



F. Remington, *Captured* (detail) 1899

Heroes of the Old West

An Educator's Guide

Mary Burke, Sid Richardson Museum, with Diane McClure, Art Specialist
Design by Laura Fenley, Sid Richardson Museum Intern
© 2004 Sid Richardson Museum, Third Edition © 2009

Heroes of the Old West

Page numbers for each section are listed below.

Online version – click on the content title below to link directly to the first page of each section.

For an overview of the artworks included in this booklet, see Select a Lesson – Image List, page 30.

Contents

Introduction to Heroes of the Old West	4
Sid W. Richardson	6
The Museum	10
Frederic S. Remington	12
Charles M. Russell	14
Timeline (Artists, Texas, U.S. History)	16
Select a Lesson – Image List	30
Lesson Plans	32
Student Activities	56
Teacher Resources	70



Heroes of the Old West
Sid Richardson Museum

About the Educator's Guide

This Educator's Guide is a resource for viewing and interpreting works of art from the Sid Richardson Museum in the classroom environment. The images included in the Guide have been selected to serve as a point of departure for an exploration of the theme of heroism.

The background materials (timelines, biographies, bibliography and resources) are appropriate for educators of all levels. The Lesson Plans are designed for elementary teachers and satisfy several state-mandated goals for Fine Arts, Language Arts and Social Studies, but can be adapted for other grade levels and disciplines. Written in the form of a dialogue, the Lesson Plans are designed to aid students in their exploration of the works of art.

The Guide includes:

- Sid W. Richardson – a biography, including a timeline of the life of oilman, philanthropist and collector Sid W. Richardson
- The Museum – operating hours, location, and contact information
- The Artists – biographies of artists Frederic Remington and Charles Russell, with a timeline of events in the artists lives, as well as events in Texas and American history
- Lesson Plans – color images, each with a suggested

dialogue containing questions to direct classroom discussion and engage students in their exploration of the artworks, background information about the artists and the works of art, vocabulary, and suggestions for extension activities

- Student Activities – activities that can be used to complement classroom discussion about these (or other) artworks
- Bibliography – sources used in the development of this Guide and suggestions for further reading on the artists or topics
- Teacher Resources – related historical background, strategies for making personal and meaningful connections with works of art, and recommended web resources

This Educator's Guide is designed to help you and your students explore the artworks in the Sid Richardson Museum. For further information about education resources at the Museum, contact the Museum's education department at education@sidrichardsonmuseum.org or 817.332.6554.



Heroes of the Old West

Introduction

Artists throughout the ages have captivated viewers with narrative works that depict the struggles of men and women, using the language of art to outline setting, characters, and plot. Viewers of Frederic Remington's 1909 painting *Captured* witness a moment in an unfolding drama taking place on a rocky mountainside. A white man, fists clenched and body tensed, is bound and partially stripped, surrounded by Native Americans draped in heavy blankets that protect them from the harsh elements. Whether real or imaginary, Remington has "captured" a moment, supplying the viewer with characters placed in a significant, specific event in time and place.

The viewer may ask; "What is the rest of the story? Why is the white man bound? What event took place before his capture? What is the role or significance of the Native American who is standing? What will happen next? How will the white man be treated by his captors?"

Responses to these questions will vary, dependent upon the observer's point of view. Motives of the captive and the captors will be conferred upon the characters depicted, and attributes, favorable and unfavorable, may be assigned.

At the time *Captured* was painted, many viewers might have characterized the standing Indian, who seems to be in charge, as coldhearted. Paradoxically, contemporary viewers might imagine acts that led to the white man's capture and use the same terms to describe him. Why the change in response? While the visual evidence in the painting has not



F. Remington, *Captured* 1899

changed, the contemporary observer may have brought to it a different perspective.

Viewer responses might be broadened by asking, "Could both captor and captive be viewed as heroic? Has the artist depicted these characters in such a way that could suggest that both these figures are heroic?" Looking at the demeanor and facial expression of the two characters, the viewer might respond, "It is a dedication to his belief that allows each one of the figures to be viewed as courageous."

Whether fact or fiction, the nineteenth century West was often depicted as brimming with heroic characters: brave soldiers, intrepid explorers, fearless warriors, determined settlers, self-sufficient hunters and lonesome cowboys. The West provided a dramatic backdrop for Frederic Remington and Charles Russell to situate epic figures.



Russell claimed, “An Injun once told me that bravery came from the hart [sic] not the head.” Where does bravery come from? Explore the concept of a hero with your students. Brainstorm, listing heroic attributes. Ask students to cite examples of their heroes, both famous historical figures and personal.

As your students view the paintings in this packet, consider similarities and differences among the heroic figures depicted. What did these individuals consider worth jeopardizing their lives to defend or explore? What risks were taken? Are the figures illustrations of real-life individuals, or could they perhaps symbolize valiant attributes, as in Remington’s *The Cow Puncher*? Was the struggle made by a solitary anonymous individual, with no witnesses present, as in Remington’s *The Luckless Hunter*, or was the quest made by a group of individuals united by a common goal, as in Russell’s *Captain William Clark of the Lewis and Clark Expedition*...

Consider the private struggles the characters might have experienced, and the emotions they could have felt, as evidenced in this excerpt from the journal of Captain Meriwether Lewis:

This little fleet altho’ not quite so respectable [sic] as those of Columbus or Capt. Cook, were still viewed by us with as much pleasure as those deservedly famed adventurers ever beheld theirs; and I dare say with as much anxiety for their safety and preservation. We were now about to penetrate a country at least 2,000 miles in width, on which the foot of civilized man had never trodden...and these little vessells [sic] contained every article by which we were to expect to subsist or defend ourselves. However...I could but esteem this moment of departure as among the most happy of my life.



C. Russell, *Buffalo Bill's Duel with Yellowhand* 1917

Reflect upon the manner in which Remington and Russell conveyed their narratives. What moment in the sequence of events did they select to represent? What clues are provided? Some works, such as Remington’s *The Unknown Explorers*, will demand more of the viewer’s imagination.

What outcomes can the viewer predict? What information is needed by the viewer to interpret the works that portray historical events, such as in Russell’s *Buffalo Bill's Duel with Yellowhand*? Were the artists accurate in depicting details of these incidents? Consider the artists’ viewpoint. Is it positive, neutral or negative? Explore the artist’s role in influencing the viewer’s perception.

Just as each tale is renewed in its re-telling, these images offer your students the opportunity to make new readings of past narratives, as well as to connect with shared beliefs, ideas and values that endure today.



Sid W. Richardson

Untitled photo of Sid Richardson on a horse

Courtesy, Fort Worth Star-Telegram Photography Collection, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas



The Sid Richardson Museum is a permanent exhibit of extraordinary paintings by the premier artists of the American West, Frederic Remington and Charles M. Russell, and their contemporaries. The works, reflecting both the art and reality of the American West, are the legacy of the late oilman and philanthropist, Sid Williams Richardson.

Richardson was born to modest means in Athens, Texas in 1891. The son of a peach farmer, he received his early

education in the schools that his hometown offered. He attended both Hardin Simmons and Baylor University from 1910 - 1912, but found it necessary to leave school and enter the business world when he could no longer afford the tuition.

Richardson's first job was that of an oil scout, then later an oil well supply salesman and lease purchaser. Subsequently, he formed a partnership in the oil business with his friend, Clint Murchison, amassing a fortune in 1919 - 1920. In the 1920s, Richardson's fortunes rose and fell with sharp oil market fluctuations. Then, in the early 30s, with a small investment and support from friends, he struck it big in the Keystone Field in West Texas, turning his oil business into a booming success.

With his fortune established, Mr. Sid, as his friends knew him, was able to indulge his interest in cattle and horses, acquiring large ranching operations both in Texas and Oklahoma. A lover of fine animals, Richardson raised registered Quarter Horses and Santa Gertrudis cattle on his ranches. His favorite riding horse was Dude, a big paint that came to him at the call of his name.

A man of mystery, who rarely spoke to reporters and shunned publicity, Richardson once explained his philosophy by saying, "You ain't learning nothing when you're talking." Though he did not publicize his generosity, he made large contributions to churches, civic groups and libraries in Texas.

In 1942, Sid Richardson turned his attention to collecting the works of the artists whom he felt best portrayed the West he knew and loved. That year, he asked Bertram Newhouse, president of the Newhouse Galleries in New York City, to find western pictures for his collection. Between 1942 and 1950, Mr. Newhouse helped him acquire the majority of the paintings now seen at the Sid Richardson Museum.



Heroes of the Old West
Sid Richardson Museum

In 1947, Sid Richardson established a foundation for the purpose of supporting organizations that served the people of Texas. Throughout the years, the board of directors and staff have sought to fulfill his vision by providing grants primarily in the areas of education, health, human services and the arts and humanities.

The late Texas Governor John Connally, Richardson's attorney during the 1950s and a close friend, remembered Richardson as "a man of great courage, yet soft spoken, kind, sentimental and loyal to everyone who befriended him." He recognized Sid Richardson as a man who loved to create and build who would accept challenges and pursue them:

He was in no sense extravagant or flamboyant, but rather a plain spoken man who got along with people of all walks of life. He was very much at home with cowboys in a country cafe, but also comfortable in fine New York restaurants.

Mr. Richardson, a life-long bachelor, was known for his ability to condense complicated situations into simple "horse sense" that endeared him to presidents and business executives. When asked to describe his own business philosophy, he said, "I guess my philosophy of business life is: Don't be in too big of a hurry, don't get excited and don't lose your sense of humor."

His reputation as a tireless dealmaker stayed with him to the end of his life. After a full day's work, he died quietly in his sleep on September 30, 1959, at his home on San Jose Island off the coast of Rockport, Texas. He was buried in the family plot near Athens, Texas. Richardson continues to have an impact on his native state through the diverse philanthropic programs of the Sid W. Richardson Foundation.

The paintings Mr. Richardson loved so well are now displayed in the Sid Richardson Museum, which opened in November of 1982. In 2006, after a yearlong renovation, the Museum reopened with an elegant new facade, enlarged museum store, and expanded exhibition spaces. The Museum and Foundation are located in downtown Fort Worth in historic Sundance Square. Foundation trustees chose the site both for its convenience to downtown visitors and workers, and for the historic atmosphere of the area. As the museum has become more widely known, attendance has grown to over 50,000 annually, with visitors coming from all 50 states and around the world.

Following Sid Richardson's philosophy of helping others, this free museum offers educational tours for adults and children, as well as outreach programs to local schools and community groups.



Untitled photograph of Sid Richardson (seated), Amon Carter (left) and Dwight Eisenhower (right)
 Courtesy, Fort Worth Star-Telegram Photography Collection, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas



Sid W. Richardson Timeline

Untitled portrait of Sid Richardson

Courtesy, Fort Worth Star-Telegram Photography Collection, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas



1891 - Richardson is born on April 25 in Athens, Texas.

1899 - Has first business deal with his father.

Sid Richardson posing for Peter Hurd's Mural of the Oil Industry at Texas Tech University in Lubbock, TX

Courtesy, Fort Worth Star-Telegram Photography Collection, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas



1906 - Suffers wagon accident, fractures leg.

1907 - Fired from Athens, TX cotton compress company.

1908 - Makes successful cattle trade in Ruston, Louisiana.

1910 - Attends Baylor University in Waco, TX.

1911 - Attends Simmons College in Abilene, TX.

1918 - Travels to West Central TX to work for Texas Company as a scout.

1919 - Strikes oil with Clint Murchison near bank of Red River between TX and OK. Becomes independent oil driller. Accumulates \$100,000.

1921 - Depressed oil prices ruin Richardson and Murchison.

| 1890 | 1895 | 1900 | 1905 | 1910 | 1915 | 1920 |



Heroes of the Old West
Sid Richardson Museum

- 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.
- 1931** - Richardson drills in Winkler County in the B.S. Edwards lease.
- 1932** - Starts again with \$40 from sister, wildcats in West Texas. Richardson's first field is purchased in Ward and Winkler counties.
- 1933** - Joins in partnership with nephew Perry Bass, buys lease from Pure Oil Company. Drills in Keystone field, Winkler County, TX; major oil strike.
- 1934** - Buys home in Monahans, TX.
- 1935** - Buys San Jose Island off TX coast.
- 1936** - Buys San Jose Island off TX coast.
- 1937** - Hosts President Franklin D. Roosevelt on San Jose Island. Brings in Slaughter field, TX.
- 1938** - Fort Worth Club two-room suite becomes Richardson's Fort Worth home.
- 1939** - Drills successfully in Louisiana.
- 1940** - Begins breeding program to develop hardy strain of cattle which would thrive on San Jose Island.

Buys and breeds Brahman and Shorthorn cattle, builds up herd of half-blood animals that later serve as foundation for Santa Gertrudis grading up program.

Has 33 producing wells in Keystone field, 7 in Slaughter, 38 in South Ward, and 47 in Scarborough, all Texas fields.
- 1941** - Becomes petroleum advisor to President Roosevelt.
- 1942** - Begins buying paintings, including *The Courier du Bois and the Savage*, *In A Stiff Current*, *The Forty-niners*, *Attack on the Herd*, *Deer in Forest*, *Nai-U-Chi: Chief of the Bow*, *Zuni 1895*.
- 1947** - Creates the Sid W. Richardson Foundation.

Buys refinery in Texas City, TX.

Meets Eisenhower for second time when Eisenhower visits Fort Worth for dedication of Will Roger's statue, meeting seals their friendship.
- 1948** - Buys carbon black plant outside of Odessa, TX. Forms Sid Richardson Carbon and Gasoline Co.

Moves 6 cows and 5 Longhorn calves to Fort Griffin State Park, TX.
- 1949** - 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.
- 1955** - Elected president of Fort Worth Club.

Fortune Magazine lists Richardson as one of the nation's wealthiest.
- 1957** - Cited as one of the 10 wealthiest men in America in *Ladies Home Journal* article.
- 1959** - Pledges \$100,000 to building of First Baptist Church of Athens, in memory of his mother.

Richardson dies on September 30, San Jose Island, TX.

| 1925 | 1930 | 1935 | 1940 | 1945 | 1950 | 1955 | 1960



The Museum



About the Sid Richardson Museum

The Sid Richardson Museum displays paintings by Frederic Remington, Charles M. Russell, and other late nineteenth century artists who shaped the public's perception of the American West. The works, reflecting both the art and reality of the West, were acquired by oilman and philanthropist Sid W. Richardson from 1942 until his death in 1959.

Originally opened in 1982, and renovated in 2006, the Museum is housed in historic Sundance Square, an area of restored late nineteenth century buildings in downtown Fort Worth.

The Sid Richardson Museum is just minutes away from major interstate highways and within easy walking distance from downtown hotels.

The Museum Store offers bronze reproductions, prints on canvas, prints, books, and postcards. A variety of gift items are also available including CDs, tapes, jewelry, puzzles, and handmade lariat baskets. Write, call or email for a free color catalog.

Admission to the Museum is free.



Heroes of the Old West
Sid Richardson Museum



HOURS:

Monday - Thursday 9 a.m. to 5 p.m.
Friday - Saturday 9 a.m. to 8 p.m.
Sunday 12 p.m. to 5 p.m.

Closed major holidays

WEBSITE: www.sidrichardsonmuseum.org

TOLL FREE: 888.332.6554

EMAIL: info@sidrichardsonmuseum.org

EDUCATION DEPARTMENT

EMAIL: education@sidrichardsonmuseum.org

PHONE: 817.332.6554



Frederic S. Remington



Untitled photo of Remington at his easel at Fort Robinson
Photo courtesy Frederic Remington Art Museum, Ogdensburg, NY.

During a career that spanned less than twenty-five years, Frederic Remington produced a huge body of work - illustration, painting, sculpture, fiction and non-fiction - the vast majority of it centered on the West. His influence in shaping the West of the popular imagination cannot be overstated.

Remington was born in Canton, in northern New York on October 4, 1861. His boyhood fostered a lifelong love of horses and the outdoors. His father's tales of action as a cavalry officer in the Civil War inspired a passion for things military that found a western focus with the Battle of the Little Bighorn in 1876. At fourteen, he was smitten with the urge to go see the West.

As a member of a prominent family, Remington was expected to graduate from college, prepared for a career in business, 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. The year he spent there was the only time he actually made the West his home, although he made many trips out West and occasionally accompanied the U.S. Cavalry on patrol along the Southwest frontier.



Heroes of the Old West
Sid Richardson Museum

Remington's paintings were tributes to the Wild West of fantasy. They drew on the artist's experiences for a sense of place and authentic details, but on his imagination for subject matter. Able to seamlessly fuse observation and imagination, his contemporaries assumed he had witnessed what he portrayed.

Remington had been exhibiting in major art shows since 1888, and was seeking recognition as not just an illustrator, but also an artist in the recognized sense of the term. He made the breakthrough he was seeking in 1895 when he turned to sculpting, which he excelled at and which earned him the critical respect that he strived for. He completed twenty-two sculptures, many which became the defining masterpieces of the Western art tradition.

By 1900, Remington returned to painting and he began to experiment with Impressionism. His technique evolved dramatically the last five years of his life as he rejected the crisp linear illustrator style to concentrate on mood, color and light - sunlight, moonlight, and firelight. His later oils are consistent with his conclusion that his West was dead; he painted impressionistic scenes in which the West, now entirely confined to memory, was invested with a poetry and mystery the present could not touch. He died at age 48, a victim of appendicitis.

Untitled photo of Remington in his New Rochelle, NY studio, 1905
Photo courtesy Frederic Remington Art Museum, Ogdensburg, NY.



Frederic Remington



Charles M. Russell

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, he chose to stay and fulfill his childhood fantasy.

During those first years, Russell received encouragement from Jake Hoover, a mountain man who befriended him and took him under his wing. Hoover often shared his cabin with the young Charlie, sometimes providing food and shelter for months at a time. This friendship allowed Russell to experience the ways of the frontier life he would later portray so vividly in his paintings.

In 1882, Charlie landed a job as a wrangler on a cattle drive.

He wrangled for eleven years; while he was not known for being a good roper or rider, Russell established a local reputation as the affable cowboy who loved to draw and knew how to tell a great story. As a self-taught artist, his sketches were crude but reflected an observant eye, a feel for animal and human anatomy, a sense of humor and a flair for portraying action - all hallmarks of Russell's mature art.

Throughout 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 his marriage to Nancy Cooper, in 1896, only a few works had been reproduced nationally. Russell was unsure of his ability to earn a living with his art, but Nancy recognized his talent and promise, and provided the

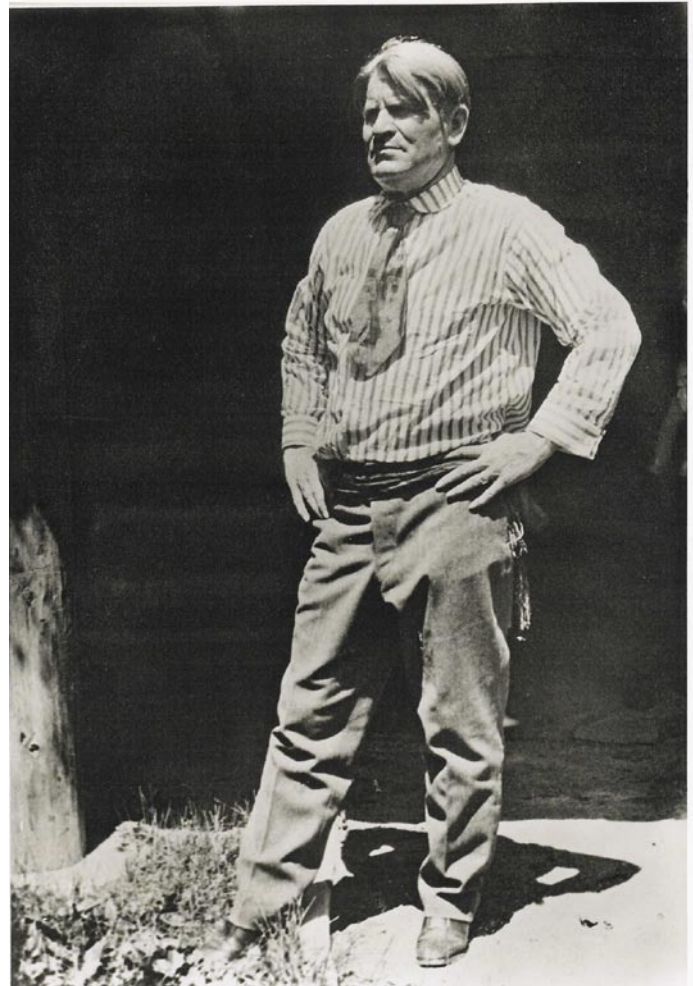
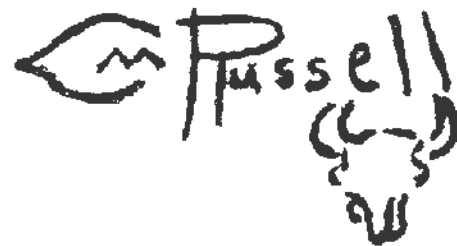


Photo attributed to North D. Stark, *Untitled photograph of Charles Russell*
© Sid Richardson Museum



Heroes of the Old West
Sid Richardson Museum

business sense and drive that eventually made him one of America's most popular artists.

Success did not come easily for the Russells. Montana offered few opportunities for art sales, which eventually led them to New York, where contact was established with other artists interested in Western themes. At the time Remington was withdrawing from illustration to concentrate on painting, Russell secured illustrating assignments and gained exposure through exhibitions and press coverage.

His emergence in the art world came in 1911 with a one-man show at a New York gallery, followed three years later by a London exhibition.

Charlie felt deeply the passing of the West, the most evident theme of his art. He was haunted by youthful fantasies, memories of what once was and by the evidence of change that surrounded him as an everyday reality. His work reflected the public demand for authenticity, but also the soul of a romantic.



Photo attributed to North D. Stark, *Charles Marion Russell in his studio with 1914 painting "When The Land Belonged to God"*
© Sid Richardson Museum

Artist Timeline

F.S. REMINGTON

On October 4, Frederic Sackrider Remington is born in Canton, New York to Seth Pierre and Clara Sackrider Remington.

U.S. & TEXAS

Texas secedes from the Union and joins the Confederacy in the Civil War.

First transcontinental telegraph line is completed, putting the Pony Express out of business.

1861

President Lincoln signs Homestead Act, giving settlers 160-acre parcels of land for free once they have settled 5 years.

Lincoln signs Pacific Railway Act, providing financing for a transcontinental railroad.

1862

Painter Albert Bierstadt goes to Yosemite Valley.

Lincoln issues Emancipation Proclamation, freeing slaves in seceding states.

1863

George Pullman begins building the first railroad car designed for sleeping.

1864

Civil War Ends.

Lincoln is assassinated by John Wilkes Booth.

Thirteenth Amendment is ratified. Slavery is abolished.

Texas slaves freed on June 19.

1865

C.M. RUSSELL

On March 19, Charles Marion Russell is born in St. Louis, Missouri to Charles Silas and Mary Elizabeth Meade Russell.



Heroes of the Old West
Sid Richardson Museum

F.S. REMINGTON

The Artists

U.S. & TEXAS

C.M. RUSSELL

<p>Civil Rights Bill grants full citizenship to all citizens born on U.S. soil, including Native Americans.</p> <p>Transatlantic cable is laid, linking U.S. to Europe.</p> <p>Goodnight-Loving and Chisholm Trails open.</p> <p>1866</p>	<p>Congress ratifies treaty to buy Alaska from Russia.</p> <p>William "Buffalo Bill" Cody is hired by Kansas-Pacific Railroad to kill buffalo that block train travel.</p> <p>Great cattle drives from Texas to Abilene, Kansas begin.</p> <p>1867</p>	<p>15th Amendment gives black males the right to vote.</p> <p>James Oliver patents chilled-iron plow, which breaks through tough prairie soil.</p> <p>Union Pacific and Central Pacific railroads meet in Utah, the first transcontinental railroad.</p> <p>1868</p>	<p>Wyoming Territory passes first law in U.S. giving women right to vote.</p> <p>Population of Fort Worth reaches nearly 600.</p> <p>1869</p>	<p>1870</p>
--	---	---	--	--------------------



Artist Timeline

F.S. REMINGTON

U.S. & TEXAS

1871

Congress creates Yellowstone Park in WY to help conserve the nation's endangered natural resources.

The president of the Texas & Pacific Railroad arrives in Fort Worth to study its potential as a rail point.

1872

James brothers commit first train robbery.

Barbed wire is created.

Fort Worth passes laws against prostitution, gambling, and wearing of guns.

Tarrant County's last Indian raid occurs.

1873

Grasshoppers destroy farms from Texas to Canadian border.

Fort Worth receives first telegraph message.

1874

Second Sioux War erupts after Sioux tribe refuses to sell their land to the government.

1875

Remington's family moves to Ogdensburg, NY, where Seth Pierre Remington is employed as Collector of the Port.

Remington is enrolled at the Vermont Episcopal Institute.

C.M. RUSSELL



18 Heroes of the Old West
Sid Richardson Museum

F.S. REMINGTON

Remington's father dies. Remington leaves college and moves to Albany, NY to be near his uncle.

Remington works as a state clerk, quits his job, then works as a reporter for the *Albany Morning Express*.

Remington attends School of Fine Arts, Yale.

Remington attends Highland Military Academy in Worcester, Massachusetts.

The Artists

U.S. & TEXAS

Wabash, Indiana becomes the first town to be lit completely by electric light.

Helen Keller is born.

Census totals Fort Worth population at 6,663.

A.A. Pope manufactures first bicycle in U.S.

Tarrant County's first artificial gas for lighting is manufactured.

Edison invents the phonograph.
First Fort Worth phone installed.

General Custer and his men are killed by Chief Sitting Bull's Sioux warriors at Battle of Little Bighorn.

Duel between Buffalo Bill and Yellowhand.

First phone call made.

Railroad arrives in Ft. Worth. Fort Worth's streets lit by gaslight.

1876

1877

1878

1879

1880

C.M. RUSSELL

Russell travels west to Montana with Wallis "Pike" Miller and works briefly on a sheep ranch. He travels with a paint box and a ball of wax in flannel cloth.

Russell meets Jake Hoover, a professional hunter.

Russell skips school to hang out around the waterfront.
Russell is sent to military school at Burlington College in Burlington, New Jersey.



Artist Timeline

F.S. REMINGTON

Remington travels to Montana Territory.

Submits Western sketch to *HW*. It is then published in *Harper's Weekly* Feb. 25, 1882, but the work is redrawn by W.A. Rogers.

Remington comes into family inheritance.

Remington buys sheep ranch in Peabody, Kansas. Later in the year, he travels to New Mexico territory, Dodge City, and Fort Reno, Kansas.

Remington sells sheep ranch. Invests in hardware store and saloon in Kansas City, Missouri. Marries Eva Caten in Gloversville, NY and returns to Kansas City. Eva returns to NY when silent partnership in saloon is revealed.

Loses share in saloon. Moves to Brooklyn, NY. Rejoins Eva and decides on career as artist.

U.S. & TEXAS

Shoot-out at the O.K. Corral in Tombstone, AZ.

Clara Barton organizes the American Red Cross.

First Tarrant County long distance phone call is made, to Dallas.

1881

American Baseball Association is founded.

Edison designs first hydroelectric plant in Wisconsin.

Tarrant County approves .5% tax and the first public schools open.

1882

The first Wild West Show by Buffalo Bill Cody is presented in North Platte, Nebraska.

Fort Worth's first fire station opens on Main St. between 11th and 12th. A 3,000 pound alarm bell is placed in its tower.

1883

Supreme Court declares it a federal offense to interfere with a person's right to vote. Case was brought by Southern blacks prevented from voting by the Ku Klux Klan.

Tarrant County residents receive first home delivery of mail.

1884

Congress passes act forbidding fencing of public lands in the West.

Tarrant County's first electric lights glow.

1885

C.M. RUSSELL

Russell lives with Jake Hoover, hunting and trapping, supplying local ranches and mines.

Russell works in several capacities, including night wrangler, on Montana cattle ranches.



Heroes of the Old West
Sid Richardson Museum

Remington illustrates for *HW, Harper's Young People, Outing, and St. Nicholas Magazine*. Attends Student Arts League in NYC. Moves to new apartment and sets up studio. Paints *The Ambushed Picket* and *The Riderless Horse*.



Remington moves from pen and ink drawings to wash drawings. Illustrates primarily in black and white. Visits Crow Indian Reservation. Visits Blackfeet Indian Reservation in Canada. Commissioned to illustrate Theodore Roosevelt's *Ranch Life and the Hunting Trail*.



Remington is scout for two weeks with Powhatan Clarke and Buffalo Soldiers in AZ. Goes to TX, OK.



Remington moves to New Rochelle, NY. Travels to Montana, Wyoming, and Dakota Territory. Paints *Self Portrait on a Horse*.

Remington spends 6 weeks in Mexico to gather material for articles. Paints *The Sentinel*.

F.S. REMINGTON

The Statue of Liberty, a gift from the French, is dedicated in New York Harbor.

Geronimo's Apaches surrender to U.S.

State troops and Texas Rangers are called in to Fort Worth to help move trains during railroad strike.

1886

Blizzards kill thousands of open range cattle.

Congress passes Dawes Act, dividing reservations into 160 acre plots. Land is opened to white settlers.

A gunfight erupts outside the White Elephant Saloon.

1887

Philip Pratt demonstrates first electric automobile.

Football League founded.

George Eastman perfects Kodak box camera.

Remington visits Fort Worth. Stays at Ellis Hotel.

1888

U.S. allows white settlers to claim land in Oklahoma belonging to Indians.

Fort Worth's Spring Palace built. Walls are made of wheat, corn, rice, and cotton.

Electric street car line begins operation in Fort Worth.

1889

Troops kill 200 Sioux at Wounded Knee.

Census states American frontier officially closed.

Nt'l Women's Suffrage Association formed.

Spring Palace burns.

Fort Worth's population reaches 23,076.

1890

Russell sends his first important oil, *Breaking Camp*, to St. Louis Exposition and Music Hall Association art show.

Russell paints *Waiting for a Chinook*. Biographical sketch about Russell is published in the *Helena Weekly Herald*. Spends winter of 1887-1888 among Blackfeet Indians.

Harper's publishes the first illustration by Russell, who becomes known as the "Cowboy Artist." Russell spends summer in Alberta, Canada, with Blood Indians, a branch of Blackfeet. Given Indian name "Ah-Wah-Cous."

Russell paints *Cowpunching Sometimes Spells Trouble*.



Russell paints *Cowboy Sport - Roping a Wolf* and *The Buffalo Runners*. The first anthology of Russell paintings, *Studies of Western Life*, is published.

C.M. RUSSELL

The Artists



Artist Timeline

F.S. REMINGTON

Remington travels to Mexico with Eva and General Miles, to sketch the Mexican army. Exhibits watercolors at the St. Louis Museum of Fine Arts.

Remington exhibits paintings at St. Louis Exposition. Travels to Germany, Prussia, Russia, France and England gathering material for *Harper's*.

Remington exhibits works at Chicago World's Colombian Exposition. Illustrates for numerous publications. Travels to Mexico, New Mexico territory, Dakota territory, California, West Virginia and Wyoming.

Remington sketches Pullman strike and riots in Chicago. Travels to Algiers to sketch soldiers for *HW*.

Remington's first bronze sculpture, *The Broncho Buster*, is cast.

U.S. & TEXAS

Immigration increases. 560,319 arrive from abroad.

Gold is discovered near Denver, CO, in the Cripple Creek field of the Rocky Mountains.

Sid W. Richardson is born in Athens, TX.

1891

President Harrison opens 3 million acres of Cheyenne and Arapaho land in Oklahoma to white settlers.

The Sierra Club is formed to fight the destruction of forests.

1892

Professor Fredrick J. Turner reads his famous essay, "The Significance of the Frontier in American History," before a Wisconsin audience. Turner suggests the presence of a frontier has been a major force in the development of democracy in America.

1893

Flagstaff Observatory is completed in Arizona.

1894

Babe Ruth and Jack Dempsey are born.

H.G. Wells pens *The Time Machine*.

The Fort Worth Courthouse is completed at a cost of \$408,380.

1895

C.M. RUSSELL

Russell paints *Seeking New Hunting Grounds*.



Russell's works are shown at Chicago World's Colombian Exposition. Russell paints *Plunder on the Horizon* and *Trouble on the Horizon*. Secures commissions and leaves the range to pursue full-time art career.



Russell paints *Indians Hunting Buffalo* and *The Marriage Ceremony*.



Russell paints *Bringing Up the Trail* and *The Defiant Culprit*.



Heroes of the Old West
Sid Richardson Museum

F.S. REMINGTON



Remington paints *Captured*.

Remington chooses new bronze foundry, Roman Bronze Works, owned by Riccardo Bertelli.

Remington travels to Texas for *Harper's*. Travels to Florida to sketch scenes of Spanish-American War.

Remington travels to Montana and Wyoming, hunting elk and gathering ideas for short stories. Is a guest at Buffalo Bill Cody's ranch.

Remington goes to Puerto Rico and Cuba to cover Spanish-American War. Work selected for commemorative stamp.

The Supreme Court rules that "separate but equal facilities" for blacks and whites are constitutional.

1896

Nancy Cooper and Russell are married.

Oil is discovered in Bartsville, Oklahoma. Oil becomes the area's biggest industry as more strikes are made over the next several decades.

1897

Russell's stories and illustrations are published outside of Montana in *Recreation Magazine*. Paints *Captain William Clark...* and *Three Generations*.



U.S. annexes Hawaii.

Treaty of Paris is signed, ending Spanish-American War.

Jim Lowe (Butch Cassidy) and Harry Longbaugh (The Sundance Kid) set up "headquarters" in Fort Worth.

1898

Russell's father comes to Montana to visit Charles and his new wife. Nancy begins taking control of her husband's business affairs.

Butch Cassidy's gang robs first train.

Main Street in Fort Worth is paved with bricks.

1899

Russell paints *The Buffalo Hunt*.



R.A. Fessenden transmits human speech via radio waves.

Fort Worth photographer, C.L. Swartz shoots portrait of Butch Cassidy and "Hole in the Wall Gang."

1900

The Russells move to their permanent home at 1219 Fourth Ave. North, in Great Falls, Montana.

U.S. & TEXAS

C.M. RUSSELL

The Artists



Artist Timeline

F.S. REMINGTON



Remington paints *Rounded Up*, *A Sioux Chief* and *The Cow Puncher*. *John Ermine of the Yellowstone* is published.

Collier's prints portfolio of Remington's black and white illustrations.

Remington signs four year contract with *Collier's Weekly* to do 12 paintings a year of his choice in topic.

Remington paints first version of *The Unknown Explorers*.

U.S. & TEXAS

Fight between cattle ranchers and sheep-herders begins years of violence.

U.S. citizenship given to Cherokees, Creeks, Choctaws, Chickasaws, and Seminoles.

Spindletop erupts in Beaumont.

1901

U.S. coal strike takes place.

Swift and Armour open plants. Fort Worth is packing house center.

1902

Orville and Wilbur Wright make the first successful airplane flight.

Tarrant County's first car is sighted on city streets.

The Great Train Robbery, Tarrant County's first movie, is shown.

1903

First U.S. Olympics takes place in St. Louis.

1904

1905

C.M. RUSSELL

Russell exhibits works in St. Louis. Receives favorable reviews as the "St. Louis Lion." Is compared favorably to Remington. Paints *Returning to Camp* and *Buffalo Hunt*.



Russell paints *Counting Coup* and *Trouble Hunters*.



Russell's first one-man show opens in St. Louis. Russell adds logcabin studio to his Great Falls home.

Russell paints *The Bucker*. Casts first bronze statuettes.



Heroes of the Old West
Sid Richardson Museum

F.S. REMINGTON

Remington paints *A Taint on the Wind*. One man exhibit held at Knoedler Gallery in NY. Nocturnes well received.



Remington burns 75 paintings. Paints *The Dry Camp*.



Remington paints *Apache Medicine Song*, *The Unknown Explorers*, and *A Figure of the Night (The Sentinel)*.



Remington paints *The Love Call*, *Among the Led Horses*, *The Buffalo Runners...* and *The Luckless Hunter*. Burns drawings. Moves to CT. Dies of peritonitis after operation for ruptured appendix.

U.S. troops occupy Cuba.

Upton Sinclair writes *The Jungle*, revealing conditions in Chicago's stockyards.

1906

Boy Scouts founded.

Immigration to U.S. restricted.

Mother's Day designated.

Fort Worth's first skyscraper, the Flat Iron Building, located at 1000 Houston St. is built.

1907

Henry Ford introduces the Model T, the first mass-produced car in the world for \$850.

Cowtown Coliseum, hailed as the largest show arena in its day, is built.

1908

Geronimo, Chiricahua Apache chief dies.

Robert Perry reaches the North Pole.

W.E.B. DuBois founds the NAACP.

The Great Southside Fire destroys 300 buildings in Fort Worth.

1909

1910

U.S. & TEXAS

The Artists

C.M. RUSSELL

Russell begins to offer summer cabin at Lake McDonald, Bull Head Lodge, as haven for artists and writers.



Paints *Utica* and *The Scout*. First one-man show in NY. Sees Buffalo Bill. Appendix removed.



Paints *First Wagon Tracks* and *When Blackfeet and Sioux Meet*. Travels with buffalo drive to Canadian roundup.



Russell paints *Wounded*. Participates in buffalo roundup as guest of Canadian government. A photo of Russell painting is shown in *Toronto Globe Saturday* magazine.



Artist Timeline

F.S. REMINGTON

U.S. & TEXAS

C.M. RUSSELL

<p>Prizes appear in boxes of Cracker Jacks.</p> <p>TCU moves from Waco to Fort Worth.</p> <p>First transcontinental flight arrives in Fort Worth.</p> <p>Sid Richardson attends Baylor and Simmons College.</p> <p>1911</p>	<p>Oreo cookie is born.</p> <p>Pres. Taft sets aside 38,000 California acres for petroleum reserve.</p> <p>Love Field established in Dallas.</p> <p>Southwest Conference for athletics is organized.</p> <p>1912</p>	<p>Armory Show introduces U.S. to post-Impressionist art.</p> <p>Income tax law goes into effect.</p> <p>Coca-Cola bottle designed.</p> <p>Willa Cather pens <i>O Pioneers!</i></p> <p>1913</p>	<p>Panama Canal opens.</p> <p>WWI begins.</p> <p>Umbrella girl appears on Morton Salt boxes.</p> <p>Fort Worth stockyards is busiest horse mule trading center.</p> <p>1914</p>	<p>The Ford Company makes its millionth car.</p> <p>Motorized taxis appear in Fort Worth.</p> <p>1915</p>
---	--	---	---	---

Russell opens one man show in New York, "The West That Has Passed." Wins commission for Lewis and Clark mural at Montana State House of Representatives.

Russell paints *A Bad One*. Attends July 4 celebration on Blackfoot reservation near Browning.

Russell travels down Missouri River with friends, reading from Lewis and Clark journals during trip.

Russells take pack train trip with Howard Eaton in Glacier Park.

"The West That Has Passed" opens in London with Charles and Nancy Russell in attendance. Russell's work garners international recognition.



Heroes of the Old West
Sid Richardson Museum

F.S. REMINGTON

The Artists

U.S. & TEXAS

C.M. RUSSELL

<p>Keds shoes are introduced.</p> <p>Mr. Peanut is created by 13-year-old in a contest by Planter's Nut and Chocolate Co.</p> <p>1916</p>	<p>U.S. enters WWI.</p> <p>Buffalo Bill Cody dies.</p> <p>Camp Bowie, a training camp of 100,000 men, is established in Ft. Worth.</p> <p>Ranger Oil Field discovered and sets off oil boom.</p> <p>1917</p>	<p>The Raggedy Ann doll is introduced.</p> <p>WWI ends.</p> <p>World's first indoor rodeo opens at the Northside Coliseum in Fort Worth.</p> <p>1918</p>	<p>The 18th Amendment is ratified, introducing prohibition in 1920.</p> <p>Sid and friend Clint Murchison drive from Wichita Falls to Red River to make first oil deal. (Within two years, each had made \$2 million in the oil game.)</p> <p>1919</p>	<p>U.S. women receive the right to vote.</p> <p>First airmail occurs, from New York to San Francisco.</p> <p>Census counts Fort Worth population at 106,472.</p> <p>1920</p>	<p>U.S. & TEXAS</p>
---	--	--	--	--	-------------------------

Russell paints *Man's Weapons Are Useless When Nature Goes Armed* (later gives to Eaton). The Russells adopt a son, Jack.



Paints *Buffalo Bill's Duel with Yellowhand* and *Deer in Forest*. Photographer Dorethea Lange and husband visit Russell at Lake McDonald.



Nancy chairs area Women's Division of the United War Work Campaign.

Russell begins spending part of each winter in Southern CA. Exhibits at Minneapolis Institute of Art. Press suggests Russell's work profits from type of lighting seen in paintings of Maxfield Parrish.

In New York's Babcock Galleries' catalogue, Russell states that "his pictures would drive the Impressionists into hysterics."



Artist Timeline

F.S. REMINGTON

U.S. & TEXAS

C.M. RUSSELL

Unknown Solider is buried at Arlington National Cemetery.

KDKA in Pittsburgh transmits first regular U.S. radio program.

Oil drops to \$1 a barrel, and Richardson is wiped out.

1921

Mr./Mrs. Dewitt Wallace found *Reader's Digest*.

Fort Worth is home to 22 oil refineries.

1922

"Yes, We Have No Bananas" is a popular song.

The Stockyards is annexed by the City of Fort Worth.

1923

1924

Charleston dance is the rage.

F. Scott Fitzgerald pens *The Great Gatsby*.

Tarrant County's first airmail delivery arrives.

1925

Kodak makes first 16mm movie film.

Winnie the Pooh is written.

1926

Russell sells *The Salute of the Robe Trade* for \$10,000. The Russells meet Hollywood stars Douglas Fairbanks and wife Mary Pickford.

Russell paints *When White Men Turn Red*.



Russell's health begins to fail.

Russell is given honorary Doctor of Law degree. Last one man show in Wasington D.C. at Corcoran Gallery of Art.

Russell's goiter removed. Dies of heart attack in Great Falls, Montana on Oct. 24.



28 Heroes of the Old West Sid Richardson Museum

BIBLIOGRAPHY

- Brown, Dee. *The American West*. New York: Simon & Schuster, 1995.
- Carl, Debi. Administrative Assistant / Historian, Sid Richardson Museum, 1997.
- Dippie, Brian W. *Charles M. Russell, Word Painter: Letters 1887-1926*. Fort Worth: Amon Carter Museum, 1993.
- Dippie, Brian W. *Remington & Russell: The Sid Richardson Collection*. Austin: University of Texas Press, 1994.
- Grun, Bernard. *The Timetables of History*. New York: Simon & Schuster, 1982.
- Hallmark Cards, Inc. 1993.
- Hassrick, Peter H. *Charles M. Russell*. New York: Harry N. Abrams, 1989.
- Hassrick, Peter H., and Webster, Melissa J. *Frederic Remington, A Catalogue Raisonne: Volume II*. Cody: Buffalo Bill Historical Center, 1996.
- McCracken, Harold. *The Charles M. Russell Book: The Life and Work of the Cowboy Artist*. Garden City: Doubleday & Company, Inc., 1957.
- Pirtle, Caleb. *Fort Worth: The Civilized West*. Tulsa: Continental Heritage Press, Inc., 1980.
- Roark, Carol. *Tarrant County Historic Resources Survey*. Fort Worth: Historic Preservation Council, 1991.
- Sanders, Leonard. *How Fort Worth Became the Texasmost City*. Fort Worth: Amon Carter Museum, 1973.
- Schmidt, Ruby. *Fort Worth & Tarrant County: A Historical Guide*. Fort Worth: Texas Christian University Press, 1984.
- Smith, Carter. *Bridging the Continent, A Sourcebook on the American West*. Brookfield: The Millbrook Press, 1992.
- Smith, Carter. *Exploring the Frontier, A Sourcebook on the American West*. Brookfield: The Millbrook Press, 1992.
- Smith, Carter. *The Legendary Wild West, A Sourcebook on the American West*. Brookfield: The Millbrook Press, 1992.
- Smith, Carter. *The Riches of the West, A Sourcebook on the American West*. Brookfield: The Millbrook Press, 1992.
- Stewart, Rick. *Frederic Remington: Masterpieces from the Amon Carter Museum*. Fort Worth: Amon Carter Museum, 1992.
- The Henry Art Gallery. *Myth of the West*. Seattle: Henry Gallery Association, 1990.



Lesson Plans

Image List



Sid Richardson on Horseback, black and white photograph

p. 6



Sid Richardson Portrait, black and white photograph

p. 8



Sid Richardson Museum Interior, color photograph

p. 11



Frederic S. Remington

Captured

1899

Oil on canvas, 27 x 40 1/8"

p. 32-33



Charles M. Russell

The Scout

1907

Pencil, watercolor, and gouache on paper,
16 3/4 x 11 5/8"

p. 34-35



Charles M. Russell

Buffalo Bill's Duel with Yellowhand

1917

Oil on canvas, 29 7/8 x 47 7/8"

p. 36-37



Charles M. Russell

*Captain William Clark of the Lewis and Clark Expedition
Meeting with the Indians of the Northwest*

1897

Oil on canvas, 29 1/2 x 41 1/2"

p. 38-39



Frederic S. Remington

The Unknown Explorers

1908

Oil on canvas, 30 x 27 1/4"

p. 40-41



Heroes of the Old West
Sid Richardson Museum



Frederic S. Remington
1909

The Luckless Hunter
Oil on canvas, 26 7/8 x 28 7/8"

p. 42-43



Charles M. Russell
1908

When Blackfeet and Sioux Meet
Oil on canvas, 20 1/2 x 29 7/8"

p. 44-45



Frederic S. Remington
1901

The Cow Puncher
Oil on canvas, 28 7/8 x 19"

p. 46-47



Frederic S. Remington
1886

The Ambushed Picket
Pencil, pen & ink, and watercolor on paper,
9 x 11 7/8"

p. 48-49



Charles M. Russell
1886

The Riderless Horse
Pencil, pen & ink, and watercolor on paper,
8 7/8 x 11 7/8"

p. 50-51



Frederic S. Remington
1901

Rounded-Up
Oil on canvas, 25 x 48"

p. 52-53



Frederic S. Remington
1909

Among the Led Horses
Oil on canvas, 27 x 40"

p. 54-55

Lesson Plans



Lesson Plans

Captured

Frederic Remington
1899

Oil on canvas, 27 x 40 ¼"

CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists can create a narrative painting that tells a story from a particular point of view.

TEKS

The SRM Educator Guide lessons support inquiry-based discussion and align with the Texas Essential Knowledge and Skills for art, history and English language arts. To select correlations for your grade level visit the [Texas Education Agency TEKS website](#).

VOCABULARY

- **Narrative art** - art which suggests or tells a story.
- **Parfleche** - a container made of rectangular pieces of rawhide used by Plains Indians.
- **Viewpoint** - the position or place from which an artist views his or her subject to be represented.



DESCRIBE

Take a moment to study the painting. Look carefully. Observe the people in the painting. Notice how they are grouped. How many people are gathered around the fire? Is this a meeting of friends or enemies? How is the captive dressed? What clues has the artist given you about what emotions the captive might be feeling? (Fists clenched, chin jutting forward)

Where is this scene taking place? What time of year is it? What colors used to depict the ground helped you to determine the season? What other clues help you to determine the weather? (Fire, Native American men wrapped in blankets) Even if the captive were able to escape from his captors, think about how hard it would be for him to survive without shoes and adequate clothing in this environment.

INQUIRE

Of the Native Americans grouped around the fire, is there one who appears to be more important? Why does he seem important? (Standing, two feathers, the way he holds his head) What role might he play?



Heroes of the Old West
Sid Richardson Museum

Did you notice the tiny figure in the background that is perched on the edge of the mountain? Look for clues that may tell you about him. (Feather, weapon) Who or what is the man on the edge of the mountain looking for? Why would the artist include the figure on the edge of the mountain? How does it affect your interpretation of the story?

From whose point of view does Remington present this scene? Are you sympathetic to the soldier, or to the Native Americans? Why?

SUPPOSE

Does Remington give us any clues to help us determine why the Native Americans have captured this man? What event may have taken place?

Imagine you could hear the men's conversation. What would they be saying to one another? What do you predict will happen next?

INFORM

What does the work reveal about the time and place in which it was made? According to Brian Dippie, professor of history at the University of Victoria, British Columbia, this artwork expresses a "perception of the Western Indians that justified their defeat and displacement." This was a popular theme depicted by many artists of the day.

Remington painted *Captured* in 1899. Look up the years 1887, 1889, 1890 and 1892 in this packet's chronology to find out information about battles with, or the relocation of, Native Americans.

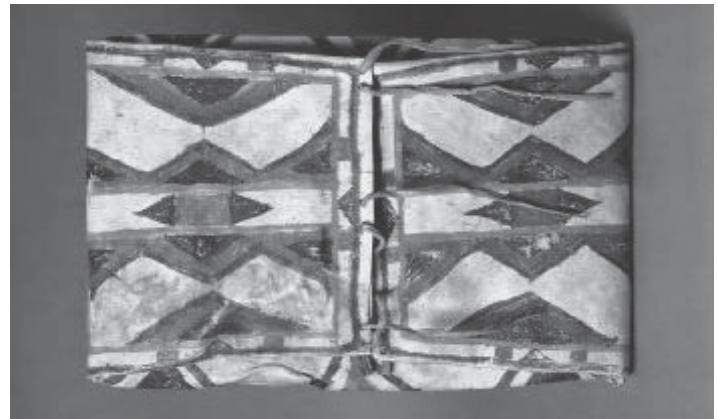
EXTEND See pg. 56-59

Imagine that you are one of the figures depicted in *Captured*. Using the form included in this packet, write a letter home describing what is happening in this scene, from your character's point of view. Read your letter aloud, asking classmates to guess which character you are, based upon the descriptive details you have included in your letter.

Locate the parfleche depicted in the artwork. (Look for the striped, rectangular shaped object in the right foreground of the painting). What is the purpose of a parfleche? Find out how it is made, and of what materials. Make a paper parfleche to carry your notebook, drawing paper or postcards, following the directions included in this packet.

View other artworks from the 19th-century that depict the subject of captivity. Select one. From whose point of view is the story portrayed? Explain why. Using the "Compare and Contrast" form, compare it with *Captured*.

To further explore the theme of captivity, you may also wish to view Charlie Russell's *The Defiant Culprit*, also in the Sid Richardson Museum. This painting depicts the capture of a Sioux Indian by a Blackfoot tribe.



Parfleche, Sioux Tribe. Cowhide. 22 x 14 inches. Plains US Region, c. 1880-90. The Southwest Museum. Photo by Don Farber.



Lesson Plans

The Scout

Charles M. Russell

1907

Pencil, watercolor, and gouache on paper

16 3/4 x 11 5/8"

CONCEPT

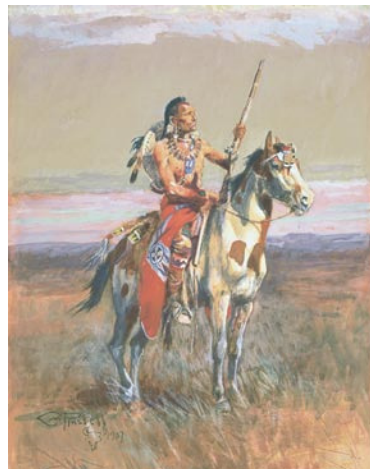
Students will view, analyze and interpret the work of art. Students will learn that a portrait can depict the physical likeness of a person, as well as suggest aspects of a person's occupation and personality.

TEKS

The SRM Educator Guide lessons support inquiry-based discussion and align with the Texas Essential Knowledge and Skills for art, history and English language arts. To select correlations for your grade level visit the [Texas Education Agency TEKS website](#).

VOCABULARY

- **Gouache** - an opaque paint that can be dissolved in water.
- **Portrait** - a work of art depicting a person, persons, or an animal. Portraits usually show just the face, but can include part or all of the body.



DESCRIBE

Look carefully at the work. How is this man dressed? Describe any adornment he is wearing. What weapons does he display? Sit in the same position as this man, imitating his posture. How does this posture make you feel about yourself? Can you determine the expression on his face? How is his horse decorated? Where are the horse and its rider situated on the picture plane? Describe the setting in which they are placed.

INQUIRE

The title of this painting is *The Scout*. What is the responsibility of a scout? What kind of skills would be needed? Why is this job important? How does the artist use color and detail to emphasize the scout's standing in the tribe? Decorating himself and his horse in such a fashion would make the scout more obvious to his enemy. Why would the scout prepare himself in this way?

What words might describe the scout's personality?



Heroes of the Old West
Sid Richardson Museum

SUPPOSE

Is the scout resting, or poised for action? What might he be feeling, thinking, and hearing?

INFORM

In this painting, Russell is depicting a Pawnee Indian, as evidenced by the scout's distinctive roach hairstyle. According to John B. Dunbar, a 19th century writer, the Pawnee name derived from the word for "horn" and referred to the men's scalp lock which was "dressed to stand nearly erect or curving slightly backward, something like a horn." The elaborate dress and paint of both the scout and his horse indicate that a battle is about to occur.

A scout would travel ahead of the other warriors in order to locate and report on the enemy. George Bird Grinnell, who studied the tribe, speculates that the Pawnee were generally known as "wolves" to their enemies because of their superb ability at scouting and prowling. According to historian Brian Dippie, many Pawnee distinguished themselves in the service of the United States Army during the period of 1864-1876, under the command of Frank and Luther North.

In Dippie's opinion, this painting is a fine example of Russell at the "top of his form."

EXTEND See pg. 56, 60

Paint a watercolor portrait of someone you admire. Depict her/him in work clothes, and/or doing her/his job. Try to capture an aspect of that person's personality.

What would this man be thinking about? Write a cartoon bubble for the scout that expresses his thoughts.

Compare and contrast Russell's *The Scout* with Frederic Remington's *The Puncher*. How does each artist approach his subject in order to depict the subject's personality, job duties, and other attributes?

Write a resume of the scout, listing his skills, training, experiences and accomplishments.

Read about the Pawnee who served under the command of Frank and Luther North in the United States Army during the 19th century.



Lesson Plans

Buffalo Bill's Duel with Yellowhand

Charles M. Russell

1917

Oil on canvas, 29 7/8 x 47 7/8"

CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists, through depiction of characters, action and setting, can portray a historical moment.

TEKS

The SRM Educator Guide lessons support inquiry-based discussion and align with the Texas Essential Knowledge and Skills for art, history and English language arts. To select correlations for your grade level visit the [Texas Education Agency TEKS website](#).

VOCABULARY

- **Composition** - the arrangement of elements of an artwork to make it an effective expression of the artist's ideas.
- **Focal point** - the center of interest in an artwork.



DESCRIBE

What action is taking place in this painting? What color clues does the artist give you that indicate gunfire? How can you tell that the Native American has just been shot? How has the artist arranged the composition to draw your eyes to the interaction between the two men (focal point)? Describe the figure on the left (pose, clothing). Describe the figure on the right (pose, clothing). Describe the setting. What is in the background? Are there other figures in view? Where are they? Who might they be? How does the artist create a sense of space? Describe the objects and textures seen in the foreground (grass, shrubs). Do you feel as if you could step into this scene? How would the dry grass sound underfoot? What would the grass feel like?

INQUIRE

Who are these men? The title indicates that this event was a personal battle between Buffalo Bill Cody and Yellowhand.



Heroes of the Old West
Sid Richardson Museum

SUPPOSE

Imagine you were there to witness the duel. What sounds might you hear?

Do you know what happened next?

INFORM

This 1917 painting, created in the year that Buffalo Bill died, recreates one of Cody's legendary adventures. The duel between Buffalo Bill and Yellowhand (whose name was actually Yellowhair), occurred in 1876, when Cody was a scout with the 5th Cavalry in the Sioux campaign that saw Custer fall on the Little Bighorn. The fight took place on July 17, when the cavalry encountered a band of Cheyenne Indians.

According to historian Brian Dippie, Russell's head was full of the Wild West heroics personified by Buffalo Bill Cody (1846-1917). Russell relied on Cody's account of the event. According to Cody, Yellowhand called out, saying, in his native tongue, "I know you, Pa-he-haska; if you want to fight, come ahead and fight me." Both advanced on horseback at a full gallop, and Cody fired when they were only 30 yards apart. Cody asserts that the war chief's horse fell to the ground, and at the same instant his own horse went down, having stepped into a hole. Both Yellowhand and Cody recovered on foot, and fired simultaneously, no more than 20 paces apart, with Cody's bullet making its mark.

The knife riding on Cody's hip implies the aftermath of this scene, in which Yellowhand is scalped, with Cody crying, "The first scalp for Custer."

In depicting the event, Russell relied heavily on the illustrations included in a popular edition of Cody's autobiography. According to the account, Buffalo Bill was actually wearing a Mexican-style outfit of black velvet with silver buttons, decorated with lace and scarlet piping, and the Cheyenne wore a feather bonnet. Cody took the Cheyenne's bonnet, shield, weapons, and scalp.

EXTEND

 See pg. 61-62

Learn about Custer and the Battle at Little Bighorn, the event that preceded the duel of Cody and Yellowhand, to see why Cody wanted "The first scalp for Custer."

Pretend you are a news reporter on the scene of the duel between these two men. Write an account of the event for a newspaper.

How did Buffalo Bill get his name? Research Buffalo Bill's Wild West Show. What events were depicted in the stage show? Who portrayed the characters? How authentic was Cody's stage show?

Design a poster that advertises Buffalo Bill's Wild West Show. Write an accompanying newspaper column that will persuade readers to attend the show.

Read the letter Buffalo Bill wrote to his wife after his duel with Yellowhand. Discuss how attitudes towards Native Americans have changed during this century. How have film and art images such as this painting shaped our point of view?



Lesson Plans

*Captain William Clark
of the Lewis and Clark Expedition
Meeting with the
Indians of the Northwest*

Charles M. Russell
1897

Oil on canvas, 29 7/8 x 47 7/8"

CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists, through depiction of characters, action and setting, can portray a historical moment.

TEKS

The SRM Educator Guide lessons support inquiry-based discussion and align with the Texas Essential Knowledge and Skills for art, history and English language arts. To select correlations for your grade level visit the [Texas Education Agency TEKS website](#).

VOCABULARY

- **Background** - the parts of an artwork which appear to be farthest away from the viewer and lie behind objects in the foreground and middle ground.
- **Foreground** - the part of an artwork that appears to be closest to the viewer.



DESCRIBE

Study the painting. Note how the characters are arranged (separately or in groups) and where they are located in the composition.

INQUIRE

Who do you think are the most significant people? How do you know? (i.e., placement, size, clothing, gestures, composition) Are they strangers? Describe differences in their clothing. Choose one of the main figures and imitate their pose. Do their poses look natural? Study people around the main figures. Whom do they represent? Describe their facial expressions and gestures. How are they dressed?

Describe the setting. How does Russell create an illusion of space? Look at the background. Is the background connected to the events in the foreground?

SUPPOSE

What is the story of this work? What clues led you to this conclusion?



Heroes of the Old West
Sid Richardson Museum

INFORM

The Lewis and Clark Expedition took place from 1804–1806.

Russell painted this subject many times during his lifetime (including the mural for the Montana State Capital). He was so fascinated by the subject that he took a boat trip down the Missouri between Fort Benton and Fort Clagett at the mouth of the Judith River in 1913 to retrace a portion of Lewis and Clark's journey. Russell occasionally read from a copy of their journals along the way.

This rendition shows only William Clark stepping forward to shake hands with the Indian headman, while Charbonneau, husband of Sacagawea, interprets. York, Clark's African-American body slave, observes.

"In Search of York," written by Robert B. Betts in 1985, explains that York was Clark's body servant since childhood.

York was the first known black man to cross the continent north of Mexico. He played a significant role in one of the most notable explorations in history. Lewis cited York as the principle reason they were able to continue at a critical point in their journey. When Lewis and Clark were in search of the Shoshones, an Indian tribe whose horses were necessary to cross the Rockies, the suspicious Shoshones showed signs of running away until word of the black man reached them.

York was kind, intelligent, loyal, and courageous. He endured the degradation of slavery, as well as enjoyed the satisfaction of having done what no known African American man had ever done before. York stayed with Clark until Clark's marriage in 1808. The two men had a falling out sometime prior to 1811, when York was hired out to a man in Louisville. York was eventually freed by Clark. There is no documentation of the cause of their falling out, nor if they ever reconciled. York died of cholera while on his way to St. Louis, possibly to return to Clark.

The specific event Russell intended to depict is unclear. The Corps first reached the Mandan villages on the banks of the Upper Missouri River (Central North Dakota) in October of 1804. They built a fort across the river from the Mandan's main village, and remained there for the winter. It was there they hired Toussaint Charbonneau. When the painting was sold by its original owners in 1946, it was known as *Captain William Clark of the Lewis and Clark Expedition Meeting with the Indians of the Northwest* and the scene was purportedly set on the Marias River near the Great Falls of the Missouri (present-day Montana) in mid-June, 1805. Historian Brian Dippie states that the cradle boards, tipi designs, dress styles, and capote all are from a later period in history. An earth lodge village, not tipis, would have more accurately represented the Mandans' homes. What responsibility does the artist have in accurately re-creating an historical event?

EXTEND

What is the significance of this event to the development of the western United States? Research the Lewis and Clark Expedition, tracing their path. Read journal excerpts. Locate the Missouri and the Marias River. Study the Mandan Indians, learning about clothing and shelter appropriate to this time and place.

Re-enact this event in a "living" painting.

Imagine you are a Mandan tribe member who witnessed this event. Imagine a conversation among the key figures and write an account of the meeting. Or, imagine you are York, and write of his feelings about the reactions of the Shoshones.

Research important events in your city's history. Choose one that involved cooperation. Depict the event in a painting, placing your subjects in an appropriate setting.



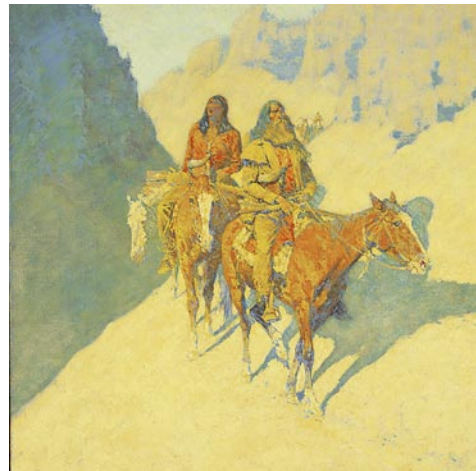
Lesson Plans

The Unknown Explorers

Frederic Remington

1908

Oil on canvas, 30 x 27 1/4"



CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists, through the use of color, can portray time of day and suggest a mood.

TEKS

The SRM Educator Guide lessons support inquiry-based discussion and align with the Texas Essential Knowledge and Skills for art, history and English language arts. To select correlations for your grade level visit the [Texas Education Agency TEKS website](#).

VOCABULARY

- **Warm colors** - the family of related colors ranging from the reds through the oranges and yellows. Warm colors suggest warmth and seem to move toward the viewer.

DESCRIBE

What time of day is portrayed in this painting? How does the artist express this? (colors) What season is it? Where is the light coming from? How do you know? What color has the artist used to suggest shadows? Look carefully at the man who appears closest to you. How is he dressed? Where is he looking? Describe the man behind him. In what direction is he looking? What weapons are they carrying? What are the items slung over their shoulders? How do these men earn a living? (Trappers) Can you see other people? How has the artist suggested that they lag behind the two men?

INQUIRE

Do these men seem prepared to meet any occurrence? Why?



Heroes of the Old West
Sid Richardson Museum

SUPPOSE

As the men emerge from the canyon into the light, they seem very alert to their surroundings. How does it feel to come from a darkened place into a blinding light? Does it take a while for your eyes to adjust?

Why are the men looking in two different directions? What do you think they might be anticipating? What do their facial expressions and body language say about the scene? (not relaxed) What are these unknown explorers searching for?

How do the colors of the painting contribute to the mood? Does the brightness of the yellows heighten the sense of danger? In this painting, does Remington more effectively create a mood of danger with details or with his use of light?

INFORM

Remington considered the perils which explorers and settlers had to overcome, as reflected in these words which he wrote in an 1897 letter to a pioneer:

I read your passage of the desert with gusto and have often wondered in riding New Mex. & Arizona how the devil the pioneers got over that country having no knowledge of the water. I suppose lots of them didn't as a matter of fact.

Trapping was a high-risk career. Brian W. Dippie, author and editor of many books and articles about the North American frontier, explains that the "violent mortality rate among one sample of 446 mountain men active between 1805 and 1845 was 40 percent!"

EXTEND See pg. 65

Locate a journal of an early American pioneer, explorer, or trapper and read about their experiences. What were their fears? What were their hopes? What obstacles did they overcome? Then create a journal of your own, with written entries of your own imagined experiences.

If you were going to give this painting a new title, what would it be?



Lesson Plans

The Luckless Hunter

Frederic Remington

1908

Oil on canvas, 26 7/8 x 28 7/8"

CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists can create a narrative painting that uses color to depict time of day and to evoke mood.

TEKS

The SRM Educator Guide lessons support inquiry-based discussion and align with the Texas Essential Knowledge and Skills for art, history and English language arts. To select correlations for your grade level visit the [Texas Education Agency TEKS website](#).

VOCABULARY

- **Asymmetry** - a type of balance in which the two sides of a design are not alike, yet have equal visual weight.
- **Cool colors** - family of related colors which ranges from the greens through the blues and violets. Cool colors suggest coolness and seem to recede from the viewer.
- **Symmetry** - a form of balance in which parts on both sides of a center line are similar.



DESCRIBE

Look closely at the Native American man depicted in *The Luckless Hunter*. What words describe him, and his situation? What emotions might he be feeling? What is the time of year? How does the artist express this? Time of day? How do you know? Name the colors used by the artist. Are they warm or cool colors? What do they imply? Look for clues that tell you the wind is blowing.

Describe the setting. What is in the background? Describe the landscape in the foreground. Where are the man and his horse situated on the picture plane? What impact does this have on you as the viewer? Is the balance symmetrical or asymmetrical?

INQUIRE

What conditions contributed to *The Luckless Hunter's* situation?



Heroes of the Old West
Sid Richardson Museum

SUPPOSE

What sounds might you hear if you were able to step into this painting?

Who or what might be this man's "enemy" in this painting?

Do you think that this is a portrait of a Native American person that Remington knew personally, or could it represent a sentiment about something?

INFORM

Late in Remington's life, the artist frequently painted pictures without clear victories. This painting was completed during the last year of Remington's life. Noted historian Brian Dippie believes that after Remington passed his 40th birthday he recognized his growing physical decline, and mourned the fading of the Wild West. Remington became a "student of mood, and some of his paintings were infused with a brooding intensity."

EXTEND See pg. 56, 63

Write a descriptive paragraph, or a cinquain poem, which expresses the mood of this painting.

Compare and contrast this painting with different depictions of Native Americans, such as Remington's *Captured* or Charles Russell's *Trouble Hunters*.

Write an imaginary conversation that could take place between the Native American in Frederic Remington's *The Luckless Hunter* and the Native American depicted in Charles Russell's *The Scout*.



Lesson Plans

When Blackfeet and Sioux Meet

Charles M. Russell

1908

Oil on canvas, 20 ½ x 29 7/8”

CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists, through detailed depiction of characters, setting, and action, can illustrate a dramatic story that portrays aspects of a culture.

TEKS

The SRM Educator Guide lessons support inquiry-based discussion and align with the Texas Essential Knowledge and Skills for art, history and English language arts. To select correlations for your grade level visit the [Texas Education Agency TEKS website](#).

VOCABULARY

- **Culture** - the behaviors, customs, ideas and skills of a group of people.



DESCRIBE

Take a moment to study this painting. What is happening? What information has the artist given you about this event? Observe the people in the painting, noting the position of their bodies and where they are located in the composition. The work is titled *When Blackfeet and Sioux Meet*. Describe the positions of the horses that belong to the three central figures. What action is taking place behind the figures in the foreground? Look at the details. Describe the weapons, shields, markings on the horses, clothing, and paint on the warriors' bodies. Do you think these markings have meaning? What else do you notice about the painting?



Heroes of the Old West
Sid Richardson Museum

INQUIRE

How has the artist painted this scene so that the action seems to be frozen in time, right before our eyes?

Who are the Blackfeet? Who are the Sioux? Can you tell a difference between the two tribe's members? The Native American with the upraised tomahawk, and the dismounted rider, are Sioux. The warrior who is thrusting the lance at the dismounted rider is a Blackfeet; this action will earn him a coup if he should manage to ride away safely from the two Sioux. The red handprint on the downed pony indicates that the dismounted rider has earned an honor in hand-to-hand combat in a previous battle.

SUPPOSE

What could be the reason for this battle? Who will ride away?

INFORM

In *The Sioux: Life and Customs of a Warrior Society*, the author, Royal B. Hassrick, explains what is meant by the counting of a coup:

The basis of the (plains Indian) war honor system was the coup....A system of graduated points was evolved wherein the first man to touch an enemy was awarded a first coup or 'direct hit'...Credit was given for touching, not killing, an adversary, except in hand-to-hand combat. It was the daring required of close contact for which the honor was given...To count coup, one might use his hand, his bow, his lance, or certain societal paraphernalia like rattles or whips.

EXTEND See pg. 64

Find out what regions of the United States were occupied by these two tribal groups prior to European exploration.

Research the symbols of the Blackfeet or Sioux. Design a shield using some of the symbols that would convey something meaningful about you.

Learn how Blackfeet warriors earned their names. Give the warriors in *When Blackfeet and Sioux Meet* names based upon their depicted activities.

Write a paragraph that describes important details in this painting and explore how those details relate to the meaning of this work of art.



Lesson Plans

The Cow Puncher

Frederic Remington

1901

Oil on canvas, 28 7/8 x 19"

CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists can portray a person who may symbolize opinions or standards of conduct.

TEKS

The SRM Educator Guide lessons support inquiry-based discussion and align with the Texas Essential Knowledge and Skills for art, history and English language arts. To select correlations for your grade level visit the [Texas Education Agency TEKS website](#).

VOCABULARY

- **Quirt** - a riding whip with a short handle and a lash of braided rawhide.
- **Symbol** - a visual image that stands for something else, especially a letter, figure or a sign that represents a real object or idea.



DESCRIBE

What is the subject of this painting? What colors are used to depict the horse and rider? In what direction are the horse and rider headed? At what speed would you imagine him to be traveling? How can you tell? Describe the horse's face and body position. Describe the horse's rider. Can you see the expression on the puncher's face? How is he dressed? What is he doing with his hands? In what kind of setting are the horse and rider placed? Has the artist given you any clues? Find the darkest blacks in the painting. Find the lightest grays in the painting.

INQUIRE

How would you describe the mood of this painting?



Heroes of the Old West
Sid Richardson Museum

SUPPOSE

Why do you think Remington would choose to paint this work in black and white? Do you think that the mood of the painting would change if Remington had painted the horse and rider in different colors? How might the meaning of the painting change if the horse and rider had been set in a specific location?

Collier's Weekly printed this painting on the cover of its September 14, 1901, edition. A poem written by Owen Wister accompanied the painting. Read the poem aloud and listen carefully to the words:

No more he rides, yon waif of might,
His was the song the eagle sings;
Strong as the eagle's his delight,
For like his rope, his heart hath wings.

What feeling does Wister's poem express? Why did "yon waif of might" ride no more? What developments (i.e., railroads, barbed wire fences) took place in our nation that changed the cowboy's role in relation to the cattle industry?

Does the work of art seem to fit the mood of the poem?

Do you think that Remington meant this to be a portrait of someone he knew, or could he be representing the ideal of a cowboy?

According to Brian Dippie, by the year 1900 Remington "was given to mourning the passing of his West." During a trip to Colorado that year, Remington's sentiment was reflected in the words of a letter he wrote to his wife, "Shall never come west again. It is all brick buildings--derby hats and blue overhauls--it spoils my early illusions--and they are my capital."

Some time later, the verse was revised by Wister to reflect Remington's tribute to the cowboy, the mythical figure of America's West:

He rides the earth with hoofs of might,
His is the song the eagle sings;
Strong as the eagle's, his delight,
For like his rope, his heart hath wings.

INFORM

While the sentiment of the mythical figure was present in this painting, some criticized its accuracy of detail. Charles Russell made this observation about the painting in a 1908 edition of *Collier's Weekly*, "That fellow may be able to handle a rope with his quirt hanging on his right wrist while he's roping; but I never saw it done in real cow work myself."

EXTEND See pg. 56

Locate photographs and descriptions of the process of throwing a loop. Study the painting to determine the reason for Russell's criticism.

Compare *The Cow Puncher* with Remington's *The Puncher*. How are they alike? How are they different?



Lesson Plans

The Ambushed Picket

Frederic Remington
1886

Pencil, pen and ink, and watercolor on paper
9x11 7/8"

CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists sometimes make sketches on paper to capture a main idea that will be explored further at a later date.

TEKS

The SRM Educator Guide lessons support inquiry-based discussion and align with the Texas Essential Knowledge and Skills for art, history and English language arts. To select correlations for your grade level visit the [Texas Education Agency TEKS website](#).

VOCABULARY

- **Illustrator** - an artist who creates designs and artworks for books or periodicals that explain the text or show the events in a story.



DESCRIBE

The majority of the works in the Sid Richardson Museum are oil on canvas. This is one of the few exceptions. The work is on paper, with media of watercolor, pencil, pen and ink. Note the writing on the bottom of the work.

Describe the position of the horse's legs and head. Describe the movement of the horse's mane and tail. What has happened to the horse's rider? Describe the position of the rider's legs and arms. Do the rider's clothes give you any clues about his occupation? (soldier) Where is his rifle? Does the artist give us many clues about the setting for this event?

INQUIRE

In this work, what do you think was more important to the artist - capturing a moment of action, or depicting photographic details? The work is a sketch, and one purpose of a sketch is to capture the main action so that the artist can remember what was important when s/he goes back later to her/his studio to create a finished work.



Heroes of the Old West
Sid Richardson Museum

SUPPOSE

The title of this painting is *The Ambushed Picket*. What does it mean to be ambushed? What is a picket? Who could have ambushed the soldier?

INFORM

In 1886, Remington was in Arizona covering the Geronimo campaign for *Harper's Weekly*. He patrolled in the Santa Catalina Mountains with Company K of the Tenth Cavalry, an African American regiment.

The Ambushed Picket appeared as one of thirteen ink drawings that were collectively titled *Types from Arizona*, published in the August 21, 1886, edition of *Harper's Weekly*. As in the case of *The Riderless Horse*, the incident portrayed in *The Ambushed Picket* is a product of Remington's imagination, representing incidents in the Geronimo campaign. According to scholar Brian W. Dippie, subjects "such as these, full of violent, pounding action, captivated the public and established Remington as the premier Western illustrator of his day. He knew what he wanted to paint, and that it was already in the past."

Remington wrote notes on the sketch. Look at the upper left corner of the sketch, where Remington wrote "No. 2." Look at the explanatory notes written on the bottom that read:

"The ambushed picket" / Arizona 1886 - ; - please return the sketches - ; dust - mesquit: - foot caught in stirrup - horse reins caught in saddle gear / carbine draggin from sling.-

Remington reworked this sketch and it was published years later in the June 8, 1889, issue of *Harper's Weekly*.

EXTEND See pg. 66-69

Locate the Santa Catalina Mountains in Arizona.

Who was Geronimo? Read about Geronimo, and the 10th Cavalry at Geronimo's campaign.

Remington was both an illustrator and a writer. Create a story about the soldier in *The Ambushed Picket*. Use colorful illustrations, just as Remington would have done.

To learn more about the role of the African American soldier in post-Civil War American history, read the enclosed information entitled "The Buffalo Soldiers." (pg. 66-69)



Lesson Plans

The Riderless Horse

Frederic Remington
1886

Pencil, pen and ink, and watercolor on paper
9 x 11 7/8"

CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists sometimes make sketches on paper to capture a main idea that will be explored further at a later date.

TEKS

The SRM Educator Guide lessons support inquiry-based discussion and align with the Texas Essential Knowledge and Skills for art, history and English language arts. To select correlations for your grade level visit the [Texas Education Agency TEKS website](#).

VOCABULARY

- **Sketch** - a quick, simple drawing without much detail that captures the main features of an object or scene and may be used as a reference for later work.
- **Studio** - an artist's workplace.



DESCRIBE

Do not reveal the title of this work. Describe the scene that is taking place. Describe the horse and its rider. What is the man leading? What is the other horse carrying? Are you able to determine the setting?

INQUIRE

Why would the artist leave out the details of the setting? The work is a sketch. One purpose of a sketch is to capture the main action so that the artist can remember what was important when s/he goes back later to her/his studio to create a finished work. Note the artist's explanatory remarks on the bottom of the work. Make up a title for this painting. Explain your thoughts. The title of this painting is *The Riderless Horse*. How does this compare with your title?



Heroes of the Old West
Sid Richardson Museum

SUPPOSE

Who was the other rider? What happened to him? What will happen next? How does the inclusion of the riderless horse add to the mystery of the painting?

INFORM

When the post-Civil War army was reorganized in 1866, four of the newly created regiments, the 24th and 25th infantries, and the 9th and 10th cavalries, were made up of African American enlistees, all of whom would see active service on the Western frontier. Military service offered African American men a rare opportunity for achievement, resulting in the lowest desertion rate and the highest re-enlistment rate in the frontier army. At a time when most soldiers were scorned as misfits, these men were upheld as paragons of military discipline. As one Montana newspaper reported, "There are no better troops in the service."

The Plains Indians dubbed the troopers "Buffalo Soldiers," perhaps due to the troopers' heavy overcoats, hair texture, or because they were as hard to bring down in a fight as the buffalo. The troopers bore the name with pride.

In 1886, Remington was in Arizona working as a correspondent, covering the Geronimo campaign for *Harper's Weekly*. He patrolled in the Santa Catalina Mountains with Company K of the Tenth Cavalry, an African American regiment. Remington witnessed no actual battles during that time, and therefore the resulting sketches were based upon his imagination and/or the stories he heard.

Remington's notes on the painting say:

"sketch with K. Troop 10th Cav/mesa near Santa Catalinas (Catalinas), Arizona 1886. sand and dust. – brown sorrele horse. – 'The riderless horse.'"

The Riderless Horse appeared as one of thirteen ink drawings which were collectively titled *Types from Arizona*, published in the August 21, 1886, edition of *Harper's Weekly*. In this version, the soldier's head is slightly ducked, giving the impression that he is escaping under fire.

EXTEND

 See pg. 66-69

Write a short story about the event the rider has witnessed.

To learn more about the role of the African American soldier in post-Civil War American history, read the enclosed information sheet entitled "The Buffalo Soldiers." (pg. 66-69).



Lesson Plans

Rounded-Up

Frederic Remington

1901

Oil on canvas, 25 x 48"



CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists, through depiction of characters, setting, and action, can tell a story.

TEKS

The SRM Educator Guide lessons support inquiry-based discussion and align with the Texas Essential Knowledge and Skills for art, history and English language arts. To select correlations for your grade level visit the [Texas Education Agency TEKS website](#).

VOCABULARY

- **Atmospheric perspective** – a method of implying depth and distance in a painting by using fading colors and hazy details in distant objects.

DESCRIBE

What is happening in this painting? What clues did the artist give you so that you knew gunfire had occurred? Describe the central standing figure. How is he dressed? What is in his right hand? What gesture is he making with his left hand? With whom does he appear to be speaking? (the scout) Describe the scout's clothing, weapons, and the gesture he is making. Look at the soldiers surrounding the central standing figure. Describe each man's appearance and actions. Where are the soldiers looking? What has happened to their horses? Do you see other people other than the men in soldiers' uniforms? What are they doing? Are they friends or enemies of the soldiers?

Describe the action taking place in the background. How does the artist indicate distance? Where are the strongest colors located? These colors draw our eyes to the action in the painting. Observe how the colors, and the imaginary geometric shape formed by the arrangement of the soldiers (a triangle), lead our eyes to the man who has been killed.



Heroes of the Old West
Sid Richardson Museum

INQUIRE

Does the enemy outnumber the soldiers? Have the soldiers sheltered themselves from the oncoming bullets? Does this battle scene seem realistic to you? Why or why not? What shape is the painting? (elongated horizontal rectangle) If the painting had been painted on a square canvas, how would that have altered the panoramic feel of the painting?

SUPPOSE

If you could hear the conversation taking place between the officer and the scout, what do you imagine they might be saying to each other? Why do they appear to be so calm in the midst of such chaos? Imagine a conversation in the middle of a heated battle.

Will the soldiers win the battle against their enemy?

INFORM

No one knows why Remington chose to portray the event in this way. The theme of brave men battling insurmountable odds often appears in Remington's works. The passive response of the soldiers depicted in *Rounded-Up* is puzzling. In *Remington & Russell: The Sid Richardson Collection*, author Brian Dippie elaborates:

But why the scouts would expose themselves in such a fashion is as inexplicable as the action is difficult to comprehend.... Surely a determined show of force on the part of the soldiers would be more than enough to lift the siege. The plain is flat, the enemy is visible -- and the path to honor open and obvious. Perhaps... Remington meant to convey misgivings about the action shown....

EXTEND

 See pg. 56

Compare *Rounded-Up* with artworks by other artists that depict battles of individuals against insurmountable odds. How would you characterize the individuals? Heroic? Defeated? How did the artists create that impression?

Do you think the men in *Rounded-Up* are heroic? If you were the artist, what changes would you make to depict the drama of real battle?



Lesson Plans

Among the Led Horses

Frederic Remington

1909

Oil on canvas, 27 x 40"

CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists can depict a specific moment of time, implying cause and effect.

TEKS

The SRM Educator Guide lessons support inquiry-based discussion and align with the Texas Essential Knowledge and Skills for art, history and English language arts. To select correlations for your grade level visit the [Texas Education Agency TEKS website](#).

VOCABULARY

- **Contrast** - the degree of difference between colors, shapes, and other elements in an artwork (i.e., light and dark, rough and smooth).



DESCRIBE

What is happening in this painting? Where is the action centered (focal point)? What has caused the horse to fall on the ground? Describe the horse's posture, and face. What clues did the artist give you so that you knew gunfire had occurred? Where did the gunfire come from? How do you know? What human figures are in the distance? Where do the soldiers seem to be looking? Do they seem prepared for a battle? Why or why not? Describe the faces of the three horses that are standing around the downed horse. What time of day is it? Where is the light coming from? Describe the colors used in the painting. Do the warm colors add to the atmosphere of tension?

INQUIRE

Why are the horses' feet hidden from view? (topping a hill)
Why are the soldiers unprepared for gunfire? (their view was blocked by the hill)



Heroes of the Old West
Sid Richardson Museum

SUPPOSE

What event has Remington portrayed in this painting? Who fired the shots, and for what reason? How does it add to the mystery of the painting when we cannot see who fired the shots?

INFORM

Remington painted this work in his studio in July of the last year of his life. Paintings created at this time in his life focused on light and air. Of paintings viewed in a 1909 exhibit, critic Royal Cortissoz said that Remington's day scenes were filled:

with keen, dry air and dazzling light....paintings in which sharp and glittering contrasts of color bring out the potency of light and air on the plains and contribute as by a kind of nervous emphasis to the effect of violent action which seems inseparable from many of his themes.

Often, as historian Brian Dippie explains, these late works were reaction pieces, in which the cause for the reaction of the characters is not visible in the picture. In this artwork, we see the effect, but Remington has left the cause to our imagination.

EXTEND See pg. 64

Write a descriptive story that begins prior to the shooting, describing the surprise attack, and concluding with the description of the response of the soldiers.

To see another Remington painting that shows the effects from an unknown cause, view the nocturne *Taint on the Wind*.



Student Activities

COMPARE & CONTRAST

Choose two works of art to compare and contrast. Study them carefully. In the open area of the left circle, list the characteristics that are true only to artwork #1. In the open area of the right circle, list the characteristics that are true only to artwork #2. In the area where the two circles overlap, list the characteristics that are true of both artworks.

ARTWORK #1

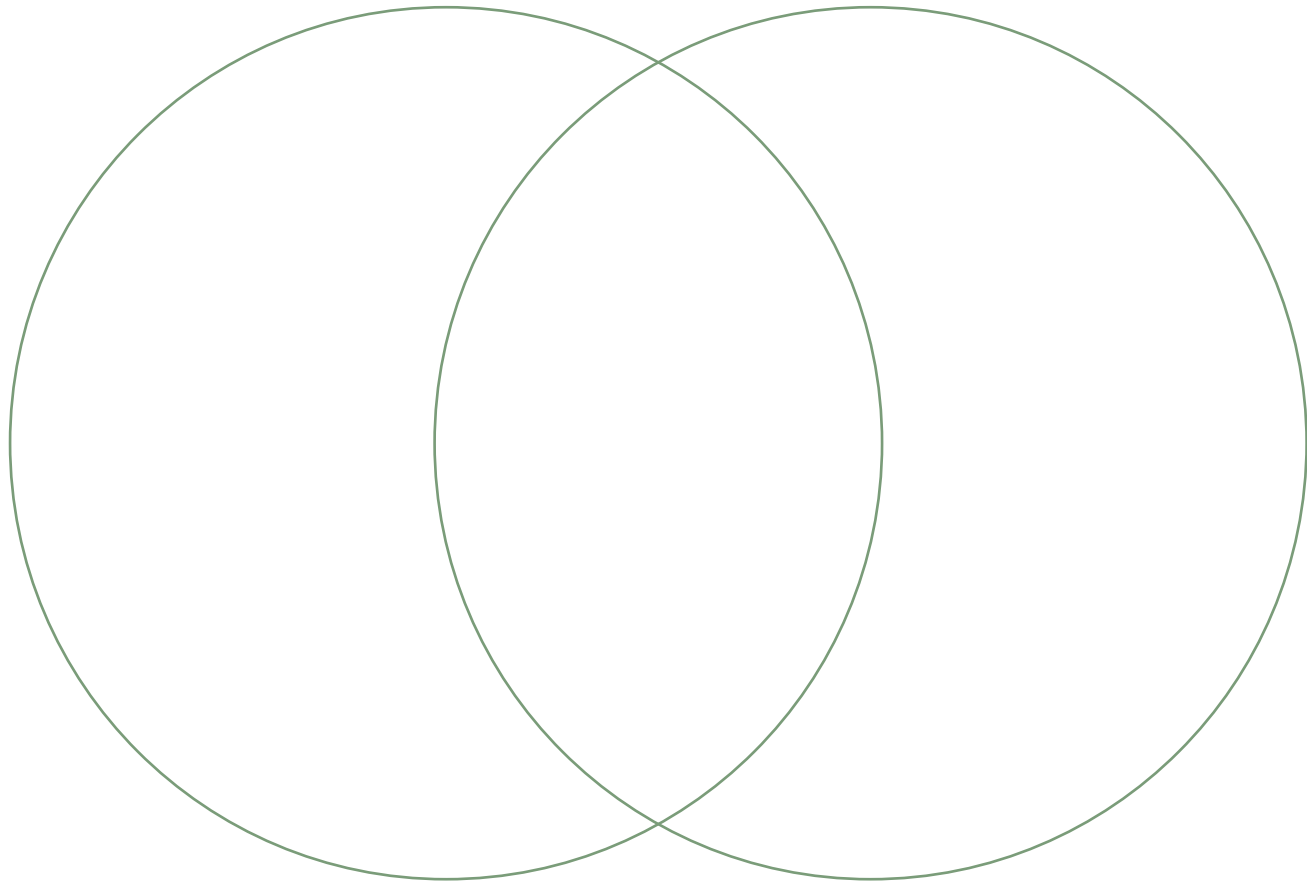
unique characteristics

shared

characteristics

ARTWORK #2

unique characteristics



Using the words and phrases listed above, write a paragraph comparing and contrasting the two artworks.



Heroes of the Old West
Sid Richardson Museum

DEAR...

Pretend you are a character in this painting. Write a letter home (to a friend or someone in your family). Write about what you see, what is happening, and how you feel. (Use the back of this page if you need more space).



Student Activities

PARFLECHE DIRECTIONS

Many Plains Indian groups used a parfleche, a rawhide carrying case, to hold objects such as dried food and clothing. The name is of French origin, and it was used as early as 1700 to mean rawhide articles. Parfleches ranged in size from one to three feet long and six to eighteen inches wide. Pocket-sized parfleches were also used. Sides, then the ends, were folded to make an envelope. Holes were punched into the rawhide and laced with hide strips to tie the ends together. Women usually decorated the cases with simple, geometric designs, using bright colors, such as red, black, yellow and green.

Materials: one large grocery bag (or 18 x 27" piece of butcher paper), pencil, crayons, and two pieces of string.

Tools: ruler, scissors, hole punch, and large needle.

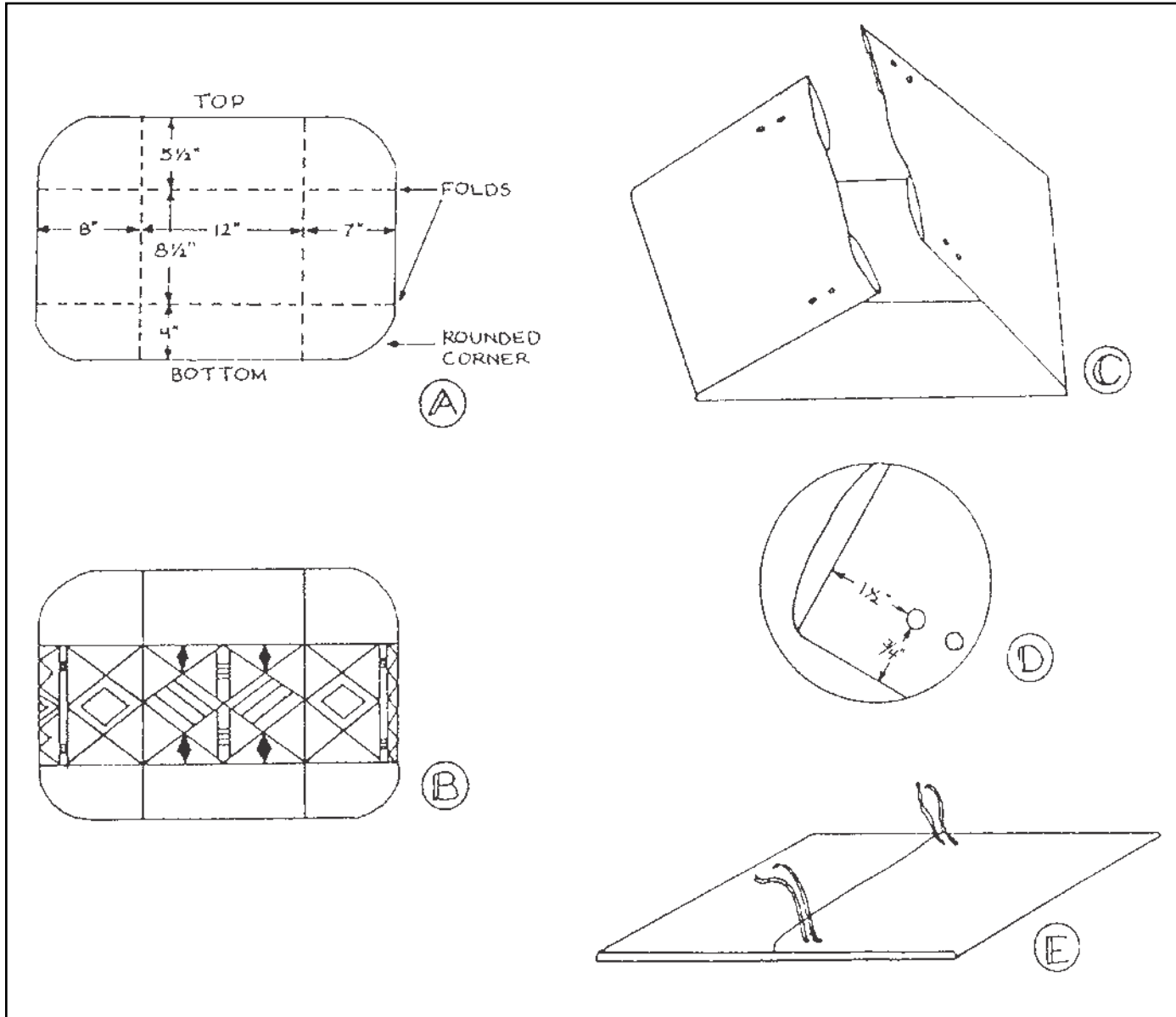
Procedure:

1. Loosen glue seams and open grocery sack.
2. If desired, crumple sack to simulate leather appearance.
3. Measure sack as shown. (See figure A.) This parfleche is designed to hold standard 8 1/2 x 11" notebook paper. Lightly sketch in the dotted lines on the bag.
4. With scissors, round out corners of the bag.
5. Fold bag along the dotted lines, folding in the overlapping "top" and "bottom" edges first.
6. Fold in sides to see parfleche take shape. Re-open the bag and flip it over on the table to draw a simple, geometric design on the outside. The design area will be outlined by the folds. (See Figure B.)
7. Color design with crayons. Press hard to get strong colors.
8. Punch holes in bag as indicated. (See Figures C & D.)
9. Lace one piece of string for each side, threading through overlapping holes to secure. (See Figure E.)

Source: Adapted from Irene Tejada, "Brown Bag Ideas: The Parfleche," **School Arts**, March 1985, 20-21.



PARFLECHE



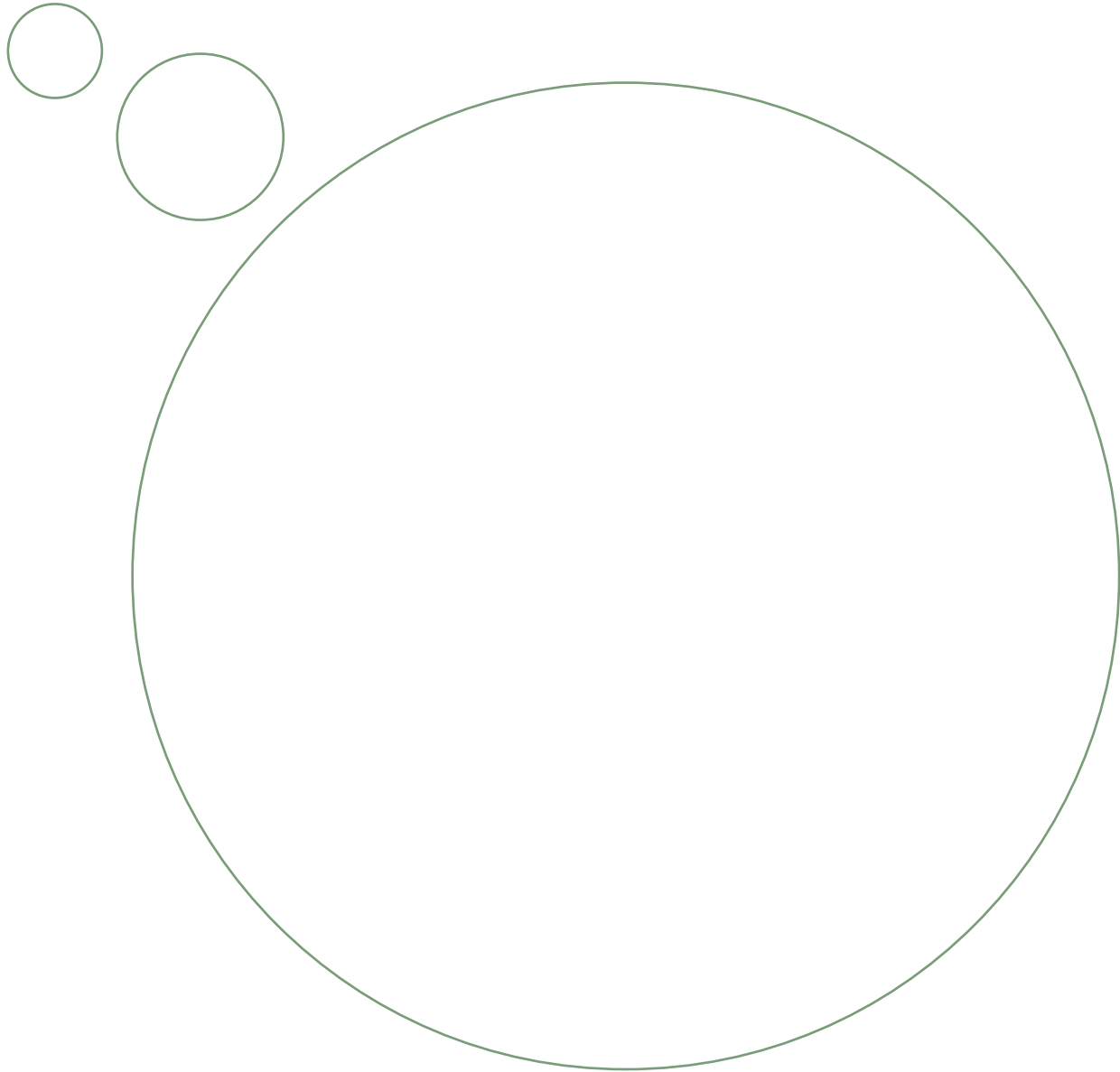
Source: Adapted from Irene Tejada, "Brown Bag Ideas: The Parfleche," *School Arts*, March 1985, 20-21.



Student Activities

THOUGHT BUBBLE

Imagine you could read the thoughts of a character in the painting. In the bubble below, write down the character's thoughts.



Heroes of the Old West
Sid Richardson Museum

A LETTER FROM BUFFALO BILL TO HIS WIFE LOUISA

William F. (Buffalo Bill) Cody mailed the following letter to his wife, Louisa, after his duel with Chief Yellowhand. The duel took place in 1876, the same year as the Battle at Little Bighorn.

The punctuation, capitalization and spelling are exactly as the original.

Red Cloud Agency
July 18th, 76

My Darling Lulu

We have come in here for rations We had had a fight I killed Yellow Hand A Cheyenne Chief. in a single handed fight You will no doupt hear of it through the papers. I will am going as soon as I reach Fort Laramie the place we are heading for now, Send the War Bonnet Shield bride whip arms and his Scalp to Kerngood to put up in his window I will write Kerngood to bring it up to the house so that you can show it to the neighbors We are now ordered to join Gen. Crook and will be there in two weeks write me at once to Fort Laramie Fetterman Wyoming. My health is not very good I have worked my self to death. although I have shot at lots of Indians I have only one scalp I can call my one that fellow I fought single handed in sight of our command and the cheers that went up when he fell was deafening.

Well Lulu I have no more time to write now will write from Laramie to every body and long letters

Good bye my Lulu a thousand kisses to all from your Hubby

Willie

Lulu

We have lost Gen Carr Gen Merritt has taken command as he ranks Carr.



Student Activities

LIVE AND ON THE SCENE REPORT FROM...

I am stepping into _____

It was painted by _____

I am standing _____

From here I can see _____

If I could walk further into the picture _____

The colors I see in the picture are _____

These parts of the picture are in shadow, or seem hazy: _____

These parts of the picture are in bright light: _____

One word that describes the mood of the picture is _____

I think it is interesting, or important, that _____

Reporter's Name: _____



Heroes of the Old West
Sid Richardson Museum

CINQUAIN POEM

Choose a work you would like to write a cinquain about. A cinquain is a five-line poem. Write your poem, carefully following the directions below.

Line 1: One noun
Person, place or thing

Line 2: Two adjectives
Describe the noun

Line 3: Three verbs
Action or "ing" words

Line 4: Four-word phrase
Describe the noun

Line 5: One noun
Another word for the word in Line 1



Student Activities

TELLING A PAINTING'S STORY

STEP ONE: MAKE A LIST OF DETAILS

- Closely observe the painting.
- List every detail that you see in the work.
- List countable things in the work.
- List anything that is not in the picture, for example, anything that is hidden from your view.
- Do not include how you feel about the work. Do not include your reaction to the story in the painting.

STEP TWO: WRITE A SHORT DESCRIPTION

- Give information, using the list of details created in step one.
- Do not try to list all of the details. Choose the ones that are most important.
- Do not make any judgments about the painting.
- Write so that a reader could immediately recognize the work.

STEP THREE: WRITE A STORY ABOUT THE PAINTING

- Tell the story of the painting. Use your description to help you create your story.
- Think of the painting as a frame in a movie. "Unfreeze" the frame, and set the painting to motion.
- Write the story of either what is happening in the work, what has just happened, or what is going to happen.

From *Collecting Their Thoughts: Using Museums as Resources for Student Writing*, Smithsonian Institution Office of Elementary and Secondary Education, Washington, D.C., 1994.



Heroes of the Old West
Sid Richardson Museum

NAME THAT PAINTING

A narrative painting tells a story.

The painting's title often gives us a clue about what the artist thought was most important. It may tell us about the action, the setting, the character/s, why the action is taking place or the main idea.

Working with a partner, think up a title (a phrase that sums up the story) for this narrative painting. Write your title in the center of the frame below. Be ready to tell us how your title describes what is important about the painting.



Student Activities

THE BUFFALO SOLDIERS

Nearly 200,000 black soldiers fought in the Civil War with the Union to gain freedom for their people, and they fought well. So, on July 28, 1866, a year after the end of the Civil War, an act of Congress entitled "An Act to increase and fix the military peace establishment of the United States" was approved. This act set up six new military regiments-- two of cavalry and four of infantry-- as an experiment in using Negro soldiers as part of the regular army. These units were composed entirely of African-American soldiers, but generally had white officers. They became known by the Indians as "Buffalo Soldiers" because they were tireless. Once they were on the trail, the soldiers could not be shaken off. The Indians also compared their hair to the wool of the buffalo. The soldiers accepted this title proudly, knowing the great respect the Indians had for the buffalo. The Buffalo Soldiers were assigned to the Western frontier where they earned a reputation for bravery and service.

In the summer of 1867 the troops moved westward, marking the beginning of more than twenty years of continuous service in Indian Territory, on the plains of Kansas, Texas, along hundreds of miles of the Rio Grand and in Mexico, in the mountains and deserts of New Mexico and Arizona, and finally in Colorado and the Dakotas. Their duties on the frontier were keeping the Indians peaceful and on their reservations, building roads, finding horse thieves, building and repairing military posts, mapping large areas of uncharted country, erecting telegraph lines, escorting stagecoaches, and serving as guides to settlers. By 1871, all black troops were stationed at various posts in Texas and the Indian Territory. This made one out of every five of the mounted troopers in that area of the West black, yet all officers of these troops were white. There was often a

Research collected by Terri Colca,
Sid Richardson Museum Intern, Spring 1998

close relationship between officers and men in the black regiments. Frederic Remington, who spent much time with the Buffalo Soldiers, said:

Personal relations can be much closer between white officers and colored soldiers than in white regiments, without breaking the barriers which are necessary to army discipline. The men look up to a good officer, rely on him in trouble, and even seek him for advice in their small personal affairs.

It was not until 1877 that a Negro officer, Henry O. Flipper, the first black graduate from West Point was assigned to the Tenth Cavalry. Part of the reason behind the lack of African-American officers was the fact that many of the soldiers could not read or write.

The black troops were very disciplined and had a strong desire to succeed, not only for themselves as soldiers, but for all blacks in America. In 1889, the Secretary of War, Redfield Proctor, announced that the rate of desertions in the black regiments was only two percent compared to the twelve percent desertion ratings in the white regiments. A failure on the part of a group of black troops to carry out orders or to show determination and bravery was never recorded. General David Hunter said of the Buffalo Soldiers:

I find the colored regiments hardy, generous, temperate, strictly obedient, possessing remarkable aptitude for military training....I believe them capable of courage and persistence of purpose which must in the end extort both victory and admiration.

(Continued on page 68)



Heroes of the Old West
Sid Richardson Museum

The country of the Buffalo Soldier



Student Activities

THE BUFFALO SOLDIERS

Behind the excellent service records of the Buffalo Soldiers were many hardships. The Army's attitude toward the black regiments was based on experience in working with them. Those who had served with them were impressed with their ability as soldiers, but those who did not have that experience still doubted their skills. When marching, the black soldiers were required to stay ten to fifteen yards behind white soldiers. Prejudice was not the only difficulty that the Buffalo Soldiers faced. Among other trials for them on the frontier were their supply of old, tired horses, poor food quality and variety, and overall bad living conditions. As Lieutenant Grote Hutcheson, adjutant of the Ninth Cavalry reported:

...a bedsack filled with straw made a very good bed for the fortunate possessor, while the less favored ones were often at their wits end to improvise a comfortable resting place...Sheets, pillows, white shirts...and barrack shoes were not dreamed of and bath tubs were unknown...

And Scott Lovelace, Corporal Tr. 1 of the Tenth Cavalry, said "I have slept many a night on the cold, frozen ground covered with five foot of snow, without an overcoat, blanket, or shelter tent, with half rations..."

Through all of this hardship, the Buffalo Soldiers persevered by remembering the words of Frederick Douglas, a man who

escaped slavery and dedicated his skills as a speaker and writer in the Abolitionist movement to eliminate slavery. In 1863 he wrote concerning the opportunity for black men to serve in the military:

This is our golden opportunity. Let us accept it, and forever wipe of the dark reproaches unsparingly hurled against us by our enemies. Let us win for ourselves the gratitude of our country, and the best blessings of our posterity through all time.

The Buffalo Soldiers were a major force in promoting peace and advancing civilization along the frontier. Their strong commitment to duty helped them to endure the hardships of the west. But the tradition of these honorable soldiers went beyond the settlement of the west. Buffalo Soldiers served at Wounded Knee, fought Crazy Horse, and helped capture Geronimo and Billy the Kid. After the Indian wars they fought alongside Teddy Roosevelt and the Rough Riders in Cuba and served in the Philippines. They survived as corps until Harry Truman, the first American president to change the segregation of the armed forces, signed Executive Order 9981 on July 26, 1948. This order created the President's committee on Equality of Treatment and Opportunity in the Armed Services. After two years, the committee reported that there had been some reduction in the inequalities that existed in the military.



Heroes of the Old West
Sid Richardson Museum



F. Remington, detail of Buffalo Soldier, *The Riderless Horse*, 1886 © Sid Richardson Museum

BIBLIOGRAPHY

Carroll, John M., ed. *The Black Military Experience in the American West*. New York: Liveright, 1971.

David, Jay and Elaine Craine, ed. *The Black Soldier From the American Revolution to Vietnam*. New York: William Morrow and Company, 1971.

Erwin, Sarah, ed. *The Buffalo Soldier on the American Frontier*. Thomas Gilcrease Museum Association, 1996.

Fowler, Arlen L. *The Black Infantry in the West, 1869-1891*. Westport, Connecticut: Greenwood Publishing Corporation, 1971.

Leckie, William H. *Buffalo Soldiers, A Narrative of the Negro Cavalry in the West*. Norman: University of Oklahoma Press, 1967.



Teacher Resources

WHY TEACH ART?

Why should art be a part of our students' education? The National Endowment for the Arts, in an attempt to summarize the variety of purposes for art education, has described four basic goals:

Civilization - Art provides students access to the achievements of our civilization and other civilizations, spread across vast distances of history and geography. Works of art of all civilizations help provide a basis for multicultural literacy, through which students may better understand not only themselves and their own heritage, but also that of the diverse peoples who share this world.

Creativity - Art fosters creativity, the ability to say and express thoughts, feelings, and values in visual form. Creativity is not simply the manipulation of art materials, but the purposeful exercise - using skills, technologies, and materials with which the student has become competent - of mind, heart, and hand in the translation of the student's private visions into public realities.

Communication - Art teaches effective communication and opens doors for students to an entire world of nonverbal forms of communication that carry powerful messages in our culture and others. The study of art's potential to communicate ideas, emotions, and values is fundamental to students' understanding of their world and their ability to function effectively within it.

Choice - Art teaches students to make choices based on critical assessment, not simply personal preference. It provides models that can help students learn to make critical choices and become discriminating consumers of the multitude of ideas and values that circulate in our culture. Art education nourishes the idea that life's important problems have more than one answer and that a variety of solutions may be created in response to any given problem.

Adapted from the National Endowment for the Arts.

VISUAL WARM-UPS

THREE CHANGES: Group leader asks for a volunteer, who will strike a pose for the group. Leader has the group turn away and makes three changes to the pose of the volunteer. Group turns back to face the volunteer and tries to guess the changes that were made. How does memory trick us?

TURN AROUND: Group is allowed one minute to study a painting, and then they must turn away to face the opposite wall. Students are asked to describe the features of the painting as completely as possible from memory. When group seems to be stumped, leader can allow another 30-second look. Leader can facilitate description by guiding students with such prompts as "Describe the background...middleground...foreground." How does repeated looking change one's perceptions? What parts are most memorable? Why?

SOUND SYMPHONY: Leader asks students to stand in front of a painting and name any object that might produce a sound or be associated with a sound. Student also recreates the named sound for the group. Leader divides group into sound sections (like an orchestra). After a "tune-up" practice, leader orchestrates different groups to produce their assigned sound loudly or softly upon directions and creates a group symphony of sounds related to the painting. How did participation change one's impression of the painting?

I PACKED MY BAG: Describe the scene in the painting. Tell students that they are going to "visit" this scene, and each one may take one object that would be useful in the context of the painting. Ask each student to name their object and explain how they will use it in the scene. Make up a story about the work of art and incorporate the objects. How do students' relationships with the artwork change?

JEOPARDY: Standing in front of an artwork, leader states the answers, and students generate the appropriate questions. Allow for diversity of questions that could yield the same answer. How did the challenge of finding questions differ from providing answers?



Heroes of the Old West
Sid Richardson Museum

VISUAL THINKING STRATEGIES

Phillip Yenawine, Museum Educator

To facilitate discussions, teachers:

- ask open ended questions that are within the students' experiential and intellectual grasp, • validate the students' diverse responses, and • help link various parts of the conversation.

ASKING QUESTIONS

The following questions have been proven successful at stimulating lengthy and insightful discussions. They are easy for teachers to use regardless of their art background.

What's going on in this picture? or: • What is happening here? • What do we see here? • What about this picture?

What else can you find? or: • What more do you see? • Who can add to that? • Who sees something else? • Does anyone see something different?

What do you see that makes you say that? or: • How do you know that from the picture? • Where do you see that? • How can you tell?

Probing in order to open up discussion: • Can anyone add to that comment? • Who has another idea? • Does someone think something different? • Does everyone agree? • Does anyone disagree? What do you think instead?

RESPONDING TO COMMENTS

Responding supportively to students' comments is as important as asking questions. In order for students to feel confident that their opinions are valid, and to convince them that you are not searching for one "right answer", paraphrase each answer, as if you were saying, "What I hear you saying is..." If you aren't sure you got it right, ask for restatement.

Accept all interpretations as reasonable as long as they can be grounded in the students' observations--which is the purpose of the question: "What do you see that makes you say that?". You may not think all answers are correct, but let the group interaction sort the "truth" out. It usually does.

Acknowledge agreements and disagreements: "It seems that several people see that" or "we have a variety of opinions here."

RESPONDING TO QUESTIONS

If students ask questions, first respond by asking: "Can we answer that by examining the work?" If that fails, or does not seem to satisfy the questioner, continue with: "How might we find that answer?" You can check to see if the label supplies it, or determine what source might be the most useful as a reference text.



Teacher Resources

WEBSITES

Western Art Museums/Western Art Collections:

Autry National Center of the American West

<http://www.autrynationalcenter.org>

Located in Los Angeles, celebrates the American West through three institutions: the Museum of the American West, the Southwest Museum of the American Indian, and the Institute for the Study of the American West.

Buffalo Bill Historical Center

<http://www.bbhc.org/museums/>

Information on five museums located in Cody, WY, including the Buffalo Bill Museum, examining the life and historical context of W.F. "Buffalo Bill" Cody, The Whitney Gallery of Western Art, the Cody Firearms Museum, the Plains Indian Museum, and the Draper Museum of Natural History.

CM Russell Museum

<http://www.cmrussell.org>

Located in Great Falls, MT, the CMRM is dedicated to the life and art of CM Russell. The complex includes gallery space as well as Russell's log studio with artifacts he used for paintings, and his home that is furnished in period style.

Eiteljorg Museum of American Indians and Western Art

<http://www.eiteljorg.org>

The Eiteljorg is located in Indianapolis and includes both Native American and Western art. Collection includes Remington, Russell, and contemporary artists as well as Native American art and artifacts.

Frederic Remington Art Museum

<http://www.fredericremington.org>

A collection of Remington's paintings, bronzes and artifacts, located in Ogdensburg, NY. Museum also includes a re-creation of Remington's Connecticut studio and personal possessions from his home.

Gilcrease Museum

<http://www.gilcrease.org>

Museum located in Tulsa with over 10,000 drawings, paintings, prints, and sculptures from over 400 American artists from colonial to present day. Collection includes 18 of Remington's 22 bronzes.

Glenbow Museum

<http://www.glenbow.org>

Located in Calgary, Alberta in Canada, the Glenbow Museum archives and collects objects and documents relevant to northwest North America, specifically western Canada. Contains library, art collection and archives.

Heard Museum

<http://www.heard.org>

Located in Phoenix, AZ, the Heard is dedicated to educating the public about the cultures and arts of Native Americans, specifically in the Southwest. Museum programming includes annual festivals, art demonstrations and exhibitions.

The Museum of Western Art

<http://www.museumofwesternart.com>

This museum, which is located in Kerrville, TX, displays Western Art from late 19th century to present day, and artifacts of the American West. The museum also is host to traveling exhibitions.

National Cowboy and Western Heritage Museum

<http://www.nationalcowboymuseum.org>

Exhibits variety of western art, sculpture, artifacts, firearms, and Native American artifacts. Located in Oklahoma City, OK, the museum features the Prix de West art exhibition of contemporary western artists. Website includes Children's Site with activities, songs, games, and virtual tours of museum and the collection.



Heroes of the Old West
Sid Richardson Museum

National Museum of Wildlife Art

<http://www.wildlifeart.org>

Museum located in Jackson Hole, WY, exhibits fine art that is devoted to wildlife. Works date from 2000 B.C.E. to present, and focuses mainly on American and European painting and sculpture.

Norton Museum of Art

<http://www.norton.org>

The R.W. Norton Galleries include American and European painting and sculpture in Shreveport, LA. The R.W. Norton is particularly known for its collection of Remington and Russell paintings.

Rockwell Museum of Western Art

<http://www.rockwellmuseum.org>

A museum focused on Western and Native American art, located in Corning, New York.

Smithsonian American Art Museum

<http://www.americanart.si.edu>

Covers all aspects of American art, including colonial portraits, 19th c. landscapes, 20th c. realism, Western art, decorative art, African American art, Latino and folk art. Website includes online resources for teachers and students.

Woolaroc Museum & Wildlife Preserve

<http://www.woolaroc.org/>

Located in Bartlesville, OK, the Woolaroc has an assortment of art and artifacts by Western painters Remington, Russell, and Leigh, as well as firearms and even a 1927 aircraft. Also includes a Y-Indian Guide Center and Wildlife Preserve.

Fort Worth Art Museums:

Amon Carter Museum

<http://www.cartermuseum.org>

The Carter offers a survey of American art, from the early 19th – 20th centuries. Exhibits a large collection of Remingtons and Russells, as well as American artists Calder, Cole, Eakins, Homer, O’Keeffe, Sargent and Stieglitz.

Kimbell Art Museum

<http://www.kimbellart.org>

Exhibits pieces ranging from antiquities to 20th century, including masterpieces from Fra Angelico and Caravaggio to Cezanne and Matisse. Also houses Asian art collection and Mesoamerican, African, and Mediterranean pieces.

Modern Art Museum of Fort Worth

<http://www.mamfw.org>

The oldest art museum in Texas, with over 2,600 pieces, including post-war modern painting, sculpture, site-specific installations, prints, drawings, photos, and videotapes/discs.

Sid Richardson Museum

<http://www.sidrichardsonmuseum.org>

Located in Fort Worth, Texas, the museum exhibits a permanent collection of Western art by Frederic Remington, Charles Russell, and other late 19th c. American artists.

Website listing revised 7/1/2009



Teacher Resources

BIBLIOGRAPHY

- Anderson, Nancy K. *Frederic Remington: the Color of Night*. Washington DC: National Gallery of Art, 2003.
- Betts, Robert B. *In Search of York: The Slave Who Went to the Pacific with Lewis and Clark*. Boulder: Colorado Associated University Press, 1985.
- Brown, Dee. *The American West*. New York: Simon & Schuster, 1995.
- Buffalo Bill Historical Center, 720 Sheridan Avenue, P.O. Box 1000, Cody, Wyoming, 82414.
- Campbell, Suzan. *The American West: People, Places, and Ideas*. Corning: Rockwell Museum of Western Art, 2001.
- Carroll, John M., Ed. *The Black Military Experience in the American West*. New York: Liveright, 1971.
- David, Jay and Elaine Craine, Ed. *The Black Soldier from the American Revolution to Vietnam*. New York: William Morrow and Company, 1971.
- Dear, Elizabeth. *C.M. Russell's Log Studio*. Great Falls: C.M. Russell Museum, 1995.
- Dear, Elizabeth A. *The Grand Expedition of Lewis and Clark – as seen by CM Russell*. CM Russell Museum, 1998.
- Dippie, Brian W., Ed. *Charles M. Russell, Word Painter: Letters 1887-1926*. New York: Harry N. Abrams, Inc., 1993.
- Dippie, Brian W. *Charlie Russell Roundup: Essays on America's Favorite Cowboy Artist*. Helena: Montana Historical Society Press, 1999.
- Dippie, Brian W. *Looking at Russell*. Fort Worth: Amon Carter Museum, 1987.
- Dippie, Brian W., Ed. *"Paper Talk" Charlie Russell's American West*. New York: Alfred A. Knopf Inc., 1979.
- Dippie, Brian. *Remington & Russell: The Sid Richardson Collection*. Austin: University of Texas Press, 1994.
- Dippie, Brian. *The Frederic Remington Art Museum Collection*. Frederic Remington Art Museum, 2001.
- Erwin, Sarah, Ed. *The Buffalo Soldier on the American Frontier*. Thomas Gilcrease Museum Association, 1996.
- Flandrau, Grace. *A Glance at the Lewis and Clark Expedition*. Great Northern Railway.
- Fowler, Arlen L. *The Black Infantry in the West, 1869-1891*. Westport, Connecticut: Greenwood Publishing Corporation, 1971.
- Giesecke, Ernestine. *The Life and Work of Frederic Remington*. Chicago: Heinemann Library, 2000.*
- Greenbaum, Michael D. *Icons of the West: Frederic Remington's Sculpture*. Ogdensburg: Frederic Remington Art Museum, 1996.
- Hassrick, Peter H. *Charles M. Russell*. New York: Harry N. Abrams, Inc., 1989.
- Hassrick, Peter H. and Melissa J. Webster. *Frederic Remington: A Catalogue Raisonne of Paintings, Watercolors and Drawings, Volumes 1 and 2*. Cody: Buffalo Bill Historical Center, 1996.



BIBLIOGRAPHY

Hassrick, Peter H. *Remington, Russell and the Language of Western Art*. Washington, D.C.: Trust for Museum Exhibitions, 2000.

Hassrick, Peter. *The Frederic Remington Studio*. Cody: Buffalo Bill Historical Center, 1994.

Jennings, Kate F. *Remington and Russell and the Art of the American West*. Greenwich: Brompton Books Corporation, 1993.

Kapit, Wynn. *The Geography Coloring Book*. New York: HarperCollins Publishers, 1991.*

Leckie, William H. *Buffalo Soldiers, A Narrative of the Negro Cavalry in the West*. Norman: University of Oklahoma Press, 1967.

Neff, Emily Ballew with Wynne Phalen. *Frederic Remington: The Hogg Brothers Collection of the Museum of Fine Arts*. Houston: Princeton University Press, 2000.

Plain, Nancy. *Frederic Remington: Artist of the American West*. Berkeley Heights: Enslow Publishers, 2003.*

Samuels, Peggy and Harold. *Frederic Remington: A Biography*. Garden City: Doubleday and Company, 1982.

Samuels, Peggy and Harold. *Techniques of the Artists of the American West*. Secaucus: The Wellfleet Press, 1990.

Shapiro, Michael. *Cast and Recast: The Sculpture of Frederic Remington*. The Smithsonian Institution, 1981.

Shapiro, Michael. *Frederic Remington: The Masterworks*. Harry N. Abrams, Inc., 1988.

Shirley, Gayle C. *Charlie's Trail: The Life and Art of C. M. Russell*. Helena: Twodot/Falcon Press Publishing Co., Inc., 1996.*

Stewart, Rick. *Charles M. Russell, Sculptor*. Fort Worth: Amon Carter Museum, 1994.

Tejada, Irene. "Brown Bag Ideas: The Parfleche." *School Arts* (March 1985): 20-21.

Warden, R.D. *C.M. Russell Boyhood Sketchbook*. Bozemon: Treasure Books, 1972.

Van Steenwyk, Elizabeth. *Frederic Remington*. New York: Franklin Watts, 1994.*

Venezia, Mike. *Frederic Remington (Getting to Know the World's Greatest Artists)*. New York: Children's Press, 2002.*

Winter, Jeanette. *Cowboy Charlie*. San Diego: Harcourt Brace & Company, 1995.*

* Books for young people





F. Remington, *The Luckless Hunter* 1909



C. Russell, *The Scout* 1907



C. Russell, *When Blackfoot and Sioux Meet* 1902