



C. Russell, *Cowpunching Sometimes Spells Trouble* (detail) 1889

# Home on the Range

## An Educator's Guide

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# Home on the Range

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.

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# 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 the cowboy way of life.

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](mailto:education@sidrichardsonmuseum.org) or 817.332.6554.



# Home on the Range

## Introduction

The lyrics of the song “Home on the Range,” and the images included in this guide take us to a mythical time and place in American history:

O give me a home where the buffalo roam,  
Where the deer and the antelope play,  
Where seldom is heard a discouraging word,  
And the skies are not cloudy all day.

To Frederic Remington, Charles Russell, and many other Americans, the cowboy symbolized all that was good about the American way of life.

Frederic Remington had great admiration for cowboys, maintaining that cowboys “possess a quality of sturdy, sterling manhood which would be to the credit of men in any walk of life. I wish that the man-hood of the cowboy might come more into fashion further East.”

Russell, like Remington, admired cowboys. It was his dream to go west, and when he arrived in Montana in 1880 at age sixteen, his first job was that of a shepherd. In 1882, he secured a position as a wrangler, a job he held for eleven years. Russell depicted many of those early experiences as a young cowhand, and became known as the “Cowboy Artist.” It was said that he recognized the ties that bound the men of the West, as evidenced in these words, “In the city men shake hands and call each other friends but its the lonsome places that ties their harts [sic] together and harts [sic] do not forget.”



Remington, *The Sentinel* 1889

While the cowboy is generally viewed as an American original, his roots were firmly planted south of the Rio Grande in Mexico. More than four hundred years ago, Spanish settlers brought the first domesticated horses and cattle to South America. The animals flourished in the wide-open spaces, and Spanish ranches soon spread across northern Mexico. Ranchers taught the indigenous people how to ride horses and handle cattle on the open range. These Indian cow herders were called vaqueros, from the Spanish word vaca, for cow. Vaqueros drove the first herds of cattle north into Texas in the early eighteenth century.

By the Civil War, millions of long-horned cattle roamed the Texas plains. After the Civil War, demand for beef grew and it was the cowboy’s job to drive the cattle north to rail stations hundreds of miles away.



Home on the Range  
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Several nineteenth century events had a profound impact on the cowboy. In 1867, the Kansas Pacific Railroad reached Abilene, Kansas, and it became the primary shipping point for Texas cattle on their way to eastern and northern markets. By the year 1869, the transcontinental line joined the east to the west. Without railroads, the cattle boom might never have taken place, but the railroad also proved to be the undoing of the cowboy. As the rail network expanded, the length of the cattle trail shrank, and herds only had to be taken a few miles to the nearest slaughterhouse, where they were killed and loaded onto rail cars bound for the north and east.

In 1875, barbed wire was introduced to the western plains, bringing an end to the open range. Then, in 1886 – 87, two major blizzards devastated the plains, dealing one of the worst blows to the cattle business. Hungry cattle, unable to reach the grasses beneath the snow, began to devour everything within reach. Many cattlemen lost as much as ninety percent of their stock.

The film and television industry usually portrayed the cowboy as a white man. In reality, cowboys (and cowgirls) represented a diverse heritage: Mexican, Anglo, African American, and Native American. If we are to believe the images depicted in film, cowboys spent much of their time chasing bandits, battling Indians, and swinging open tavern doors. A cowboy actually had a dirty, sweaty job which consisted of sitting in a saddle from ten to fourteen hours a day, herding cows, rounding up strays, branding calves, and driving the herds to market.

By the late nineteenth century, Remington lamented that the cowboy way was coming to a close. In the year 1900, he



Russell, *The Bucker* 1904

wrote to his wife, Eva, “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.”

Yet the myth of the cowboy is still being celebrated. The romantic vision of an open range, clear blue skies, tranquil nights, and the self-reliant cowboy summons us today, just as it appealed to Charles Russell and Frederic Remington.

The images in *Home on the Range* invite discussion about several aspects of the cowboy life as portrayed in Remington’s and Russell’s *Old West*: the rollicking action of a bronc in Russell’s *The Bucker*, the day-to-day challenges in Russell’s *Cowpunching Sometimes Spells Trouble*, the fine craftsmanship of saddle, vest and chaps apparent in Edward H. Bohlin’s parade gear, and the vaquero heritage evident in Remington’s *The Sentinel*.



# 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.



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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 |



Home on the Range  
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.

Has 33 producing wells in Keystone field, 7 in Slaughter, 38 in South Ward, and 47 in Scarborough, all Texas fields.

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

**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.

Buy 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.

Acquires first Santa Gertrudis bulls from King Ranch in Kingsville, TX and moves them to San Jose Island.

**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.

Peter Hurd mural at Texas Technological College, depicted history of Lubbock and South Plains, TX is dedicated; mural features likeness of Sid, representing oil industry.

**1955** - Elected president of Fort Worth Club.

**1957** - Cited as one of the 10 wealthiest men in America in *Ladies Home Journal* article.

*Fortune Magazine* lists Richardson as one of the nation's wealthiest.

**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.



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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](http://www.sidrichardsonmuseum.org)

TOLL FREE: 888.332.6554

EMAIL: [info@sidrichardsonmuseum.org](mailto:info@sidrichardsonmuseum.org)

**EDUCATION DEPARTMENT**

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# 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.



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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

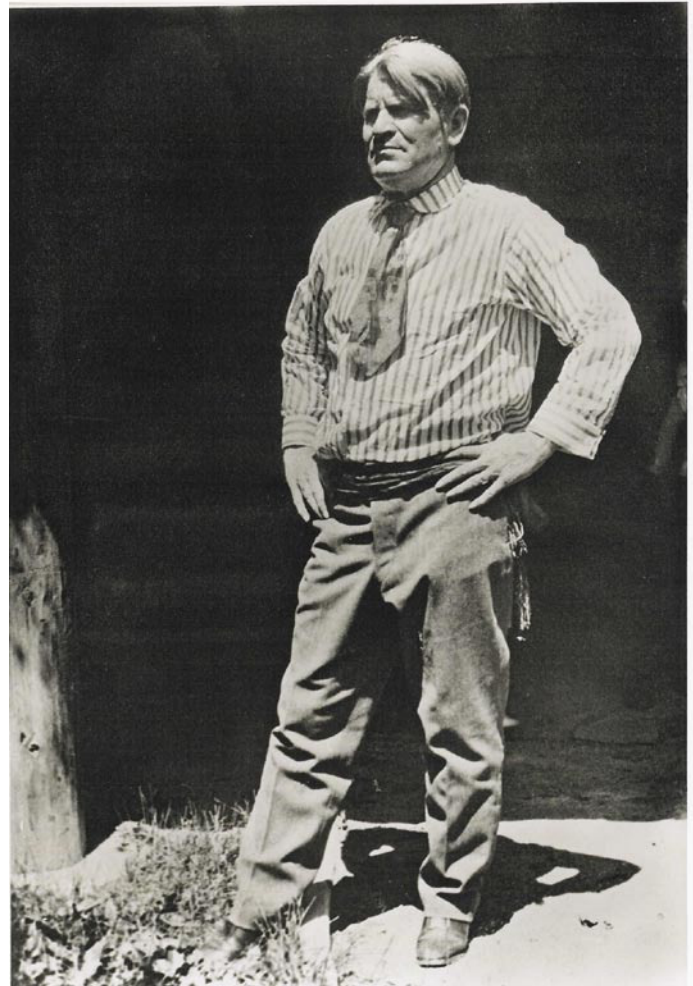
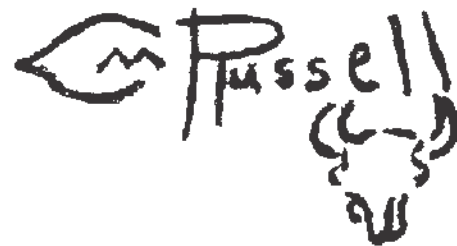


Photo attributed to North D. Stark, *Untitled photograph of Charles Russell*  
© Sid Richardson Museum



Home on the Range  
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.



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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><b>1866</b></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><b>1867</b></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><b>1868</b></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><b>1869</b></p>	<p><b>1870</b></p>
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# 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



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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 Highland Military Academy in Worcester, Massachusetts.

Remington attends School of Fine Arts, Yale.

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.

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.

Edison invents the phonograph.

First Fort Worth phone installed.

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

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

1876

1877

1878

1879

1880

C.M. RUSSELL

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

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.



# 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.



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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

U.S. & TEXAS

The Artists

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



# 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*.



Home on the Range  
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 sheepherders 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.



Home on the Range  
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

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.



C.M. RUSSELL

The Artists



# 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>
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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.



Home on the Range  
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>	
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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.



Home on the Range  
Sid Richardson Museum

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# 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



Charles M. Russell

1904

*The Bucker*

Pencil, watercolor, & gouache on paper,  
16 1/4 x 12 1/4"

p. 32-33



Edward H. Bohlin Co.

1947

*Parade Outfit*

Vest/chaps: leather, sterling silver. Saddle: leather, sterling  
silver, stainless steel, mohair, wool, fleece, wood

p. 34-35



Charles M. Russell

1907

*Utica (A Quiet Day in Utica)*

Oil on canvas, 24 1/8 x 36 1/8"

p. 36-37



Charles M. Russell

1916

*Man's Weapons are Useless When Nature Goes Armed*

Oil on canvas, 30 x 48 1/8"

p. 38-39



Home on the Range  
Sid Richardson Museum



Charles M. Russell  
1890

*Cowboy Sport – Roping a Wolf*  
Oil on canvas, 20 x 35 3/4”

p. 40-41



Charles M. Russell  
1889

*Cowpunching Sometimes Spells Trouble*  
Oil on canvas, 26 x 41”

p. 42-43



Frederic S. Remington  
1890

*Self-Portrait on a Horse*  
Oil on canvas, 29 3/16 x 19 3/8”

p. 44-45



Frederic S. Remington  
1889

*The Sentinel*  
Oil on canvas, 34 x 49”

p. 46-47



Charles M. Russell  
1905

*He Snaked Old Texas Pete Right Out of His Wicky-up,  
Gun and All*  
Pencil, watercolor & gouache on paper 12 3/8 x 17 1/8”

p. 48-49



Charles Schreyvogel  
1907

*Attack on the Herd*  
Oil on canvas, 25 1/8 x 34 1/4”

p. 50-51



# Lesson Plans

## *The Bucker*

Charles M. Russell

1904

Pencil, watercolor, and gouache on paper  
16 ¼ x 12 ¼”

## CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists can depict a moment of action and drama.

## 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).
- **McCarty rope** - horsehair reins.
- **Quirt** - a riding whip with a short handle and a lash of braided rawhide.



## 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? How is the horse decorated? Where are the horse and its rider situated on the picture plane? Describe the setting in which they are placed.

## INQUIRE

How do the colors of the setting contrast with those of the horse and rider? (The artist has placed vivid colors where the action is taking place).

Why would the artist place the horse and rider in a setting with no other figures in view? How does this placement emphasize the battle between horse and man? How does the vertical arrangement emphasize the movement of the horse?



Home on the Range  
Sid Richardson Museum



## SUPPOSE

What sounds might the horse be making? What do think will happen next? Who will win this battle of wills?

## INFORM

Russell had great admiration for bronc busters, as shown by these words:

I never got to be a bronk rider but in my youthful days I wanted to be, and while that lasted I had a fine chance to study hoss enatimy from under and over - the under was the view a taripan gits - The over while I hoverd ont the end of a Macarty rope was like the eagle sees but...scary for folks without wings....never did take kindly to broncos as my mind and theirs did not seem to work in unison.

## EXTEND See pg. 52

Find out what these cowboy terms mean, and how the objects are used: rough string; terrapin; McCarty rope; lariat; and, quirt.

Learn about how today's rodeo events evolved from ranching traditions. Write to the Professional Rodeo Cowboys Association and request information about the different types of rodeo contests, such as Saddle Bronc, Bare Bronc, Bull Riding, Calf Roping, and Steer Wrestling. Attend a rodeo contest.

Paint a scene that depicts a moment of action. Include details that add drama to your work.

"Interview" the cowboy immediately after he dismounts from his horse. Include at least one quote, and don't forget the "five W's" - who, what, when, where, and why.



# Lesson Plans

## *Parade Outfit*

Edward H. Bohlin Company  
1947

Vest/chaps: leather, sterling silver

Saddle: leather, sterling

## CONCEPT

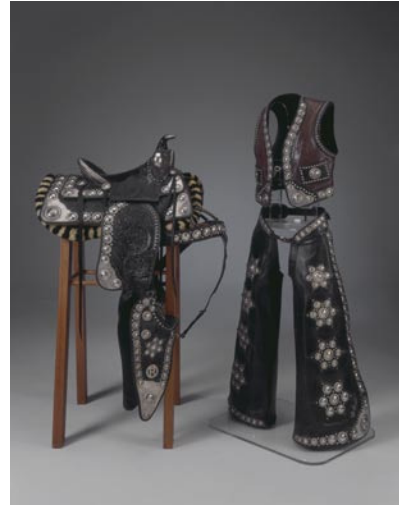
Students will view, analyze and interpret the objects. Students will learn that a commitment to function, design, quality materials, and good craftsmanship can result in both a useful and decorative object of enduring value.

## 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

- **Chaps** - (pronounced shaps) leggings worn by cowboys over ordinary trousers to protect their legs.
- **Repetition** - repeating elements of designs or patterns in an artwork.



## DESCRIBE

Look carefully at these objects. What materials were used to make the vest, chaps and saddle? What geometric shape is repeated? What details do you notice? Are the details decorative or functional?

## INQUIRE

Were these objects made for everyday use? If not, for what occasions would these elaborate objects have been used? How much do you think the saddle weighs? (80 pounds) The vest is secured to the rider with buckles instead of buttons. (Buckles wouldn't pop open like buttons might.) How would you feel wearing the chaps and vest while sitting in the saddle?

What makes these objects valuable? (silver, leather, craftsmanship) Do you think the objects were made by hand or machine? How would you care for them? Is there significance to the letter "R"? Who owns these objects? (Sid Richardson) Why are these objects in a museum?



Home on the Range  
Sid Richardson Museum

## SUPPOSE

Is the leather tooling necessary for the function of the saddle or comfort of the rider? Why would a craftsman make an object that is both functional and decorative? Stainless steel lies underneath the sterling silver saddle decorations. What is the advantage/disadvantage of each material? How does the combination of both materials offer a benefit?

## INFORM

The parade outfit was a gift to Sid Richardson from Amon G. Carter and his son at the 1947 Ft. Worth Stock Show. Amon Carter and Sid Richardson were close friends and art collectors who often vied for the ownership of a Remington or Russell painting. Carter, an oilman like Richardson, also had a successful career in the newspaper business, radio and TV.

The outfit was the work of Edward H. Bohlin, saddlemaker and silversmith of Hollywood, California. Bohlin was born in Sweden in 1895. He grew up fascinated by stories of the American frontier. At 17, he came to America, seeking out Buffalo Bill Cody, whom he had seen perform in Sweden. Cody gave Bohlin work wrangling horses and repairing the harness and tack used in his Wild West shows. After working for Cody, Bohlin took on other careers: a cowpuncher, and the last commercial stagecoach driver in the United States. In his spare time, he perfected his leatherworking skills by repairing and making saddles for fellow cowboys.

Bohlin opened his first store in Cody, Wyoming in 1917. In 1918, performing as a trick roper and rider in a traveling horse show, Bohlin met Tom Mix, who bought several of Bohlin's personal costume items. Mix, impressed with Bohlin's handiwork, persuaded Bohlin to try his luck in California. Bohlin's first film contract was for 400 sets of

leather Indian leggings. As his reputation grew, he produced saddles, bridles, chaps, holsters and assorted western gear for every major studio.

Bohlin was determined that every piece be crafted to his satisfaction. He was known to destroy pieces that did not meet his exacting standards. This perfectionism earned him a worldwide reputation as a premier leather craftsman and silversmith. During the golden age of Hollywood westerns, Bohlin counted among his clients Roy Rogers, John Wayne, Tex Ritter, Hopalong Cassidy, Gary Cooper, Dale Evans and Jay Silversheets ("Tonto").

Bohlin passed away several years ago. Proud owners of Bohlin gear include film stars, civic and political leaders, and individuals who value quality workmanship and enduring value.

## EXTEND

Find an object you use every day that is made with attention to function, design, quality materials and craftsmanship. It must be both useful and decorative. How did the designer make this useful object decorative? Imagine you are a designer, and design your own useful and decorative everyday object. How will you ensure your product will be made well and that it will still be functional many years from now?

Learn the names and functions of each part of the saddle. Read about how the Spanish tradition of lavish horse gear was brought to the New World by the conquistadors.

Can the standards and traditions of craftspersons such as Bohlin be found today? Ask someone to come to your class and demonstrate how to tool leather. Take a field trip to observe a saddle maker or silversmith.



# Lesson Plans

## *Utica (A Quiet Day in Utica)*

Charles M. Russell

1907

Oil on canvas, 24 1/8 x 36 1/8"

### CONCEPT

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

- **Focal point** - the center of interest in an artwork.
- **Patron** - an individual who buys the work of an artist.



### DESCRIBE

Where does this scene take place? What details support your conclusion? Describe the buildings. What businesses are represented? Where is the action taking place in the painting (focal point)? Describe the man in the center of the painting. Describe the position of the horse. What animals surround the horse and rider? In what direction are they moving? What is attached to the dog? What imaginary geometric shape is created in the composition by the central figure, the dog, and the chickens? (Shapes to help create a focal point). Describe the two cowboys left of the central figure. How are they positioned on their horses? How has the artist shown movement? Describe the figures watching the scene.

### INQUIRE

Who do you think attached the tin can to the dog's tail? Is s/he in the painting? According to historian and author Brian Dippie, the guilty party is Breathitt Gray, the owner of the hotel and saloon. He is the man in the black hat and vest standing in front of the other spectators enjoying the commotion.



Home on the Range  
Sid Richardson Museum

## SUPPOSE

If the artist had not painted an “audience” for the central figure, how would the meaning of the painting change? Russell shows a sense of humor by titling the painting *A Quiet Day in Utica*.

## INFORM

This painting was a commissioned piece; Russell wanted to create a portrait gallery for the enjoyment of the owners and customers of Charley Lehman’s general store. Lehman, a Lewiston merchant, bought the store in 1886 and operated it during the 1890s before selling out. In 1907, one of Lehman’s sons decided to commission a painting for a calendar to advertise the family store in Lewistown. Dippie explains that, “None of the Lehman’s inquired into price before ordering what they thought would be a watercolor. When the bill came for what turned out to be an oil painting, the Lehman boys hid it from their father, assuring him the painting had cost just ‘a hundred smacks.’” The boys then had to pay off the actual figure in installments.

Other figures, in addition to Breathitt Gray, have been identified:

Charles Lehman, standing in the doorway of the general store; Charlie Russell, wearing a red sash and leaning on the hitching post; Millie Ringgold, an African-American woman prospector; Jake Hoover, Russell’s first mentor in Montana, to the left of Millie; Frank Hartzell, the central figure on the bucking horse; Leonard Divers, stooped over in front of store

with hands on knees; and, Bill Quigley and Bull Nose Sullivan, the cowboys to Hartzell’s left.

The town of Utica looks much the same today as it did the day this work was painted, except the road is paved, and the stagecoach is no longer used as a means of travel.

## EXTEND See pg. 61

Locate an advertisement for an area business in which local people are represented? Create your own ad for a local store.

Write a humorous poem that expresses the main idea of this work of art.

Find Utica, Montana on a map.

Think about Russell’s depiction of this town, the activity taking place, and the painting’s title. How did people in small 19th century Western towns make their recreation? How do those types of recreation compare with entertainment forms of today?

Write a new title for this painting.



# Lesson Plans

## *Man's Weapons are Useless When Nature Goes Armed*

Charles M. Russell

1916

Oil on canvas, 30 x 48 1/8"

### CONCEPT

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

### TEKS

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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

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- **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 closest to the viewers.



### DESCRIBE

Using the enclosed scavenger hunt worksheet, explore the painting by locating all of the campsite items listed. Where is the scene set? Describe the terrain. What is the time of day? How do you know? What have they been doing? Describe their posture and gestures. Why is the man who is leading the horse holding his arm out? What are the skunks doing? Describe the men's campsite and gear. Describe the objects that the skunks have disturbed.

What colors in the foreground are repeated in the background? What effect does the repetition of colors have upon the painting? How has the artist provided contrast in the painting? How do the colors suggest time of day?

### INQUIRE

What kind of defense do skunks have? What would have happened if the man leading the horse had not seen the skunks before reaching the camp?



Home on the Range  
Sid Richardson Museum

## SUPPOSE

Why would an artist choose a subject such as this one? Do you think this painting is based upon the artist's personal experience or his imagination? The artist has shown a sense of humor in this painting by suggesting that two small skunks can "beat" two grown men. What do you think will happen next?

## INFORM

Look at the dedication written below Charlie Russell's signature. It reads, "To Howard Eaton, from his friend CM Russell." Brian Dippie, author and editor of many books on the North American frontier, explains that Eaton was "a pioneer dude rancher who hailed from Pittsburgh, settled near Medora in North Dakota in 1882, and then, with his dude wrangling business well established, relocated permanently on the eastern side of the Big Horn Mountains, near Wolf, Wyoming."

While in Wyoming, Eaton expanded his business to include trail rides through Glacier and Yellowstone parks, as well as in the Grand Canyon area. Russell was Eaton's guest on several trail rides. During a 1916 trip through Arizona and along the Grand Canyon, Russell wrote to one of his companions on the excursion, "In the city men shake hands and call each other friends but its the lonsome places that ties our harts [sic] together and harts [sic] do not forget."

*Man's Weapons Are Useless When Nature Goes Armed* was Russell's gift to Eaton, in gratitude for that experience. Russell began work on the painting in 1915, and the inscription was added some time after the oil was finished.

## EXTEND See pg. 53-55

Write a descriptive paragraph that identifies the important details illustrated in this painting.

Write a short story explaining how the two men will get out of their predicament.

Write a cinquain poem that expresses the main idea/humor of this painting.

On a map of the United States, locate the following: Glacier Park, Yellowstone Park and the Grand Canyon. Research and describe the climate, landforms and vegetation of that region of the country.



# Lesson Plans

## *Cowboy Sport - Roping a Wolf*

Charles M. Russell

1890

Oil on canvas, 20 x 35 ¾"

### CONCEPT

---

Students will view, analyze and interpret the work of art. Students will learn that artists, through careful depiction of characters, can create a moment of action and drama.

### TEKS

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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

---

- **Lariat** - a long rope with a running noose at one end, used especially for catching horses and cattle.



### DESCRIBE

Describe the action in this scene. How did the artist indicate movement? (horses' legs, wolf's legs, flying hat, lassoes in the air) What details do you notice about the men's clothing and gear? (Note the cowboy's holster and gun). Where does this scene take place? How did the artist create an illusion of space?

### INQUIRE

Why would the cowboys choose to rope, rather than shoot, the wolf? Discuss the painting's title. What does the title tell you? What different kinds of "sport" might be available to a cowboy? Would a cowboy have time for sport?



Home on the Range  
Sid Richardson Museum



## SUPPOSE

Will the wolf escape? Who is really playing with whom? Are the cowboys providing sport for the wolf? Katherine C. Young, daughter of Homer E. Britzman, one of the previous owners of the painting, believed the painting contained a bit of humor, as “the coyote is winking when he sees that he is being chased by cowboys with ropes instead of pistols.”

## INFORM

When Russell painted this work, he was a working cowboy, familiar with the nuisance of wolves on the range. Wolves, when deprived of game to eat, preyed upon cattle. Ranchers fought back with poisoned bacon rind. Cowboys, according to historian Brian Dippie, “also did their bit and had a little fun in the bargain. Whenever they startled a wolf during their chores, they gave chase” at great speed.

## EXTEND

Charlie entertained his fellow cowboys with tales around the campfire at night. Find and read one of his stories. Read other tall tales (i.e., Pecos Bill, Paul Bunyan). Write your own tall tale that describes the adventure portrayed in *Cowboy Sport - Roping a Wolf*.

To learn more about this line of work, visit the Texas Cowboy Hall of Fame or the Cowgirl Museum and Hall of Fame.



# Lesson Plans

## *Cowpunching Sometimes Spells Trouble*

Charles M. Russell  
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, through arrangement of characters in a setting, can create a moment of action and drama.

### 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.
- **Composition** - the arrangement of elements of an artwork to make it an effective expression of the artist's ideas.
- **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 happening? Where is the action taking place? Describe the position of the horse in the lower left section of the work. What caused his fall? Where is his rider? Describe the position of the rider's legs. What is he doing with his left hand? What is he reaching for with his right hand? What has caused the cow to charge? (Look at the cow's leg). Describe the action of the cowboy on the right, and position of the horse and rider on the left. Who can help them? Look at the background. How has the artist implied distance? What ominous object in the foreground stands out against the dark colors of the foreground?

### INQUIRE

Make a diagram of the main shapes that make up the composition. What imaginary shape (a right-angled triangle) is formed by the three central cowboy figures? The balance in this work is asymmetrical, which adds to the feeling of chaos. (When things look off balance, a feeling of unrest is created).



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## SUPPOSE

Russell was a night wrangler. While not talented as a cowpuncher, he admired the top hands he knew. Riding and roping scenes became staples for him. How might his experiences make him qualified to paint this subject matter?

## INFORM

Note the buffalo skull painted in the lower right corner. By 1887, it was Russell's trademark signature; later, the painted skull would be replaced by a simple outline drawing of a buffalo head that could be found near his signature. For Russell, the buffalo symbol may have alluded to the passing of the West.

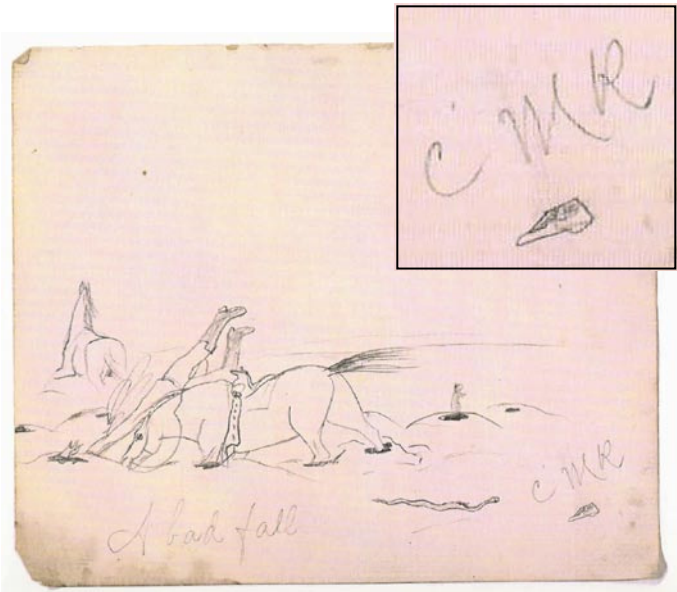
## EXTEND See pg. 56-57

Look at the copy of one of Russell's early drawings. What trademark symbol did Russell use in his artwork as a young boy? (a moccasin) Design a symbol to place next to your signature on your artworks. What does it signify?

Night wranglers and trail drivers often sang lullabies to their cattle to keep them calm at night. Listen to cowboy songs such as "Whooppee Ti Yi Yo, Git Along, Little Dogies" (author unknown). For songs of this era, consult *Songs of the Wild West* by Alan Axelrod, New York: The Metropolitan Museum of Art, 1991.

Learn about the great cattle trails.

Compare this work with Russell's *When Cowboys Get in Trouble*, painted in 1899.



Warden, R.D. *CM Russell Boyhood Sketchbook*. Great Falls: Treasure Products, 1972.



C. Russell, *When Cowboys Get in Trouble* 1899



# Lesson Plans

## *Self-Portrait on a Horse*

Frederic Remington

1890

Oil on canvas, 29 3/16 x 19 3/8"

### 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 personality.

### TEKS

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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

---

- **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.
- **Self-portrait** - a rendering of the artist's own likeness.



### DESCRIBE

Describe the subject of this portrait. How is this man dressed? Where does he seem to be looking? Can you determine the expression on his face? What words might describe his personality? Is the horse stationary or moving? Where are the horse and its rider situated on the canvas? Has the artist given you any clues about the setting? Describe the foreground. Describe the sky.



Home on the Range  
Sid Richardson Museum

## INQUIRE

The title lets the viewer know that this is Remington's self-portrait. Where are you, the viewer, positioned in relation to the horse and its rider? How might this affect the way you interpret Remington's personality?

In his self-portrait Remington is dressed in cowboy clothes, although he never worked as one. Why would the artist depict himself in cowboy clothing?

## SUPPOSE

What if Remington had situated himself and his horse among other people, or in a specific location? How might that have changed your response to the subject of the painting? In your opinion, what opinion does Remington think of himself, and what do you think he wants the viewer to remember about him?

## INFORM

Remington said that cowboys "possess a quality of sturdy, sterling manhood which would be to the credit of men in any walk of life....I wish that the manhood of the cowboy might come more into fashion further East."

## EXTEND

When asked who the audience for his art was, Remington is said to have replied, "Boys--boys between twelve and seventy...." What did Remington mean by this statement?

How would you paint your self-portrait? Profile, full-face, or full figure? What clothing would you choose? What would your choice of clothing reveal about you? Paint a self-portrait, portraying yourself in your best light, as you would want others to remember you. Include clues about yourself for the viewer.



# Lesson Plans

## *The Sentinel*

Frederic Remington  
1889

Oil on canvas, 34 x 49"

### CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists, through the depiction of character and setting, can create a sense of time and place.

### 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

- **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.
- **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

Describe the man in this painting. How is he dressed? Describe his gear. Where is he looking? What is within his view? Describe the buildings in the far left and far right background. Describe the terrain. What is the time of year? What clues has the artist given you that helped you determine the time of year? Where is the light coming from? How do you know? Describe the colors in the background and compare them with the colors of the foreground. What colors are the shadows? Can you see any other human figures?

### INQUIRE

In what part of the country might this scene be taking place? What does the word "sentinel" mean? What job does this man perform?

### SUPPOSE

What might the sentinel be guarding? From whom or what?

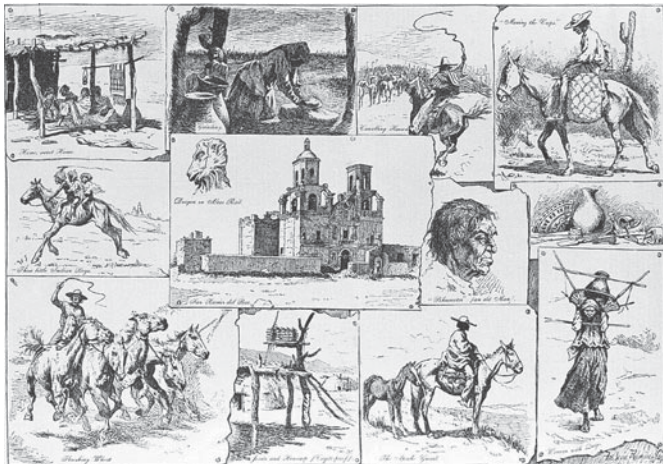


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Sid Richardson Museum

## INFORM

Remington often constructed scenes from elements of sketches made previously in the field. Brian W. Dippie, author of *Remington & Russell: The Sid Richardson Collection*, explains that although Remington painted *The Sentinel* in 1889, its inspiration came from a trip to the Southwest in 1886. While in southern Arizona:

Remington sketched the Papagos, a peaceful people long under the sway of the Spaniards and Mexicans. They had no enemies apart from the Apaches, who were a constant menace, and outside the missions at San Xavier a mounted Papago kept vigil. Remington published a sheet of twelve drawings...in *Harper's Weekly* for April 2, 1887, and combined three of them - a Papago home, the mission proper, and the ...guard - in this striking oil.



Sketches Among the Papagos of San Xavier, 1886-1887. Illustration *Harper's Weekly* (April 2, 1887), p. 244, line engraving.

The early Spanish explorers who first encountered the Papagos called them papabotas, or "bean eaters," a term eventually abbreviated to Papago. In their native tongue, these people are known as Tohono O'odham, or "Desert People." The Tohono O'odham migrated back and forth from summer camps near flood-watered fields to winter homes near mountain springs.

## EXTEND See pg. 56, 58-59

Note the sentinel's clothing and equipment, i.e., woolly chaps, tapadero (covered stirrups) embellished with conchos, hat with chinstrap, and gourd canteen.

While cowboys came from many different parts of the country, and represented many different ethnic groups (Hispanic, African American, Native American, Anglo), the first North American cowboys were sixteenth century Mexican horseman called vaqueros. Research cowboy terms to see how they reflect their Spanish roots. From what Spanish words do the following words derive: bronc, buckaroo, chaps, cinch, cookie, corral, lariat, lasso, McCarty, mustang, buckaroo, ranch, and rodeo?

Compare and contrast this Remington painting with another that has a similar title, the 1908 painting *A Figure of the Night* (*The Sentinel*).



# Lesson Plans

## *He Snaked Old Texas Pete Right Out of His Wicky-up, Gun and All*

Charles M. Russell  
1905

Pencil, watercolor, and gouache on paper  
12 3/8 x 17 1/8"

### CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists sometimes create artwork to illustrate and enhance understanding of the written word.

### 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.
- **Gouache** - an opaque paint that can be dissolved in water.



### DESCRIBE

This painting, printed in *McClure's Magazine* in 1906, illustrates an event in *Arizona Nights*, written by Stewart E. White. Read the title of the painting. To help you understand the story, find the characters: Texas Pete, with "big whiskers and black eyebrows"; a family (a man, his wife, and their child); the horses that pulled the family's wagon; and two cowboys.

What has happened to Texas Pete? How do you know the action has just taken place? (overturned chair, hat flying, dust cloud) Describe the expression on his face. What is in his hands? Is he able to fire his gun? Who has tied him up? What might the cowboy on the right side of the composition be reaching for with his right hand?



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## INQUIRE

Read the sign by Texas Pete's wicky-up (tent). Find his well. Look at the setting. Do you think there are many other wells to be found in this part of the country? Why or why not? What object is in the father's hand? (tin cup) Note that one of the family's horses is on the ground next to the trough.

## SUPPOSE

Can you piece together the story, using the clues in the painting?

## INFORM

According to the story, Texas Pete discovered a waterhole in the middle of the Arizona desert and began charging emigrants on their way to California "two bits a head - man or beast" for a drink of water. One day a father was denied water for his sick child because he could not afford to pay the price. He bent down to scoop up a drink from an overflow puddle and at the same time, his thirsty horses dipped into the trough. Angry, Texas Pete shot and killed the emigrant's horse. One of the two good-hearted cowboys who happened by at the same moment grabbed his rope and "with one of the prettiest twenty-foot flip throws... snaked old Texas Pete out of his wicky-up, gun and all."

Russell's work illustrated the first episode. N.C. Wyeth was chosen to illustrate the remaining installments.

## EXTEND See pg. 61

If this story closed with a moral, what would it be? Write a new title, one that expresses a moral to this story.



# Lesson Plans

*Attack on the Herd*  
Charles Schreyvogel (1861-1912)  
1907  
Oil on canvas 25 1/8 x 34 1/4"

## CONCEPT

Students will view, analyze and interpret the work of art. Students will learn that artists can depict a moment of action and drama.

## 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 the story that you see in this work of art? Describe the clothing worn by the man on the right. What color is his shirt? His hat? What does he wear around his neck? What kind of job does he do? In what direction is his horse moving? What effect does this have as you look at the painting? How is the man on the left dressed? What does he wear on his head? Describe his shield. In what direction is his horse moving? Look at the dust cloud under the horses' hooves. What does this indicate about the action portrayed? (speed of the horses).



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## INQUIRE

Find the Native American charging up behind the cowboy. What object does he hold in his hands? Can you find others in the background? Do you think they are Native Americans or cowboys?

## SUPPOSE

Find the cattle in the distance. Locate the Native American who is stampeding the cattle by flapping a blanket. Why would the Native Americans separate the cowboy from his herd?

## INFORM

Like Remington, Charles Schreyvogel was born in New York in 1861 and lived in the east. Beginning in 1893, Schreyvogel made regular visits to the West, gathering impressions and satisfying an obsession with accuracy of detail that equaled Remington's. The public considered Schreyvogel to be Remington's equal in depicting action pictures. Most of Schreyvogel's work was a tribute to the Wild West, filled with cavalry and Native Americans at war. Many paintings feature two or three men fighting a deadly battle. This painting is different in that it shows a cowboy, rather than a soldier, pitted against the Native Americans.

## EXTEND

Pretend you are a news reporter on the scene of the confrontation between the cowboy and the Native Americans. Write a factual account of the event for a newspaper.



# Student Activities

AN INTERVIEW

# THE MONTANA BULLETIN

MONTANA'S SOURCE  
FOR NEWS OF THE OPEN RANGE

Section A, Page 1 (Date of Article)

(Title of Article)

By \_\_\_\_\_



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Sid Richardson Museum

## SCAVENGER HUNT

For use with *Man's Weapons are Useless When Nature Goes Armed.*

These two critters had no trouble finding their way around the hunters' campsite. How many of these objects can you find? Check them off as you find them.

- coffee pot
- pot of pork and beans
- firewood
- skillet
- slab of bacon (large piece of bacon before it has been sliced)
- coffee cup
- striped blanket
- tin plate
- rope
- sack
- bedding
- horse gear
- case with handles
- empty tin can
- ax
- moon or sun
- two skunks
- hills that seem far away



# 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.



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# 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

## 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**

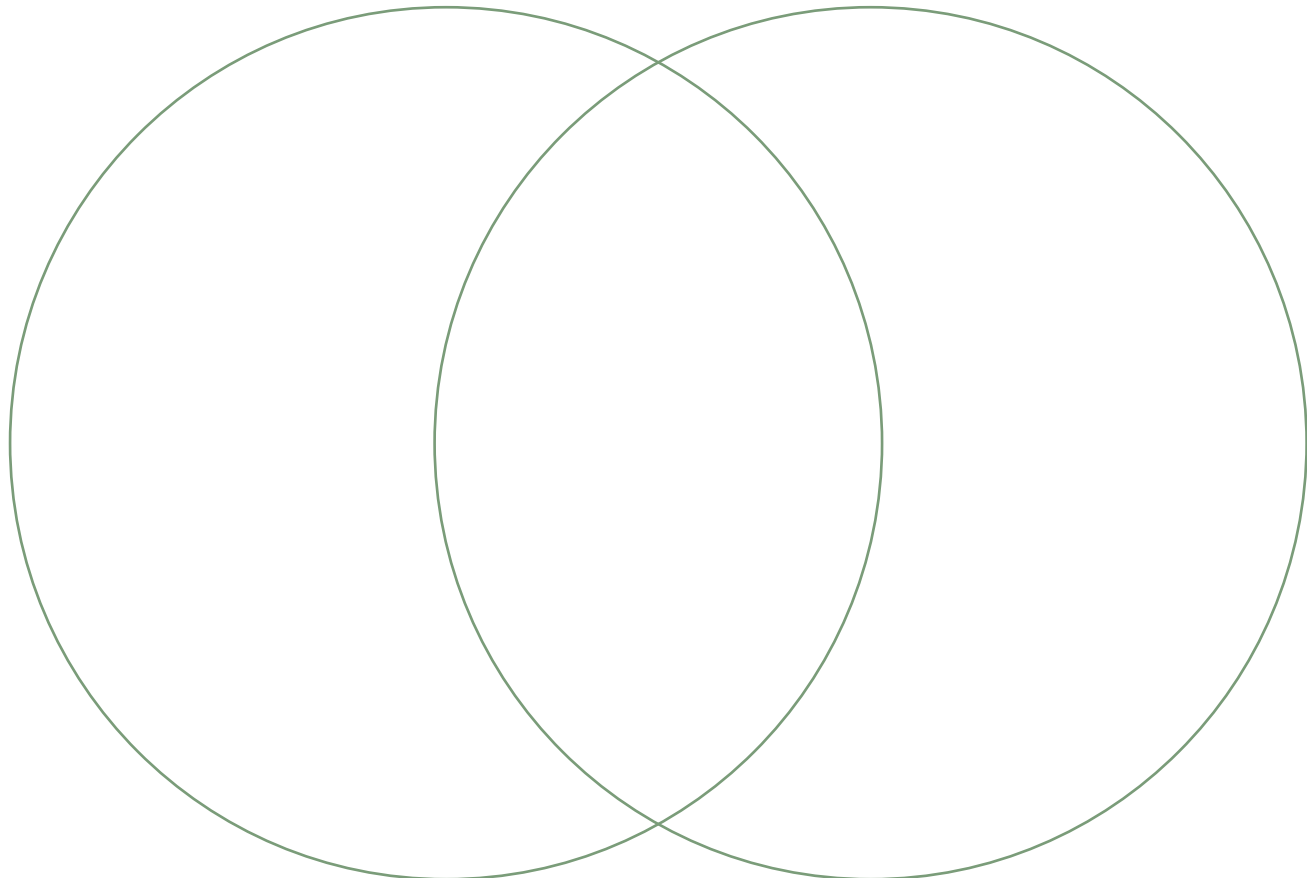
**unique characteristics**

**shared**

**characteristics**

**ARTWORK #2**

**unique characteristics**



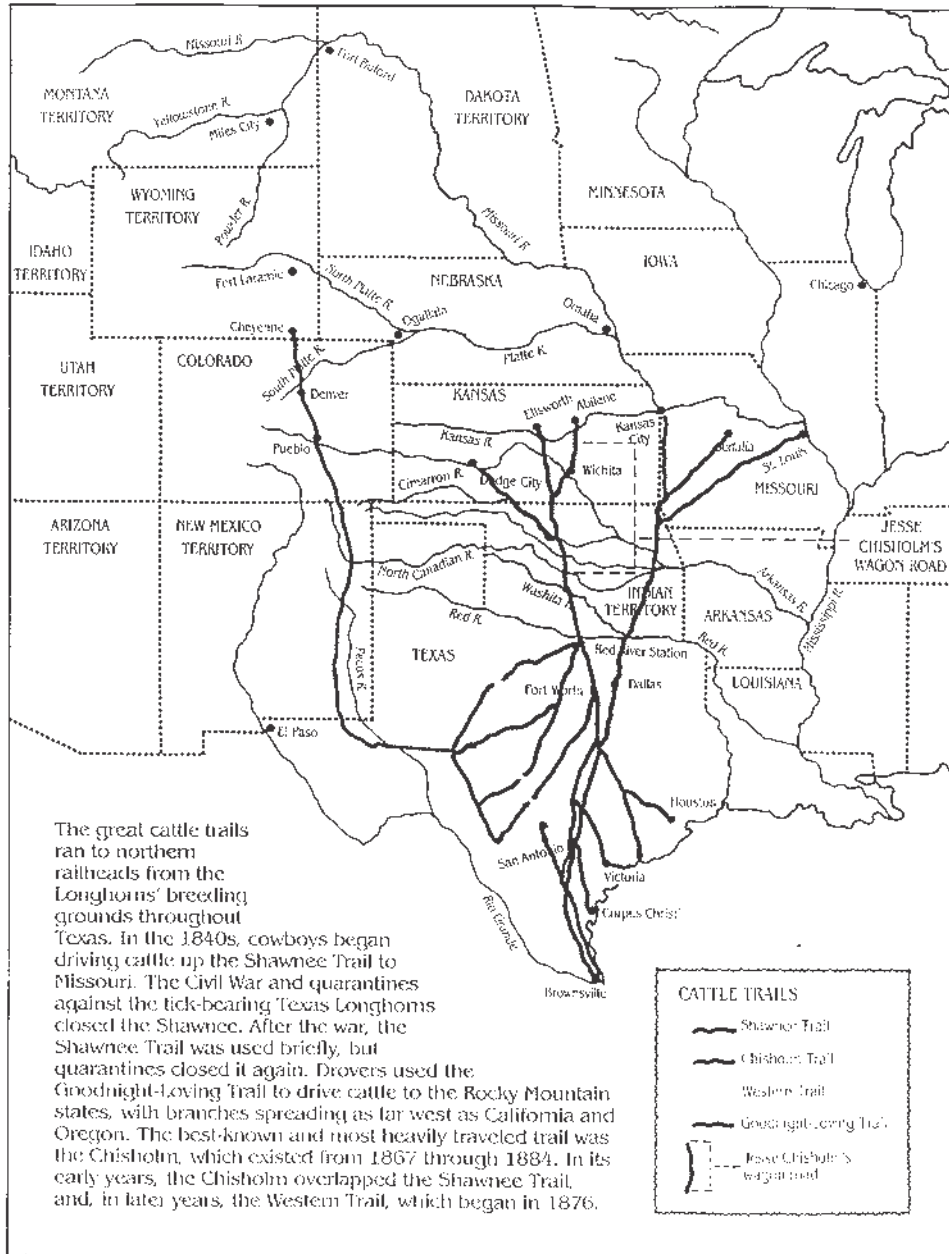
Using the words and phrases listed above, write a paragraph comparing and contrasting the two artworks.



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# CHISHOLM TRAIL MAP



Source: Boyd, Eva Jolene. "On the Old Chisholm Trail," *Texas Highways*. (June 1988): 38.

Student Activities



# Student Activities

## COWBOY TERMS

Some of the words that American cowboys use today were adapted from Spanish words used by the vaqueros. Match these cowboy terms with their Spanish origins by drawing a line to connect them to each other.

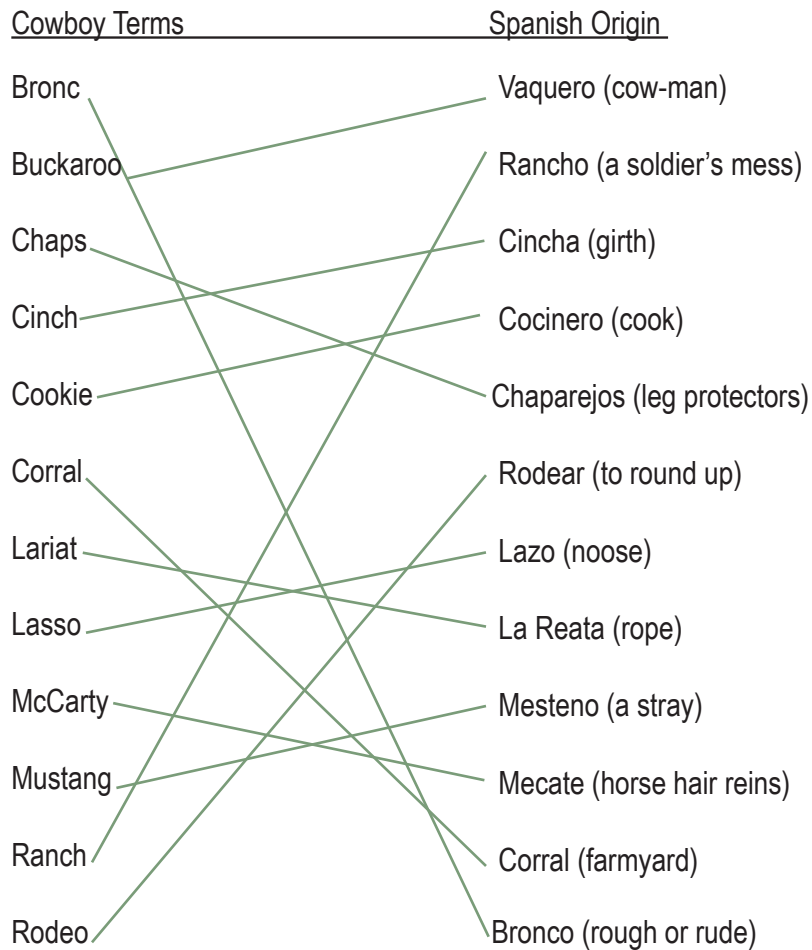
<u>Cowboy Terms</u>	<u>Spanish Origin</u>
Bronc	Vaquero (cow-man)
Buckaroo	Rancho (a soldier's mess)
Chaps	Cincha (girth)
Cinch	Cocinero (cook)
Cookie	Chaparejos (leg protectors)
Corral	Rodear (to round up)
Lariat	Lazo (noose)
Lasso	La Reata (rope)
McCarty	Mesteno (a stray)
Mustang	Mecate (horse hair reins)
Ranch	Corral (farmyard)
Rodeo	Bronco (rough or rude)

Source: Morris, Michelle. *The Cowboy Life*. New York: Simon and Schuster, 1993.



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# COWBOY TERMS



Source: Morris, Michelle. *The Cowboy Life*. New York: Simon and Schuster, 1993.



# 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: \_\_\_\_\_



Home on the Range  
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.



# 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?



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## 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.



Home on the Range  
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### **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

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C. Russell, *Utica (A Quiet Day in Utica)* (detail) 1907



F. Remington, *Self Portrait on a Horse* (detail) 1890



C. Russell, *Man's Weapons are Useless When Nature Goes Armed* (detail) 1916