implying a narrative, and, by leaving that narrative open, lets viewers conceive their own stories.

Remington renders convincingly the men's measured actions as they navigate carefully through the ice floes. This solemn, even stately, image counters the intensely active and dangerous labor associated with river drivers. Their job was to get logs downriver to lumber mills without them jamming up, piling on rocks, or running ashore. In Remington's North Country many of the river drivers were French-Canadians and Indians from the St. Regis Mohawk Reservation. The log drive typically began in early spring, when the ice started to break up and melt. Remington's river drivers are

testing the water to gauge when the drive might commence. Perhaps in painting *River Drivers in the Spring Break Up*, the artist was linking the Eastern log drive to the Western cattle drive.



54 Pontiac Club, Canada | Frederic Remington (1861-1909) | 1909 | Oil on board | Frederic Remington Art Museum, Ogdensburg, NY

Incorporated in 1898, the Pontiac Club was one of many private fishing and game associations to be found in Quebec province. Approximately twenty lakes—mainly for trout fishing—dotted the club's forested land. Members could hunt deer, moose, bear, and ruffed grouse. An official government report on what such clubs meant to the province stated: "The scenery of the [Pontiac] club territory. . . is of the most varied and most charming character."

Remington learned of the Pontiac Club through his friend from childhood, John Howard. In his April 14, 1909 diary entry, the artist indicates that Howard, who had sent him a book and photograph of the club, "says he will land me a membership. It is bully." The artist's enthusiasm for joining the Pontiac Club undoubtedly related to his having sold his island Inglenuek earlier that year (he did so to secure funds for a new home being built in Ridgefield, Connecticut). The Remingtons traveled to Canada in August to spend two weeks at the club. Upon arriving, the artist observed the club to be "a fine jumble of log cabins on a beautiful lake." Remington's diary records that while there he fished, sketched, painted, photographed, hiked, loafed, and "tried a small birch canoe and manage[d] all righty but then my knees are not calloused by prayer and I got a groan in the kneeling."

The artist was pleased with the Impressionistic outdoor paintings he produced at the Pontiac Club. In a diary entry written after his return from Canada, he declared: "My pontiac [sic] sketches when varnished look true and strong." Although Remington referred to them as sketches, he signed, dated, and framed five of them to be included as "Small Landscapes" in his December, 1909 exhibition in New York's Knoedler Galleries.



55 Canada | Frederic Remington (1861-1909) | 1909 | Oil on board | Frederic Remington Art Museum, Ogdensburg, NY

This is one of two paintings that Remington made from the same spot on the bank of the Pontiac Club's Smith Lake. A black and white photograph, presumably taken by Remington, of the same locale also exists. Since this composition is signed and titled by the artist, he must have considered it to be the finished work. It provides a fine example of his notion of art being a process of elimination.

Throughout his career, Remington took and collected photographs for reference and source material. About ten days after leaving the Pontiac Club, the artist received Kodak prints of photographs he had taken there. He noted in his diary their arrival and dismissed them by declaring: "they are insignificant [sic] like all photographs." A photograph labeled "Smith Lake" records the same scene depicted in *Canada*. However, the photograph includes a boat and what appears to be a canoe on the lake's bank, and a large tree stump. The other painted version of this site removes the watercraft from the bank, diminishes the size of the tree stump and foreground, while adding two men canoeing in the middle of the lake. In painting *Canada*, Remington continued the process of elimination

by omitting the canoeists and by simplifying the form of the tree stump. Through this reductive process, Remington was able to bring viewers more directly and closer to the water's edge, and, by deleting the canoe and its paddlers, the immediate experience of the landscape becomes more purely the focus of the painting.



56 Pete's Shanty | Frederic Remington (1861-1909) | 1908 | Oil on canvas | Frederic Remington Art Museum, Ogdensburg, NY

Pete Smith served as caretaker for Ingleueuk. "Faithful Pete" is what Remington's friend John Howard dubbed him. According to one Remington biographer, the artist anxiously waited each year to hear from Smith about the St. Lawrence River ice breaking up and spring arriving in the North Country; train tickets for Ingleueuk could then be purchased.

Pete's Shanty is one of Remington's most "French" of his Impressionist paintings. Its high-keyed palette, quickly applied short brushstrokes, and vivacious spirit echo compositions by Claude Monet and Camille Pissarro. Remington was pleased with his achievement, as evidenced by his diary entry for June 26, 1908: "A lollipaloozies day—made sketch of Pete's cabin—a nice impressional use of the vivid greens of summer which is hard to make interesting but I got the violet light all right." He included this painting, along with five other small landscapes, in his 1908 exhibition at Knoedler Galleries in New York.

Despite his satisfaction with *Pete's Shanty*, Remington worried about the seriousness of such work. "The trouble with my landscapes is that they are merely pretty. I love the work though," he wrote in his

1908 diary. Remington understood his art to be about "subjects," that is, "something worthwhile," but his quickly executed, outdoor compositions led him to a heightened awareness and appreciation of the act of painting itself. Tellingly, when he picked up the newly framed works for his upcoming Knoedler exhibition, he complained in his diary that one of his big subject paintings lacked color in its main figure and another picture was too green. On the other hand, in the same entry, he wrote, "Little landscapes look corking [very good]." The painterly *Pete's Shanty* was one of those that brought the artist pleasure.



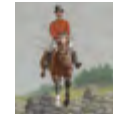
57 Endion (Remington's Home at New Rochelle) | Frederic Remington (1861-1909) | 1908 | Oil on academy board | Frederic Remington Art Museum, Ogdensburg, NY

The Remingtons had lived in Brooklyn and Manhattan before purchasing a house in New Rochelle, New York, in 1889. Naming it Endion (pronounced ahn-dy-yon), a Chippewa word meaning "my home" or "place where I live," the couple resided here for nearly twenty years, before moving to Ridgefield, Connecticut.

Huguenots (French Protestants) fleeing religious persecution had established New Rochelle in 1688. Endion stood in the Huguenot Park neighborhood. In the nineteenth century, New Rochelle became a popular resort on Long Island Sound just outside of New York City. When the Remingtons arrived, it was a fashionable small city, which, according to the *New York Times*, was "proud of the fact that it was not commonplace or humdrum." Reinforcing this claim, the *Times* noted that New Rochelle contained many persons of wide reputation, with Frederic Remington being the first example named.

The newspaper mentioned his "handsome" place, where he was building a "fine" studio. The architect-designed studio addition was more than fine; the artist boasted to his author friend Owen Wister that it was "Czar size." He told Wister that when it was finished he would be invited "to come over—throw your eye on the march of improvement and say 'this is a great thing for American art'."

Remington rendered this view of Endion a few months before leaving for a new home. He dates the work specifically—Sept. 15, 1908—yet, he was out West then. His diary shows that he actually made this study of Endion, for remembrance's sake, on October 15, 1908. His description of the weather matches the composition: "Warm—smoky autumn—the finest possible day." Painting outdoors in his Impressionist manner, Remington records without sentimentality the place he and his wife had spent, in his words, "the best days of our lives."



[Museum Store] A Hunting Man (In Full Pursuit, H.L. Herbert Taking a Wall) | Frederic Remington (1861-1909) | 1890 | Oil on canvas | Private Collection

An illustration of Remington's painting *A Hunting Man* was one of several images in a series on American horsemanship in *Harper's Monthly*. In the 1891 article titled "Some American Riders," historian and military officer Colonel Theodore Ayrault Dodge explains that, "We Americans are a many-sided people in equestrianism as in other matters." A great variety of horsemen have trotted throughout North America. With *A Hunting Man*, the artist focuses on the fox hunters of the East. The model for the rider was Henry Lloyd Herbert, who served as Chairman of the Polo Association from 1890 to 1921 and helped found the Meadow Brook Club on Long Island. Like a fox hunter, Remington was a skilled rider as well. As an army officer observed about the artist when visiting his New York home in 1890: "You are forced to admit that he understands the horse and how to ride it; and this knowledge is not more the result of training than of a natural sincere love of the animal."



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

This painting portrays Richardson at his home on San Jose Island, off Rockport, Texas. The herds of cattle and horses tell us something about the subject, while the likeness speaks volumes about character. Hurd considered Sid an "old friend" and described him as 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.



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 leaseholder 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 2017, the Sid Richardson Foundation has conferred \$484,098,018 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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